

PENCIL POINTS

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

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PENCIL POINTS IN 1927

AT THIS SEASON of the year every publisher seems to consider it his duty and privilege to speak about what he is going to do next year. So being very weak and very human we will follow the time honored custom. In the first place we are going to move (after January 22nd our address will be 419 Fourth Avenue). It is needless to tell you that we have grown, as you all know it. And so far as we can see there seems to be no good reason why we should not in the years to come do a lot more than we have done so far.

Lots of good books for the drafting room need to be published and we are making plans to expand this part of our activities. Mr. Harbeson's book, just published, is meeting with a very gratifying reception and the "Treatment of Interiors" and "Smaller Houses and Gardens of Versailles" announced in this issue will, we are sure, each in its own way, do useful work. Mr. Guptill's book devoted to the subject of pen rendering should appear sometime in the Spring and, in our opinion, will be by far the most complete and useful book on this subject ever published. "Drafting Room Practice" is in the works for publication sometime during 1927.

The York and Sawyer Specifications for a small hospital building will be published in book form as the first of the series of specifications dealing with various important types of buildings commonly met with in general architectural practice.

Four more faithful reproductions of the Piranesi originals will appear in 1927, the first in this issue.

The series of articles from the pens of well-known architects covering the all-important question of the relationship between the architect and draftsman will be extended and an invitation is hereby broadcast to the draftsmen and others employed by architects to submit their views on this same subject. The purpose of this series is to bring about, for the benefit of all concerned, a better understanding between the principals and the employees engaged in the practice of architecture, and we desire frank expressions of opinion from both groups.

And now to repeat something we have said full many a time before: *Let us hear from you.* Our readers have been very kind to us in this respect in the past and their advice and criticism have been most helpful and valuable. We want more of it, especially in the nature of constructive suggestions for the improvement of what we are doing. Nobody around here thinks he knows it all. Just one big thing we do know, which is that no paper can be successfully edited from a desk. We want guidance right straight from the firing line—from you who are on the receiving end. Tear a sheet of paper off a pad and tell us what you think or want. Come in and see us. The new address after January 22nd will be 419 Fourth Avenue, at 29th Street.

Happy New Year!

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CAMERA STUDY BY J. FRANK COPELAND
POOL AND WATER ORGAN, VILLA D'ESTE, TIVOLI

PENCIL POINTS

Volume VIII

January, 1927

Number 1

THE RELATIONSHIP BETWEEN THE ARCHITECT AND THE DRAFTSMAN

By Leon C. Weiss

HAPPY IS THE MAN whose life so orders itself that he is enabled to accomplish, within the narrow limits of his active years, even the smaller part of the things he aspires to do; who is able to order his environment so as to make it possible to live and work in an atmosphere and under conditions conducive to this end.

Few, indeed, are these happy mortals, and fewer are they becoming, under the increasingly complex conditions of our civilization, among those who have chosen the profession of Architecture as their life work. Speed and magnitude—vast operations carried to conclusion within unreasonably short limits of time—super-efficiency, super-economy; conceived and executed with breathless, heart-breaking, maddening speed, and simultaneous with efforts to consider grace of proportion and beauty and harmony of adornment.

Poor American Architecture! Poor American Architect! Against such odds we work and under such conditions, in successful offices in large American Cities.

What a contrast this presents when compared with dreams we have cherished for years: the vision of the day in the future when, concomitant with our success, would come the opportunity to rest upon the downy couch of leisure, devoting ourselves to the perfection of our art, and surrounded by a corps of happy workers, upon whom, in recompense for their continued faithfulness and affection, we would bestow those favors of material and aesthetic helpfulness which years of study and effort would make it possible for us to afford them.

Perhaps, as the years pass, with the further perfecting of organization possible with larger available resources, may come the lessening of the multifarious duties that fall upon the shoulders of the active partner and, with this, the way may open *again* toward companionship with these striving, ambitious associates in the drafting room.

"Again" has been used advisedly in the foregoing expression of a fondly nurtured hope, because, under the working conditions prevailing in a smaller and, by the same sign, less successful office, a closer contact and affiliation with the boys in the drafting room was possible. Then, indeed, could one know their hopes, their ideals, and could measure their fittedness, and advise and assist them in the direction in which it seemed their best interests lay.

How far it seems from the drafting room when one is buried for restless hours of the day within the confines of a "private" office, busied with the problems of clients and contractors and the thousand details which are involved with-

in the scope of contract for modern, highly-efficient, mechanically-complex American buildings! How like an outcast from the heart of one's profession one feels when one of the boys from the drafting room, tracing or print in hand, seeking information, timidly knocks at the door; and one dreams back to the days when one bent for hours over the fascinating surface of the creative drafting-board! How the familiar odor of the cedar-wood pencil, the pungency of library paste and of art gum, seem to waft in with the aproned visitor—



LEON C. WEISS

and the lure of the drafting room fills the heart!

It is all wrong, this professional machine we must create—this huge soul-destroying mechanism, which constitutes an office of speed and efficiency. How wistfully we look back to those simpler days when we were not so much a stranger within our own gates; when we had more to worry about financially, perhaps, but found more than compensation in being esteemed less the successful boss and more the beloved friend.

We, whose good fortune it has been to reach some measure of professional success, owe it to our co-workers to show them the way, to encourage them in their efforts, and to help them onward and upward, and we feel the urge to do so—those of us who love the profession and realize that the hope of further advancement in American Architecture lies in the hands of the younger men—those of us who place our Country's interest, in the larger way, above petty personal considerations and self-aggrandizement; who realize that our Country's progress in culture will be measured by the value of its Architectural heritage, century by century.

Fortunate it is that there are ateliers and schools to fan the fires of young ambition until the day arrives upon which we, who have been denied the privilege of ordering our environment, have attained that *ignis fatuus* of comfortable leisure that we are spending the better part of our active years in pursuing; so that we may then perform those duties which, in their culmination, afford us one of the greatest joys we can find in the practice of our profession.

These are the thoughts arising out of the sentimental aspects of the relationship between the Architect and the Draftsman.

From a practical standpoint we must recognize that, as in all other fields of human endeavor, in

the Architectural profession there are those who by their peculiar fittedness attain to the rank of leaders, while others must perforce serve ends in positions no less useful, albeit less spectacular and less lucrative; while others, again, take their places in the files only to find that they have neither the temperament nor the equipment to carry on. The leader who is able, by virtue of his endowments, his training, and his experience, to assist in this placement work, this encouragement and this weeding out, fails to discharge the obligations of his higher office, when he is indifferent to the welfare of those about him. The years of young manhood are precious, and a word of timely advice may mean the difference between successful happiness and bitter failure.

The characteristics of the Architect as a professional figure are but the extension of the qualities of the man; and as there are selfish, uncharitable, cold, and unfeeling men, so there are Architects dominated by these forbidding characteristics. The advancement of the profession through the encouragement of the aspirations and the development of the talents of the younger men lies, as always, with the leaders who, unspoiled—nay, inspired—by their success, running true to their dominant qualities as men, find joy in affording happiness to others; who feel that each, in his higher and more fortunate place, is charged with a distinct duty, devolving upon him by the fact of his chosen leadership, to each of those who, in their faith, have placed their future in his hands.

The relation of the Architect to his co-worker is the relation of master to student, of sage to disciple; which, in the last analysis, is but the truly sympathetic and humanitarian relation which should exist between man and fellow-man.

This is the sixth of a series of short articles to appear in PENCIL POINTS on the subject of the relationship between the architect and the draftsman. Future contributions to the discussion will be made by the following: Walter W. Judell of Milwaukee, Albert Kahn of Detroit, H. Van Buren Magonigle of New York, F. R. Walker of Cleveland, Myron Hunt of Los Angeles, William A. Boring of New York, William Leslie Welton of Birmingham, and William Emerson of Boston.



MEASURED DRAWING BY HARRY STERNFELD—MOSAIC FROM SANTA MARIA ARACOELI

HARRY STERNFELD

STUDENT—PARIS PRIZE WINNER, 1914—TEACHER

By John Harbeson

*Qui joue un coup en vain
Perd un grand avantage:
Joueur habile et sage
Ne fait rien sans dessein.
Distracts ne soient tes yeux,
Ni ta main trop légère;
Un bon coup s'offre à faire:
Vois s'il n'est rien de mieux.*
DE SAINT DESSANS.

IN A WORLD FULL of people content to follow easy paths, avoiding as much as possible any difficulties, we pause when we meet one of those few who are fired with enthusiasm, who have the imagination to see unconquered fields, and the ambition to do a man's part in building the world of our time, who are willing to shoulder a fair sized portion of work, and who stop not to count the cost in time, or health, or money. And as we realize that we would not have done thus and so at such great cost, our admiration is the greater. The men who go to the Pole, or who journey in darkest Africa, are not the only ones making a manly contribution to the world's progress.

The quotation above, taken from Sternfeld's chess book, is a singularly complete epitome of his life: for no effort is too great to undertake, and no time is wasted by a mismove.

Harry Sternfeld was born in Philadelphia in 1888, but it was in the winter of 1906-07 that he first began to show an interest in architecture. He was then a student at the Central High School in Philadelphia, and came under the influence of Professor

William F. Gray, who used his position as head of the art department of the School to give his students an opportunity to learn something about the history of architecture,—about its styles and its beauties. To him many men who have made brilliant records in architectural schools owe their start, their desire to do something worth while in a noble art. This quiet, dignified, sensitive man did much to inspire the young Sternfeld: it was from Professor Gray that he learned about Paul Cret, and what he was teaching at the Architectural School at Pennsylvania, and what a college training would mean. And it was Gray who made it possible for him to get a scholarship to go to Pennsylvania—for his academic standing was good at the High School. And he won the "Architectural Prize", which added to his determination. And W. T. Smith, who had just returned from the École at Paris, one day came to the School and unrolled a number of drawings—one of them the marvellous rendering of a tomb which so fascinated Sternfeld that he felt he must in some way get to college.

During the summers before and after graduation he worked in Wilmington, Del., as office boy in an office where Walter Stewart Brown was head draftsman. His sympathy and high ideals strengthened Sternfeld's determination to become an architect. At the end of the summer Professor Gray secured for him the chance to win a Scholarship by examination.

So in the fall of 1907 he matriculated at the Uni-



FIRST SKETCH FOR PITTSBURG BUILDING, SESQUICENTENNIAL EXPOSITION

HARRY STERNFELD, ARCHITECT

versity of Pennsylvania in the School of Architecture—and found himself in an unusually brilliant class, the class of 1911, a class destined later to have four Paris Prize winners, and one winner of the Rome Prize.

It was a new and bewildering life for Sternfeld as it is to many of the young men who enter college. But he did well at college—so well that on graduation he was awarded a graduate fellowship—an honor he had to relinquish at that time because of ill-health. It had been necessary for Sternfeld to continue outside work in order to supplement the funds allowed him by his Scholarship.

Sternfeld still remembers the sympathy of Dr. Warren P. Laird, who headed a remarkable organization which had a great part in rounding out the career of the students of his time. There was George Walter Dawson, in Sternfeld's opinion after having travelled, the greatest modern master in water color; Herbert E. Everett, whose wide knowledge of and power to teach the Fine Arts inspired his students with enthusiasm; Thomas Nolan, whose humorous presentation made even the difficult construction subjects seem interesting; and Francis Osborne, whose vivid presentation of architectural history supplemented the training in architectural design.

In his senior year he was impressed by the clever men in his class—by Hough in particular, who was so full of energy that he was playing on several varsity teams while at the same time doing well in architecture. Hough and Sternfeld were scholastic rivals; both having won Sophomore and Senior honors and both being elected to Sigma Xi.

Sternfeld remembers vividly one occasion when Cret came back from a Beaux-Arts judgment; Sternfeld had won a medal on a sketch problem. Cret said to him: "You got a medal, but a medal is not always the same as another medal. There was one drawing there that was so well done I came back and looked at the name afterward—it was Rosenberg: he knows how to present a drawing." Years after, when Sternfeld was traveling on the Paris Prize, he had occasion to form an intimate acquaintance with Rosenberg abroad. And the other

day he picked up one of Rosenberg's etchings—in PENCIL POINTS—of Strasbourg cathedral. His comment was: "I tried to do that same composition—this is wonderful—Rosenberg certainly is able."

One of his best drawings that year was for the Class A problem, a "President's Reception Room," on which he won a first medal, as did five of his classmates of this unusual class. They were a remarkable set of problems. It is unfortunate that there is no publication in this country like the "*Concours d'École*" which makes a permanent record of work at the École des Beaux Arts. The reproductions in the current magazines serve for contemporary subscribers but those who come after find the work out of print.

When Sternfeld graduated, Francis S. Swales chose him to be chief designer in his office in Montreal. While there he worked on the Château Frontenac, the Hotel Vancouver, and other large work. At the same time he worked in Swales' atelier, taking the problems that gave him the necessary values to later enter the Paris Prize second preliminary.

To Sternfeld, Swales seemed to design quite like Cret, with a feeling for fine white surfaces. And Swales was enthusiastic, and told him about the École and how much it meant to be a Scholarship man: and Swales himself was so good in design that Sternfeld felt ashamed of his own work and longed to become better in design.

He felt he needed more training—felt he needed more of Cret. So he started to save for this purpose, though he had married meanwhile. He had just saved the amount that seemed necessary when he received a letter from Dr. Laird notifying him that he had been awarded a graduate fellowship at Pennsylvania—the same one he had had to decline two years before.

When he came back to Pennsylvania all the men he had known had gone. But there were fourteen post-graduates in all—Roy Childs Jones had come back after teaching at Minnesota, Jimmie Thompson came from New York, and Chillman, who later won the Rome Prize, was there.

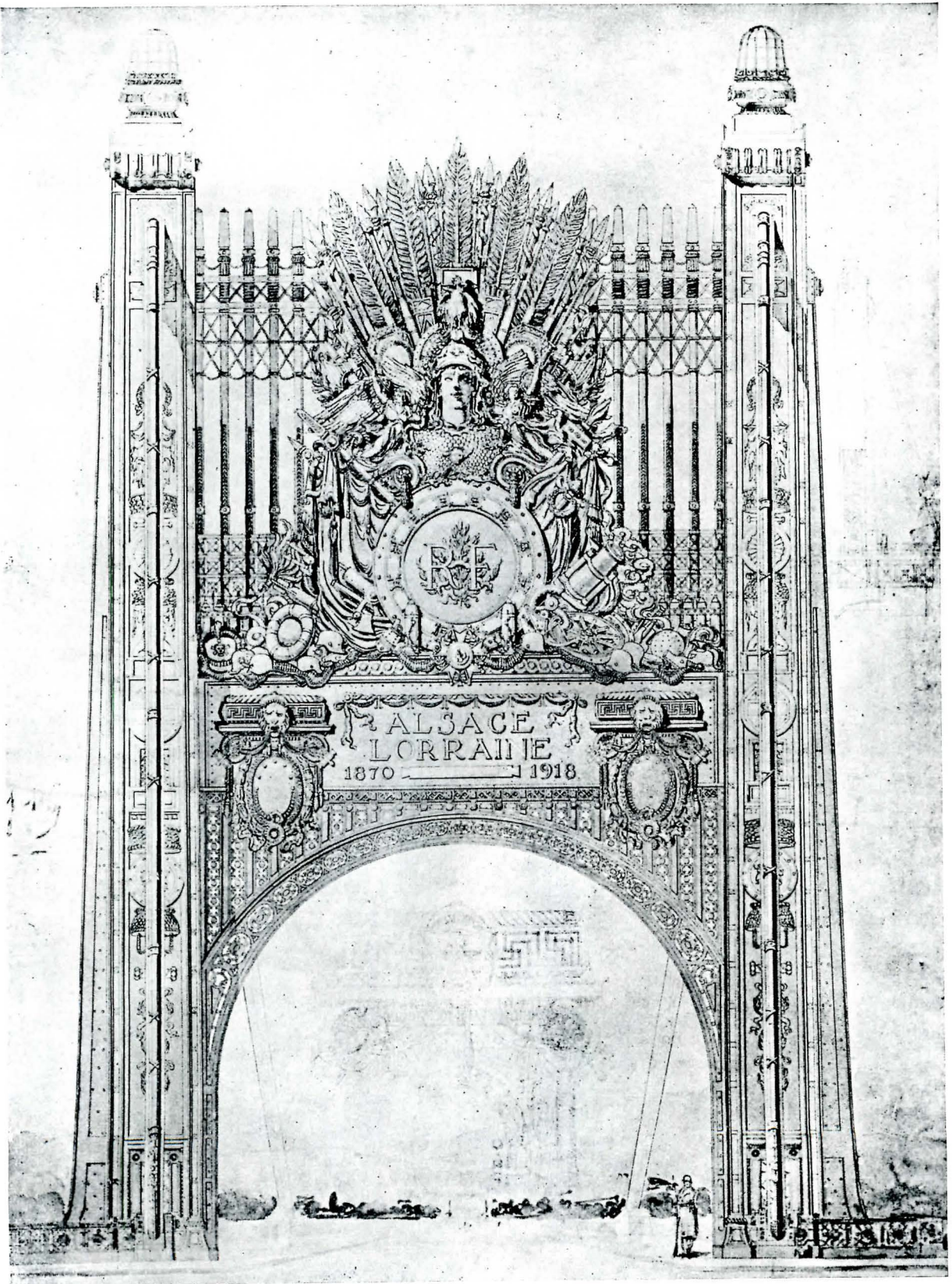
So being more mature, and knowing now just what he wanted to learn, he set to with a will,



