

PENCIL POINTS

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

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



THE VALUE OF ARCHITECTURAL CRITICISM

CRITICISM HAS been defined as "the art of judging with propriety concerning any object, or combination of objects". Every branch of literary study, as well as each of the fine arts, has its proper criticism as an appendage to it. The elements of criticism depend on the two principles of Beauty and Truth; Beauty, in letters and arts: Truth, in history and the sciences. Criticism, in a more limited sense, is a branch of *belles lettres*; essays written for the purpose of commanding or condemning works in literature or the arts and pointing out their various merits and defects.

It is undoubtedly of benefit to the architect to have the good points of his design pointed out in public prints or architectural magazines; yet it is of even greater benefit to the conscientious practitioner to be shaken into the realization that there are defects which detract from the perfection of his design as a whole. Unfortunately the fulsome essays which are published are not particularly helpful, for the inclination is to say the kind thing and to leave unsaid that which is unkind. No just measure of value can be arrived at by the architect or the public if every design criticised is tactfully approved. On the other hand, it is vain to expect the public to give due credit to the architects for their good work, unless the architects themselves give such credit to one another.

The man who practices architecture in a place remote from the larger cities should appreciate the value of criticism. He is the man who is

most in need of the stimulus of frank and honest criticism and the one least likely to obtain it. The facts that there may be only three or four other practitioners with whom he has to compete, and that he far excels them in ability, tend to make him keep his work to himself. The men practicing in the large cities have the advantage of the criticism received from their many architectural friends and the humility with which some of the biggest men accept criticism, examine into the reasons for it, and endeavor to correct mistakes is an excellent omen for the progress of design.

When an architect works alone, without even the criticism of the draftsmen in his office, who are often the most excellent critics, he does not think out his problem as keenly as when he has an opportunity of presenting his work to other architects for their criticism.

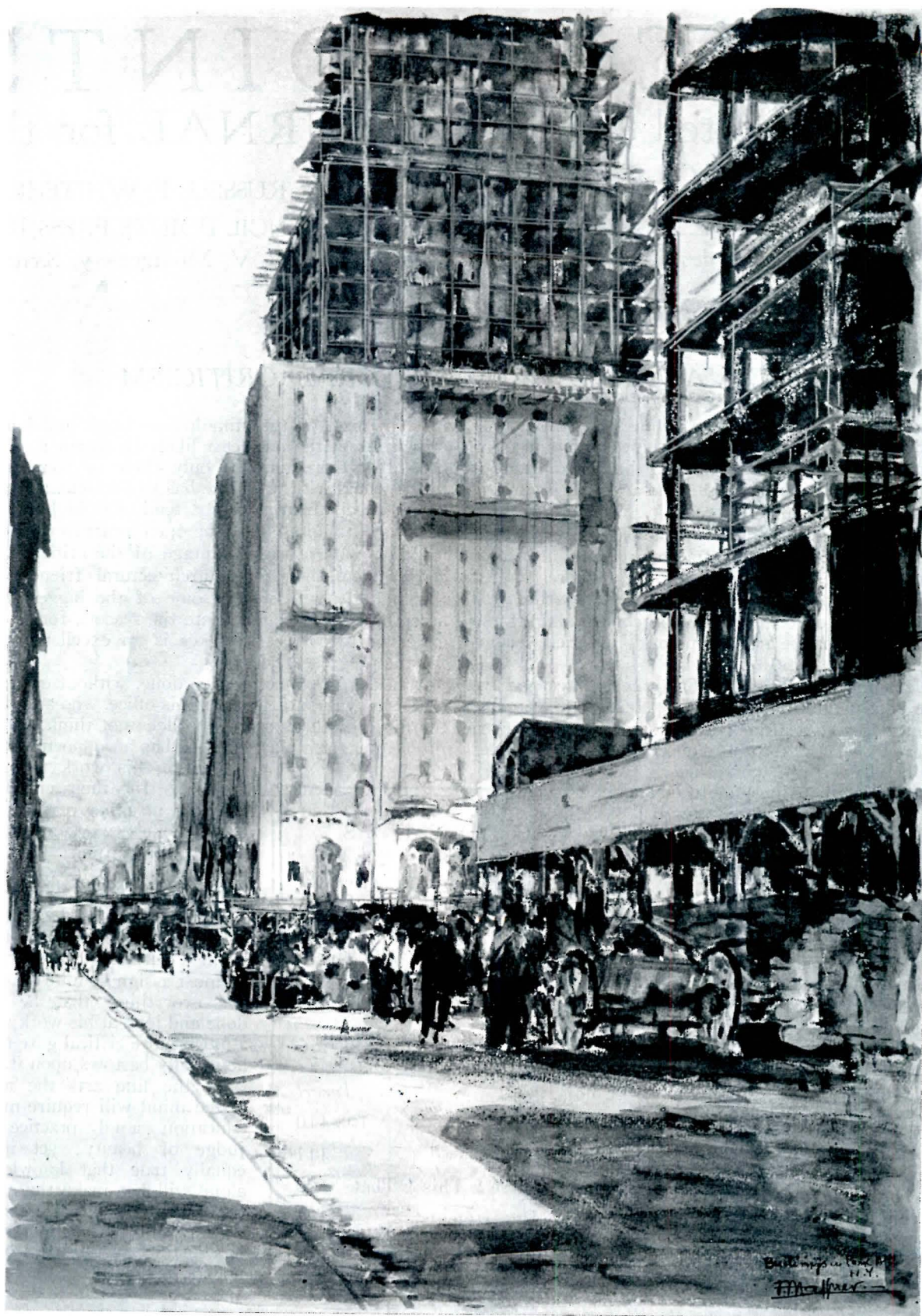
If for no other reason than having one's work criticised by a Competition Jury, it would pay for the time and thought expended to enter the so-called educational competitions. The architect who may be in a rut will discover that he must assign definite reasons for everything that he has done and look at his work with a much more critical gaze than he usually bestows upon it.

In the fine arts the most gifted mind will require much education and practice to judge of beauty; yet it is equally true that knowledge alone will not make the critic and that the habit of discriminating and judging correctly is a distinct faculty or a compound of faculties in the mind.

Contents

French Comrades in America, II	
Jean Jacques Haffner	
By William G. Perry	67
Competition and Working Drawings from the Office of Raymond M. Hood	85
Wrought Iron Precedent, VI	
By Gerald K. Geerlings	95
Color Plates	Insert
Plates	103-110
Whittlings	111
Here & There & This & That	120
Service Departments	124
The Specification Desk	127

PENCIL POINTS—Yearly subscription, payable in advance \$3.00 to the U. S. A., Insular Possessions, Cuba and Mexico. Single copies, 35 cents. Foreign subscriptions in the Postal Union, \$1.00 additional for postage; Canadian subscriptions, 50 cents additional. Remittances by International or American Express Money Order or by Draft on a bank in the U. S. Payable in United States Funds. Subscribers are requested to state profession or occupation. TO SUBSCRIBERS: Instructions for change of address should reach the publishers before the twentieth of the month to assure delivery of the forthcoming issue. Please give both old and new addresses. TO CONTRIBUTORS: We are always glad to receive and examine manuscripts, drawings, etc. We will use due care while the material is in our hands, but we cannot hold ourselves responsible for damages. Publication office, Stamford, Connecticut; Editorial and Advertising offices and Subscription Department, 419 Fourth Avenue, N. Y. PHILIP H. HUBBARD, Advertising Manager. Chicago Office, 1050 Straus Building. Copyright, 1927, by The Pencil Points Press, Inc., Trade Mark Registered. All rights reserved.



FROM THE WATER COLOR DRAWING BY JEAN JACQUES HAFFNER
BUILDINGS UNDER CONSTRUCTION IN NEW YORK

PENCIL POINTS

Volume VIII

February, 1927

Number 2

FRENCH COMRADES IN AMERICA, II

JEAN JACQUES HAFFNER

By William G. Perry

JEAN JACQUES HAFFNER, Professor of Architecture at Harvard University, is entering now upon his sixth year in this capacity. Successor to Professor Duquesne, he is, with Professor Jacques Carlu of the Massachusetts Institute of Technology (an article upon whose work appeared in PENCIL POINTS in May), the latest of an imposing line of French architects who have come to Boston to teach architectural design.

To the casual observer, and to many not so casual, it may seem curious that the great schools of architecture in our country should turn to France for their leading professors in design. The inference is perhaps that, lacking a centralized Ecole des Beaux Arts in our country, we turn to that in France, in blind confidence that therein lies our salvation.

The case is, however, far different from this and, while it may not be germane to this matter to consider all the reasons for the

American procedure, I believe that there is one reason for it so very important that we may focus upon it for a moment.

Should an architect be requested to answer the questions, "What element in your relations with your clients, or with that part of the community which might at one time or another interest itself in building, would you like to see fashioned after

your own convictions?" "Why is this refashioning necessary?" "How would you accomplish this end most speedily and effectively?"—I believe that the replies would be interesting because of the unanimity which they would display.

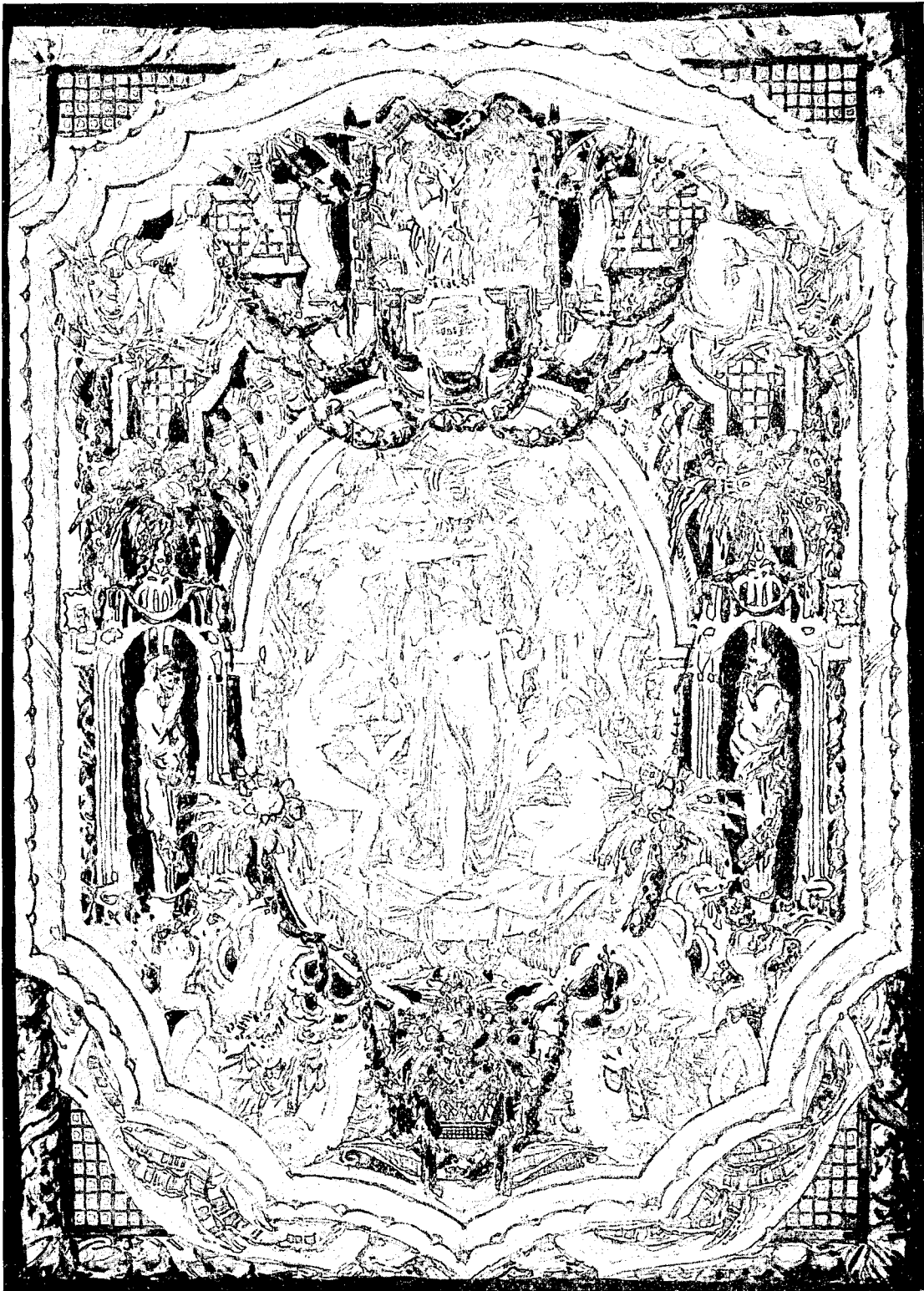
In the discussion which would inevitably follow the absorbing topic of Architectural Education would soon be touched upon and would there not be forcible expression concerning the hypothetical question of an architectural education for the public? I feel quite sure that there would be.

So—what element would the architect fashion after his own convictions? The convictions of the architect are acquired by study and by practical contacts. My own experience and acquaintance with architects have shown me that convictions of the personal type, formulated and nurtured by prejudice alone, are rarely displayed. It is fair to say that an architect's convictions are as



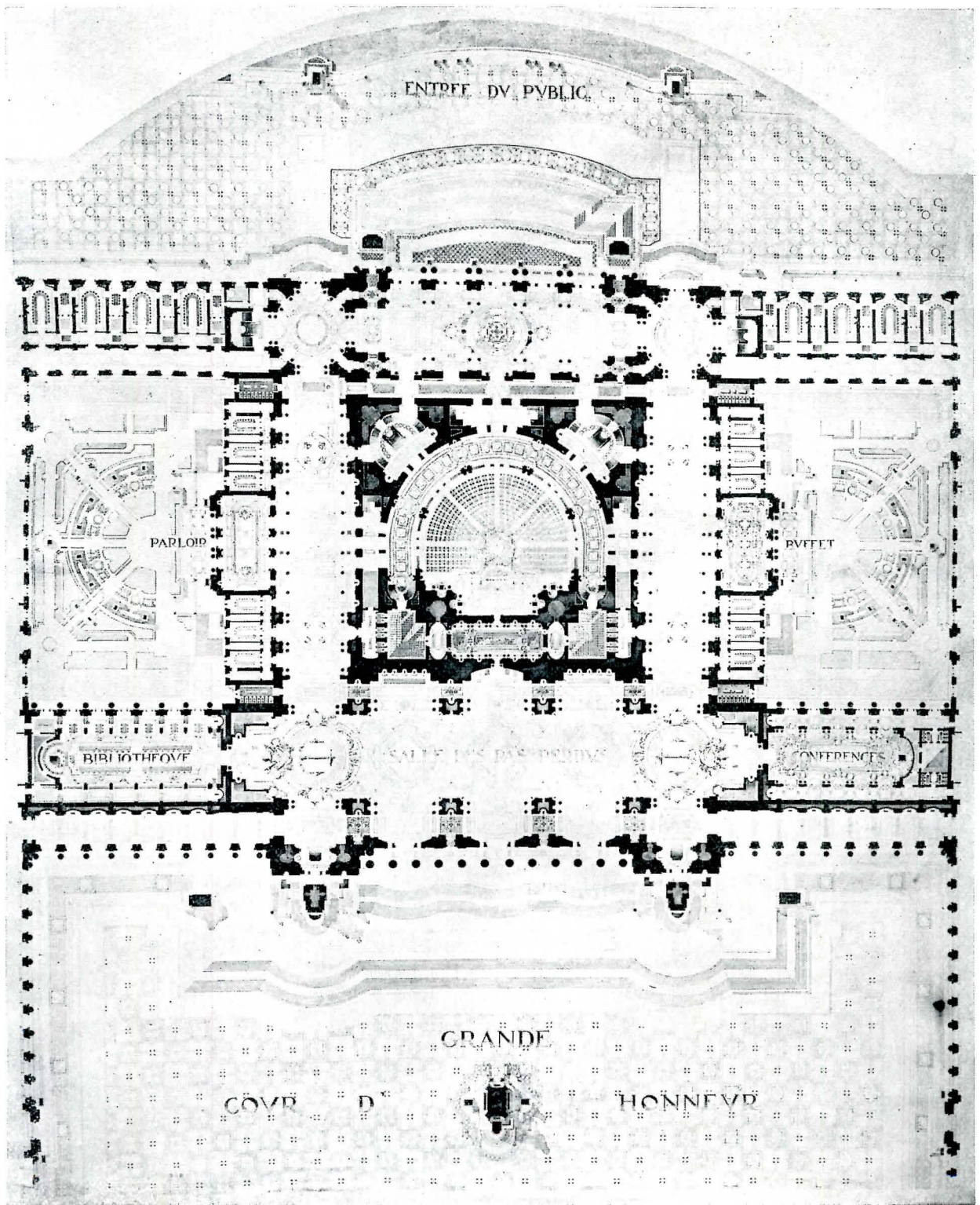
JEAN JACQUES HAFFNER

wholesome, as fair, and as constructive as those of any other professional man. Indeed, I believe that architectural training tends more strongly toward the eradication of convictions based upon prejudice alone than education in any other branch of learning. Let us assume, therefore, that the architect's convictions are constructive and that he does most earnestly and honestly consider the pub-