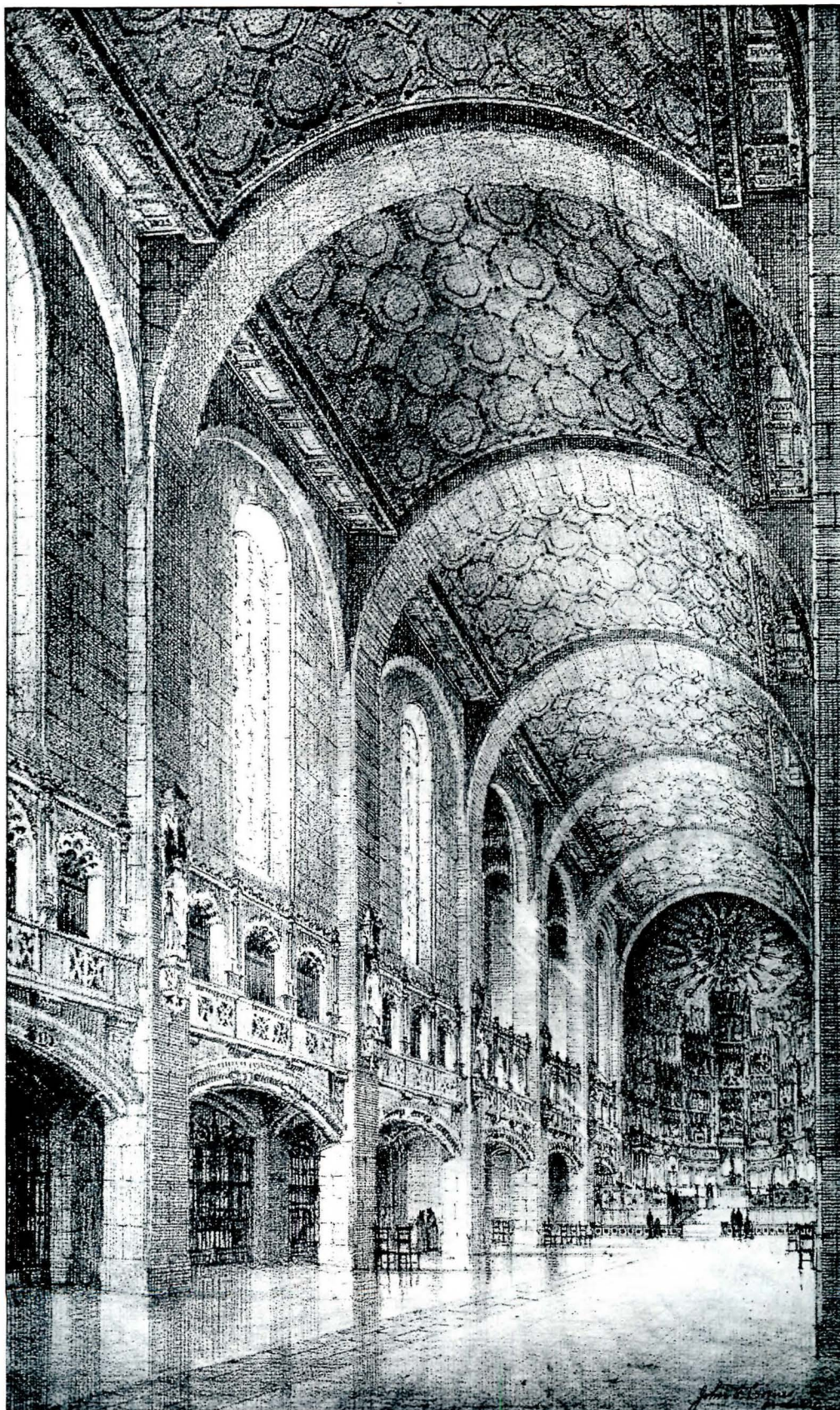
STERNFELD SKETCHING IN PARIS
FROM SKETCH BY JEAN PAUL ALAUX



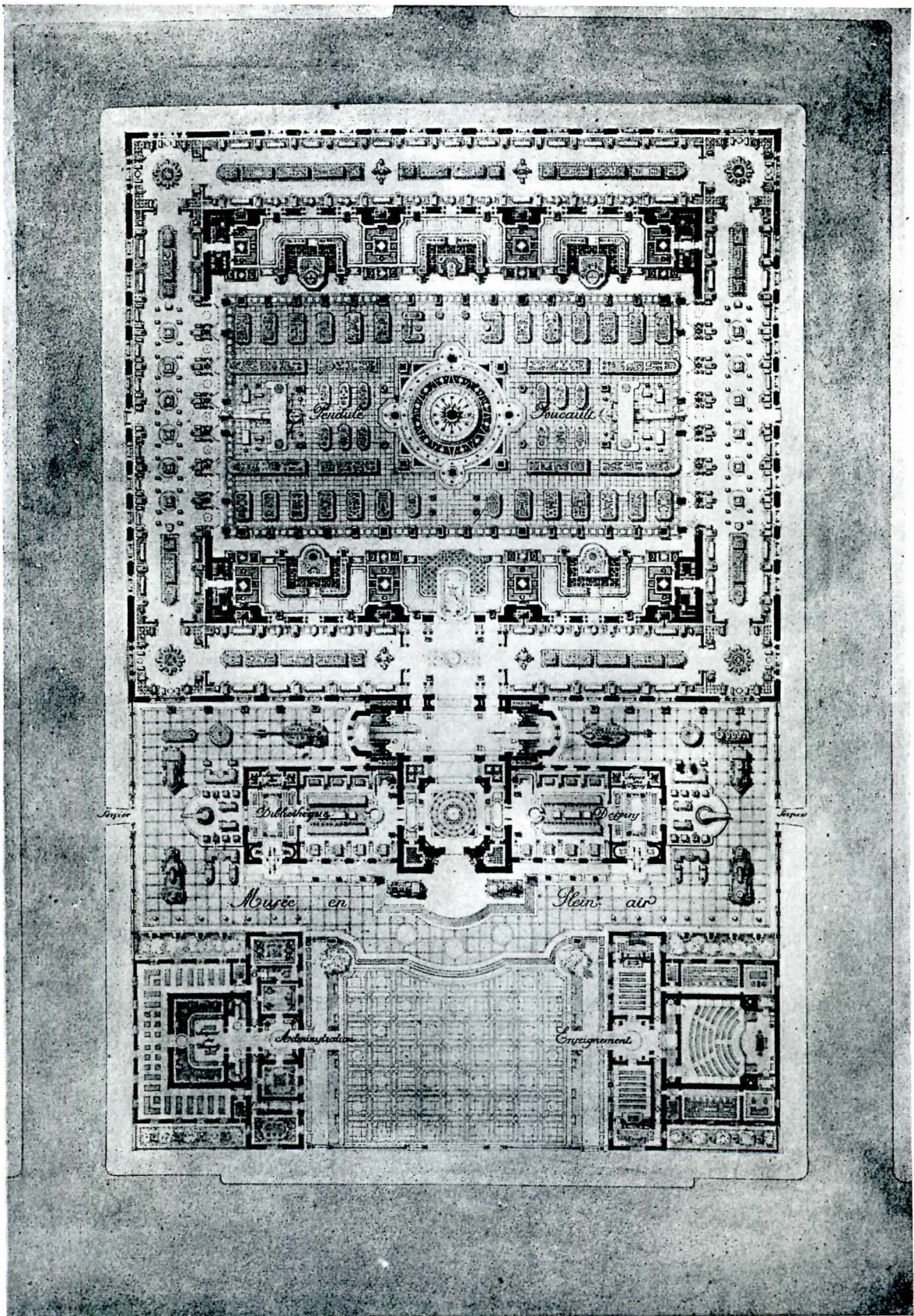
CHARCOAL AND PASTEL DRAWING BY HARRY STERNFELD
"OLD HOUSE, STRASBOURG"



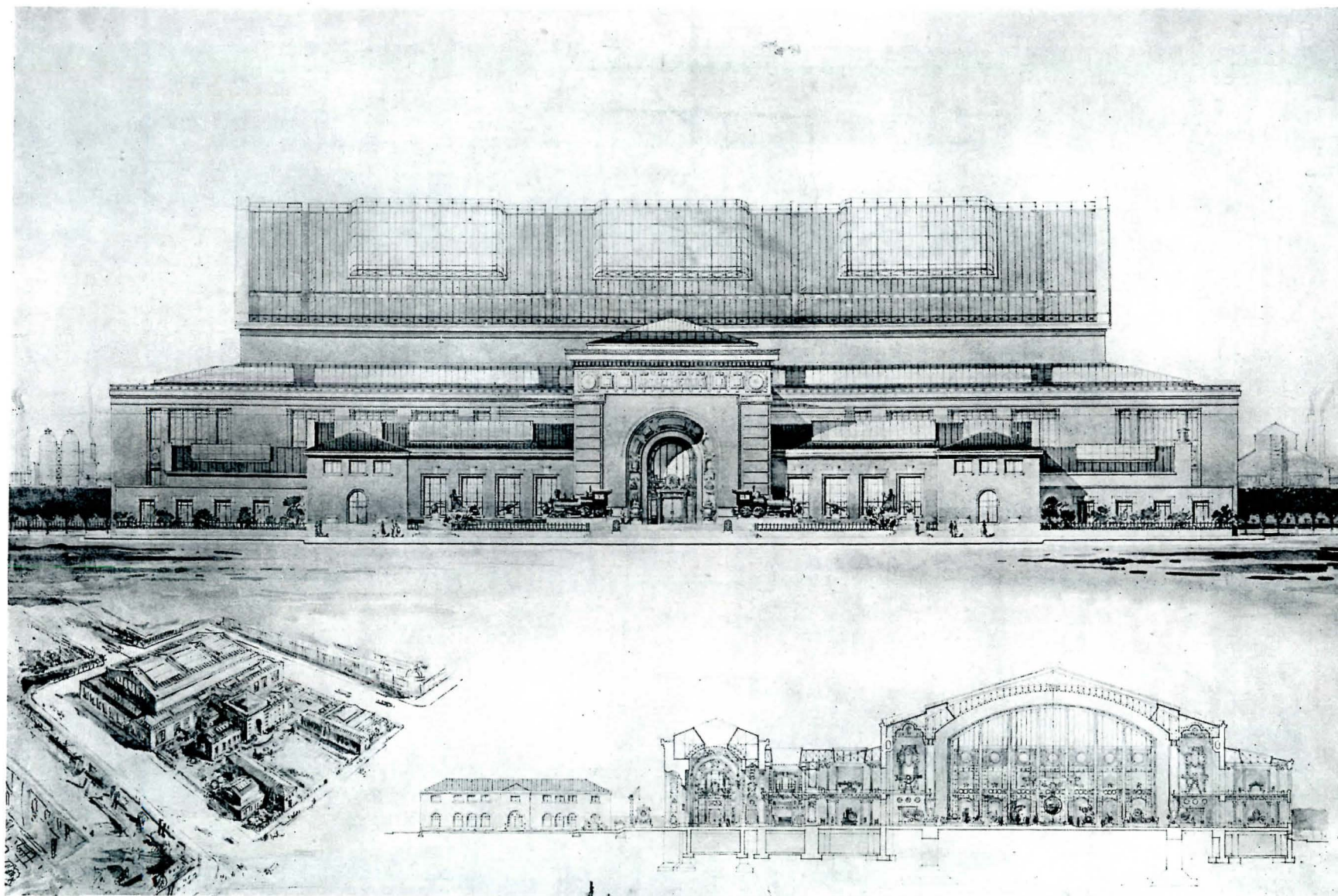
DESIGN BY HARRY STERNFELD FOR A FRONTIER BRIDGEHEAD
AWARDED FIRST SECOND MEDAL IN THE CONCOURS GODEBŒUF, 1919-1920



RENDERING OF CHURCH INTERIOR, BY HARRY STERNFELD
JOHN T. COMES, ARCHITECT



PLAN BY HARRY STERNFELD—UN CONSERVATOIRE DES ARTS ET MÉTIERS
AWARDED A FIRST SECOND MEDAL AT THE ÉCOLE DES BEAUX ARTS, 1919-1920



ELEVATION, SECTION, AND AERIAL PERSPECTIVE BY HARRY STERNFELD—UN CONSERVATOIRE DES ARTS ET MÉTIERS
A FIRST SECOND MEDAL DESIGN DONE AT THE ÉCOLE DES BEAUX ARTS AS A PUPIL OF M. JAUSSELY

working on a regular schedule, starting at eight o'clock in the morning, and working often until two the next morning. Because of his penchant for sparing no effort to give a finish to his problems, he became known among the boys as "the mosaic king." He well remembers some of the things Cret told him at this time;—of one problem, "It is not very wonderful, but you have done some work," and on another occasion, "You mustn't put everything you know into one problem," and when Cret said "You have no vocabulary," he bought books—the "Concours" and "Grand Prix" and studied them—and worked over them, had them all over his table. Cret said at this time, "It is not necessary to have the whole library here," and calling Arnal over, he talked with him about it, and forgetting Sternfeld he spoke of his own Rougevin, "Le Trone Episcopal," and how he had used only one document, having no other, and he laughed. "That was not correct Romanesque—but it had the spirit." And Cret said to Arnal, "Sternfeld has only one trouble; he wants a medal on each problem."

Cret began to be interested in Sternfeld's work, and urged him, using Grant Simon as an example, to be prolific in making studies so that the poor ideas could be discarded."

One day Cret suggested that he should study for the twenty-four hour. "Do you think I'll have any chance?" "Well, no," for Cret had a great admiration for Hoyt's work. "I don't think there is much chance, but you must try." And he analyzed a twenty-four hour sketch problem, and brought several of Simon's plans and explained them, and went into detail as to the competition. "You must know how to divide your time, and find out your own rate of speed; get a clock and learn how long it takes to do things. At a certain time, no matter how bad the scheme, it must be developed, and at a certain time you must stop developing it and start to present it. Some men can develop a scheme and will not be able to present it. You must learn what you are strongest in, and the only way to do that is to do a few twenty-four hour problems to find out."

So he brought down some programs of twenty-four hour competitions and some of the men did them, Sternfeld among them. After the first one, Cret criticized it—and found it terrible, with little scheme, no presentation, no image. "Tomorrow you will do another, and then another." As Sternfeld had been staying up twenty-four hours each time, he was beginning to feel weak, and Cret finally noticed that Sternfeld seemed weak and tired and asked, "What is the matter? What have you been doing?" He was astonished to find that Sternfeld had taken him literally, and said he had intended the studies of twenty-four hours to be done in eight hour stretches. "Since you have done it however, you will find it will be valuable!"

Finally the real twenty-four hour came! It was to be taken at the T-Square Club, and the problem was a "Lazaretto". There were in all 19 men starting, including Hough, Barney, Chillman, Baker, Thompson, and the writer of this article. Just after it started, a tremendous basket of fruit came up, with a card, "Best of luck—Cret". Barney, now a

very dignified practitioner, was at that moment jumping up and down very much like a monkey and kept crying, "I've got the scheme, boys—I've got the scheme." Finally some got sleepy and some were sick and had to quit. At last ten o'clock came, and the twenty-four hour grind ended, and the drawings were stood up for inspection before being packed. Hough's was beautifully rendered in color, Sternfeld's was in indigo, Thompson's was full of lines and made a fine image.

Finally the results were posted; Sternfeld was first, Rigauumont (Hornbostel), second; Hoyt, third; Moscovitz, fourth; Hough, fifth, and Baker was first alternate. Thompson had been placed H.C. As Hough had placed also in the Rome Prize, and elected to take that competition (which he won), Baker became a logist.

And so Sternfeld took the esquisse, and started to develop his scheme for the Paris Prize. Every time Cret would come around, the criticism seemed little compared with the privilege of adventuring into the field of design with Cret. Sternfeld looked forward more to seeing Cret than to getting a criticism. For we all had absolute confidence in Cret—we have always found his judgment to be correct. Sometimes we could not understand what he suggested—but a month or so later we knew. Cret never imposed an idea on a student—but he showed a marvelous ingenuity in getting something out of the student's work. He would infuse into it something of beauty—he would suggest developments of your scheme and then ask your opinion of them—not to get that opinion but to draw you out of your shell—and he usually drew out whatever of personality there was.

Sternfeld in doing the Paris Prize had not the idea of winning—felt that he would not win, but went in to make the most of it. And as the problem progressed he was delighted to find that Cret treated him now as an "ancien"—he would not criticise details at all but assumed that Sternfeld could handle them. About the sixth week Cret said, "You are not getting anywhere. Go away for a few days and get an absolute rest." This Sternfeld did. As it was, he weighed only 98 pounds at the finish! Before Sternfeld went to New York for the finals, he felt that he had achieved a triumph, for Cret said, "You have worked very hard. I think you have a chance." That was the last he saw of him until after the war, for Cret was in service five years, sailing before the Paris Prize was judged. All the drawings that year were tremendous. A vivid account of that competition and of the result is given elsewhere in this issue by one of the logists.

Sternfeld feels that even though he had Mr. Cret's criticism, and had extended himself to the utmost, he could not have accomplished the result he did in this competition without the aid of the enthusiastic "niggers", chief among whom were "Vic" Frid, George Stedman, "Chassis" (Fred. L.) Fuller, Paul Jacquet, Gabriel Roth, and Clarence Kennedy.

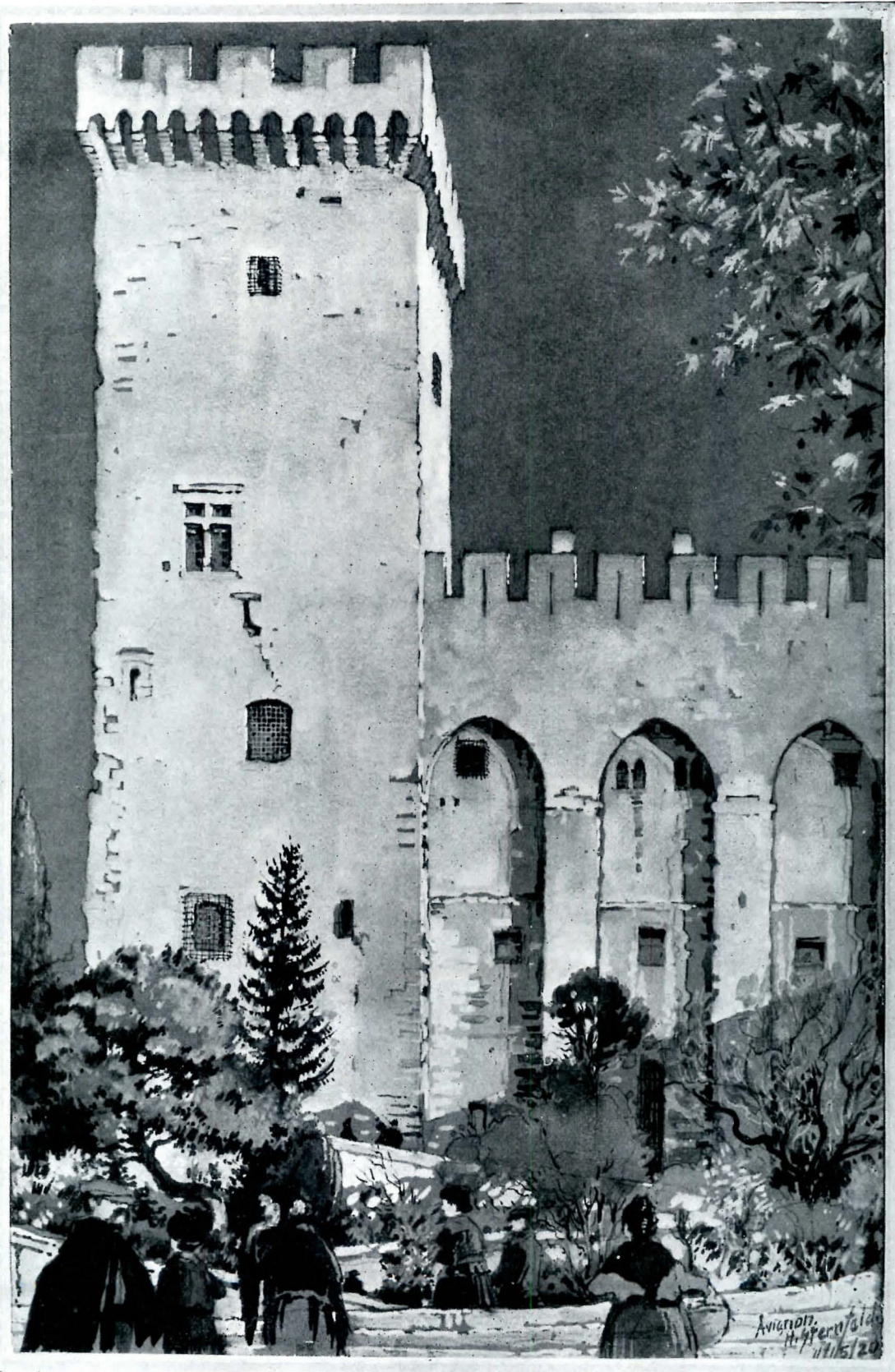
He won the Paris Prize, with a beautiful plan and an elevation incredibly full of work. Then he was invited to Carnegie Tech—in the fall of 1914, as an Instructor on Design. He could not go abroad



WATER COLOR BY HARRY STERNFELD
"FOUNTAIN, ROME"

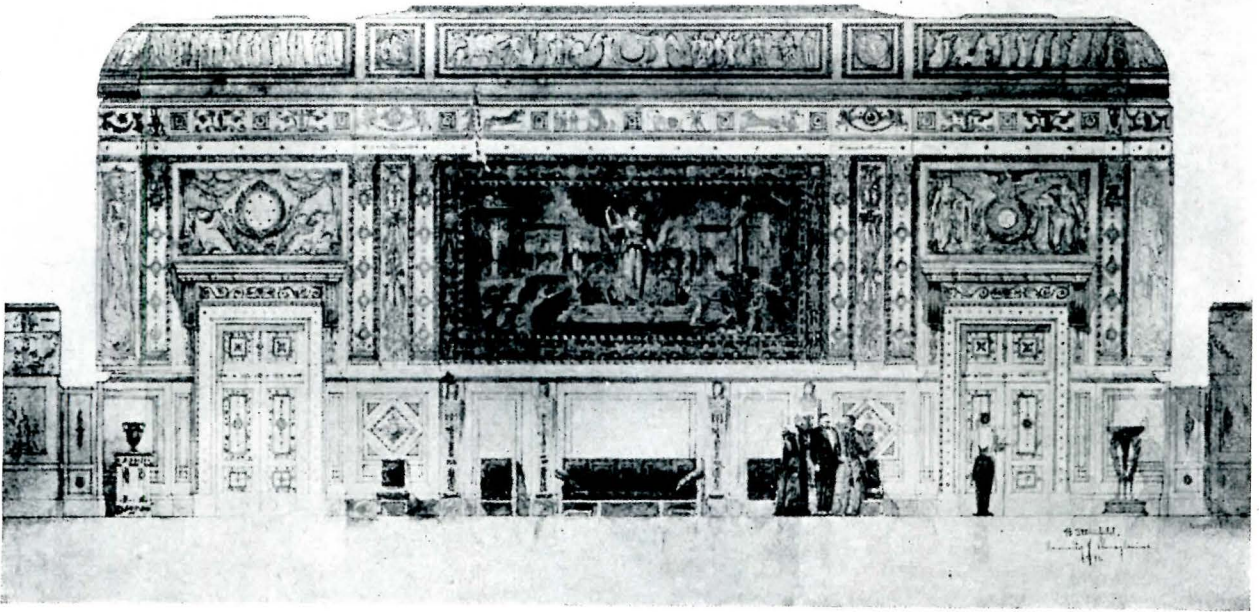


WATER COLOR BY HARRY STERNFELD
"CHURCH INTERIOR, PIERREFONDS"



OPAQUE WATER COLOR BY HARRY STERNFELD

"TOWER, AVIGNON"



DESIGN FOR "A PRESIDENT'S RECEPTION ROOM," BY HARRY STERNFELD

on account of the war. There he found himself quite at home, for almost all the teaching staff were Pennsylvania men. There were Ellington (Paris Prize), Koyl (Rome Prize), William Boyd, Harvey Schwab (Stewardson Scholarship), and Frank Hitchens, now the head of the department. These were all Pennsylvania men, four of them Scholarship men. At the head of the design staff were Louis R. Leonard, from Massachusetts Tech, and Henry Hornbostel.