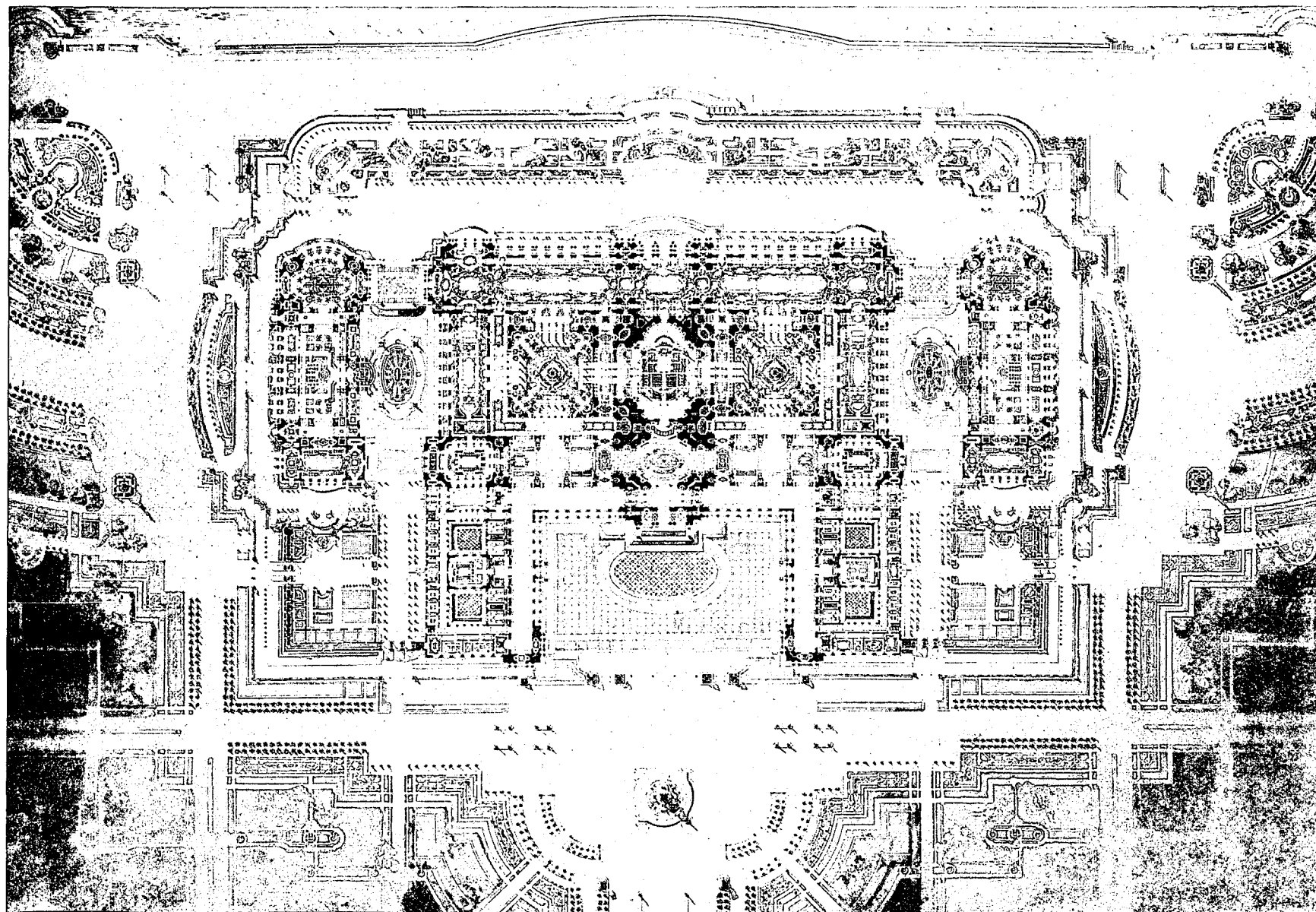
FROM THE WATER COLOR BY JEAN JACQUES HAFNER

COMPOSITION FOR A TAPESTRY



STUDENT DRAWING BY JEAN JACQUES HAFFNER, FIRST PRIZE, CONCOURS ROUX

"UNE SALLE DES SÉANCES D'UN PALAIS LEGISLATIF"



PLAN, GRAND PRIX 1919, BY JEAN JACQUES HAFFNER, "PALAIS POUR LA SOCIÉTÉ DES NATIONS"



ELEVATION, GRAND PRIX 1919, BY JEAN JACQUES HAFFNER

"PALAIS POUR LA SOCIÉTÉ DES NATIONS"

lic as well as himself, in all his dealings.

The architect would, I believe, reply as follows: "I would by some immediate, if magic, means lead my clients, or those interested in building, to a comprehension of the basic hypothesis of the solution of their problems. I would have him and them understand that, while problems may differ widely, no problem is so individual that the principles of program and solution may not be applied. I would have, last and above all, based upon the above two realizations, a confidence instilled into these people that the architect is a specialist trained for theoretical, practical, and artistic accomplishment; willing and anxious, and often able, to modify and to adapt all considerations to a fine balance, with a view to achieving not only what the client wants but more than he thinks he wants, to his eventual surprise and delight. I think this action is necessary because I believe that architectural education has not until the last very few years recognized its definite purpose; that, unlike the education of law and medicine, it has not convinced the public. I believe that too many schools have been trying sporadic individual methods, and that the architectural training of the mind in logic and the application of logic, has not received the general attention which is its due. The result has been that the architect, in general, has only impressed the public with the precautions that must be taken in dealing with him. The full confidence of the great building public is not yet his. To obtain this confidence, I should act quickly. The architects of today and of the future are and will be products of the schools or of offices, or they are a product of the combination of both. I should concentrate upon this matter of the training of the mind to approach all people with applied logic—to broaden the mind to attain the ability and capacity to apply more than one solution to a problem, each with its logical reason; and finally to produce or construct the best possible result under the circumstances. If all the schools not only recognized this necessity but were also successfully to apply it, one could see a bright future, not too remote, when the advantages obtained from this education by the architectural student would be transmitted in large measure to his office force. The new

generation of practicing architects would see eye to eye, consistently and intelligently, and lo! a friendly public would turn eagerly to a profession which has earned its confidence. The architect's ship would then sail serenely upon its course."

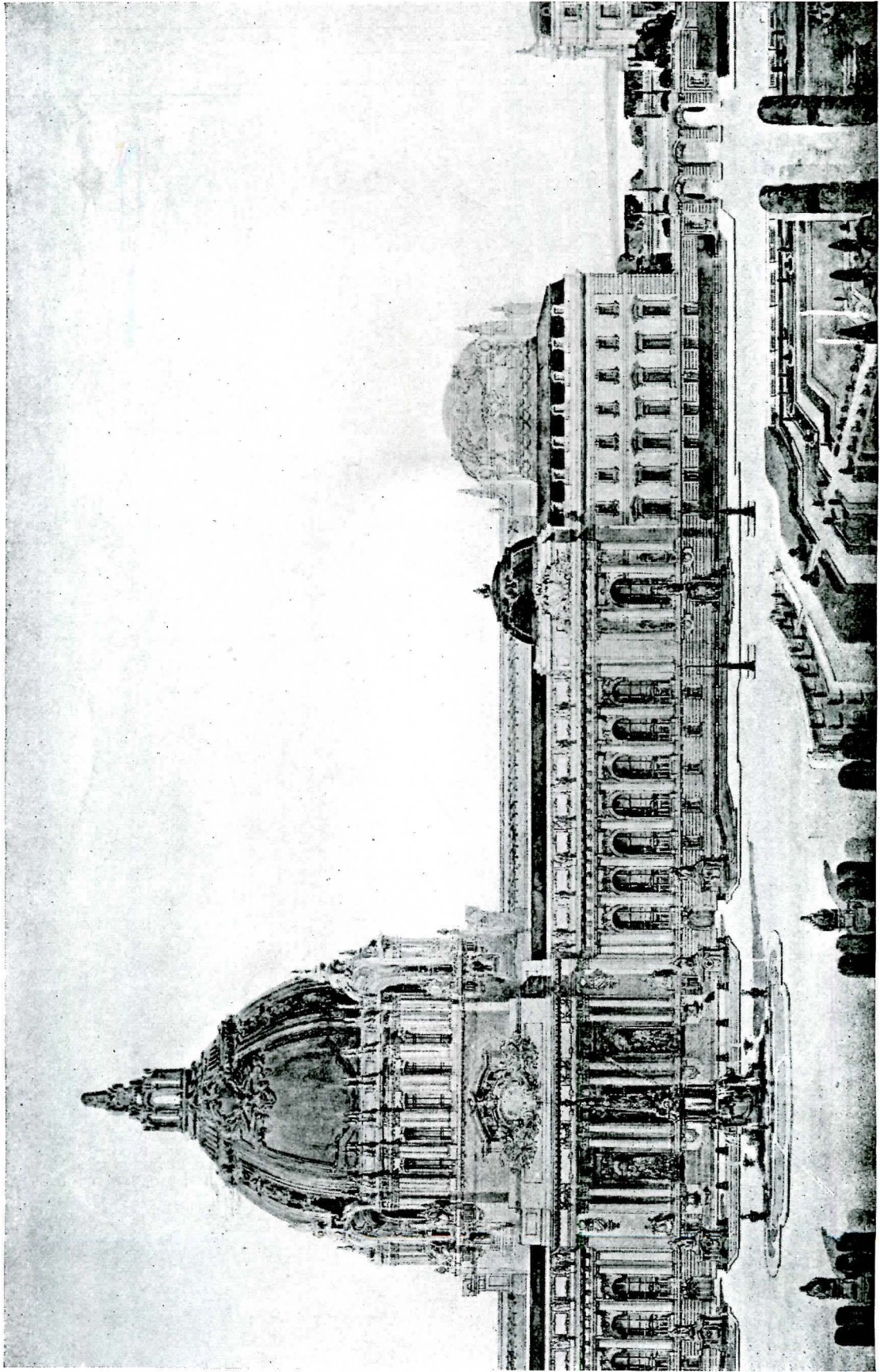
This answer covers a vast field and paints an ideal picture. But, though the goal is lofty, the facts involved call so mightily for action that one is impelled to look, as so many are now looking, for means to accomplish this end.

It would be interesting to look back upon the most successful architectural work in this country, to study it closely and to seek light upon the personal qualities of its authors, in a search for the reason for their success. This search and the resulting tabulation, a study of the original problems in each case, and as full an account as possible of the steps leading to the solution, would be quite fascinating and instructive. I for one, however, do not believe that such laborious proof is indispensable to show that the best work has been accomplished by the most logical minds, provided they had the companion attributes of artistic appreciation, ability, and a capacity to deal with materials and men.

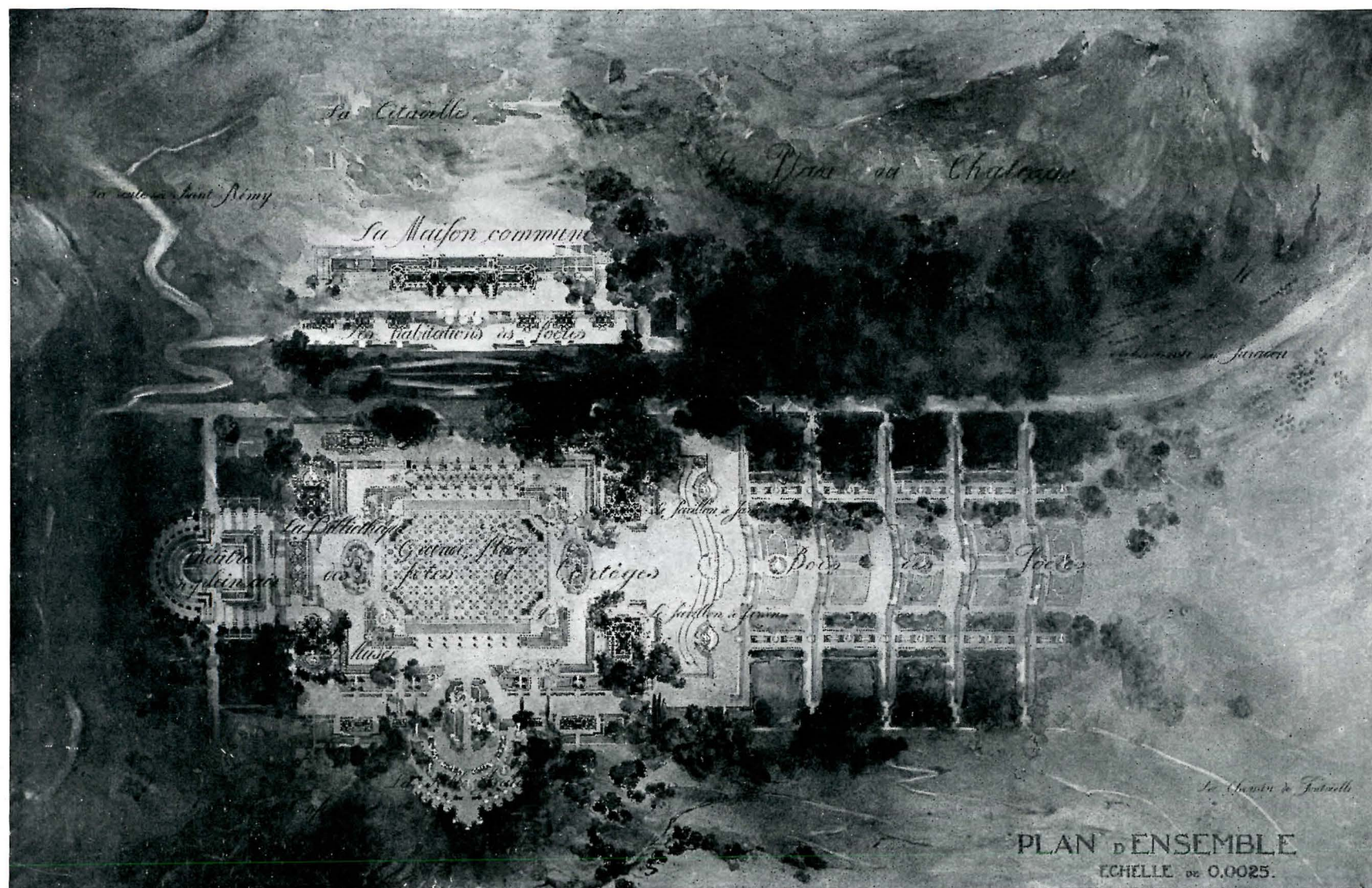
This may seem the same as saying that great work is done by great men, but our reference includes the work of a great category of men who have done well without being great in the extreme sense of the word. Our study would disclose the fact that most of the authors of the buildings considered had been fortunate in their early opportunity to acquire a logical method of approaching a problem, and that most of the rest had manifested inherent qualities of a similar character in their own nature.