At the head of the school was Henry McGoodwin, who Sternfeld feels was one of the finest men he ever met, with a passion for beauty, and exquisite taste; who inspired the men under him to give their utmost, and was at the same time sympathetic and tolerant, giving them every opportunity to develop themselves while they taught.

While teaching at Carnegie, Sternfeld was also in charge of design for John T. Comes, on church work, mostly large in size, and being built in all parts of the country.

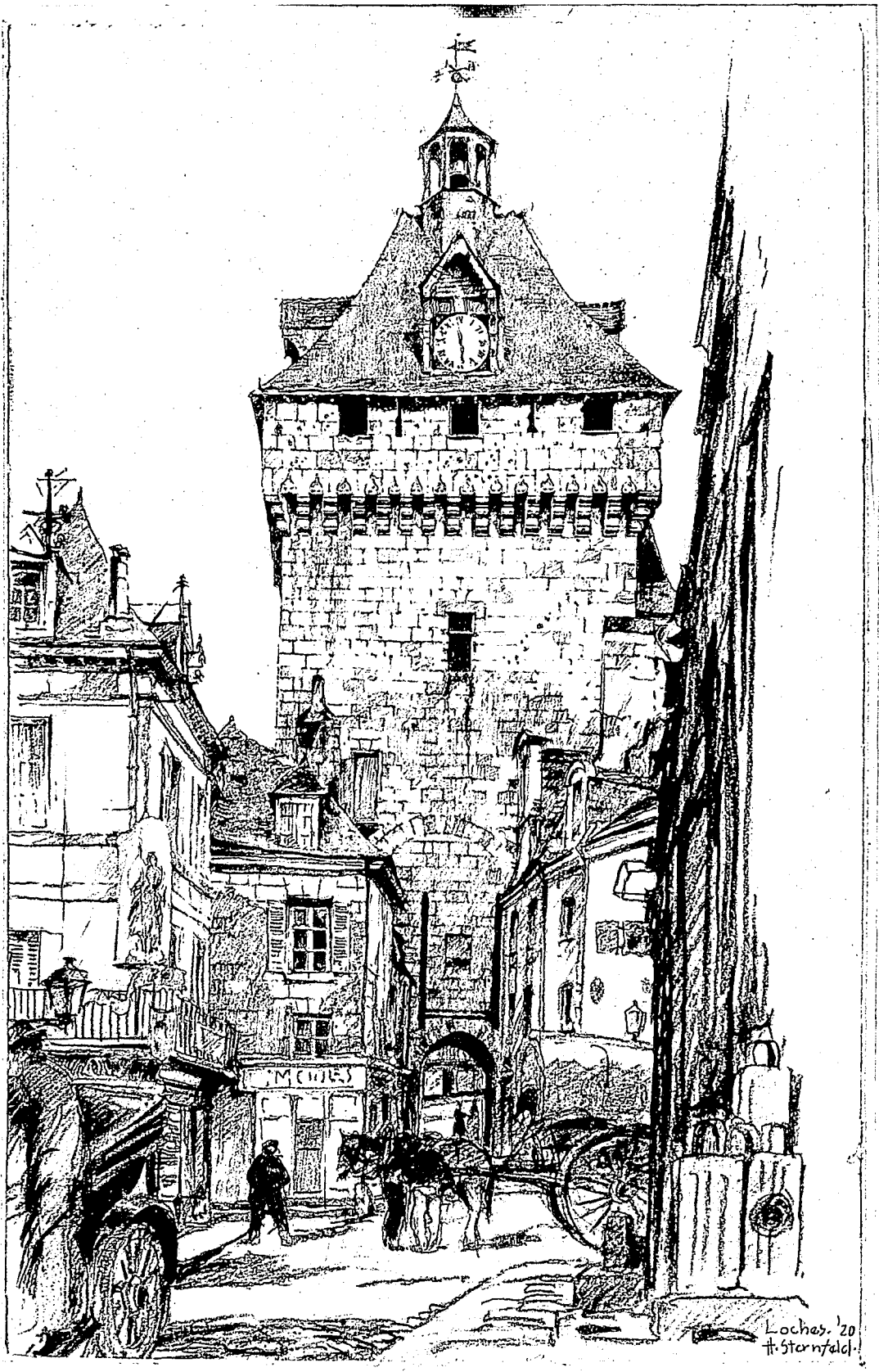
Then we got into the war. Sternfeld had gone to both the First and Second Plattsburg Camps in 1916 and in 1918 enlisted there. He was sent to Camp Zachary Taylor in Kentucky, where he was commissioned a Second Lieutenant in Field Artillery. When demobilized, he was offered a position as head of the Department of Architecture at Carnegie Tech, which he held for a year.

In 1919 he was granted a leave of absence and in September sailed to take up his Paris Prize work. Cret, having returned from Europe just before this, Sternfeld had discussed with him the question of which atelier to join. Cret asked him if he had any preferences. Sternfeld mentioned, during the conversation, that Jaussely's Grand Prix, the "Place

Publique", had been a real inspiration to him during the Paris Prize competition. Cret said, "I am glad to hear you say that. He has an atelier, and I believe can give you much. I will give you a letter to him."

So Sternfeld hunted up the atelier Jaussely, on the Rue de Buci, a hole in the wall, two flights up, and presented his credentials. He found the Paris Prize was honored in Paris, among the students at the École, but before the men knew he was Paris Prize they had shown him all their tricks. He had brought all his materials in a valise, but apparently stools were scarce. So he hunted up a stool,—only to find his valise had disappeared. Finally one of the Frenchmen pointed to the skylight overhead—and there he saw his valise; by the time he got it down, the stool was gone again.

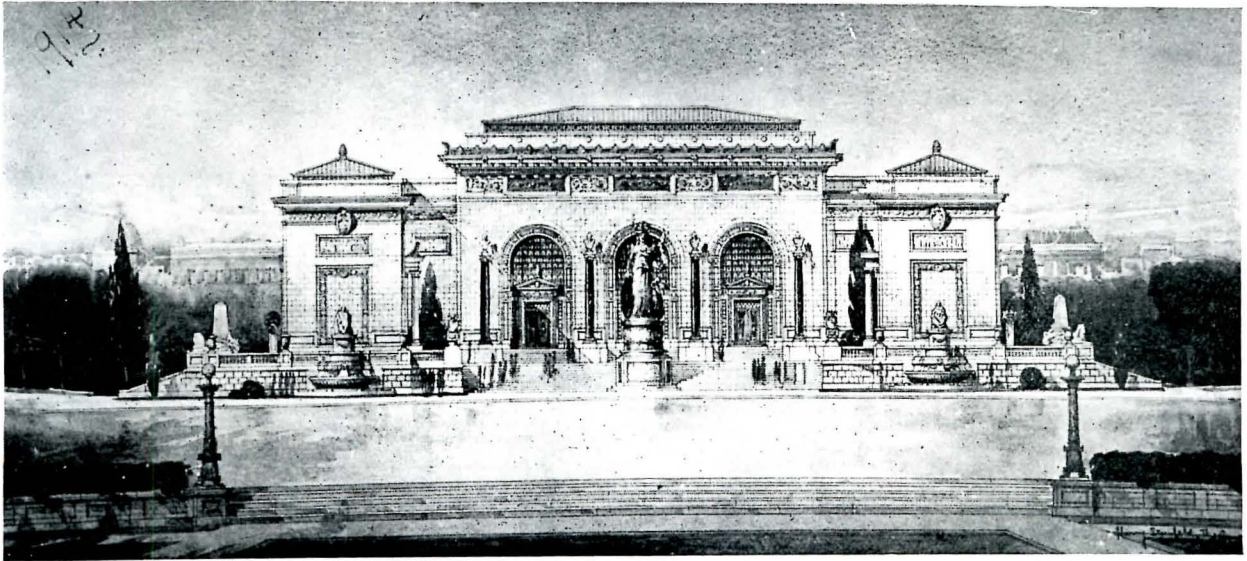
Then one day the Patron came in, a fine man, whose head and whiskers made him look exactly like the pictures of the Emperor Nero. He looked at Sternfeld's work and called over the anciens and grumbled, "These foreigners come over here and they study just like Frenchmen." He really seemed to resent it. Just before the problem went in, he patted Sternfeld on the shoulder,—which, in the atelier, meant a medal; and sure enough, Sternfeld was given a medal on his first problem,—"Un Conservatoire des Arts et Métiers." Jaussely was very much taken with a perspective study he had made, and insisted he put it on the final drawing. And then he took another medal in the Concours Godeboeuf for "Une Tête de Pont Frontière", an interesting example of design in metal. And then Jaussely invited him to work in his office on a competition for the City of Paris. There he found about 30 others—most of them, like him, working for the



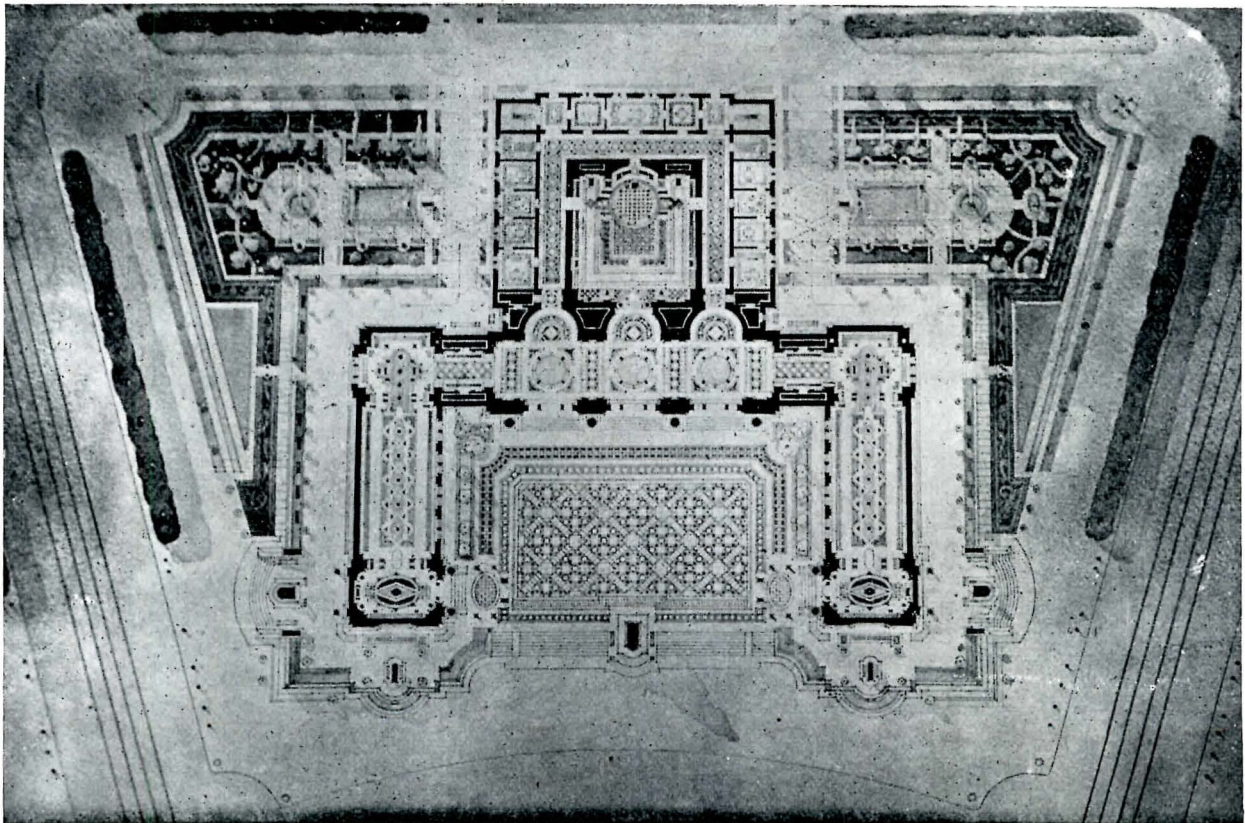
DRAWING IN BLACK AND COLORED CRAYON BY HARRY STERNFELD

"THE TOWN GATE, LOCHES"

HARRY STERNFELD



ELEVATION, A NATIONAL ACADEMY OF FINE ARTS, BY HARRY STERNFELD



PLAN, A NATIONAL ACADEMY OF FINE ARTS, BY HARRY STERNFELD

AWARDED A SECOND MEDAL AT THE UNIVERSITY OF PENNSYLVANIA

knowledge and experience they could get out of it. Roger Expert (a famous student in the École des Beaux Arts) was head draftsman. Sternfeld was given one portion to design—a site to house the University of Paris. He had to write his own program—find out what the University of Paris was, what it needed, and then provide it. Finally all the pieces were put on the final plan, which was 18 feet square—almost filling the room—with about 30 men swarming around the edges, moving their hands. It was like a big tobacco factory. And on the center of the plan was a group of about a dozen old-fashioned oil lamps—for there was no electricity.

One day, just before the rendu, Jaussely came in; he was very much excited; and finally punctuated his remarks with a great blow of his fist on the plan. This upset the lamps—and the oil ran out over the plan, causing a scurry for blotters. That part of the plan had to be rendered in Gouache—to cover up the oil stains. However, Jaussely won first prize.

Sternfeld feels that Jaussely is a great master, especially in City Planning, and he pays a tribute to the camaraderie of the French students—"some of them are marvelous. They have a natural superiority with their background of culture."

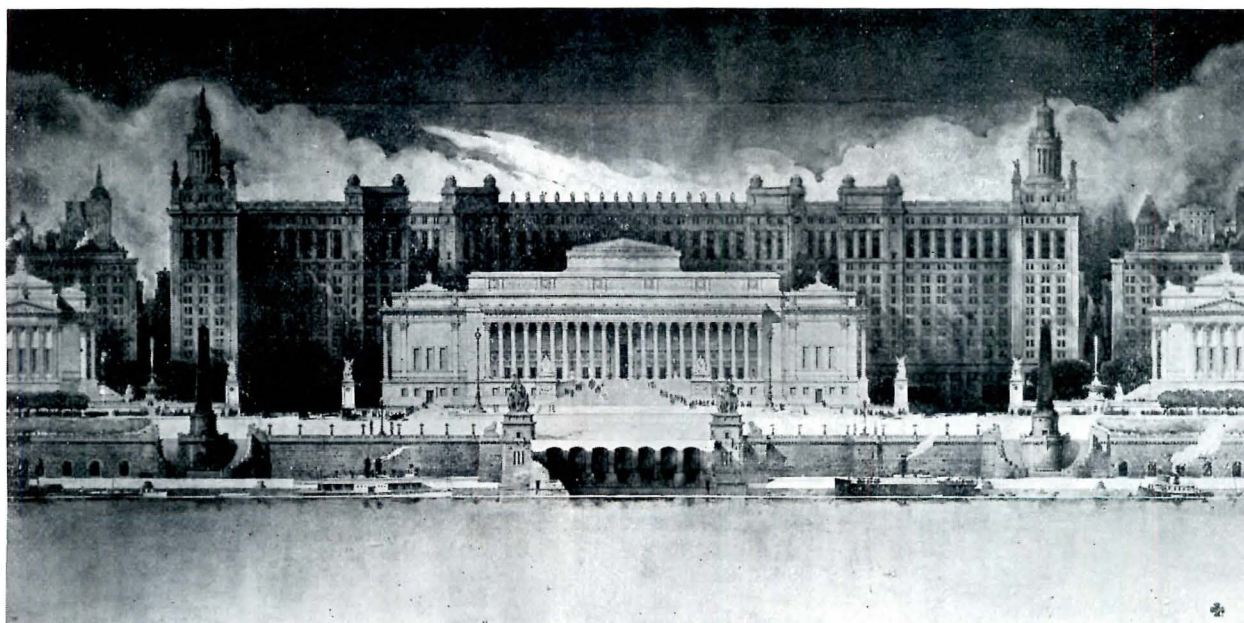
Sternfeld received his necessary eight values in about six months, but he had burned the candle at both ends to do it, and a physician suggested a change and relaxation. So Sternfeld joined the Chess Club of France and played chess regularly—eight hours a day—for a while. As with everything else, he did this intensely, and consequently he did it well. When he joined, he was tried out, and placed in Grade VII; when he left, he had risen to Grade IV. I know he plays chess well, for I too am a devotee of that game, and I feel quite self-satisfied when I chance now and then to take a game from him.

The quotation at the head of this article is from his chess book, and to me it typifies his whole career. He does everything intensely—and he ends by doing everything well. He wastes no time, each move is toward a goal, and he has a habit of reaching his goal, whether simply a "Checkmate" or the winning of an architectural competition.

He spent almost a year traveling—in Normandy, Brittany, the Loire and the South of France—making sketches in various media, some of which are here shown, with the loss, however, of the charm of coloring. He then left France for the American Academy in Rome, the Paris Prize committee having granted him permission to go there on completing this values at the Ecole.

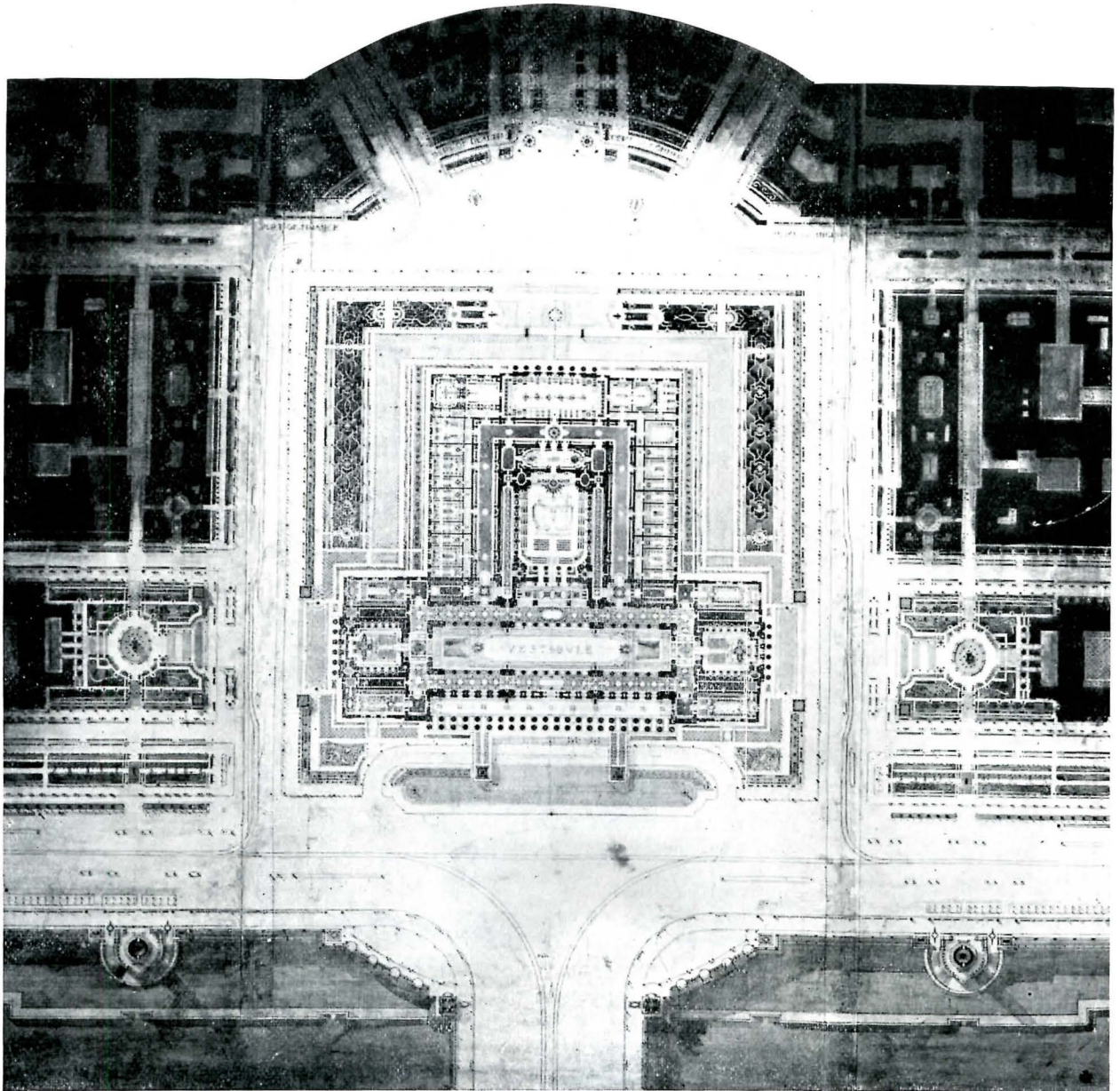
At Rome he was given a cordial reception by Gorham Philip Stevens, the director, and Frank Fairbanks, the painter and assistant director. He there found Chillman, and J. K. Smith, fellows of the Academy, both of them from Pennsylvania. He made warm acquaintance with Carlo Ciampaglia, with whom he has since collaborated on work here. H. L. Rubin and John Skinner were company on a sketching trip through Italy. There was also Pierre Blouke, holder of the Chicago Traveling Fellowship, through whose loyal and friendly co-operation he was able to accomplish a great deal of work in fields not before touched by architectural students. These two measured the façade of the Cathedral of Civita Castellana, from which he made the wonderful drawing since purchased by the School of Fine Arts of the University of Pennsylvania.

On his return he again accepted the position of head of the Department of Architecture at Carnegie Tech. Among his students the following won Scholarships under his criticism: H. L. Rubin and Olson, the Stewardson; Paul Simpson, the LeBrun,



ELEVATION OF PARIS PRIZE, 1914, DESIGN BY HARRY STERNFELD

"A CITY HALL FOR A COMMISSION FORM OF GOVERNMENT"



PLAN OF PARIS PRIZE, 1914, DESIGN BY HARRY STERNFELD

"A CITY HALL FOR A COMMISSION FORM OF GOVERNMENT"

with Pauly second. Later at Pennsylvania Joseph Booten won the Stewardson under his guidance. Landefeld, who has just this year won the Paris Prize, was Sternfeld's student in 1922-23. During his teaching there he developed quite a few students, several of them winning the Municipal Art and other prizes of the Beaux Arts Institute.

Finally, Cret suggested that, as an old Pennsylvania man, he would like to see him come back to Pennsylvania. Sternfeld felt it an honor to do so—delighted at the thought of being associated with the master again, he came back, as Professor of Architectural Design, and "found Cret more wonderful than ever—his power to draw beauty out of things seemed keener than ever, with the added factor of maturity through practice. Where other

men compelled admiration by stunts and hard brilliance, Cret earned it in a much subtler way. His 'stuff' is not only logical and filled with brilliant beauty, but there is a hidden, a latent power in it, that grows on one, and I feel my education has been augmented by being associated with him again. With him as a guiding spirit, Pennsylvania, of which I am so proud, will always be a shining light in architectural education." Like some of the rest of us, Sternfeld is a hero worshipper of Paul Cret. We think we have reason to be so.

His coming back has been a great inspiration to the teaching staff at Pennsylvania. Full of imagination, he has been able to develop the interest of the students in finding a personal solution for their problems and has inspired them to the same intense

PENCIL POINTS

method of work that he himself developed by. His theory of design is an effort to find something new to build on tradition, and with this he has very successfully imbued his students.

Sternfeld is also engaged in practice in which he tried to use the ideals he teaches to his students. His work has been in varied lines. One of his most interesting works being the Pittsburg building at the Sesqui-Centennial Exhibition, for which he was selected by a Committee, of which E. B. Lee was Chairman, to prepare the design for the building.

Sternfeld realizes the debt he owes to the Beaux Arts Society which gave him his biggest opportunity. "The winning of the Paris Prize resulted in the position at Carnegie Tech, where I developed. I felt I should make the most of every moment of my time. I feel that the work of the Beaux Arts Society in the field of education in the United States really

cannot be measured. Its scheme of education and the incentives it offers to young men is the biggest single factor in architectural education today. In my own case, the training I received in Paris could not be replaced by anything else. At the same time, I prize the other viewpoint of the American Academy in Rome, and I feel that the experiences and influences I was privileged to have there were invaluable. The really ideal thing was the combination of both. This is impressed on me the more because the French method of training is supplemented by sending the winner of the Grand Prix Competitions to Rome, and from my own experience I know this opinion is sound."

Sternfeld is himself a student—he always will be, though he has been eminently successful as a teacher: perhaps this is why he does not have the superiority complex of the usual pedagogue—he is intensely human, and modest.



SKETCH BY HARRY STERNFELD
MADE IN DEVASTATED FRANCE

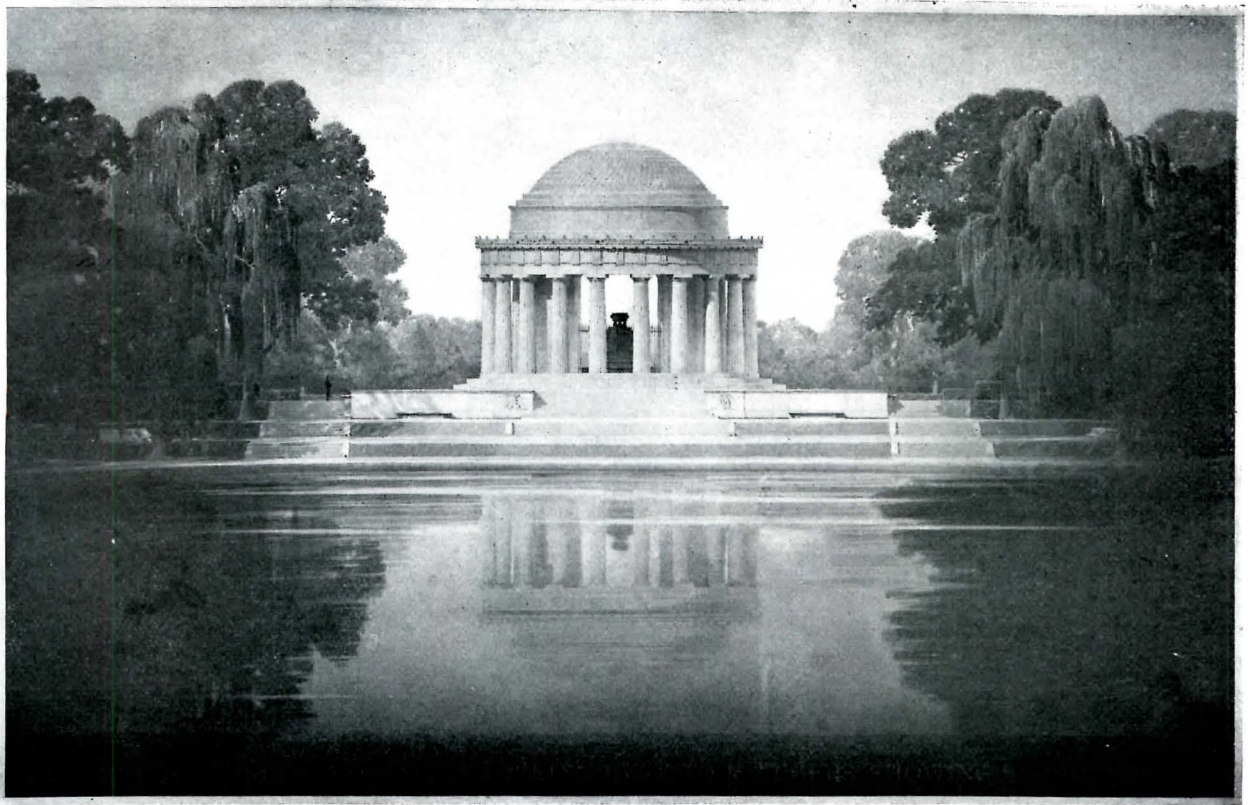


FIGURE 1, HARDING MEMORIAL, RENDERING BY OTTO R. EGGERS SHOWING BLOWN BORDER
JOHN RUSSELL POPE, ARCHITECT

THE MOUNTING OF PRESENTATION DRAWINGS

By Dave Shotwell

THE MOUNTING of architectural competition drawings—like architecture itself—has its aesthetic and practical aspects. As an art it requires study of color, proportion and disposition: as construction it demands solution of particular problems involved in the combining of various materials to form an attractive setting.

What are the artistic considerations involved in the creation of this setting? Most important to keep in mind is the fact that the mount *is* a setting and nothing more. While it should set off the drawing to best advantage it should not obtrude itself but should remain entirely subordinate to its main purpose of heightening the effect of the picture to be displayed. The color, value and arrangement of the mount should be studied accordingly.

Strong color in the bounding mat is to be avoided in most cases as being likely to draw attention to itself and so detract from the picture, in fact color may often be omitted entirely to good advantage. Especially is this true for drawings in black and white which colored mats, by contrast, make appear cold and uninteresting. When the drawing itself contains color it is often pleasing to have that color recalled in the mat,—but quietly, with less intensity and grayer than in the drawing itself.

Next the architect or student when choosing a

mat will consider its value as compared with the architectural values of the drawing, and will select one which will give the latter their best chance to impress the jury or client. For example he will choose a mat dark in value for a church interior where a dim religious atmosphere is portrayed. A mat of medium value will fit most cases, but its selection will be based upon study. This study can be aided by thumb-tacking the drawing on a large drafting board and pinning different mats of various values around it.

The value of the border is almost as important as that of the mat. For instance, a pure white border against dark foliage or other dark object near the edge of the sheet would form such a strong contrast as to rob the contrasts of lights and darks within the picture of their due degree of interest. Mr. Otto Eggers solved this problem satisfactorily in his rendering for John Russell Pope's competitive design for the Harding Memorial, (Fig. 1). When part way through blowing a wash on this drawing he moved back the stencil strips bounding the sheet to the width of the desired border and then continued the blowing process. The result was a border of medium value which created with the foliage no strong contrast to "kill" the contrasts at the center of interest near the middle of the sheet.

The border should vary for each *mounting*. There

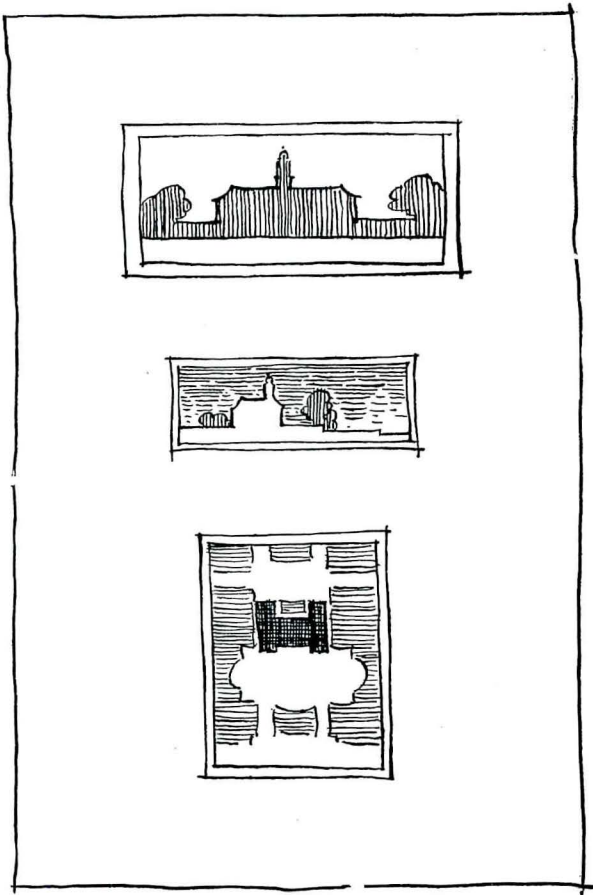


FIGURE 2a

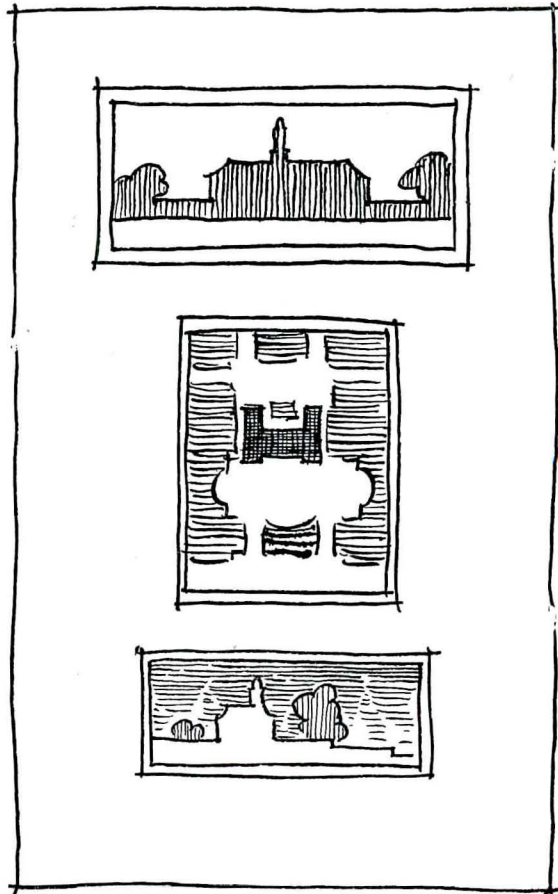


FIGURE 2b

are some architects who use gold passe-partout for every one and vainly imagine they are doing very well indeed. But gold, because it has such eye attracting power, is so intense that it should seldom be used. It might form a suitable border for a colorful drawing of a theatre or a casino, but not for the majority of buildings.

If there are more drawings than one on a given mount another matter to consider will be their arrangement. Pleasing space relationships will be sought, keeping in mind the desirability of having the drawings follow the bounding lines of the sheet and reasonably fill it. The latter suggestion applies to single drawings as well. It is not unusual to see an architectural mounting with a mat area as large as the drawing itself. It is a practice reminiscent of the Victorian parlor where small pictures were almost lost amid vast expanses of mat. It is a violation of the principle previously stated that the mount should be unobtrusive. Figure 2 shows two mountings for the same drawings. In the opinion of the writer *b* is a better size and arrangement than *a*, for the reasons stated above.

Turning to the practical side, the first question concerns the nature of the framework which is to support the drawing. For this purpose quarter inch cardboard is usually employed: Compoboard or Beaverboard. These, however, cannot be obtained in sizes larger than four by twelve feet, so in case these dimensions are exceeded it is customary to

build an open framework of wood and to cover it with strong paper, or with muslin, as a field for attaching the drawing. For sizes under four by twelve the cardboards are better, for they eliminate the trouble of building the frame and stretching the field. When, however, a larger size is necessary paper is preferable to muslin. For muslin in time is likely to stretch and consequently wrinkle the drawing mounted upon it. Furthermore there is greater difficulty in pasting paper to muslin than to other paper, for paper must be weighted down on muslin until the paste has dried. Supposing then it is to be a skeleton frame with heavy paper as a field. Figure 3 shows a pine board frame for a mount eight by sixteen feet. If a longer size is required there should be extra cross braces, one to every four feet; if wider the braces should be closer spaced. Needless to say the framework should be securely nailed at the corners and at the meeting of the braces with the frame.

The paper for the field should be heavy, but not so heavy as to be difficult to bend over the edges of the frame for attaching on the back. There is no special paper to recommend for this purpose. Strong detail or brown wrapping paper will serve. Cut out the corners as shown in figure 4 so that there will be no overlapping. Wet the paper thoroughly on both sides, dry the edges of one side with a towel, apply vegetable glue to the width of an inch and mount the paper on the frame, pasting the

THE MOUNTING OF PRESENTATION DRAWINGS

edges down on the back of the framework and pressing them to the wood with any blunt metal instrument. Be careful to avoid wrinkling along the edges. When the paper has tightened and stretched the mount is ready to receive the drawing.

Whether now we are using a built up mount or a large piece of cardboard the procedure is the same. Rule off with pencil and T-square the location of the drawing on the mount. Slightly moisten the drawing on the back except at the corners which are kept dry to receive the paste intended to hold the drawing in place while receiving the mat. Now applying the paste, fasten the drawing to the mount. The drawing should have been trimmed to a size at least half an inch larger all around than is to appear after the mounting is finished, in order to give a ground outside the picture and its border for attaching the mat firmly.