It would be unconvincing to predicate this train of thought upon the statement that the only way to acquire so desirable an end is to send every architectural student to the Ecole des Beaux Arts, or that only by means of applying the principles of the Ecole upon our domestic schools shall we be able to do so.

It is perfectly just, however, in my opinion, to say that the remarkable clarity of the minds of some of the French masters, like Pascal, Guadet, and Laloux, has shed a strong constructive influence directly or indirectly upon the minds of many of our



PORTION OF ELEVATION, GRAND PRIX 1919, BY JEAN JACQUES HAFNER, "PALAIS POUR LA SOCIÉTÉ DES NATIONS"



STUDENT DRAWING BY JEAN JACQUES HAFFNER, CONCOURS CHENAVARD

AN ACADEMY OF "JEUX FLORAUX" AT LES BAUX, A REVIVAL OF THE MIDDLE AGES "COUR D'AMOUR" OF PROVENCE



FROM THE WATER COLOR DRAWING BY JEAN JACQUES HAFFNER, "GRAND CANAL, VENICE"

best architects; and further, that this influence as applied directly to the solution of problems has been more beneficial than any other influence whatsoever.

The French mind is characteristically a logical mind. The French mathematician recognizes, however, that, while logic is at the root of his science and that once established will assist in solving any of his problems, the solution by these means is sometimes needlessly laborious. He therefore trains himself to recognize the individual peculiarity inherent to each problem and, with his general principles as a background, to invent an ingenious short method of solution.

The French architect is a man generally trained in the same manner. To him no problem is unsolvable — no assertion can be categorical — nothing is so good that it may not be made better.

Recognition of this particular quality in the education of the French architect has been the strongest of the many forces that attract American students from year to year to the Ecole des Beaux Arts. Conversely, it has been recognized that the best means of bringing this method or point of view to the average American student at home is to seek out the strongest of the Frenchmen, products of this school, and to invite them to become our professors of design.

Professor Haffner has more than justified the hopes and expectations of the Architectural School at Harvard. The qualities which made him so brilliant a student have found practical expression in his capacity as a teacher. At the Ecole, from 1907 to 1912, his fellow-students in the Atelier Laloux found him always prepared, always master of himself, never hurried. His work, quite naturally, benefited from these qualities and, in turn, these qualities became strengthened by his work.

There developed in him a keen appreciation of

the particular character of each problem called upon to solve. A solution, simple and logical, expressed this appreciation and finally a brilliant set of drawings would be produced, colorful, interesting, and complete, deserving and receiving high recompense.

His ability to work to good purpose and at the same time to conserve his physical strength made it the more possible for him to add to his regular school work and to participate, in 1911 and 1912, in such exhausting competitions as the Concours

Chenavard and Roux (here illustrated), both of which prizes he won. He had already won the second prize in the Concours Roux in 1910. These Concours are second only in importance to the Grand Prix de Rome itself, which he was later to win.

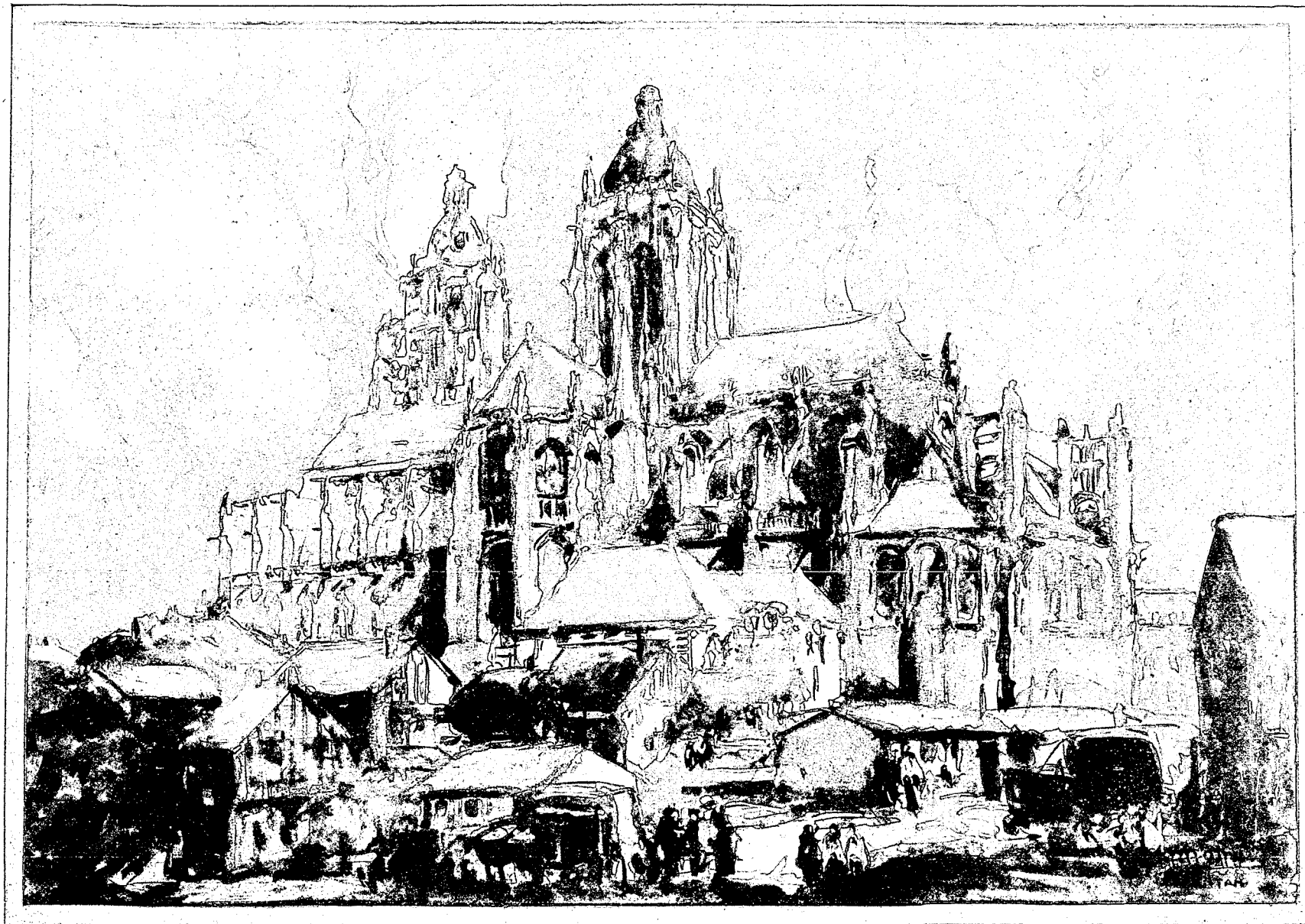
Enumeration of his successes is not so interesting as an examination of the attributes that made these successes possible. In the same atelier were, in those years, some of those students whose remarkable records stand as evidences of the genius of M. Victor Laloux: Fernand Janin, René Mirland, Debat-Ponson, Albert Ferran. Each of these men was truly individual in his own way. Their marked success and rapid development but pointed the more definitely to the conclusion that the sys-



WATER COLOR BY JEAN JACQUES HAFFNER

"GRAND CANAL, VENICE"

tem under which they were studying was adaptable, pliable, and inspiring. Haffner was as individual as any of these and individual in a most interesting sense. He seemed to realize a similarity between the study of a foreign language and the study of architecture. He set about learning its origins, its development, its possibilities, its beauties. His vocabulary (to borrow the expression) became extraordinary in its scope; his knowledge of motives and how to employ them, seemingly inexhaustible. With such a store of readily accessible means, his versatility found expression, but always with a sense



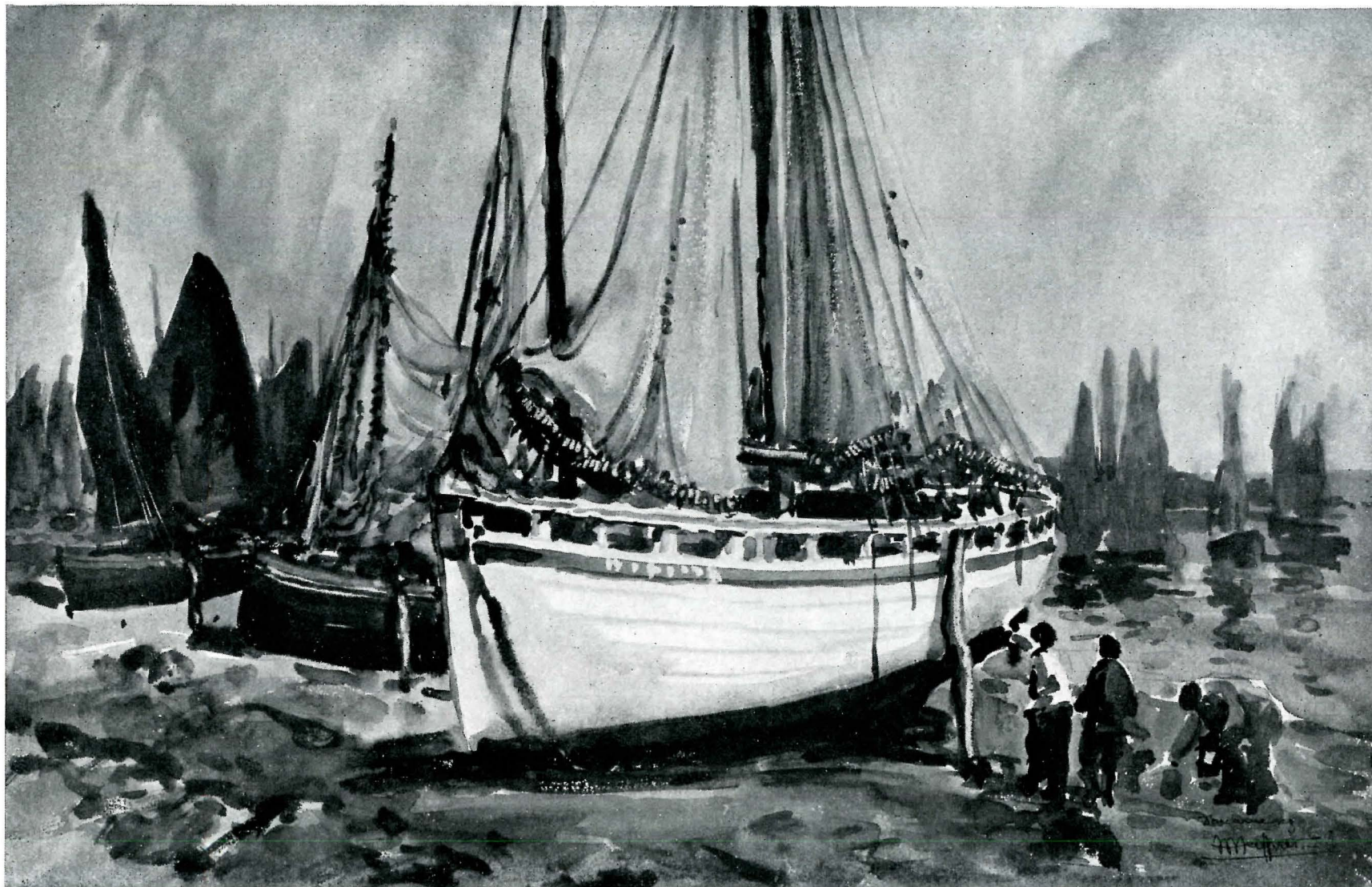
FROM THE WATER COLOR DRAWING BY JEAN JACQUES HAFNER, "ARGENTAN CATHEDRAL, NORMANDY"



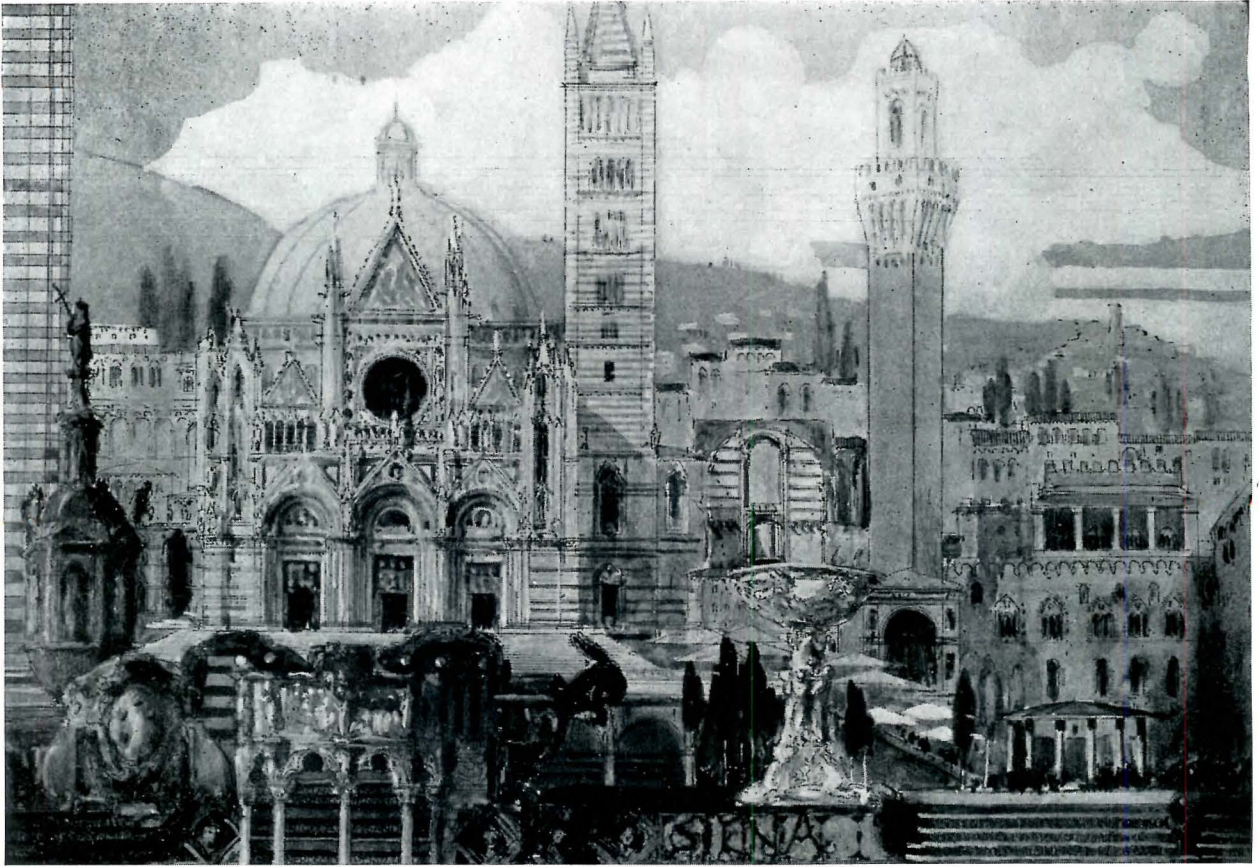
FROM THE WATER COLOR DRAWING BY JEAN JACQUES HAFFNER, "QUIMPER, BRITTANY"



FROM THE WATER COLOR DRAWING BY JEAN JACQUES HAFFNER, "SAINT TROPEZ, VAR"



FROM THE WATER COLOR DRAWING BY JEAN JACQUES HAFFNER, "FISHING BOATS, DOUARNENEZ"



SKETCH FOR A DECORATIVE PANEL BY JEAN JACQUES HAFFNER

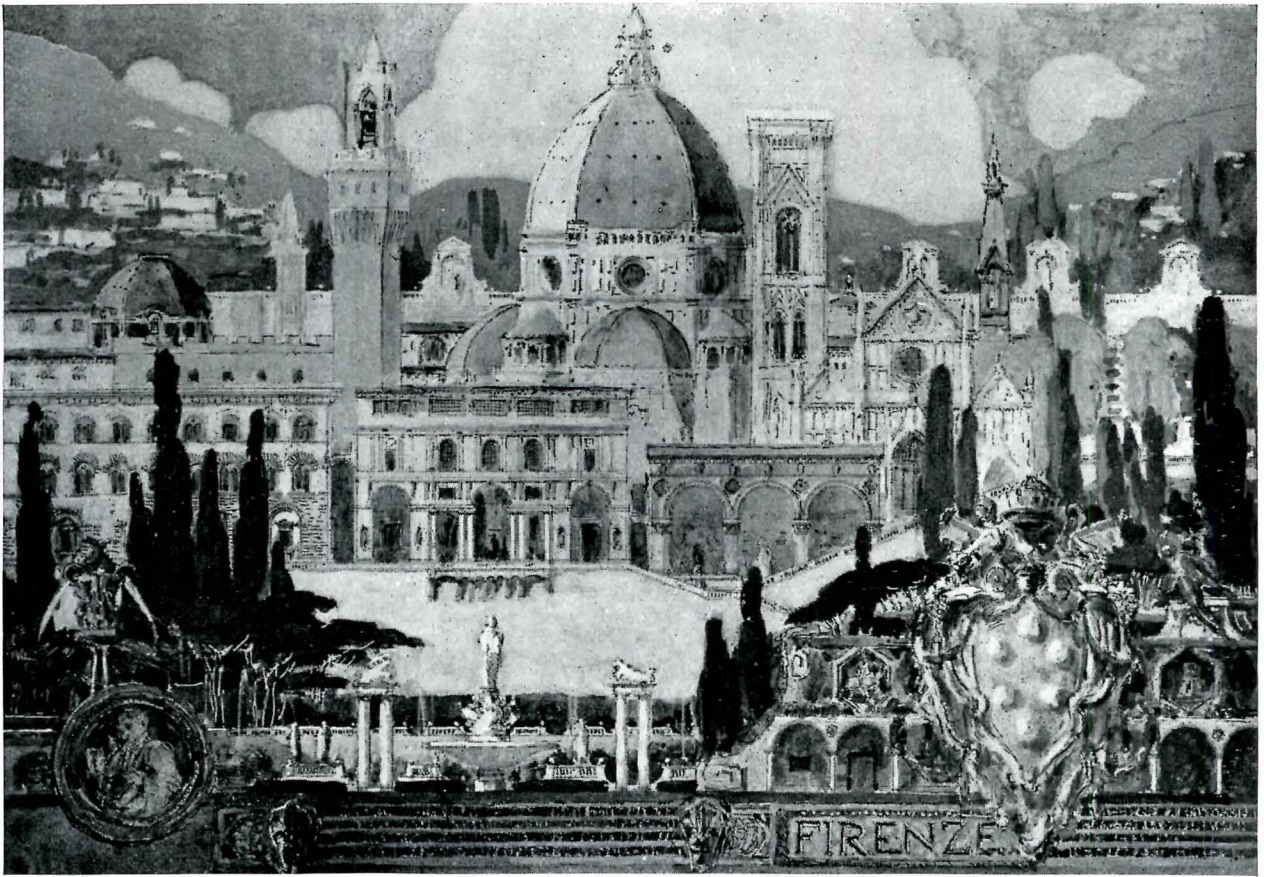
of proportion, of fitness, of scale. He chose his motive and used it with the same care for purposeful effect that the writer chooses his word and phrase.

What wonder, then, that as early as 1908 he should enter the Concours Rougevin—a keen competition in decorative composition—and win it, as he did? No one without the convictions of the type above referred to as so important to the architect could accomplish what Haffner did during those years. Naturally tolerant, he watched the work of others sympathetically and generously; naturally resourceful, he evaluated their work and profited by it; naturally observant, he made the most of the guiding supervision of his Patron, M. Laloux. He finished his work at the Ecole, developed to an unusual degree, with a free mind, unprejudiced, alert.

The days of his Diplôme drawings came soon—as is always the case with the more brilliant students—and, in 1910, he entered an office in Paris for the practice of his profession, especially in collaboration with foreign architects but always with his ambition focussed upon the Grand Prix itself. Logiste (or one of the final chosen ten competitors) in 1914, he was forced, with the rest of the world, to abandon his work until 1919. In 1919 came his great reward, the Grand Prix, which places him in the forefront of French scholastic attainment.

It may be said that appreciation of color is a guide to good taste. The unfortunate limitations forced upon us by process of color reproductions make it nearly impossible to convey by these means an adequate idea of this appreciation on the part of Professor Haffner. The two reproductions published in this issue are enough, however, to suggest to the mind that which only an exhibition of his remarkably versatile drawings can adequately convey. There is no evidence of uncertainty, nor of triviality; there is, on the contrary, both in draftsmanship and in treatment of color, predominant evidence of strength restrained by moderation. Vivid contrast is obtained without false value. Water color, tempera, and oil are used as the mood dictates. Sympathy with his subject is natural with him, its exaltation is the result of his own restrained enthusiasm. How sympathetic is his homelike glimpse of Quimper, how appreciative his composition of the monuments of Siena, how majestic his conception of the Cathedral of Argentan! And does he not view New York with open eyes?

Above, we have considered the problem of education in a somewhat abstract manner and it has undoubtedly occurred to the reader that, desirable as the results referred to may seem to be, it is only through the medium of men not only qualified but able to teach that we are ever to gain them. Undoubt-



SKETCH FOR A DECORATIVE PANEL BY JEAN JACQUES HAFFNER

edly this is true. A real teacher is rare. Professor Haffner seems to have naturally, with these other qualities, an ability to convey his ideas and enthusiasm to others. In his teaching, his experience guides him with adaptive comprehension of the ability and limitations of his pupils. In judgment over their work, his criticism is just and forceful, appreciative and thoughtful.

Professor Haffner's practical experience in his profession has been remarkably broad, when one considers the serious interruption of such work forced upon him by the war. He worked in Stuttgart, Alsace (near the place of his birth), and in Montevideo, Uruguay, and also in Paris. After the war he was engaged to prepare the general plan for the reconstruction of the City of Albert and the plans of its principal municipal and school buildings.

In the United States he was, in 1924, one of the final competitors for the Baker School of Business Administration for Harvard University.

His evident sympathy with American customs and people was strengthened by his experience as liaison officer in an American Division in France in 1918, after four years of distinguished service in the French Army as an officer of infantry and later of the engineer corps. Wounded severely, he returned to the line, won the Croix de Guerre, and was made Chevalier de la Legion d'Honneur.

Two happy, profitable years followed the winning of the Grand Prix de Rome—years spent at the Villa Medici in Rome, and devoted to the study of archaeology, to painting, and to sketching. It was thus, at an opportune time, when his experience and mind were both ripe and untrammelled, that he gave his acceptance of his present post at Harvard. Fortunate, indeed, is the student to profit by it.

MONSIEUR VICTOR LALOUX WRITES OF HAFFNER:
"Concernant M. Haffner:

"Avant la guerre M. Haffner, élève de l'atelier Laloux, a été sans contredit l'un des plus brillants élèves architectes de l'Ecole des Beaux Arts de Paris: la liste des valeurs (mentions et médailles) obtenues par lui, tant en second qu'en première classe, est considérable par le nombre et la diversité.

"Grièvement blessé dès le début de la guerre, il retourna au front, dès qu'il lui fut possible, faire son devoir de Français.

"Après la guerre, M. Haffner revient reprendre ses études à l'Ecole des Beaux Arts. Il fait le Concours de Rome, monte en loges et remporte le grand prix.

"A Rome, au cours de sa pension, il entreprend le relevé et la restauration de la Basilique de Constantin. Dessinateur très habile et aquarelliste remarquable, M. Haffner a rapporté d'Italie toute



FROM THE WATER COLOR DRAWING BY JEAN JACQUES HAFFNER, "TEMPLE OF CONCORD, GIRGENTI"



FROM THE WATER COLOR DRAWING BY JEAN JACQUES HAFFNER, "TEMPLE OF HERA, PAESTUM"

PENCIL POINTS

une série de dessins et d'aquarelles, dont l'exposition à Paris a obtenu le plus légitime et le plus vif succès.

"C'est au retour de la Villa Medici que M. Haffner a été chargé du cours d'architecture de l'Université d'Harvard.

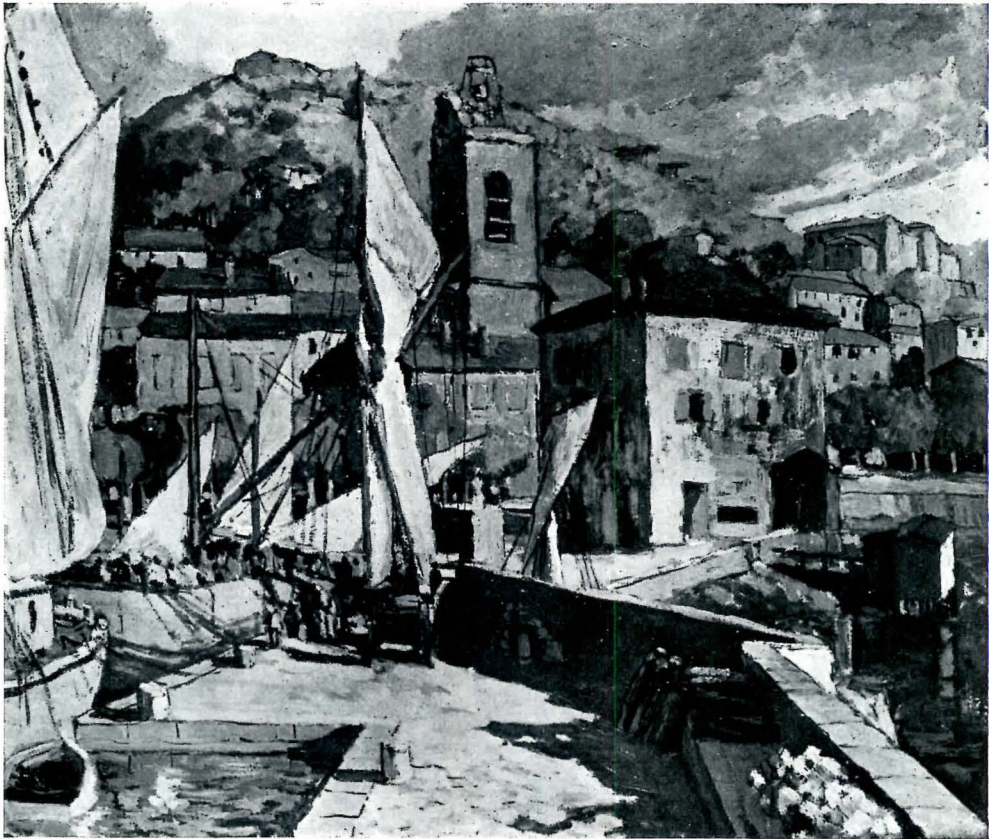
"Entre-temps il avait donné toutes indications utiles pour la restauration de la Ville d'Albert, en grande partie détruite au cours de la guerre.

"A cette courte analyse qu'il me soit permis d'ajouter que, si je rends ici un hommage mérité à l'artiste

de valeur qu'est M. Haffner j'ai, personnellement, pour l'homme (au caractère énergique, d'une loyauté et d'une droiture à toute épreuve) la plus grande sympathie et la plus sincère estime.

"C'est avec plaisir que je l'ai vu accepter le rôle de professeur, car j'avais la certitude qu'il saurait remplir cette haute mission avec le plus grand savoir et le plus absolu dévouement.

Alain



FROM THE TEMPERA SKETCH BY JEAN JACQUES HAFFNER
SAINTE MAXIME, FISHING PORT ON THE MEDITERRANEAN SEA

COMPETITION AND WORKING DRAWINGS FROM THE OFFICE OF RAYMOND M. HOOD

SCRANTON MASONIC TEMPLE AND SCOTTISH RITE CATHEDRAL

Report of the Jury

YOUR JURY ON THE competition for the selection of an architect for a Masonic Temple and Scottish Rite Cathedral in compliance with the requirements of the program of competition has familiarized itself with the site and studied the conditions of the program. Of the mandatory clauses, the jury can certify that it has received no communication from any of the competitors, that the number of drawings and form of presentation of such drawings are in accord with these clauses and further that no description has been submitted to it by any competitor. The report of the competitors is herewith submitted which would show that in each design submitted the total cubage is less than the maximum allowable volume of two million (2,000,000) cubic feet. The jury would not exclude from the competition any design submitted for failure to conform to those mandatory clauses upon which it is competent to pass.

The jury has met on two successive days and is unanimously of the opinion that of the designs submitted, one is of outstanding merit. In this design, not only are the various parts of this building simply and directly planned but they are so arranged that each may be used independently. The Club rooms have been placed along Washington Avenue and only those rooms in which artificial light is no handicap have been placed below grade. Above and beyond these things, however, this design is pre-eminently one of distinction and, as an executed building, would have that monumental quality which should be inseparable from the tradition of masonry. The jury, therefore, would recommend that the author of design No. 5 be commissioned as architect of The Masonic Temple and Scottish Rite Cathedral.

In compliance with the requirements of the program, the jury would place designs No. 2 and No. 1 respectively, second and third.

The care and clarity with which the complex requirements of this program have been described and listed, has been of the greatest aid to the jury in arriving at its findings, and the jury in closing, cannot refrain from expressing its sense of obligation to those in charge of this competition.

Signed { F. H. BOSWORTH
M. B. MEDARY, JR.
EGERTON SWARTWOUT.

The Committee gave careful consideration to the report of the Jury with which also it conferred, and at a meeting called for the purpose, adopted the report of the Jury, choosing design No. 5 and thus appointing its author as the Architect of the pro-

posed work. The envelopes were then opened and the identity of authorship found to be as follows:

- Design No. 1. Carrere & Hastings,
" No. 2. Paul P. Cret,
" No. 3. Edward Langley and Kenneth M. Murchison, Associated Architects,
" No. 4. Helmle & Corbett,
" No. 5. Raymond M. Hood,
" No. 6. Davis & Lewis.

May I here express on behalf of the Committee and for myself, our appreciation of the fact that you have taken part in the competition and ensured its very successful outcome?

Very sincerely yours,

(Signed) WARREN P. LAIRD
Adviser.