The mat may be wall paper, but there is no special paper for this purpose. Four strips of it, wide enough to extend from the edge of the drawing to the back of the frame work, are now well soaked and then stretched by pasting them down along the desired border lines of the drawing and turning them over the edge and pasting down on the back of the mount. The corners should be cut out as were the corners of the paper used for the field. When the whole dries out, both drawing and mat will be well stretched. For this part of the work paste is better than glue, for although not as strong, paste does not contract as much as glue when it dries; therefore it is not as likely to wrinkle the edges of the drawing. Do not pull the mat when applying it for this is not necessary to obtain a good "stretch" and may produce wrinkling since it is not likely that the pull exerted will be of equal force in all directions. When a cardboard mount is used it will help prevent warping if a piece of paper is stretched on the back of the mount to counteract the pull on the front side.

Finally, if a border has not been provided on the drawing itself, strips of passe-partout, obtained from a stationery store, may be pasted around the edges of the drawing.

In case it is desired later to remove the drawing this is easily accomplished by slipping a knife blade under the edges of the mat and drawing it slowly along. The safer way is to have the blade precede the hand rather than follow it.

Special care is necessary in mounting the drawing

in case it has been torn. To mend it, use if possible a strip saved when the drawing was trimmed, as this will have been stretched and will have the same elasticity as the drawing. Paste this mending strip on the back of the drawing over the rent, taking care to match the frayed edges properly so that the crack will not show afterward; for some of the frayed surface is on one side of the break and some on the other and if the wrong side is allowed to come uppermost an unsightly white line will result on the face of the drawing.

In mounting a tracing paper drawing it is well to mark carefully its position on the mount. Then, laying the drawing back upon the table, sponge it well, taking out all the wrinkles. Cover it with a thin coat of paste and then let the mount carefully down on the drawing. It will come up with the tracing paper adhering to it properly, without any wrinkles.

Since different papers and pastes and glues have varying strength and drying qualities it is a wise precaution for those who are not experienced in the craft of mounting to experiment at a small scale, using blank paper, before attempting a large mounting of a drawing which may have cost considerable to prepare and would be irreplaceable.

It will be of interest to students and draftsmen participating in Beaux-Arts Institute problems to hear of the manner of their mounting after they have been sent in to New York. In former times, when the number of competitors was small, each entry was mounted with a mat. Now when the number sometimes reaches six-hundred, as occurred

recently, time is lacking for this and the drawings are merely thumb-tacked upon large uniform pieces of Beaverboard. This makes one aspect of the matter important, — the border,—for that at least the student can himself provide. Drawings are sometimes received at the office of the Institute without a border and when tacked upon the mount without either mat or border look quite unfinished

in appearance, which is a distinct handicap.

In conclusion the writer wishes to acknowledge his indebtedness to Mr. Boyd Goodwin, who makes the exceedingly careful and handsome mounts for the Massachusetts Institute of Technology. To him thanks are due, both for the successful mounting of the writer's own school problems in days gone by and for many of the suggestions contained in this article.

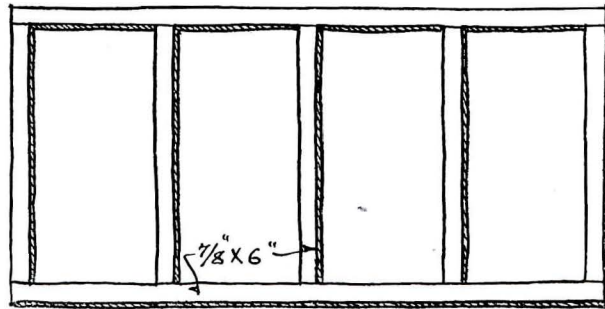


FIGURE 3

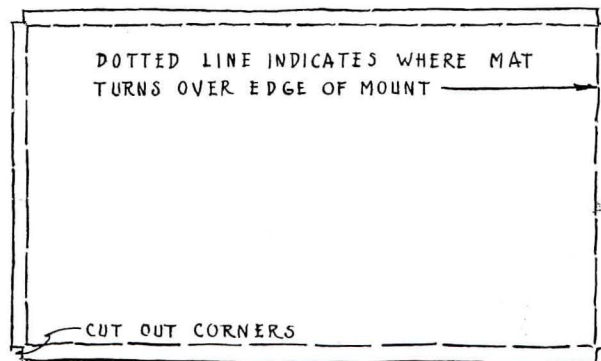


FIGURE 4



PACIFIC BANK STEPS AND SOUTH TOWER, NANTUCKET
CARBON PENCIL SKETCH BY HUBERT G. RIPLEY



THE PERUVIAN BARQUE "CALISAYA" IN THE HARBOR OF NANTUCKET

UNDER THE TREES

SUMMER SKETCHES OF NANTUCKET

By Hubert G. Ripley

EDITORS' NOTE:—To some of our readers an article on summer sketching appearing in January may seem a bit anachronistic. We feel, however, that an article from the pen of Hubert G. Ripley may be profitably read at any season.

*"Under the trees! Who but agrees
That there is magic in words such as these?
Promptly one sees shake in the breeze
Stately lime-avenues haunted of bees;
When, looking far over buttercup'd leas,
Lads and 'fair she's' (that is Byron, and he's
An authority) lie very much at their ease;
Taking their teas, or their duck and green peas,
Or, if they prefer it, their plain bread and cheese..."*

CALVERLY

MR. CALVERLY'S LINES are well suited to the terrain and the tureens of Nantucket. The silver lime, *tilia argentea*, (Syn. T. *Americana pubescens*), has a normal growth of 30 to 50 feet, while the American elm, *Ulmus Americana*, grows to a height of 80 to 90 feet. These details are not mentioned in a spirit of boastfulness or vainglory, but because, as will be noted later, of the variety in their obumbration. The daughters of Cybele smiled

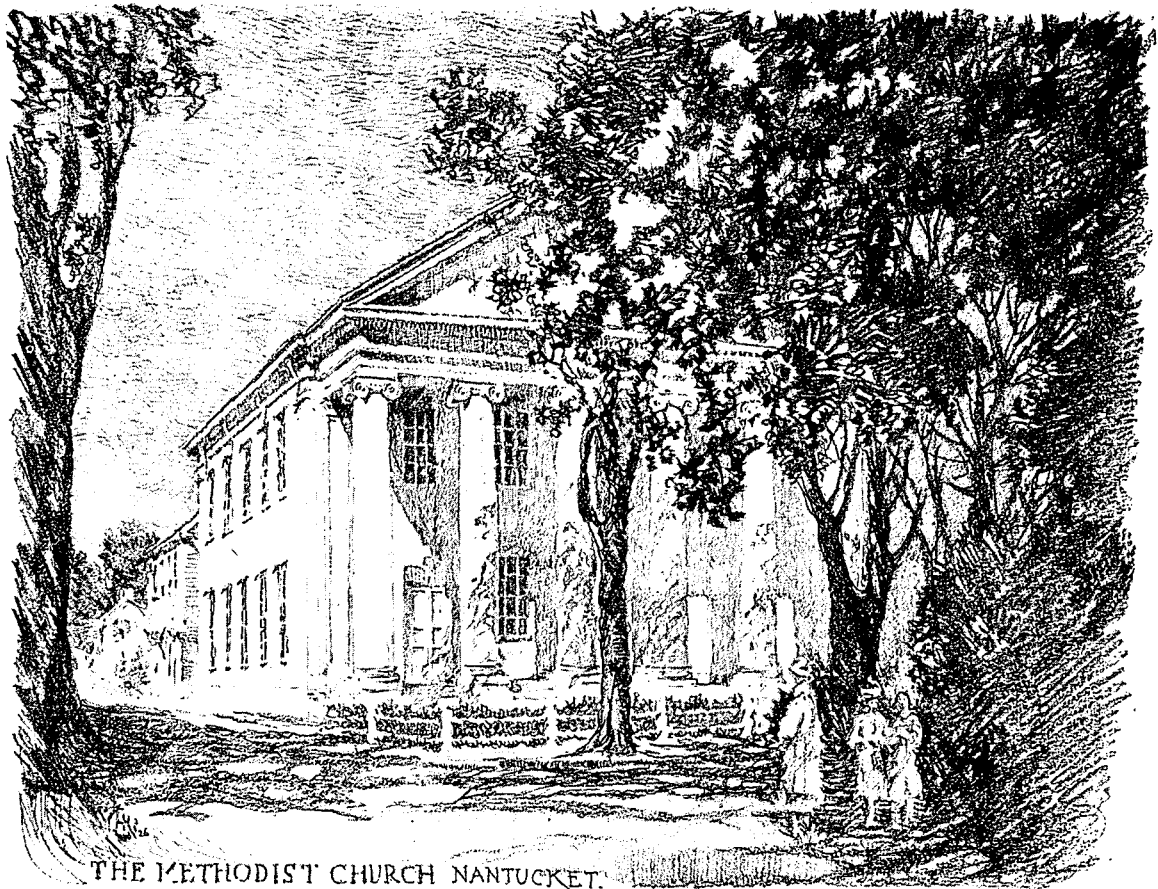
on the sons of men when they planted the elms, cottonwoods, and willows that border the sidewalks of the streets of the old town.

While the lime-avenues of Tupperham-Ilch that line the stately driveway leading to Sandy Peebles, are as fine as may be found in all Aberystwyth, the province of the *Tilia* is rather to provide vistas for restful strolls. In a town square or city street in close combination with architecture, no tree quite approaches the *Ulmus* as a setting. Whether in winter, when their naked limbs stretch lace like and intricate across a leaden sky, shot with bars of feeble gold by the rays of the dying sun, or when their soft frondage sways gently in the summer breeze against a vault of pure cerulean, the elm is a marvelous caster of shadows. Even an ugly blank wall is transmuted into a thing of beauty by the arabesques and interlaces of its diapers. Once

the island of Nantucket was heavily wooded, the haunt of naiad, hamadryad, and faun, now the moors stretch for miles where one may lie and dream, pillowed on sweet fern, or lunch on duck and green peas under panicked clematis.

The "Skipper" and the "Chopping Bowl" are the glorified successors of the "Twy Pots" of Herman Melville, though it is hard to understand their elimination of the Noble Fish Chowder. To experience this soul filling dish in its perfection, together with its concomitant, the Boiled Blueberry Pudding (a most amazing gustatory antiphony), one must be invited to Mrs. Carey's or Mrs. Freeborn's for dinner. Mrs. Freeborn makes the finest fish chowder we ever tasted, with the possible exception of a cook we once had, named Sarah, who favored us a few years ago and whose memory is ever green in our heart. Both chowders were masterpieces *sui generis*, and were basically compounded as follows: Into an iron kettle—the kind that has a sort of basement story that fits into the stove-hole—place salt pork scraps—Sarah used to dice hers. Fry a few sliced onions in the hot fat and when well browned, remove the bits of pork and carefully preserve them in a nice white saucer. These are for use later, after the chowder comes on the table, to sprinkle over the surface of each plateful (One never has enough to go 'round.) Next pour in a modicum of water.

Any gastronome knows just how much a modicum is. In this the potatoes and fish are boiled. Mrs. Freeborn carefully washes and scales her fish—which is preferably cod—but leaves the outer skin on. There is a flavor and an osmозome to the cod-skin that makes the chowder peculiar to Siasconset. Sarah cooks her pieces of cod separately and combines the whole at the time the milk is added, which being thickened with a delicately prepared *roux*, lends it an especial velvety smoothness. Both chowders should have lightly toasted Pilot bread to crumble among the pork scraps. We are unable to give the recipe for Mrs. Carey's Blueberry Pudding, as it is a jealously guarded family secret carefully treasured from generation to generation. What appears on the table after the vestiges of the chowder are cleared away, is a great steaming ball of snowy whiteness about the size of a garden gazing globe, and a large sauce-boat of lemon sauce. It looks non-committal and mysterious until Mrs. Carey plunges a carving knife into its vitals. Immediately the purple berries come tumbling out, swimming in a luscious sauce of opalescent smalt, hot, juicy, and aromatic. It takes two ladles for a blueberry pudding, one for the berries and one for the sauce. How Mrs. Carey manages to confine all those lively little berries inside their white envelope while they are being boiled, is one of nature's mysteries.



THE METHODIST CHURCH NANTUCKET.

THE METHODIST CHURCH, NANTUCKET

CARBON PENCIL SKETCH BY HUBERT G. RIPLEY

Much has been written about "The Skipper", which is an old schooner, very much like the one in the foreground of the view of the Town from the water-front, moored well up in the slip and connected by a gang-plank to a large airy boat house. From June to October in fine weather meals are served out on deck, which is sheltered by an awning, and in cold or rainy weather one eats indoors beside a driftwood fire. All the tables and chairs are finished in Valspar (adv't) so that rain and salt air do not affect them on deck, and Madeline and Arthur, who serve the guests in the boat house, may pour boiling coffee on their glistening tops with impunity. The fame of the Skipper's Clam Chowder reaches from Peoria, Ill., to Edgartown. The method of its building is known only to Miss Prentice, who merely smiles sweetly when asked to divulge it to a palpitating world. It is so good that prominent people like the Honorable James M. Curley, the Honorable E. Mark Sullivan, and Regional Director F. Ellis Jackson, leave untouched perfectly good dinners at the Sea Cliff Inn and Handsome Private Yachts, to taste the simple though *recherché* pleasure of "The Skipper."

A gentle walk under the shade trees, past fields of buttercups and hairbells, alkanet, and asphodel, stopping to admire for a while Mr. Eddy's view of Main Street showing the South Tower, (a most unusual and happy point of vantage, painted with a fine sense of color and composition) brings one to the "Chopping Bowl." This is a garden restaurant fulfilling the traditions of Castellamare and Bellaggio, with somewhat the atmosphere of "Guillaume le Conquérant" at Dives-sur-mer. Tables and benches are ranged in an arc at the end of the pathway, where, seated in the shade of the climbing *aristolochia macrophylla*, one listens to the soft voice of the golden brown maid of Bermuda, who takes the order for a fried breast of chicken, green corn on the cob, and *pommes gaufrettes*. A crisp salad with blueberry muffins and a pot of coffee completes the lunch.

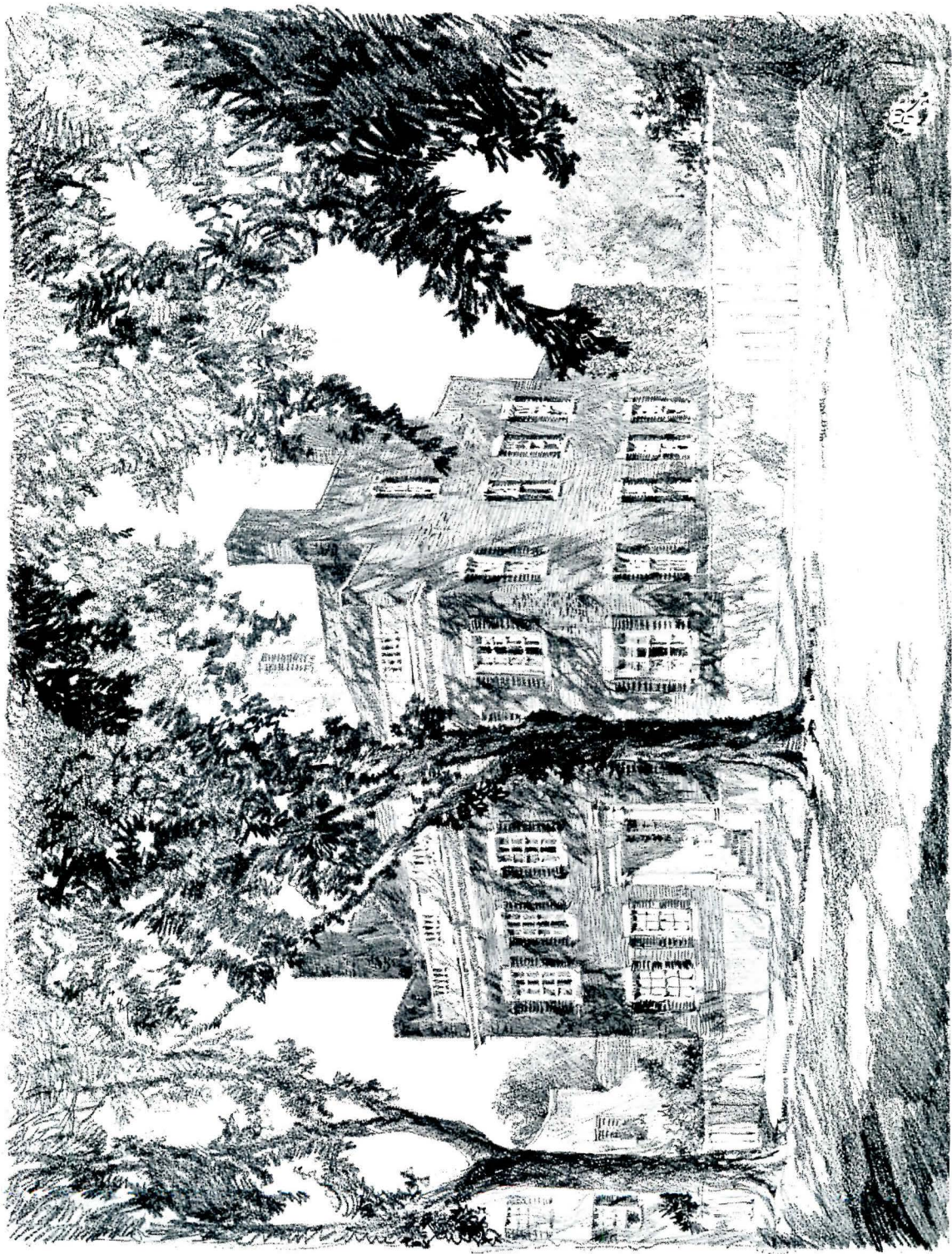
Mr. Ludwig, the restaurateur, combines the arts of Brillat-Savarin and Charles A. Platt. Five or six years ago he came to Nantucket, young, enthusiastic, of a highly artistic temperament, and an architect of parts. The old Hezekiah Broadbrook place was falling into ruin after nearly two hundred years of service. It had a wonderfully fertile garden. There was a strawberry bed that was the boast of the Town—eight or nine berries to the box. With foresight and circumspection Mr. Ludwig bought and renovated the entire place—building a large airy studio at one end, re-planning and re-planting the garden. A good picket fence with signpost, garden seats and linen umbrellas, blue and cream painted woodwork, and a string of electric lights in the trees, proclaim the Inn. Meals are served from noon till cock-crow in the Studio, on the balcony, in the old dining room, and 'neath the trees, overlooking "buttercup'd leas." The "carte" contains almost everything the heart longs for, from Persian melons to alligator pears, tomato omelettes, broiled lobsters, roast duckling, and other delicacies

in season. All these are skillfully prepared, wreathed in smilax and seasoned with chopped chives. Flowers from the garden grace the tables and the service, linen, china and *quincailleurie* are of rare quality. Mr. Ludwig, besides being a talented painter in several mediums, justly prides himself on his coffee. It is so black and hot that it stains the china, full, rich, clear, and of a fragrance, an aroma, such as we have always imagined as served Russian Grand Dukes in cafés in Istamboul. The secret of its making is the amount used. Mr. and Mrs. Ludwig alone consume five pounds a week.

Mrs. Ludwig owns and manages the "White Elephant", an hotel of unique distinction, situated on the inner harbor, but she always drives over to the "Chopping Bowl" for her morning coffee. Two beautifully white "Pomgeranium" dogs with pink noses accompany her in her single seated Hispano Suisa, and bark joyfully at the approach of the golden brown Bermudian with her white apron and cap and copper tray sparkling in the morning sunlight. Marcelline rewards each with a lump of sugar and a dazzling smile.