A few excerpts from the program may serve to explain some of the features of the design. "The building will accommodate all branches of Masonry. It will also contain a club for the use of members of the fraternity and a banquet hall (to be used also for a ball room) which, with the Scottish Rite Cathedral to be provided for Masonic purposes, will be open to use for public entertainment. Space will be required for administrative offices for the various orders, and for service to the building.

"The stories should be as few in number as possible.....

"The main floor should approximate the level of the auditorium floor, which is to be as much above the street level as permitted by the building laws.

"The building is intended to be a monument to Masonry and should be expressive of this. While the Scottish Rite Cathedral may well be suggestive of Gothic architecture, no requirement as to style is imposed in respect to either this or the exterior of the building. The exterior should be designed for treatment in Indiana Limestone or a stone similar in character and cost.

"Large numbers of people will use the building and at times in groups each of considerable size. Especial attention therefore is required to circulation.

"To provide a working space for the ceremonies of the fraternity the entire depth of the main floor is to be level from stage to opposite wall at entrance and for a width equal to and opposite the proscenium opening. The floor at either side of this control level part is to be banked.

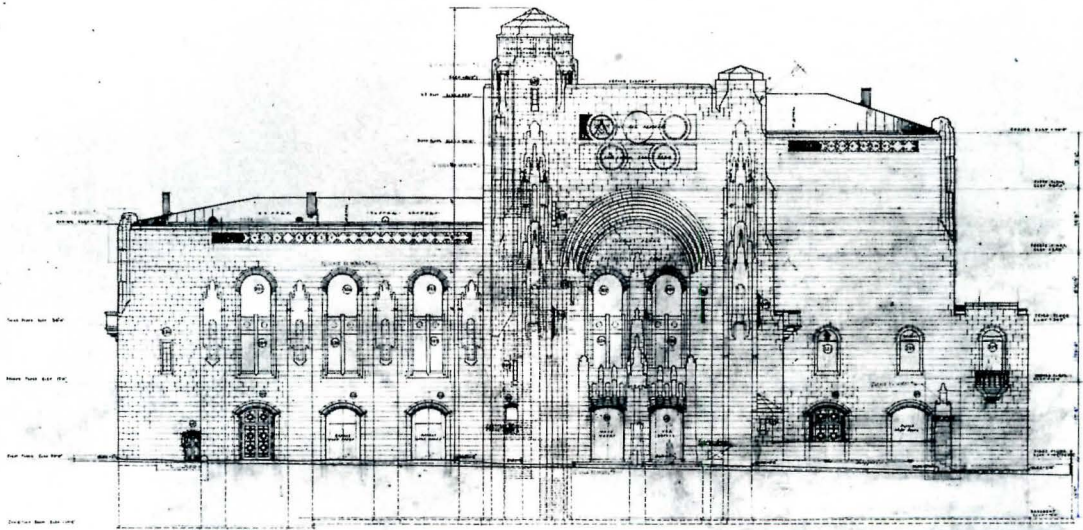
"As large a part as possible of the working space on the main floor should be visible from the gallery.

"Visibility should be assured from each seat in the auditorium to a point at the center of the stage floor and on the back wall at a point at least 6 feet above the floor."

PENCIL POINTS



COMPETITION DRAWING OF ELEVATION



REVISED WORKING DRAWING OF ELEVATION

SCRANTON MASONIC TEMPLE AND SCOTTISH RITE CATHEDRAL, RAYMOND M. HOOD, ARCHITECT

LOBBY BALCONY
AUDITORIUM
AIR SPACE

STORAGE ROOMS
AUDITORIUM
DRESSING ROOM
AIR SPACE

STAGE
BOILER ROOM

LOBBY ROOM "A"
LOBBY ROOM "B"
BARBER ROOM BALCONY
TOILET ROOM
DINING ALLEYS
AIR SPACE

SERVING ROOM
DRESSING ROOM
KITCHEN

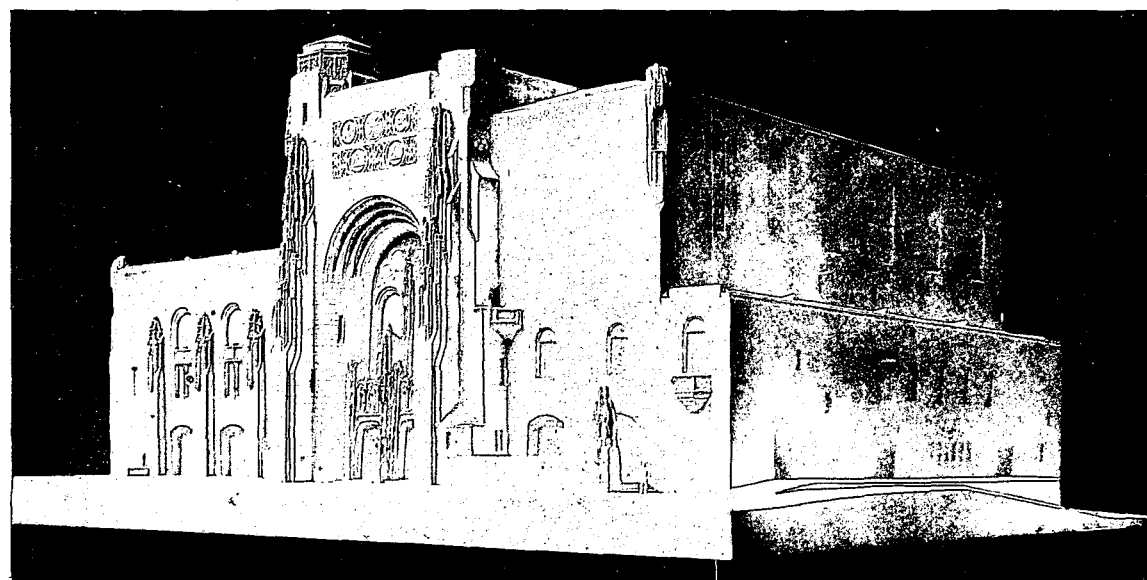
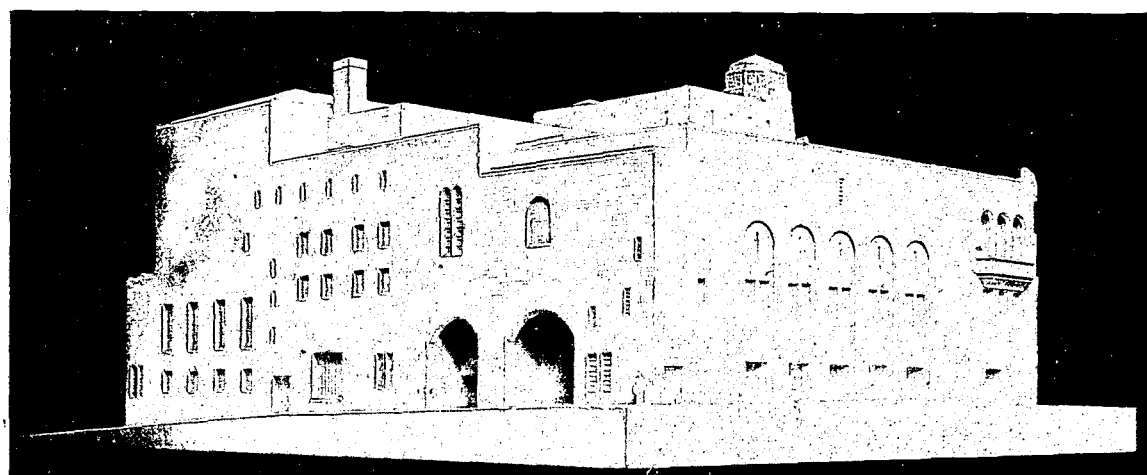
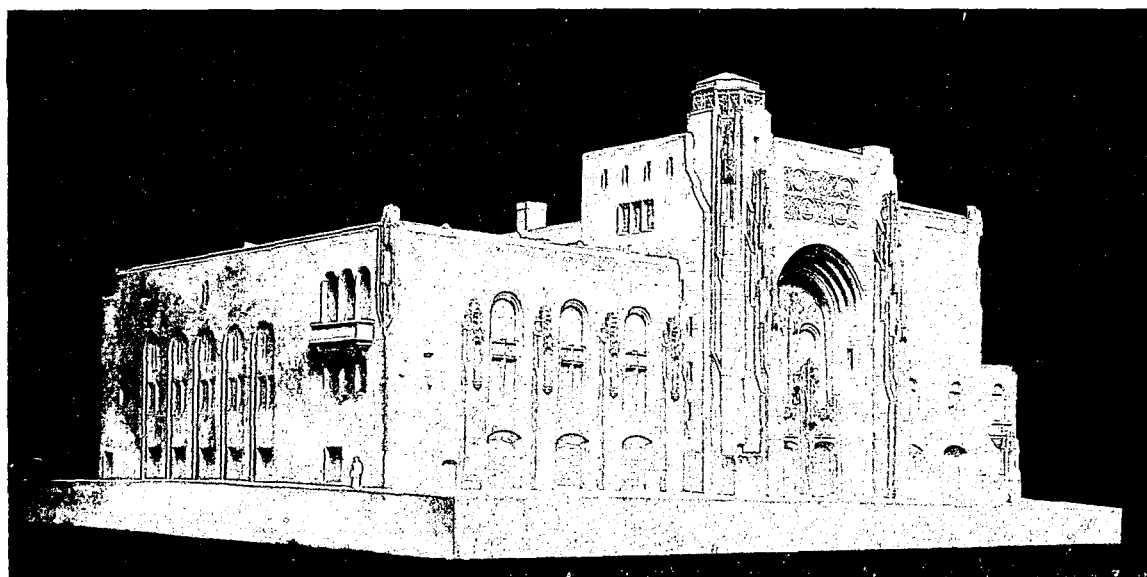
LONGITUDINAL SECTION

SCALE - 1/8" = 1'-0"

[illegible]

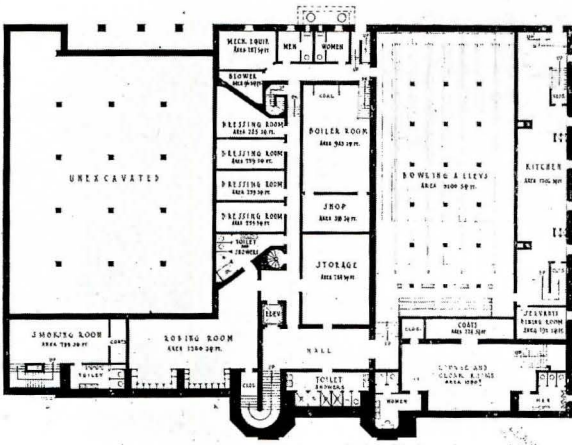
SCRANTON MASONIC TEMPLE AND SCOTTISH RITE CATHEDRAL, RAYMOND M. HOOD, ARCHITECT

PENCIL POINTS

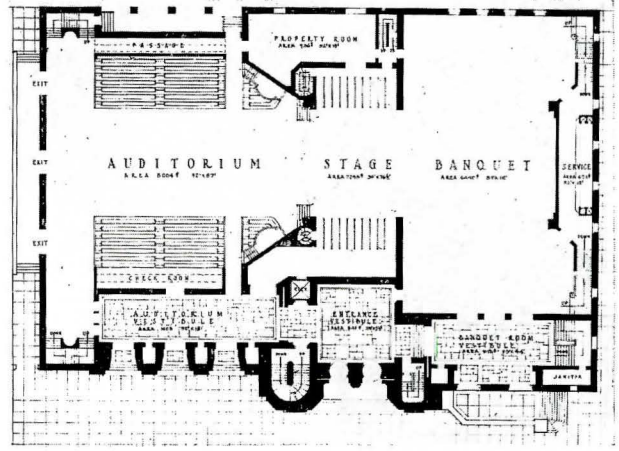


SCRANTON MASONIC TEMPLE AND SCOTTISH RITE CATHEDRAL
PLASTER MODEL BY RENÉ P. CHAMBELLAN, SCULPTOR

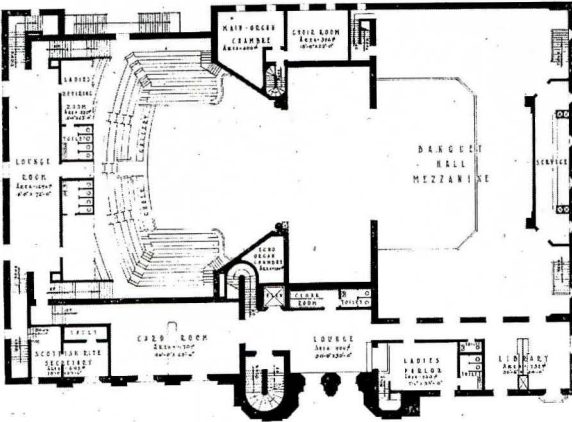
COMPETITION AND WORKING DRAWINGS



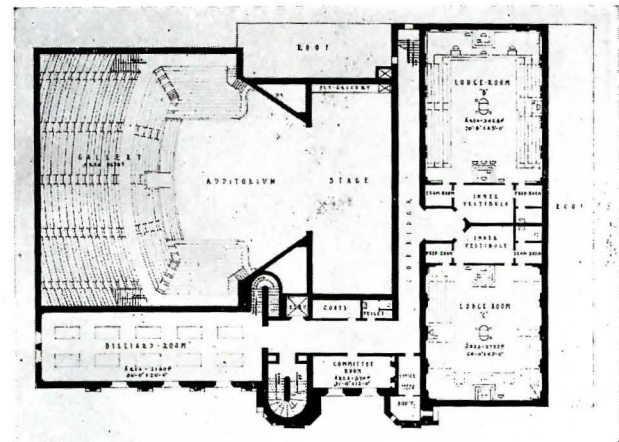
Basement Plan



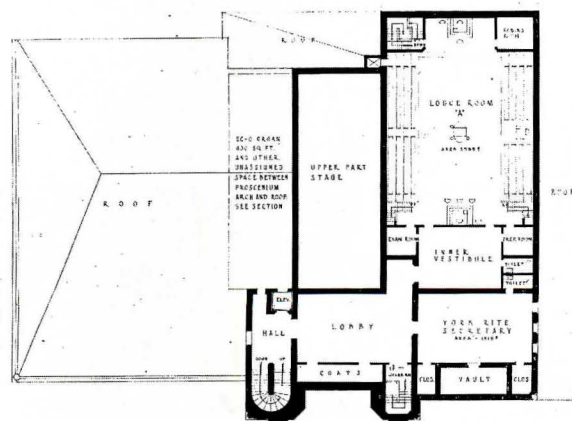
First Floor Plan



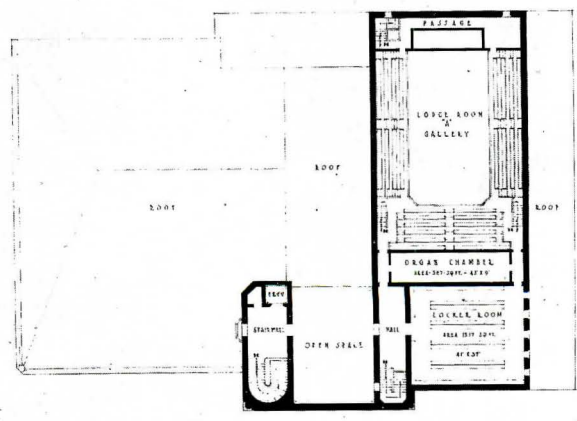
First Floor Mezzanine Plan



Second Floor Plan



Third Floor Plan



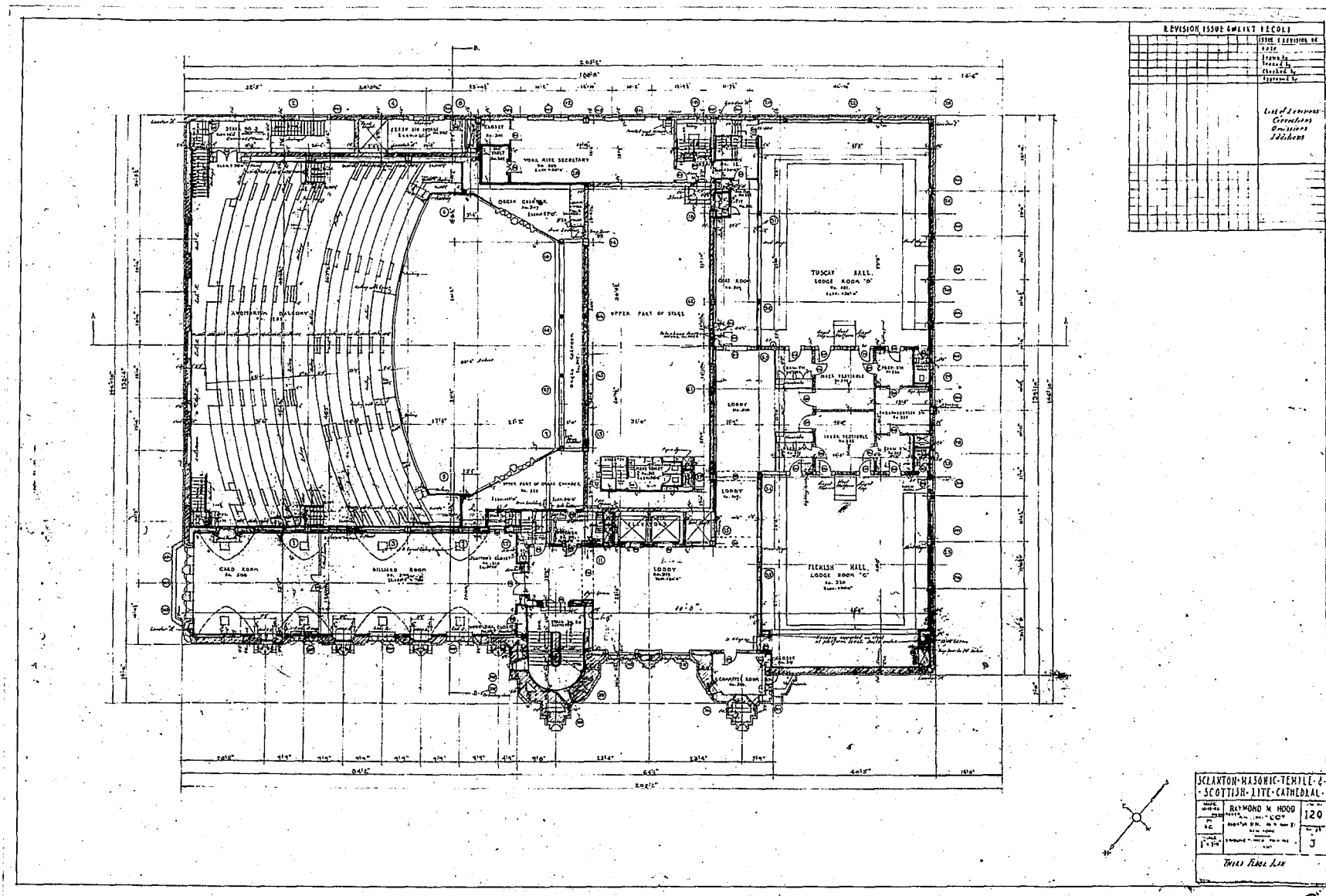
Third Floor Mezzanine Plan

SCRANTON MASONIC TEMPLE AND SCOTTISH RITE CATHEDRAL, RAYMOND M. HOOD, ARCHITECT

PLANS OF COMPETITION DRAWINGS

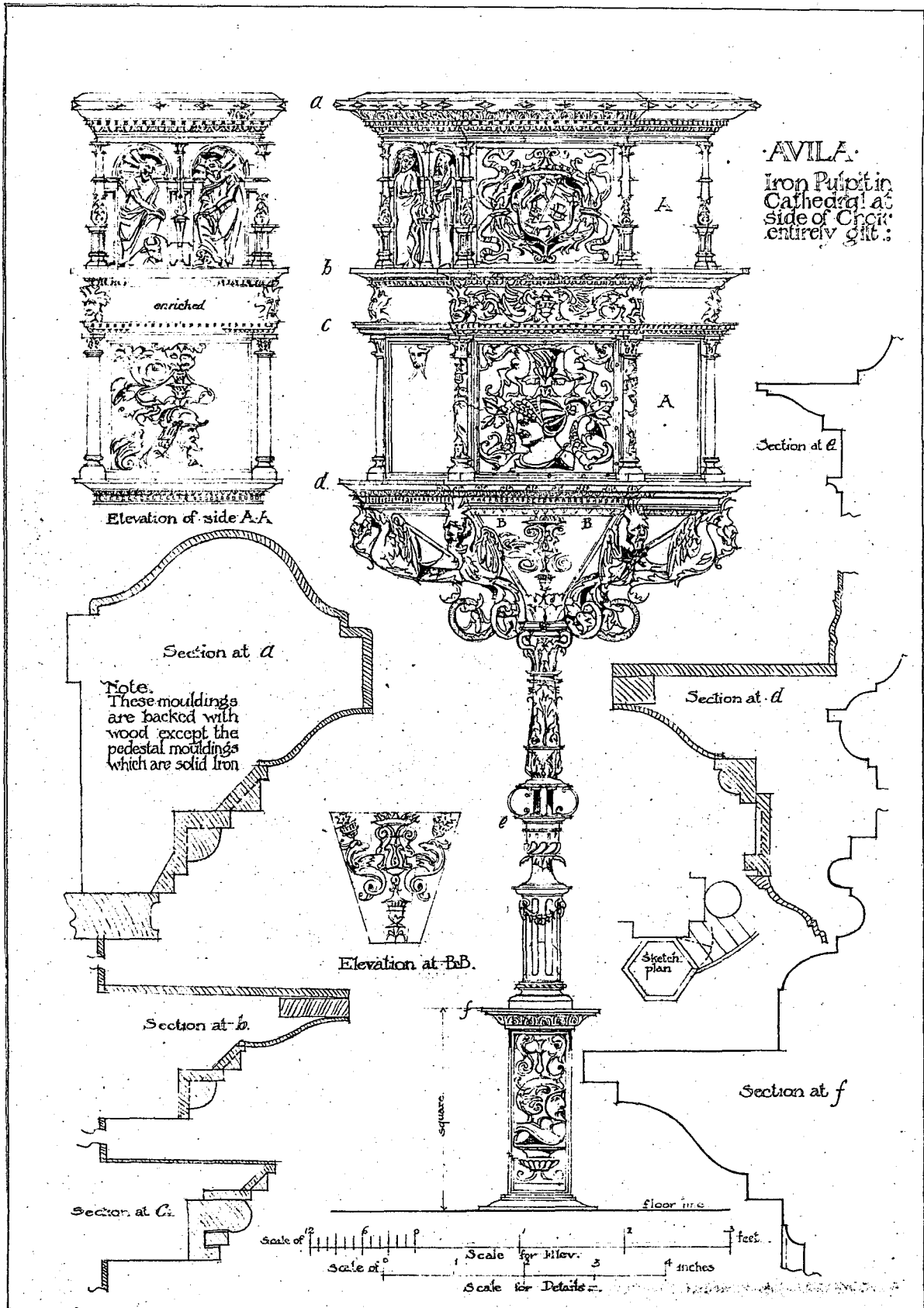
SCRANTON MASONIC TEMPLE AND SCOTTISH RITE CATHEDRAL, RAYMOND M. HOOD, ARCHITECT
REVISED WORKING DRAWING OF FIRST FLOOR PLAN

10



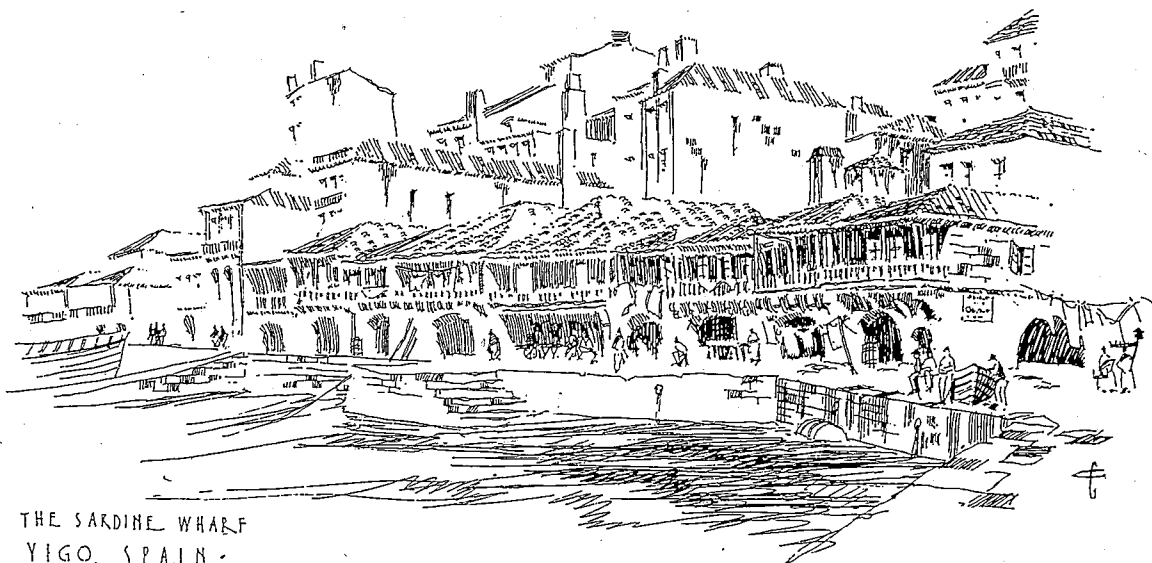
SCRANTON MASONIC TEMPLE AND SCOTTISH RITE CATHEDRAL, RAYMOND M. HOOD, ARCHITECT
REVISED WORKING DRAWING OF THIRD FLOOR PLAN—SECOND FLOOR PLAN OF COMPETITION DRAWINGS

SCRANTON MASONIC TEMPLE AND SCOTTISH RITE CATHEDRAL, RAYMOND M. HOOD, ARCHITECT
REVISED WORKING DRAWING OF FOURTH FLOOR PLAN—THIRD FLOOR MEZZANINE OF COMPETITION DRAWINGS



Drawing from A. N. Prentice

FIGURE 1. AVILA—GILDED IRON PULPIT IN THE CATHEDRAL



THE SARDINE WHARF
VIGO, SPAIN.

PEN-AND-INK SKETCH BY GERALD K. GEERLINGS

WROUGHT IRON PRECEDENT, VI

By Gerald K. Geerlings

(EDITOR'S NOTE: The five preceding installments appeared in the June, July, September, October and December issues. The December installment began a scrutiny into the subject of Spanish Iron Work, which is continued in this article).

DURING HIS ENTIRE erasing-shield existence the average architect dreams of seeing Spain, either again or for the first time. When he does it is not remarkable that at first the cathedrals awe him with their personality and subdue his thinking capacity with their masked twilight and multitudinous secrets. But after a stroll around the aisles and ambulatory he dares be himself, and sooner or later meanders to what magnetizes him most and begins to do some thinking, often unorthodox and not quite reverential. We record the average six "thinks" of the average architect:

(1) "Confound the grilles for blocking off every worth while thing I want to see and compelling me to dig up another hard-earned peseta."

(2) "If I can't see the reredos or choir stalls and can't pay any more centimes I might as well glare at this interfering grille."

(3) "It is too rich for our blood nowadays and would never do—a client would not appreciate these iron fireworks."

(4) "The workmanship is uncomfortably good, too much so—but then I guess if at present our boys would try as hard to pound iron as to listen in on a jazz orchestra in Borneo or spend as much time twirling iron into tulips as they twist balls into the 'rough', we could do work like it too." Then he leaves like a sensible sort, discovers a jovial café, and over a velvety glass of *oporto*, concocts another thought:

(5) "Guess I'll go back in the morning and get the knack of several handy tricks from those big grilles—they're infernally monumental and all that, but their individual makeup will furnish a

bushel of ideas for smaller progeny sometimes."

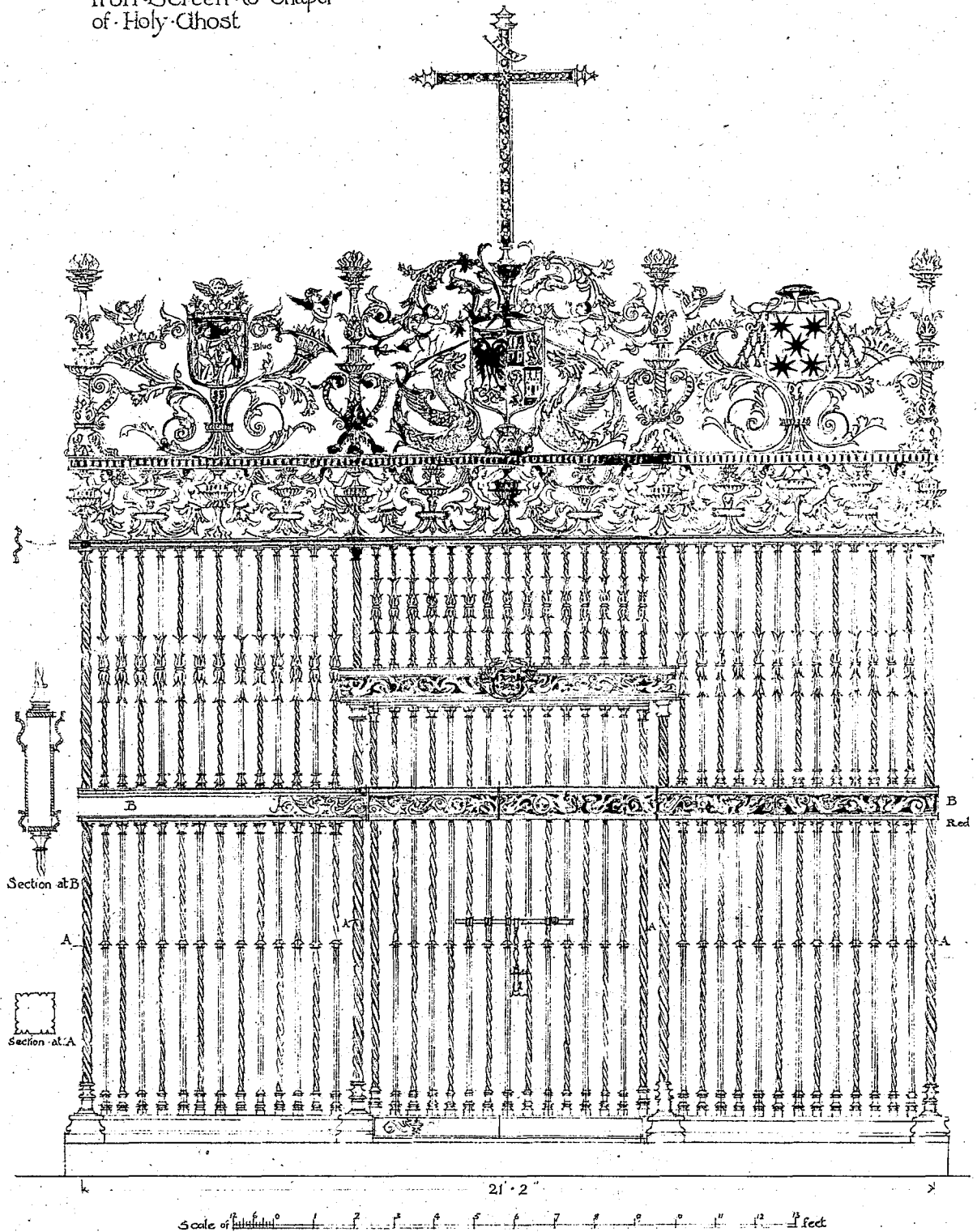
All of which is perfectly good logic and normal reaction.