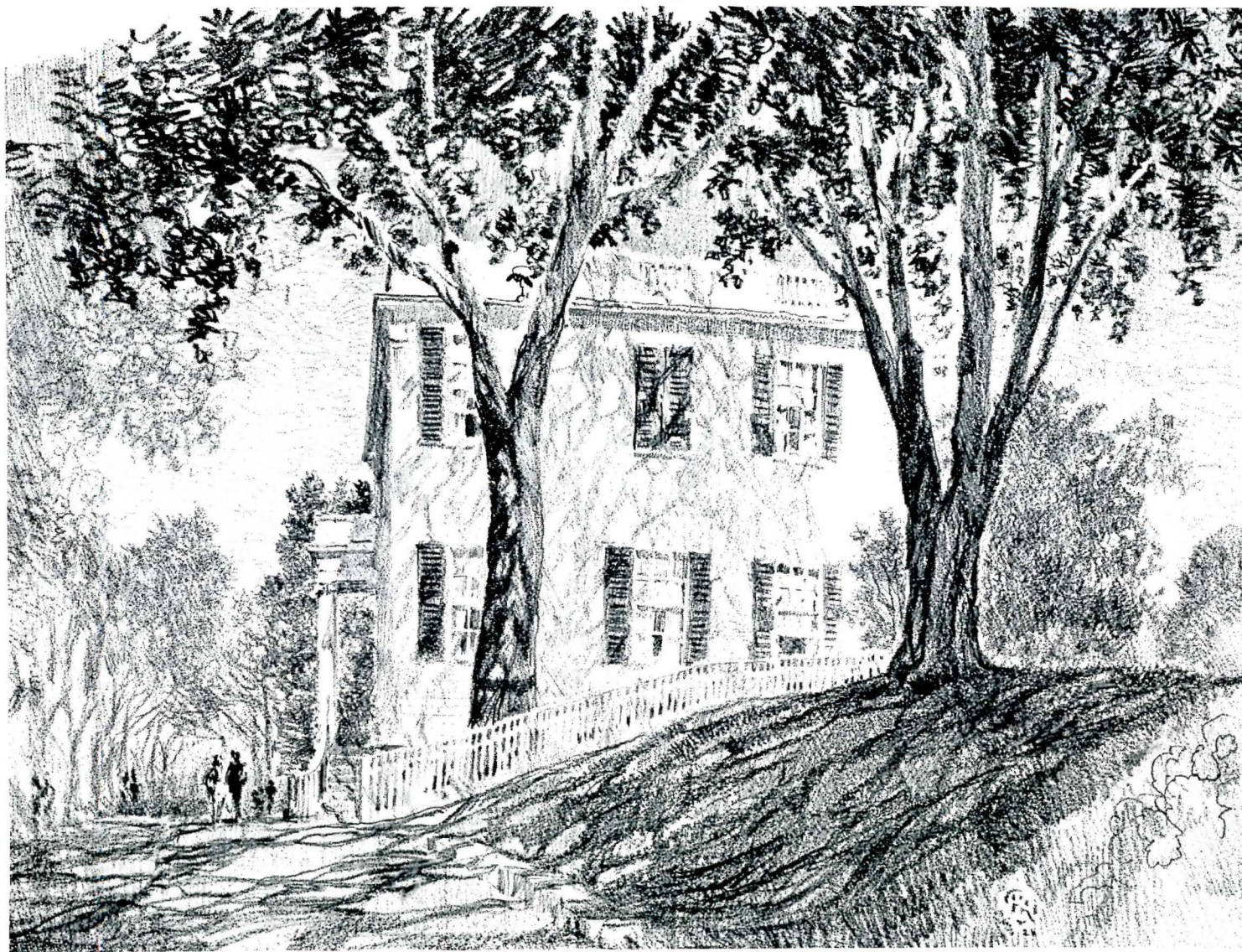
"The White Elephant" was originally just a simple beach house of fair size. Each year it has grown, adding adjoining houses until now it is the finest, though not the largest, hotel on the island. Spaces between the cottages were converted into salons and lounges, attics were altered into third stories and a spacious dining room, from whose latticed windows one can toss a biscuit into the harbor, sweeps in a great arc that commands a fine vista of the town and its shipping. This is the work of Mr. Ludwig and his charming wife, and in detail and execution is truly distinctive. A high columned portico, interesting balconies and a number of fine doorways in the Early American manner, adorn its façades. The interior is impressive in its simple elegance. Few hotels are as happy as the "White Elephant" in its cuisine.

Last year the "Point Breeze", Bracy Curtis's old place, was partially destroyed by fire under dramatic circumstances. This was a large hotel on the way to the bathing beach, and fire originated in the kitchen after dinner, smouldering along quietly until almost 2 A.M., when the flames burst forth with fiendish ferocity. Ben Russell, who was asleep (sic) on the hill just beyond the Wonoma Inn, woke up at the alarm and thought the fire was just outside his window. He hastily packed his belongings, dressed, carried his bag to the front porch and aroused his hosts. Rushing down to the Hotel he performed valiant service in calming the excited guests and succoring the homeless. No lives were lost and, due to the valiant efforts of the authorities and volunteers, only slight casualties were suffered. It was at the height of the season, every room was occupied and many guests escaped in a state but little short of *puris naturalibus*, as one might say. At one time, in an effort to save the belongings of the unfortunate occupants from the devastating maw of the relentless flames, a line of volunteers passed clothing, toilet accessories, luggage and what-not, from room to corridor to win-



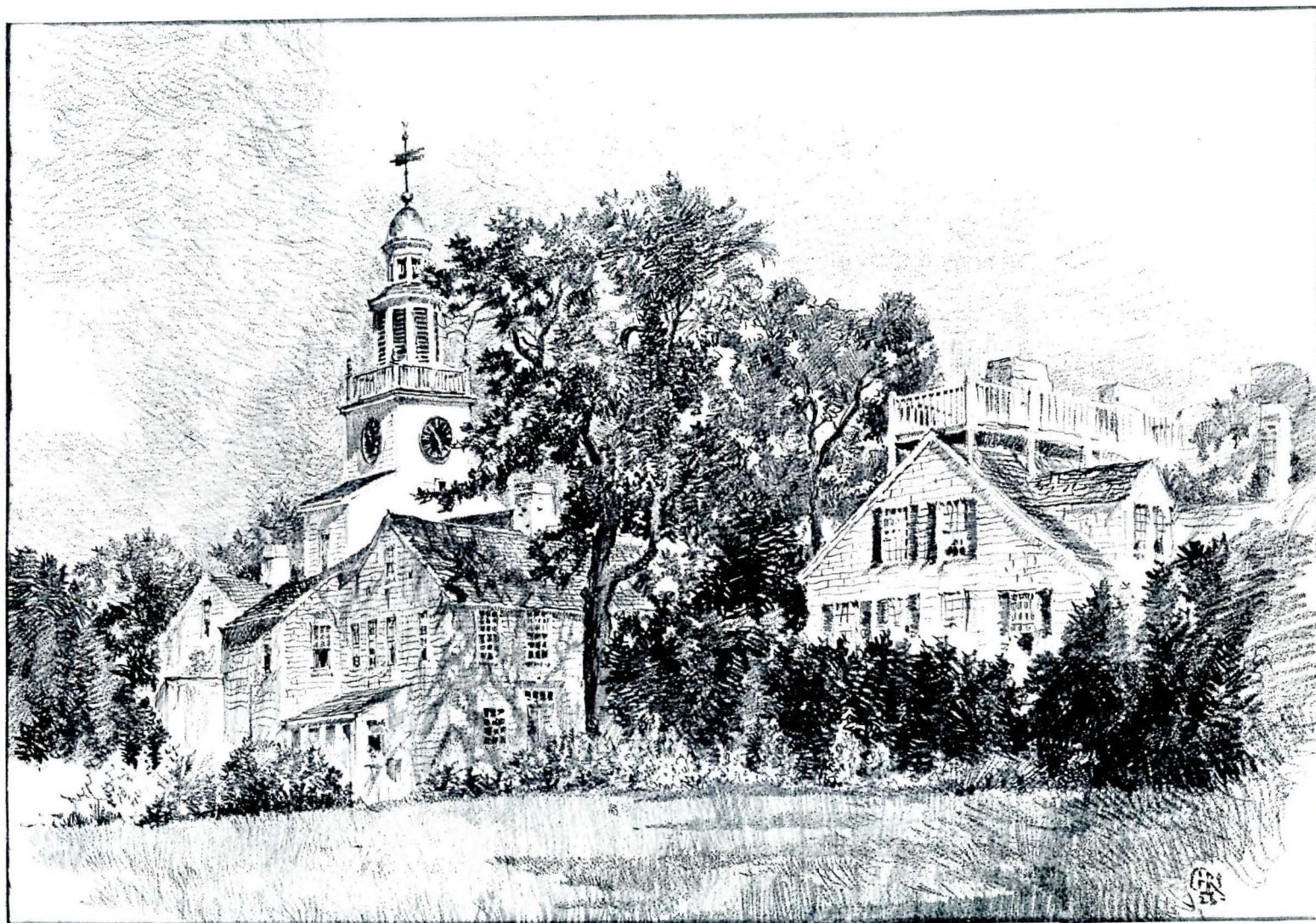
CARLISLE HOUSE, MAIN STREET, NANTUCKET

CARBON PENCIL DRAWING BY HUBERT G. RIPLEY



WALLIS COURT, MAIN STREET, NANTUCKET

CARBON PENCIL SKETCH BY HUBERT G. RIPLEY



FAIR STREET AND THE SOUTH TOWER, NANTUCKET
CARBON PENCIL SKETCH BY HUBERT G. RIPLEY

dow, from whence issued a constant stream of pajamas, Oxford bags, flannels, boots, mules, lingerie and tooth brushes, to say nothing of even more intimate articles of wearing apparel.

Congregated in an excited group below, the guests tried to retrieve as much of the jetsam as possible. An ardent youth would grab his tennis racket and blue striped small-clothes, a dainty flapper leap for her powder puff and snuggle band, and one poor lady, who should really have been more careful in her diet and firm about starchy foods, brought tears to the eyes of the spectators when she recognized a large, pink thing, done in ribbed silk and true-lover's knots, with silver buckled elastics shirred around the lot line, sail majestically out on the piazza roof, by screaming hysterically "That's mine, that's mine!"

All last fall and winter Bob Bellows worked on plans for the re-construction of the hotel and a start was made toward rebuilding; so that this summer it was again running. The section remaining practically undamaged was patched up and reshingled and a new dining room and kitchen wing added. At yet, Bob's plans are not sufficiently carried out to show to best advantage, but the place is vastly improved and the weather vane on the dining room cupola, and the bull's eye dormer on its roof, are attracting a good deal of attention.

There is quite a list of hotels on the Island and each possesses its own pleasant characteristics. The old "Ocean House", a three story brick structure with a white cupola on its roof, is perhaps the most distinguished looking. Built about 1836-40 as a splendid private residence, its stories are lofty and its rooms spacious. There are a number of houses of this type, one particularly fine one on Pleasant Street, known as "Moors End", recently restored by Fiske Kimball, with, it is said, all the pomp and circumstance of old Whaling Days. This is hearsay, as never having been invited to view the garden or the main rooms, we do not know. The outside is very chaste and proper. A typical example is the Carlisle House on Main Street (illustrated): brick walls with towering chimneys and high parapeted gable ends, wood cornices and door trim, granite or white marble sills and lintels, inside shutters panelled and painted white with splayed jambs, simple mantelpieces, either in marble after the French fashion of the time, or in wood with Neo-Grec detail, plaster cornices with stucco decorations and wide, painted floor boards, done either in speckled paint or waved and veined to simulate alternate squares of varicolored marble.

Alexander Hoyle, who has been going to Nantucket off and on for years, and with whom we had the pleasure of sketching vast stretches of upland and moor, told us that Neo-Grec was coming in again this fall and that he was to do a church in that manner some place in Connecticut. There is much that can be learned about that stately style in the Town. Take the Methodist Church (illustrated) for example, built in 1823. It is as fresh, sparkling, and immaculate as if built yesterday. It is a strictly temple form of the Ionic Order, the portico extending the full width of the façade. The order used

is like that of Nike Apteros, or the vestibule of the Propylaea, except for the cornice, which is similar to that of the Temple of the Sun at Rome, without its carvings. Its unfluted columns of wood are in perfect condition, not a crack shows, though they must be built up in sections, for they are from three to four feet in diameter. The side walls of the church are shingled, and the window sills are out of four inch stock.

Another very beautiful building in this style is the Wallis house on Main Street. We saw Mr. Hache, who came all the way from Chicago to do it, painting this view in the morning light. We stole a little of his thunder, for which we crave indulgence, and tried a whack at it with the afternoon shadows streaming across the southern end. A very beautiful feature that doesn't show in any picture we know of and would be difficult to even photograph from the ground on account of the foliage, is the banistered roof and cupola, or sky parlor. This is a different cupola from any we know of, both in plan and detail. It is about fifteen or eighteen feet by ten or twelve, embellished with very chaste Doric pilasters and cornice with metopes trygliphs, guttae, *et als*. There are two windows on the long sides and one on each end. Above the cymation are vertical *chêneaux* sloping to very obtuse apexes on the axes. The whole house is dazzlingly white, with blinds of Prussian green. The entrance portico is Ionic with gracefully sweeping steps on either side. A draftsman from Mr. Medary's office was making a measured drawing of the iron railing that bends around in suave spirals at the sidewalk level.

A rather good view of the South Tower may be had from Mr. Lawrence's front lawn across the tennis court at the rear of the Wallis house. We thought we had discovered this fine bit, but learned after a visit to the Easy Street Galleries, that here again Mr. Hache had been before us. In fact, Mr. Eddy said that no less than six painters claim to have discovered this particular view, and that there had even been a little feeling about it. Mr. Lawrence, who was mowing his front lawn at the age of 84, said that several painters had occupied that view-point this summer, and what with one another passerby stopping to peek over their shoulders and all, almost wearing a path across his grass, "If more people would mow their lawns at 84," said Mr. Lawrence, "there'd be fewer cases of this new fangled metabolism that the doctors talk so much about," with which observation he wheeled into the wood shed.

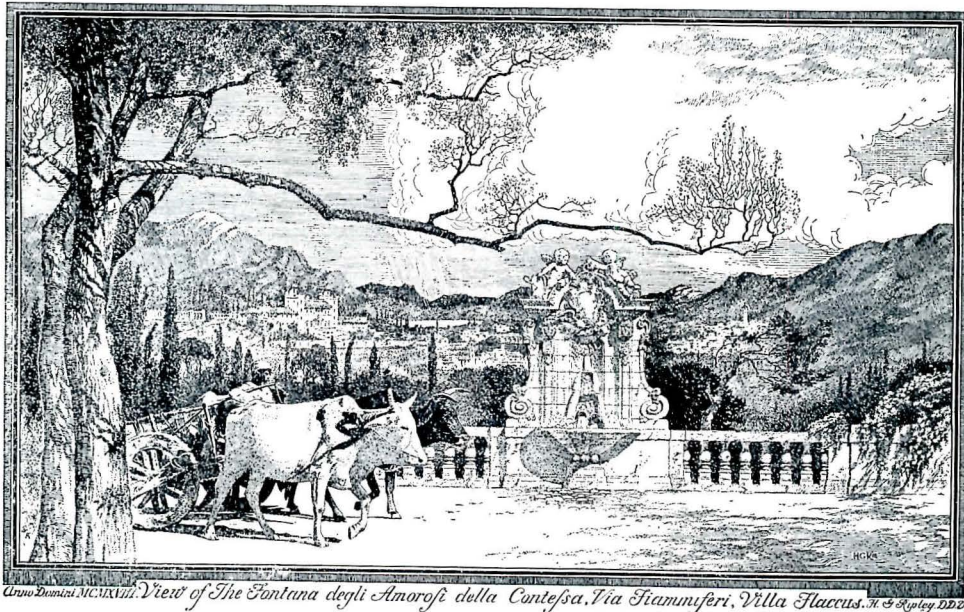
At the upper or western end of the Square stands the Pacific Bank, built in 1831, of red brick with stone trimmings, cornice and portico of wood. A young man from Mr. Seeler's office was measuring the iron railing, but, not being a Piranesi, we did not show him in the drawing. Then, too, it might cause comment in Mr. Medary's office. This view is original with us and we claim it by right of prior discovery. Al. Miner, whose photographs rival those of F. L. Ackerman, though they lack much of the mist and mystery of the New Yorker's, showed us a shot of it he made two years ago, and

we immediately tried it in water color. We felt free to do this, as we had previously told him about Ray's Court. The water color was not so good, so this year we tried again in Wolff crayon. It is the sort of composition one would like to see tackled by Muirhead Bone or Hardy Wilson. The architecture, too, is an interesting study as showing the variety in manner between 1806 and 1831. The detail of the bank is not as pure as that of the church, nor even as good as that of the gas company's offices on the extreme left. The Ionic caps, for instance, are made for a square column and close examination reveals naive hiatuses and incongruities. The effect as a whole, however, due in no small measure to its commanding location, is pleasing. The stereotomy of the steps, a study in tangent and parabola, is marvelous.

The South Tower is the pride of the town it dominates from almost every view-point; it is located on the highest spot and its belfry is 125 feet above the sidewalk. The sweet tones of its bell are a constant reminder of the mutability of mundane affairs, if you want to consider it in that light, or in an almost pagan *joie de vivre*, if you feel inclined that way. The members of the church are justly proud of their edifice and guard it jealously against moth and rust. Some years ago the ladies of the parish undertook to make some minor improvements in the

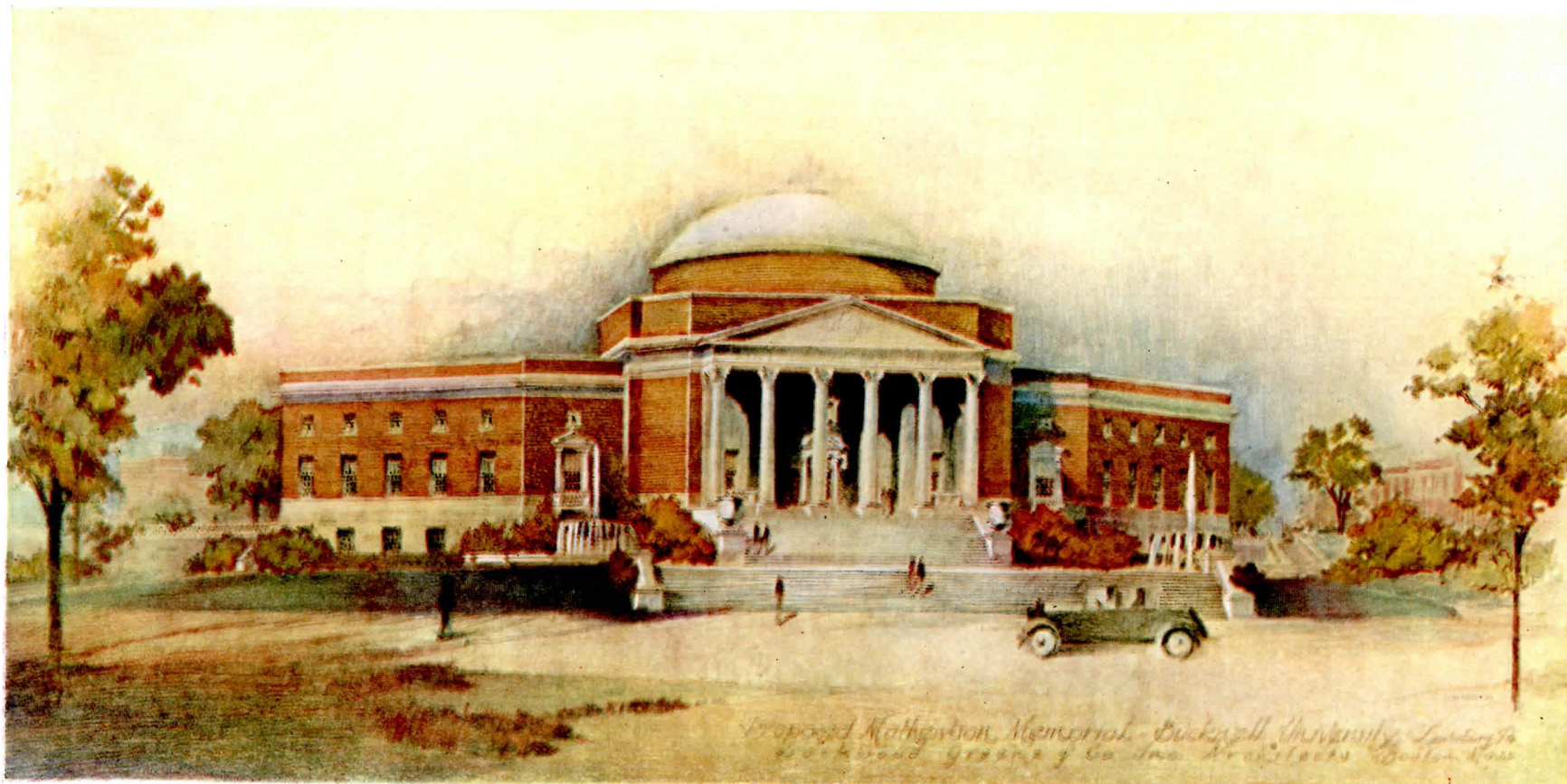
vestry, and agreed not only to each contribute a dollar but to actually earn the money by their own individual effort. At a stated date the campaign closed and the vestry met to count the contributions and hear each one tell how she earned the sum. One after another arose and related her experiences. Some picked blueberries during the summer, some made shell flowers, chocolate layer cake, tattenbatten, and crewel work. It was hard for some gentle souls who had had little experience with the sordid world in gainful pursuits to know what to do. One quiet little lady confessed that she had racked her brains without success in an endeavor to devise some means to earn a dollar. "Finally, as the time approached," she said, "I had an inspiration, I mortgaged my hen for a dollar and here it is!"