Even without the edifying influence of *oporto* the architect is not unlikely to become conscience stricken for shunning the ponderous grilles because they are beyond the ken of his clients' taste and purse. There are elements in the design of many of them which seem faulty, fantastic and "fussy". Cresting motifs are often out of scale with sedate grille-work below or else overdone in a colorful baroque manner. But in spite of a possible excess of grand gestures there is invariably some feature worth analyzing. Perhaps it may be only the detail of a twisted bar, the arrangement of a series of verticals, or a modest horizontal band. A cresting may seem too large, too small, too complicated or too what not where it is, but a healthy architectural imagination should be capable of modifying and transporting it to an environment where it would live happily ever after.

The design qualifications of the accompanying illustrations may not entirely suit the individual palate. In some instances the craftsmanship, miraculous in itself, has dealt with iron so painstakingly that the product appears more like a cast than a wrought material. In others the cresting motifs seem not too carefully considered and sectional-bookcase-like in parti. A series of wrought iron illustrations could hardly be complete without the Spanish cathedral *rejas*. They are given in wide assortment as interesting, historical documents which, however, may not be adaptable as "cold cribs" (thank heaven!). They will prove valuable

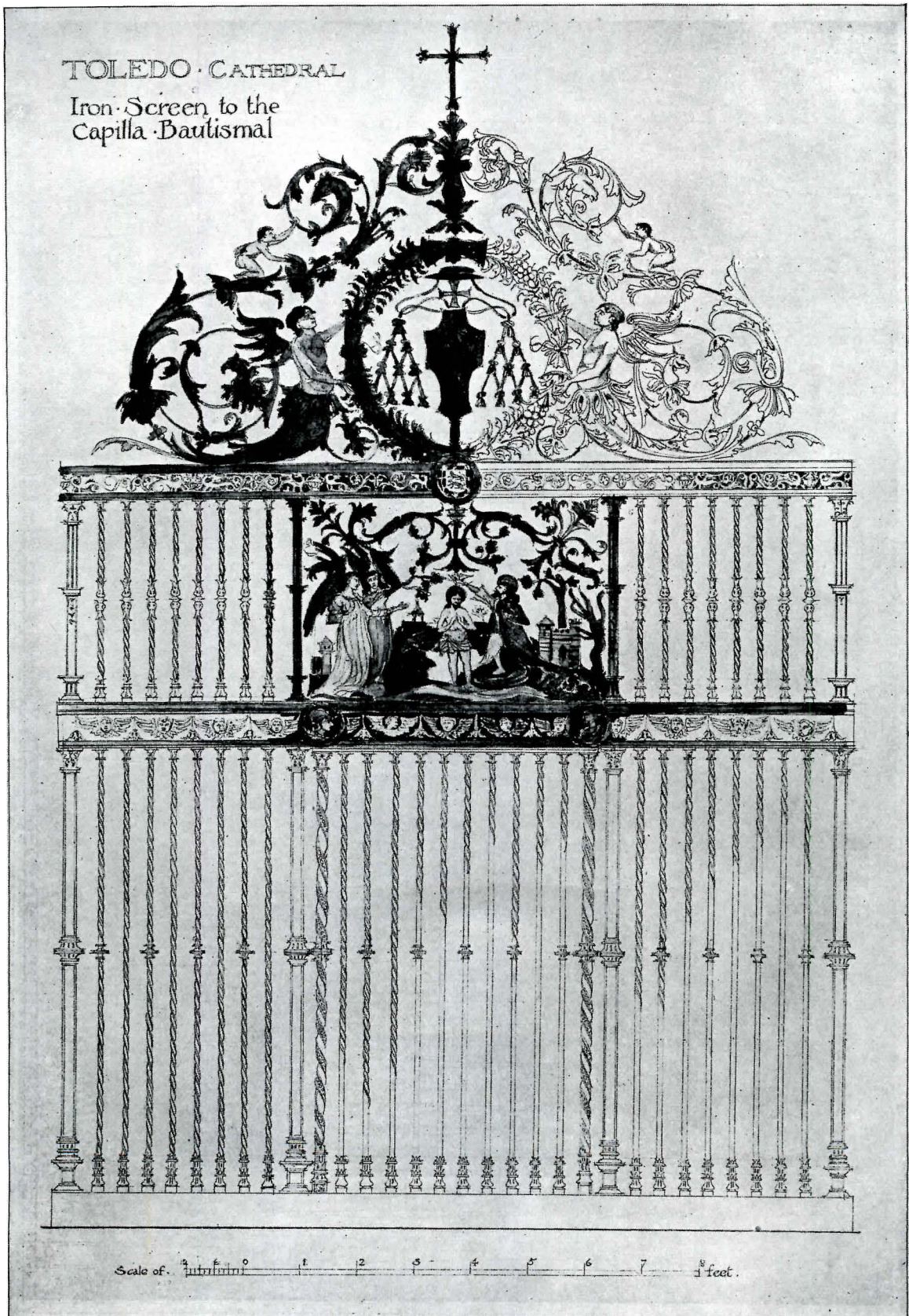
TOLEDO CATHEDRAL.

Iron Screen to Chapel
of Holy Ghost



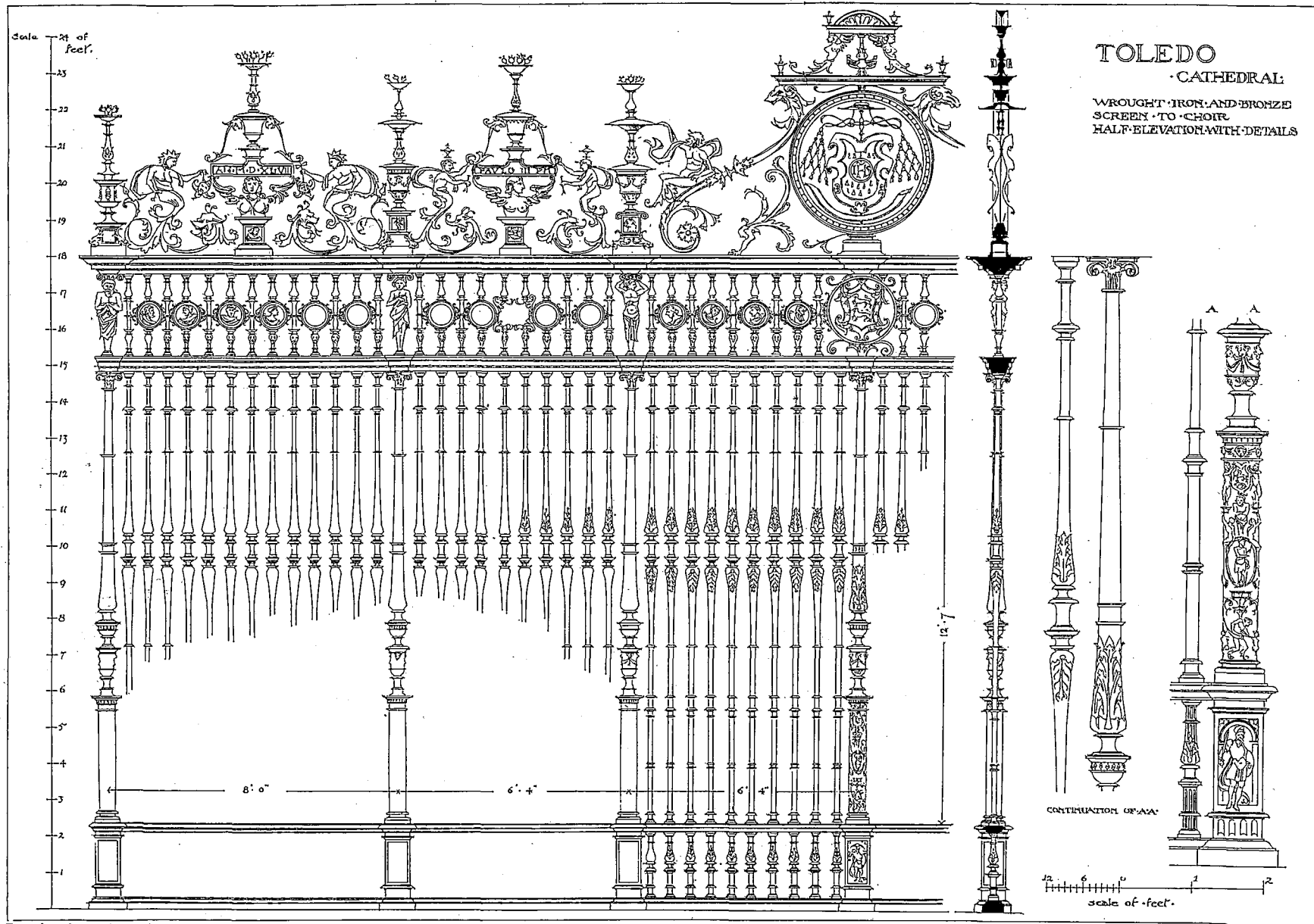
Drawing from A. N. Prentice

FIGURE 2. TOLEDO CATHEDRAL—IRON SCREEN TO THE CHAPEL OF THE HOLY GHOST



Drawing from A. N. Prentice

FIGURE 4. TOLEDO CATHEDRAL—IRON SCREEN TO THE BAPTISMAL CHAPEL



Drawing from A. N. Prentice

FIGURE 3. TOLEDO CATHEDRAL—WROUGHT IRON AND BRONZE SCREEN TO CHOIR

in the same ratio as they are studied. A cursory glance will result in but a fleet-footed memory; more intimate acquaintance will reveal wrought iron precedents which seem advisable to pursue as well as others best not repeated.

Two of the richest wrought iron museums, as previously mentioned, are the cathedrals of Avila and Toledo. Figure 1 is from the former, while Figures 2, 3, 4 and 5 are from the latter. The Avila pulpit, made entirely of wrought iron except for wood cores in certain mouldings, is a monument to the craftsmanship and ingenuity of the Spanish workmen. Almost the entire wrought iron alphabet is recorded, from *retroussée* panels, and denticular courses, to full-modeled figures serving as brackets. As a composition it attains a lightness which no non-metallic material would permit. The base, consisting of a single shaft, would be too frail except, of course, in metal. At the same time its sturdiness is satisfying to the eye; it is playing up to the scale set by the ornament above it. As a study in design it is worth passing notice that interrupting the shaft of the column by horizontals brings it into key with the pulpit proper, whereas had the column been one continuous shaft, all the applied ornament in Christendom would have availed but little. The entire pulpit has been stifled by gilt for so long that quite naturally it has lost its vivacity. In places some of the gold has scaled off. One wishes that the remaining paint would become ashamed of itself and jump off too. On inspecting the pulpit one wonders at the true *cyma reversa* mouldings, and it is only when enlightened by Prentice's drawing that the ingenious built-up artifice is discovered. The ornament is of a good-natured, virile, wrought iron nature, so full of strange quirks among its animal kingdom that even constant association with things holy has not turned its devils into angels.

The screen before the Chapel of the Holy Ghost of the Toledo Cathedral, Fig. 2, is an excellent type of the middle class of church *reja*, not too overbearing with magnificence nor too devoid of imagination. The super-imposed order of bars shows a nice discrimination in making the upper and lower tiers

dissimilar in height and ornament. The frieze between with its *retroussée* embellishment performs its duty gracefully and colorfully. Often such a band will permit itself to be interrupted by a door, but this one holds to its course tenaciously. The double cresting seems extravagant and unduly excitable, but was perhaps the result of an afterthought or a second hand and hammer.

The drawing of the screen to the choir in the Toledo Cathedral, Fig. 3, bears the warning that it is "wrought iron and bronze" but unfortunately gives no indication as to "which is who." Even the untutored eye can, of course, discern that to

model the curved balusters from round iron bars would be asking some poor soul to do anvil penance for days on end. We have no notes to determine what actually is iron, but with an eye alert to modern difficulties, it is apparent that if such a design as Fig. 3 is necessary for an effect, it should be specified cast and not wrought. Note that although the column centers are not equally spaced there is a clever bit of adjustment in the top cresting which carries along the feeling of continuous ornament without awkward hesitancy.

The Mozarabic Chapel of Toledo Cathedral contains a relatively low but vastly interesting grille, (Fig. 5). It includes practically all the favorite tricks of Spanish iron work. The cresting has twisted bars terminating in small leaf forms; the cornice has studs above a *retroussée*

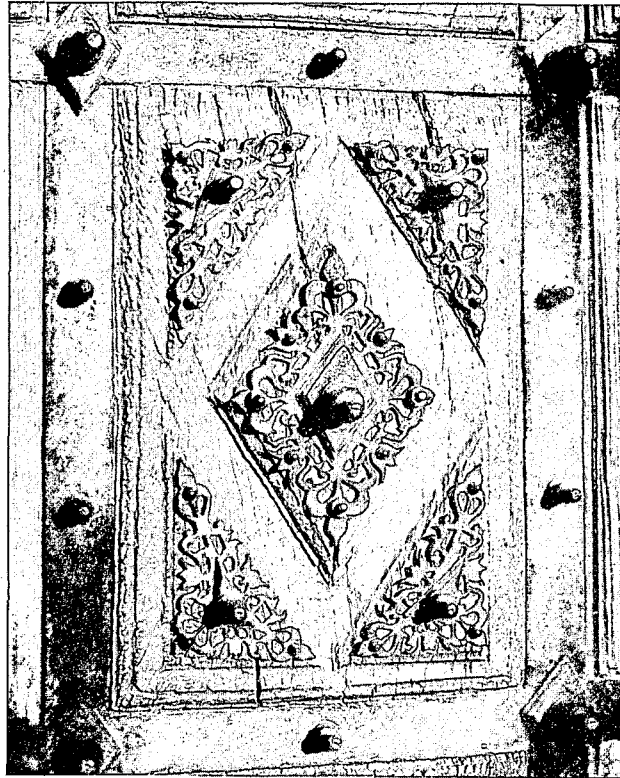


Photo by G. K. G.