One can visit Nantucket year after year and never weary, for there is a magic in the place that tugs at the heart-strings. The Signora Hayden, whose pension was in a splendid old palace in the Eternal City, said that she had lived there a generation and never was bored. She still could discover beauties hitherto unseen each time she went abroad. Thus it is under the trees or on the broad moors and foam-flecked dunes of Nantucket. Like the sea, which is the breath of her nostrils, she is always the same yet ever-changing. In the touching words of Byron: *Ζῶνι μὲν, σᾶς ἀγαπῶ.*



PEN-AND-INK DRAWING BY HUBERT G. RIPLEY

PENCIL POINTS
SERIES
of
RENDERINGS
IN
COLOR



RENDERING IN BLACK AND COLORED PENCIL BY OSBORN RICKER FREEMAN

Size of Original 41" x 20"

"Christy" Matthewson Memorial Gymnasium Building, Bucknell University, Lewisburg, Pa.

Lockwood Greene & Company Inc., Architects



RENDERING IN WATER COLOR BY CARROLL BILL

Size of Original, 22" x 16"

*Interior of Main Dining Room, Boston Lodge of Elks
McLaughlin and Burr, Architects*

PENCIL POINTS
SERIES
of
RENDERINGS
IN
COLOR



no 2. Case, ed Orticelli nel Trastevere 3. Rovine di fabbriche antiche 4. Catene, che tengano ferme le barche, sù
ia in tempo d' Agosto

Piranesi Aedlit. dif. ed inc.



*Veduta del Ponte Ferrato dagl' Antiquarj detto Cestio. Dalla parte verso la corrente 1. Sperone moderno
le quali si macina il grano 5. Polo d'acqua*

ENGRAVING BY GI
Number XXII of the





MODEL FOR SEA HORSE, BY EDMOND R. AMATEIS
WINNING DESIGN IN SCULPTURE COMPETITION, BALTIMORE WAR MEMORIAL



PLATE I

VOLUME VIII

NUMBER 1

This plate shows the sculptor's sketch model for one of the figures to flank the entrance plateau of the Baltimore War Memorial Building, of which Lawrence Hall Fowler is the architect. The sea-horse with the army eagle represents the American Expeditionary Forces going overseas. The companion group to go on the right side of the plateau will consist of a similar horse with the sea hawk of the navy. The figures are to be cut in Indiana limestone and will be 17 feet long and 11 feet high. The total height of the figures and the base will be about 18 feet.



LITHOGRAPH BY DAVID ROBERTS
TEMPLE OF BAALBEC

PLATE II

VOLUME VIII

NUMBER 1

We present on this plate another lithograph by that master of the art, David Roberts. Like his other works it is notable for fine composition and sensitive draftsmanship.



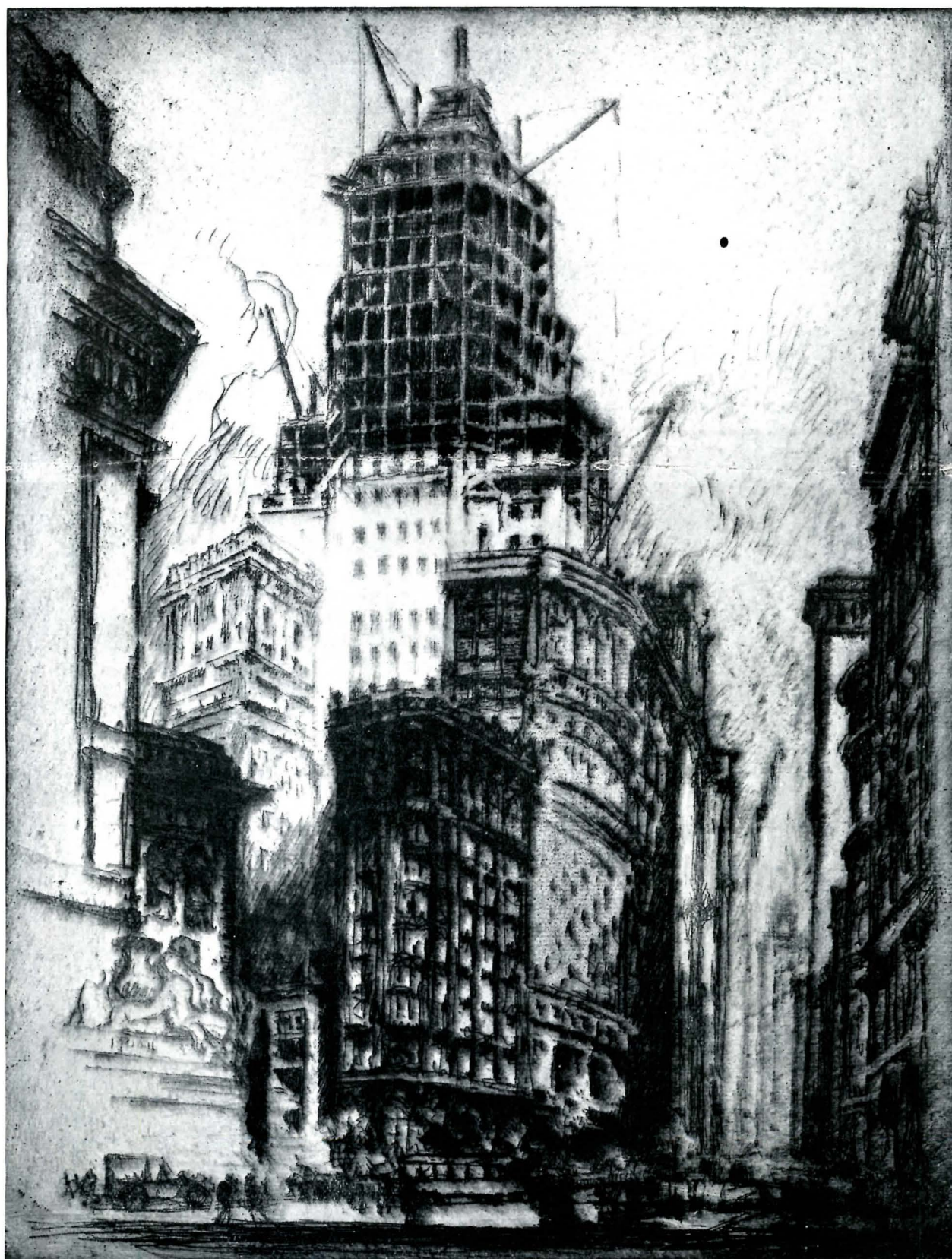
CARTOON FOR MURAL PAINTING BY CARLO CIAMPAGLIA
SEA NYMPH—PANEL FOR OUTDOOR SWIMMING POOL

PLATE III

VOLUME VIII

NUMBER 1

The reproduction on this plate was made from a cartoon for a mural painting designed to form a panel for a swimming pool. The painter is Carlo Ciampaglia, former fellow of the American Academy in Rome, and the architects were Sternfeld and Bright of Philadelphia.



ETCHING BY JOSEPH PENNELL
LOWER BROADWAY, NEW YORK

PLATE IV

VOLUME VIII

NUMBER 1

The etching reproduced on the other side of this sheet is one of a large number made by Mr. Pennell in the last years of his life. "Every going up of a new skyscraper in New York, every fresh arrangement of New York's unbelievable sky-line was a challenge for a new plate."



W H I T T L I N G S

HOWARD GREENLEY,

Architect of New York, looking into the future as reported in the Santa Fé "Mexican."

"Buildings will be constructed with an idea of presenting the most favorable impression to the observer in the air, as well as on the ground. Upper sections, which have been hidden from the eye in the past, will be treated to more finished effects.

"Methods will be employed similar to some of those already used on parts visible from the street. Minor details will be less important, due to the distance from which they will be seen. Units of decoration will be larger. There will be an increasing use of polychrome terra cotta on the upper parts of buildings, to give pleasing effects where ordinary ornamentation would not be seen."

ALFRED C. BOSSOM,

also of New York, indulges likewise in a few predictions concerning skyscrapers.

"Almost the entire capacity of these buildings above the fifteenth floor will be given over to apartments whose windows and gardens will look upon the most magnificent cities in the world.

"It will be as healthy as living in a mountain resort. Even chimneys will be eliminated in the skyscrapers of the future, for electrical currents will generate the heat.

"There will be sidewalks about the buildings, allowing the residents to stroll around the entire structure."

T. B. MUNROE,

Director of the Celotechnic Institute of America discusses the small home problem.

"The small home builder should make every penny of his money go as far as possible. He should be protected against unscrupulous contractors and dishonest manufacturers of flimsy or poor substitute materials and equipment. For this reason the architect is necessary. He will guard the home builder against incorrect construction practices and the substitution of shoddy materials. He will see that the prospective owner receives full value, dollar for dollar, for the money expended."

FROM A MEMORIAL TABLET

in St. George's Protestant Episcopal Church, N. Y.

"Henry Bacon, born Nov. 28, 1886, died Feb. 16, 1924. Architect of the Lincoln Memorial at Washington and other noble buildings. In works of high creative art he embodied an ideal of beauty vitalized by sincerity and truth. His genius enriched his country. His nature united strength with gentleness, illuminating the hearts and lives of his friends."

HENRY BURCHELL,

Secretary of the Italian American Society of New York, in a lecture concerning Mussolini's program to rebuild Rome.

"When first mention was made of Mussolini's plans a great uproar went up and somebody even suggested that since Rome belonged to the world, there should be an international committee appointed to supervise the excavation work to see that none of old Rome was destroyed. But the city is venerated, even worshiped, by its residents themselves, and Mussolini is fired with a passionate love for Rome. All his inspiration comes from Rome. As a result, lovers of antiquity will be glad to know that the plans call for complete preservation of the character of the old part of the city."

GEORGE BAIN CUMMINGS,

Speaking before a group of members of the American Association of University Women at Binghamton, N. Y.

"We feel the emotional tone or character of a building. In a cathedral we feel a certain spiritual exaltation; in a factory, the inspiration of work and labor; in a bridge, the realization of power; so that each structure gives one a different emotional note."

MARY PICKFORD,

Speaking at a monthly meeting of the Southern California Chapter of the A. I. A.

"Architects are the guardians of public taste."

JOHN L. SKINNER,

Architect, of Miami, Florida speaking at a meeting in the Coral Gables Theatre.

"Cardinal Richelieu once said, 'If you seek versatility, go find an architect, for he must be an artist or his buildings would offend the eye, an engineer or they would crumble, a doctor or they would be unfit for us to live in, a lawyer or he would get his clients into trouble, and above all things he must be a gentleman or we would have nothing to do with him.'"

"It costs no more to have a cornice well designed than one badly proportioned, and it is the attention bestowed on these small details which oftentimes saves an entire structure from being ordinary and commonplace.

"This is true of all buildings from the small house to the great hotel. It is the architect's duty to know those things and to understand that a great deal of beauty lies in the simple mass and proportion of a building as well as in its detail."

ALEXANDER M. BING,

President of the City Housing Corporation of New York who has recently returned from a tour of inspection of European Housing projects.

"For us in America, the great value of the foreign housing experiments, in which almost every country in Europe is engaged, lies in the fact that we can watch them as a laboratory of building operations and can check their experiments with our knowledge of our own conditions. They are operating on so huge a scale that they can take advantage of everything known about economies in buying, routing, and handling materials. Curiously enough, it is just in these details that we in America are ahead of them, while in other things—in types of machine-made houses, for instance—they are far in the lead."

WILLIAM L. STEELE,

of Sioux City, Iowa member of the Committee on Public Works of the A. I. A.

"The usual city plan reminds one of the old-fashioned days when a boy grew faster than the family purse could supply properly fitting clothes. The city plan hangs too high above the shoetops on the long legs of many a sturdy adolescent town."

PHILIP HUBERT FROHMAN,

Architect of the Washington (D. C.) Cathedral.

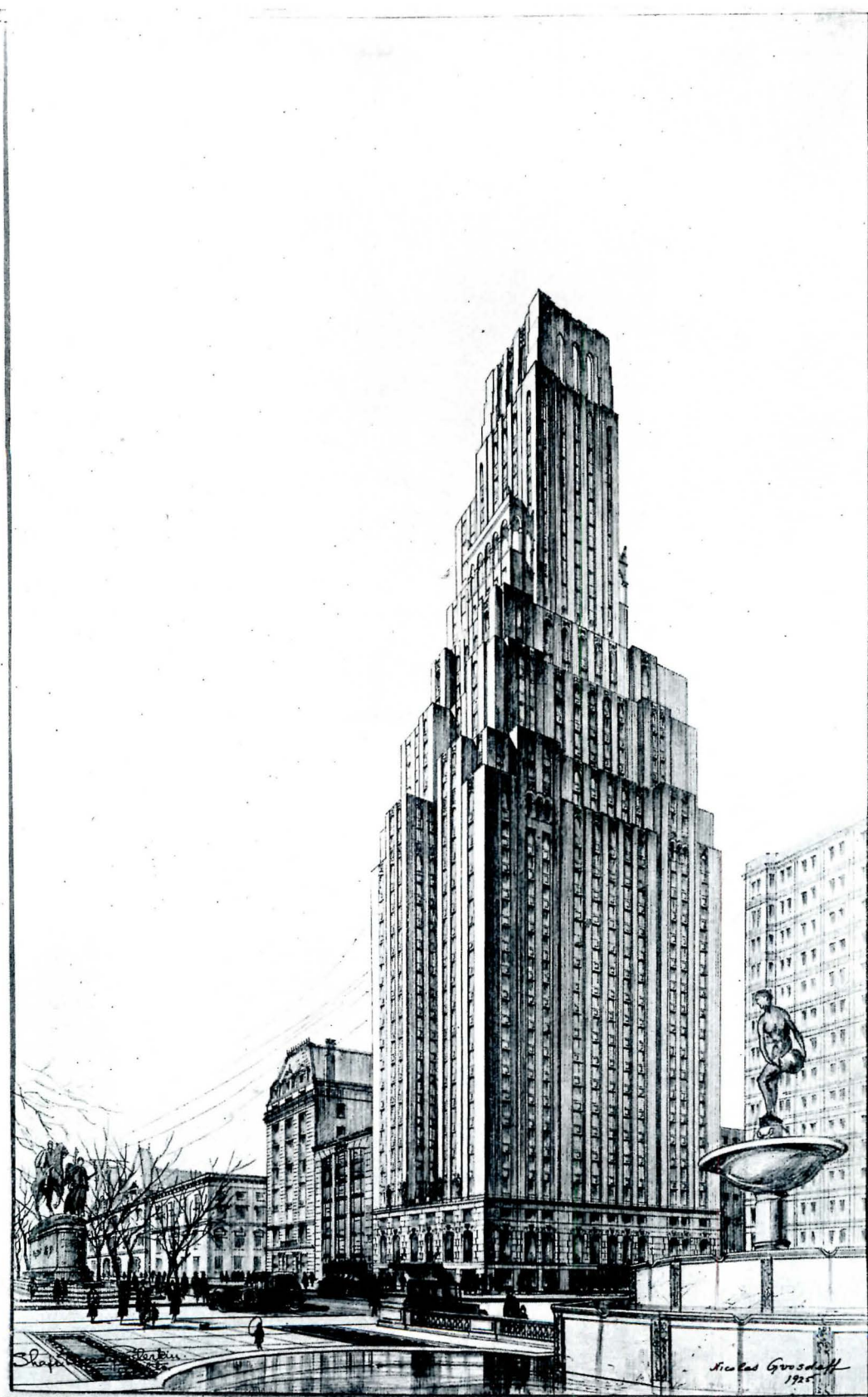
"We must get away from 'paper' architects and 'Stiff Collar' architects if a real American Architecture is to be developed.

"Some of our architectural intelligentsia and high-brows may not agree with me, but nevertheless I hold that an architect cannot become full master of his profession as a fine art unless he is a master builder. To obtain this grasp he must be able to grasp and use a builder's tool. An important part of an architect's brain will remain undeveloped unless he has used the trowel, the square, plumb, and level, the hammer, the saw, the plane, the chisel, the gauge, the forge, the anvil and the lathe."

JEROME P. UPTEGROVE,

of Brooklyn, N. Y., in a letter to the New York Herald-Tribune commenting on a letter by Henry Saylor of "Architecture."

"This adds emphasis to what I have long contended, viz., that the creator of a beautiful building, monument or memorial should sign it, the same as a painter signs his pictures. That is to say, in some appropriate place, on or within the building, should be a plate with the name of the architect thereon."



PENCIL RENDERING BY NICHOLAS GVOSDEFF
Proposed Thirty-five Story Hotel. Shape, Bredy and Peterkin, Architects.

COMPETITION FOR THE PARIS PRIZE

By Eugene B. Baker, Logist Paris Prize, 1914

The following account of a Paris Prize Competition was written just after the 1914 competition, which was won by Harry Sternfeld. It is an intensely interesting account of one of the big adventures in architectural study. One reading it need not be told that Mr. Baker was an enthusiastic "Pennsylvania man."

WHAT THE GRAND PRIX DE ROME is to the student of architecture at the Ecole des Beaux Arts the Paris prize competition is to the student of architecture in America. It is the goal of all our hopes. To be the Paris prize scholar is the highest honor that a man can have bestowed on him during his scholastic career. This is why the competition is so keen and the process of elimination so severe in determining the winner.

The Paris prize is usually given each year as a gift of \$2500 from some architect in New York, supplemented by the proceeds from the "grand ball" given by the Beaux Arts Society. The competition is spread over a period of about six months, and is divided into three parts as follows: first preliminary, second preliminary and final. The first preliminary is a twelve-hour test on the designing of the elevation of a small building. The second preliminary is usually the designing of a group plan at a very small scale, the time allotted being twenty-four hours. The final drawings generally consist of a plan, elevation and section of a group of buildings at a large scale. The first and second preliminary drawings are done by the student "en loge." Outside help is allowable during the process of development of the final drawings. This prize is open to any citizen of the United States without any restrictions whatsoever.

My first sight of a Paris prize competition drawing was in the summer of 1912, when the winning drawings of Donald Kirkpatrick, Arch. '11, were exhibited at the Boston Architectural Club. The first and second preliminary drawings were there also. The three types of drawings there shown—a quick sketch elevation, a sketch plan problem and a finished project—were a revelation and an inspiration to me. The following fall I came to Pennsylvania to finish my study of architecture under the greatest of teachers, Paul P. Cret. Here I wish to say that the inspiration derived from Mr. Cret has been the greatest factor in my architectural career. This I think is emphatically true of all students who came under the influence of his masterly hand. It is our prayer that he be returned to us safe and sound. And yet, even if he should not, I believe that his influence has been of such a character that the men trained under him will continue to carry on his work. Mr. Cret is decidedly of the opinion that a teacher is a guide and not a leader.

In July of 1912 the good word was announced that Douglas Ellington, Arch. '12, had received the Paris prize scholarship of the year previous, owing to Hall's inability to qualify. This gave the prize to Pennsylvania for two consecutive years. Could Pennsylvania triumph the third time? Yes, Grant Simon's victory in 1913 made it possible to have it a third consecutive year. He won in one of the keenest competitions that has ever been held for this prize. That year we had two men in the finals, C. Wilmot Stedman being the other Pennsylvania representative. Stedman dropped out to receive the Stewardson traveling scholarship.

On a cold, dreary morning of January, 1914, a large body of students gathered in old Room 200. Each busied himself arranging all sorts of drawing instruments and materials on his desk. Every one seemed to be intensely alive to the situation, and viewed it with an anxious air. It was an important day—the first preliminary for the Paris prize was to be given out at 9 o'clock. Breathlessly we saw the instructor approach with the program. What was the subject? A bathing pavilion! Groans and "I told you so's" filled the air. The race was on. We had twelve hours to do the problem in. We were all sure we could not finish in that time. Thompson, Chillman, Hunt and others of the "big boys" sat back and smoked, viewing the feverish

excitement of the younger men with dispassionate glances. After a time we all started work. By noon our schemes were pretty well formulated, and thoughts of final drawings were in the air.

"Some one rendering!" It sounded like "Car coming!" in a big automobile race. All craned their necks to see the intrepid adventurer who could start to color at this early period. It was not long before we followed him, and signs of finishing were very evident. "Who stole my ivory black?" and like insinuations were rampant, while the poor unfortunate promptly stole from his neighbor's color box. The renderings proceeded very slowly on account of the damp weather outside. By and by Sternfeld, Love, Barney and some of the other men who had been exempt from this preliminary strolled in with a supercilious air and "nosed around." "Only five minutes more!" was shouted. Now the final pound of steam was exerted. I believe I worked over two hours in those five minutes. At last the rush was over and the drawings collected.

In a few weeks the judgment took place and the fortunes had attacks of heart failure. Penn had taken the first three places and second alternate in the following order: Baker, Thompson, Hunt and Chillman.

In February the second preliminary was taken by about twenty-five competitors, one-half of whom were Pennsylvania men. The competition was held for our men at the T Square Club in the old rooms on Chancellor street. It was to last twenty-four hours. I in particular had a deep laid scheme to incapacitate as many men as possible in some unknown manner, which later worked out beautifully in my favor. There was talk of whether we could have some rest that night, or else work right straight through. Our decision was that we would do as we pleased, which meant that all of us would work like Trojans from the drop of the program. The problem was given out at 9 o'clock. All settled down for the long siege. The program was a rather flexible one, and had as its subject a "lazaretto," the exact meaning of which even today is very hazy in my mind. I know the solution was as hard as the definition of the word. After a while a few schemes appeared, carefully guarded in such a manner that only a good friend of the owner could have a "peek." By night each had his, or somebody else's, scheme and was hard at work in its development. About 8 o'clock we went out to get something to eat, and came back ready for the long night which lay before us. About midnight I, being of a generous nature, donated a little jar of figs and dates to the general good. That little jar I still keep as a remembrance of its usefulness that night.

Barney, Hunt, Love and others were placed *hors de combat* with a vengeance. It was some hours before they recovered entirely. Barney was compelled to sleep, much to the general rejoicing of the other combatants. At last we were on white paper, and 6 o'clock found us hard at work putting in "poché" and "snapping up" the drawings generally. Love was in his usual charrette and working his head off to make a grandstand finish. Barney rushed in, declaring that every alarm clock should be consigned to the flames, and promptly sank into the deep pit of work which awaited him. We were all on our toes at 8.30, attacking our drawings vigorously from all sides, pulling them into shape and trying to make a suitable presentation. At 9 o'clock they were torn from us. "Oh, for another hour!" cried Love, and we promptly scored him for even dreaming of such a possibility. Home and sleep were the thoughts uppermost in our minds, although we lingered for a short while to glance over the drawings and make speculations as to their merits. Hough was universally picked,



THE SPECIFICATION DESK

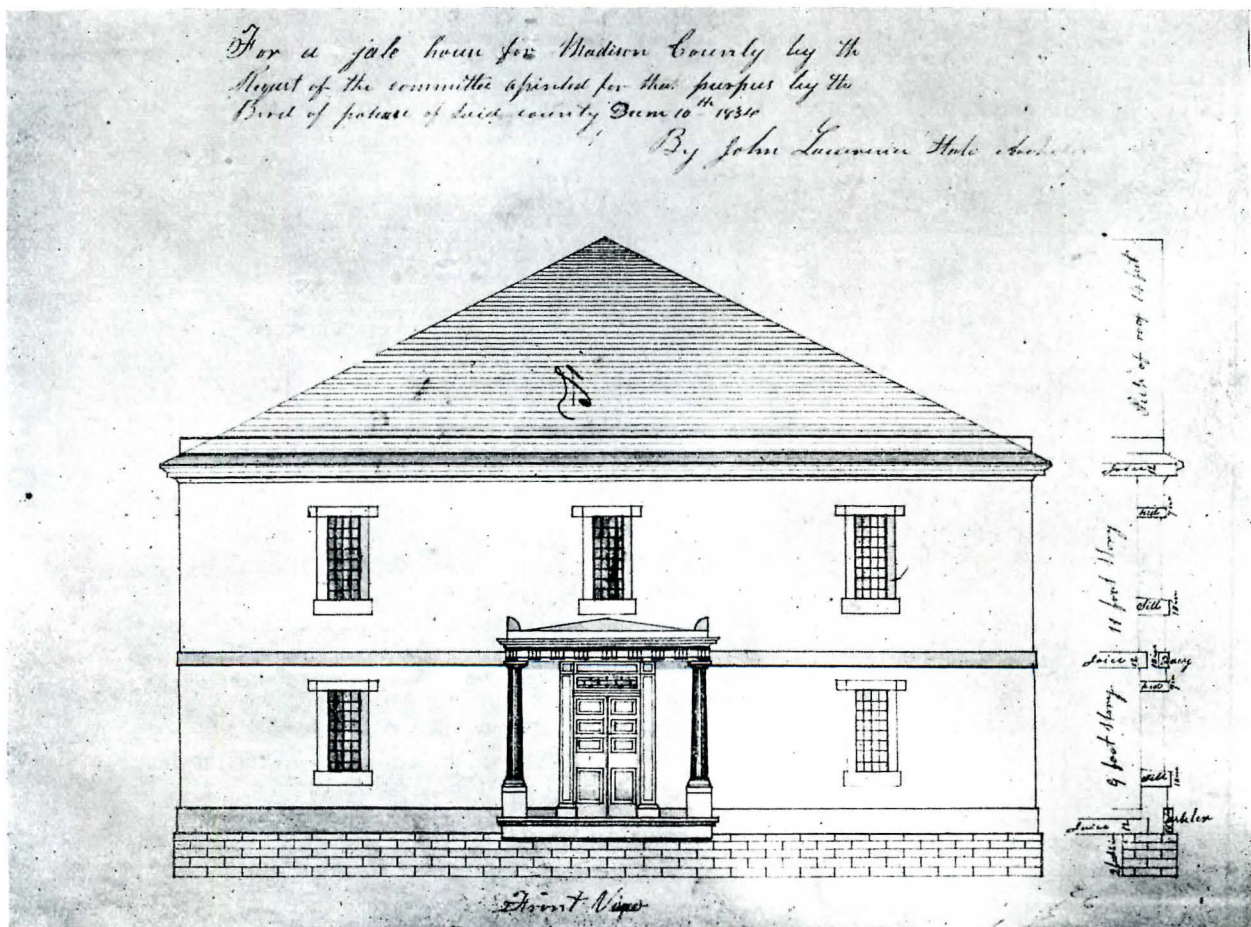
A Department for the Specification Writer

SPECIFICATIONS FOR JAIL OF MADISON COUNTY, CANTON, DECEMBER 29th, 1834

EDITORS' NOTE: These specifications and the drawings reproduced were found by Claude H. Lindsley, Architect, Jackson, Miss., in remodeling the Court House building at Canton, Miss. The drawings and specifications were in a tin tube in the basement of the building. We have printed the specifications exactly from the handwritten copy of the original which is dated 1834.

THIS HOUSE IS TO BE two stories high foundation 2 feet deep and 3 feet wide out side walls in first story 9 feet in the clear of joice and three brick thick out side wals in second story 11 feet in the clear of joice, and two brick thick with a wood lining of timber 12in by 12in gurt: to be dovtaled together at corners; there will be one partishion wall across the house Except the passage and two pasage wals in the lower story those wals will run from the botom of the foundation to the top of the first floor and will be 12 in thick or one and a half brick thick. The partishion wals in the second story will be of timber 12 in by 12 in and notched as above discribed, so as to make the joints purfectly close and then to be fasned in the diferent places along center with iron bolts 3 feet long one inch diameter; the out side wals in the upper story will be lined with wood and fasend as the partishion wals; the upper

story will have a pasage runing through the house; and on the right and left will be divided into three apartments each with which will be sils and one door and one window sash. The windowes will have a Raughtiron grate before them so arranged as to be fasened with bolts to pass through the Stone Gamb of the windows on the out side the side lining of the ends of the wood Gamb on the inside may be of thick stout sheat iron well spiked on so as to meat the edge or arres of the stone: thease six apartments up stares with the exception of the pasage will have to be lined with sheat iron well nailed on; the joice in this house that is to say each floor will be 12 in by 10 in gurt and laid close together; and then a floor laid on top tungen and groved close. The under edge will be cealed with one inch plank 5 in wide tungen and groved close: the house will have 20 windowes all of which will have raught grates



DRAWING MADE IN 1834 BY JOHN LAWRENCE, STATE ARCHITECT
Jail for Madison County, Mississippi

4 in marsh and maid of raught iron upright 1 in square the cross bares $\frac{1}{2}$ in by $2\frac{1}{4}$ in with a hole so as admit the square bars to pass through full size. The upper windowes to have a blind so as to prevent looking down the hole of the windowes to have a sash hung to them in order to keep out the weather and also to have stone sills heads and gambes. 6 in on the face to run through the wall with a rabbit to recieve the brick that wold otherwise show a joint strait through and let the aire pass in: there is to be one dorick porch to this house with a platform and one course of stone: wall 18 in high one water table to av. 8 in wide the water table only extends along 2 sides: the other 2 may be of wood, 2 out side doores with transom and pilastores: one flight of open newel stairs complete the lower story will have 4 doors to be finished with iron grate dore on the in side of the rooms and in the passage with architraves and one of them with a strong wood doore the doores

below to have cast iron gambes to receive grates. The locks for this house must be made to order of a superior quality which a patrin must be given for, base of this house will be of a common strong kind; the cornice tuscan; and the roof piped in the best manner, and covered with shingles 18 in long 4 in to the weather strip rafters to be 6 in by 10 in gurt with braces from a peace on joice on floor so as to prevent a settle at all times; the windowes to contain 12 lights of glass 10 by 12 in all the materials for this house is to be of the best and most lasting kind that will equal cypress or pine. The timber clear of sap; no soft brick will be permitted to go into it. The gambes to this lower story to be of stone or cast iron, the macanickal work also to be done in the best and most workmanlike manner paying strick attention to the plan and spesification and superendent at all times.

By JOHN LAWRENCE, State Architect

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.

Durabilt Steel Lockers.—A.I.A. File No. 28-a-1. Loose-leaf catalog listing products manufactured and includes numerous valuable aids to the user of lockers, such as special detail drawings, articles covering uses of lockers in schools, gymnasiums and clubs, "open" specifications, color suggestions, etc. New features can be added from time to time. Specifications. 9 x 11. Durabilt Steel Locker Co., Aurora, Ill.

Enfield Pastel Tiles.—Booklet illustrating and describing this type of tile for use in residences, colleges, public buildings, country houses, bath rooms, etc. Profusely illustrated. Specifications, tables of stock sizes. A.I.A. File No. 23-A. 8 x 11. Enfield Pottery & Tile Works, Inc., Enfield, Pa.

"Clinton Grilles".—Attractive folder illustrating and describing this type of grilles for many uses. Wickwire Spencer Steel Co., 41 East 42nd St., New York.

Pneumatic Tube Layout Blueprint.—This document shows a typical layout for pneumatic dispatch tube lines in a bank. There is also included a list of the preliminary data necessary for the preparation of a correct specification. This sheet will be found useful wherever pneumatic tube equipment is under consideration. G. & G. Atlas Systems, 534 West Broadway, New York City.

Elevator Specifications.—A new document covering general specifications on elevators, completely revised and covering everything pertaining to elevator equipment. Standard filing size. Warner Elevator Mfg. Co., Cincinnati, Ohio.

Industrial Buildings and Housing.—A new book covering the subject indicated in a very thorough manner. 112 pp., attractively bound. American Face Brick Assn., 130 No. Wells Street, Chicago, Ill. (Price \$2.00)

Open Steel Flooring.—Bulletin covering this most important type of flooring for many uses where a sure footing is essential. Table of safe loads and much other useful data for the specification writer. Irving Iron Works, Long Island City, N. Y.

"Sirocco" Fans and Blowers.—Bulletin No. 8001 illustrates and describes this type of fans and blowers. Tables, detail drawings, sections. $8\frac{1}{2}$ x 11. 80 pp. American Blower Co., Detroit, Mich.

Homestead Valves.—Catalog No. 33, 1926-1927, illustrates and describes the Homestead line of valves. Price lists and dimensions, sectional drawings, etc. 6 x 9. 51 pp. Homestead Valve Mfg. Co., Homestead, Pa.

Pyrobar Roof Construction.—Architectural data on this subject. Interesting and useful catalog containing illustrations, blue prints, description and use, designing data, tables, specifications, illustrations of typical industrial plants, power plants, schools and public buildings, roofed with Pyrobar Roof Tiles. A very useful book for the architect's library. 51 pp. $8\frac{1}{2}$ x 11. United States Gypsum Co., 205 W. Monroe St. Chicago, Ill.

Published by the same firm, "Sheetrock-Pyrofill" "Structolite Construction", "Structolite for Industrial Buildings" and "Pyrobar Voids". All standard filing size.

"Simplex Safety Waste Drains, Oil and Sand Traps, Adjustable Wall Backings and 'Universal' Wall Hung Closet Fittings".—Ready-to-file catalog containing complete information for the drafting room and specification writer. A.I.A. File No. 20-c. 9 x 12. 16 pp. Blake Specialty Co., Rock Island, Ill.

Self-Sentering Trussit.—Illustrates and describes a combined form and reinforcement for floors and roofs. Details, specifications, tables, shipping data. 48 pp. $8\frac{1}{2}$ x 11. The General Fireproofing Building Products, Youngstown, Ohio.

"Doorways".—Interesting little monthly magazine, the December issue of which contains an article on the "Trend of Doorway Construction in Modern Homes and Apartment Swings to 'Vanishing Doors'". Many interesting illustrations of vanishing doors for all types of buildings and rooms. Plans. 22 pp. 5 x 9. Richards-Wilcox Mfg. Co., Aurora, Ill.

Bloxonend Flooring.—Specification as recommended by A.I.A. Loose-leaf portfolio containing complete information for applying this flooring to warehouses, factories and other conditions requiring great durability. $8\frac{1}{2}$ x 11. Carter Bloxonend Flooring Co., Kansas City, Mo.

Burt Catalog.—Treats the problems of ventilation involved in factories, residences, public buildings, etc. Technical data and complete description of the Burt line of ventilators. 128 pp. 6 x 9. Burt Mfg. Co., Akron, Ohio.

Baker System of Refrigeration.—Illustrated catalog with sectional drawings describing use for hotels, hospitals, apartments, etc. Data blank enclosed for securing preliminary cost estimates. 20 pp. 9 x 12. Baker Ice Machine Co., Inc., Omaha, Nebraska.

Architectural Granite.—Catalog containing twenty-one color reproductions of standard building granites, charts and information for the designer and draftsman, valuable data for the specification writer and architect. 24 pp. National Building Granite Quarries Assn., Inc., 31 State St., Boston, Mass.

Pine Homes.—Essential information on home building given in simple, understandable form. Fully illustrated. Covers the whole range of building from foundation to roof. California White and Sugar Pine Mfrs. Assn., 680 Call Building, San Francisco, Calif.

Warm Air Installed According to the Standard Code.—Booklet, A.I.A. File No. 30-B containing standard code for furnace installation and specifications. $8\frac{1}{2}$ x 11. National Warm Air Heating & Ventilating Assn., 174 East Long Street, Columbus, Ohio.

The Fallacy of Unnecessary Strength.—Bulletin 316, shows clearly, by illustration, statistics and text the extravagance of using good materials in wrong places, etc. 16 pp. 6 x 9. National Lime Assn., 918 G Street Northwest, Washington, D. C.

Clinton Electric Welded Fabric.—Technical booklet dealing with floor and roof slab construction. Sectional drawings, tables of loads and much other useful information. 48 pp. Wickwire Spencer Steel Corp., 41 East 42nd St., New York City.

Sykes Steel Integral Door-Buck and Trim.—Leaflet illustrating new and useful specialty. Patents pending. The Sykes Co. 2300 West 58th St., Chicago, Ill.

Central Cleaning Systems.—Descriptive booklet profusely illustrated on the subject of modern vacuum cleaning installations, suitable for all types of buildings. $8\frac{1}{2}$ x 11. 32 pp. Spencer-Turbine Cleaner Co., Hartford, Conn.

Ritter Oak Flooring.—Illustrated brochure giving excellent data on floors of different kinds and of various woods. 31 pp. 5 x 7. W. M. Ritter Lumber Co., Columbus, Ohio.

Miracle Doors.—Portfolio containing 2 full page plates showing doors in combination with a variety of wall treatments, details of construction, specification directions, tables of sizes, etc. 60 pp. $8\frac{1}{2}$ x 11. Paine Lumber Co., Ltd., Oshkosh, Wis.

Dust Problems and Their Solution.—Presents basic idea of dust engineering covering subject of air filtration, standard specifications and other useful data, diagrams etc. 48 pp. $8\frac{1}{2}$ x 11. Midwest Air Filters, Inc., 100 East 45th St., New York.