SALAMANCA—WROUGHT IRON DETAIL

MAIN DOOR OF ST. ESTEBAN

Dimensions: panel inside stiles, 12½" wide by 17½" high; projections of studs on corners, 1¾" from wood face; projection of center stud, 2½".

sée frieze; the vertical bars have the twisted alternating with the square ones turned at 45 degrees to the front; the main vertical members at the door jamb or corner are given importance by a vigorous twist or applied ornament. The workmanship is of premier, medieval quality so that it is surprising to learn that it is only about fifteen years old, having replaced in an accurate and conscientious manner (it is said) the ancient grille which was thought too dilapidated for a regal Mozarabic Chapel. It is eloquent testimony to the merits of modern Spanish workmanship—and most heartening to see! Whether or not this complete restoration led the craftsman to feel entitled to a certain amount of latitude is not known, but there is a curious mixture

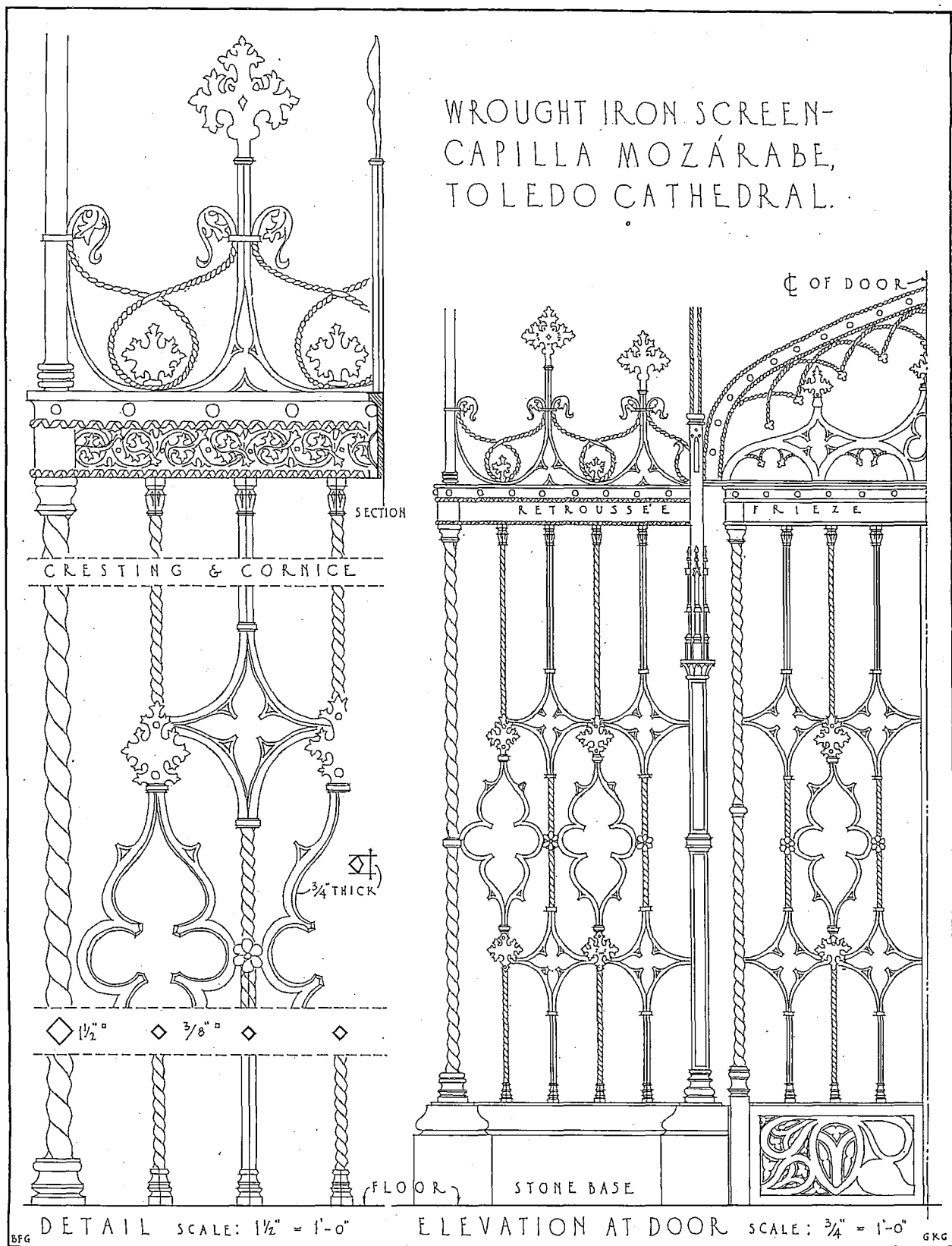


FIGURE 5. WROUGHT IRON GRILLE IN CAPILLA MOZÁRABE, TOLEDO CATHEDRAL

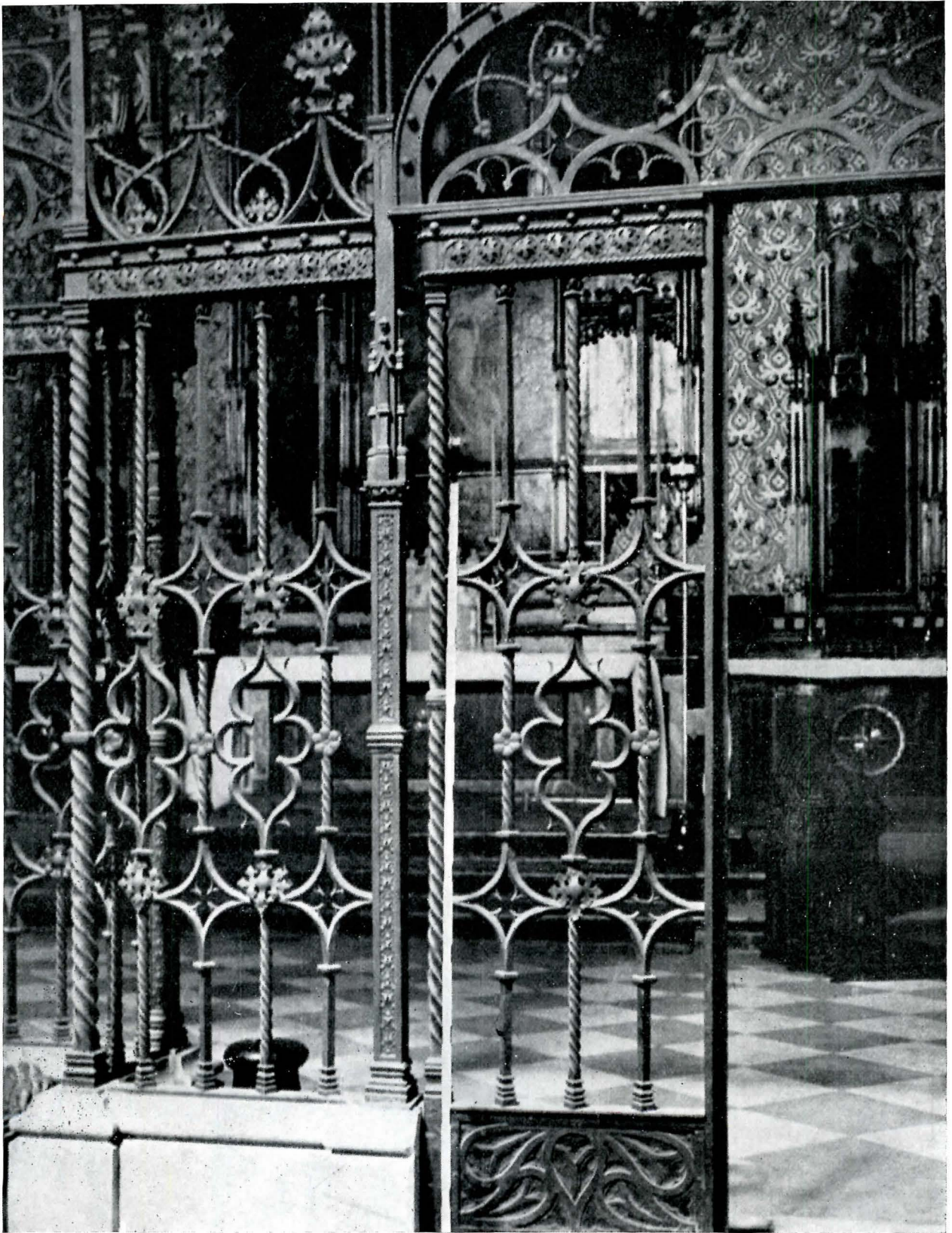


Photo by G. K. G.

WROUGHT IRON GRILLE IN CAPILLA MOZÁRABE, TOLEDO CATHEDRAL

of Gothic forms disposed where they would scarcely be expected to keep company. The applied ornament on the upright member of the door jamb seems as strangely out of place as the design at the bottom of the door. The cornice and cresting are both human in scale and not overly expensive in cost of execution and might form the basis of an idea for some modern work. The split bar verticals have a detail not commonly found in Spanish work—not so much that small members welded on for the sake of contrast are startling, as their great variance in size from the parent bar.

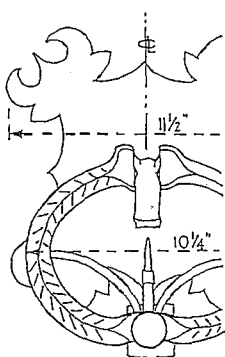
It is one thing to sit down in a cold-blooded fashion and tell the Spaniard how he should have designed his *rejas* so that we could re-use them without troubling to bestir our brains (as well as our pocketbooks in paying drafting expenses), but in the cathedrals with dim, wavering candle light behind the grilles, where an occasional beam illuminates some colorful spot in a cresting, then criticism deadens to a whisper. After all, the wrought iron craftsman knew his setting. He realized that with the worshippers passing parallel to the chapel

grilles, the cresting, which on paper in full elevation may seem overdone, was but a black silhouette above the more open lower part of the grille, illuminated only by the soft altar lights which stole through the bars. It is valuable to remember the bold strokes of some members used in strong contrast to others—light vertical bars forming the lower part, a horizontal band and then a cresting with supple gymnastic tendencies. For example in Fig. 4 the methodical march of the vertical bars is interrupted over the door for the portrayal of the Baptism, serving at once to bring the picture within easy focus, to accent the entrance to the chapel, and to anchor the axis of the shield, cross, and attendant figures above.

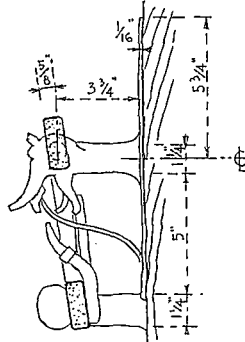
To return a day later to our Average Architect musing over another glass of *oportito*:

"Well," says he in thought number 6, "those old chaps designed their grilles for the spot meant to be filled. Guess *they* didn't crib much from the books but thought it all out."

And after all, what more can be said of any iron work?



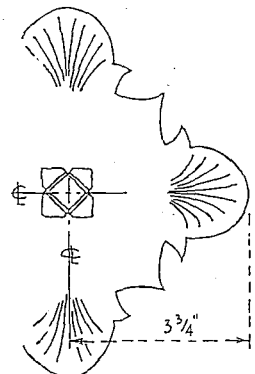
ELEVATION



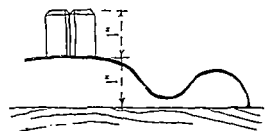
SECTION
KNOCKER
SCALE: 1 1/2" = 1'-0"



TOLEDO—EXTERIOR DOOR DETAIL OF CASA DE IL GRECO



HALF ELEVATION



SECTION

DETAIL OF
STUD

SCALE: 3" = 1'-0"
GKG

PENCIL POINTS SERIES of COLOR PLATES

We have reproduced here a color sketch design for one of two panels to be placed on either side of a mantelpiece and above library shelves in a residence in France. The executed panels are to be five by eight feet so the sketch as shown is approximately at the scale of one inch to the foot. The design is modern in spirit and shows M. Haffner's command of decorative composition in line and color.



Esquisse pour un panneau décoratif. — 1922.



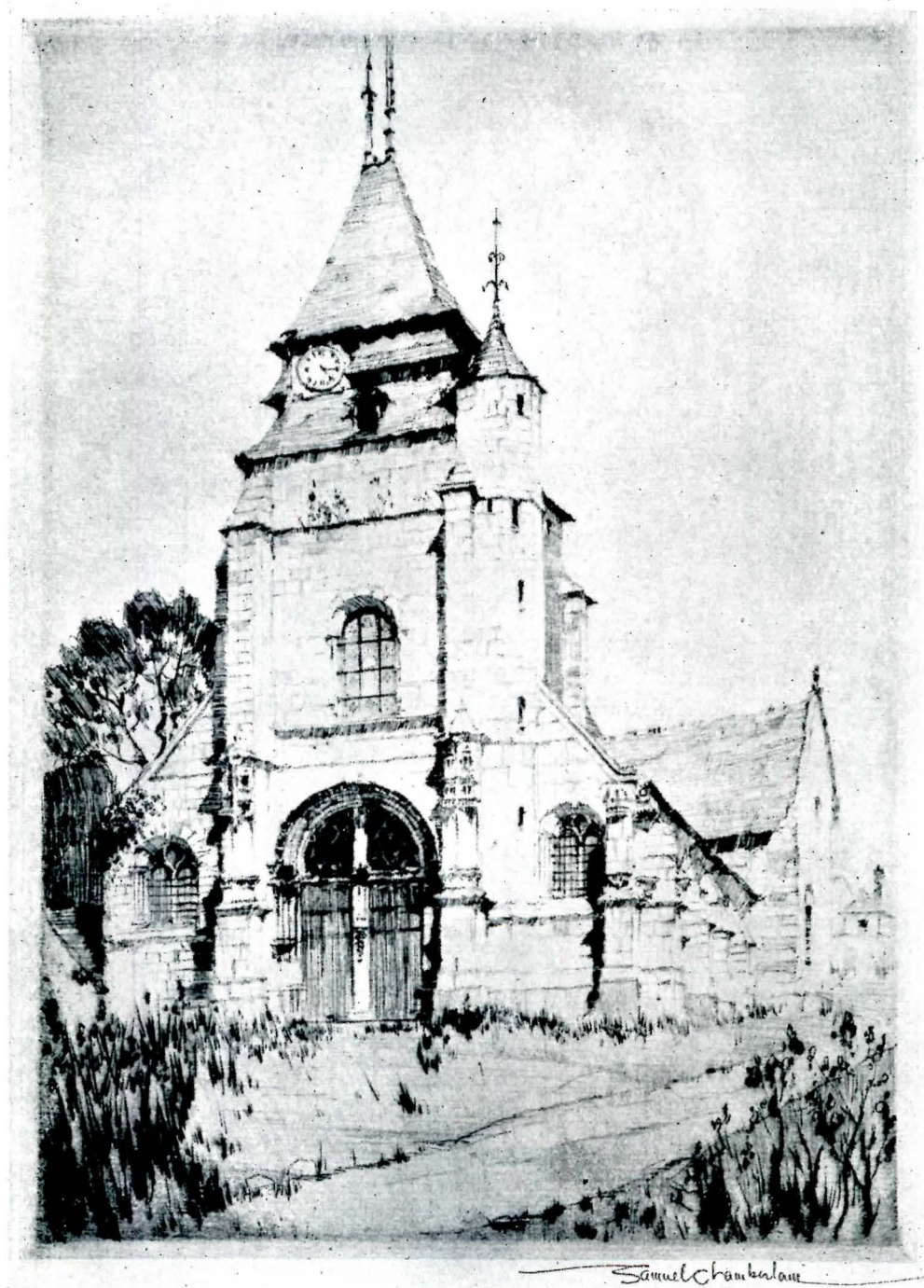
SKETCH DESIGN FOR A DECORATIVE MURAL PANEL
By Jean Jacques Haffner



CAMPO SANTA MARIA NUOVA, VENICE, WATER COLOR
By Jean Jacques Haffner

PENCIL POINTS SERIES
of
COLOR PLATES

The reproduction on the reverse of this sheet was made from one of a series of water color sketches of Old Venetian Palaces done by M. Haffner during his travels in Italy in 1921 as holder of the Grand Prix De Rome. M. Haffner has a remarkable command of this medium and his sketches have attracted much attention in exhibitions held in various cities of this country. The original of this drawing is 24" x 27".



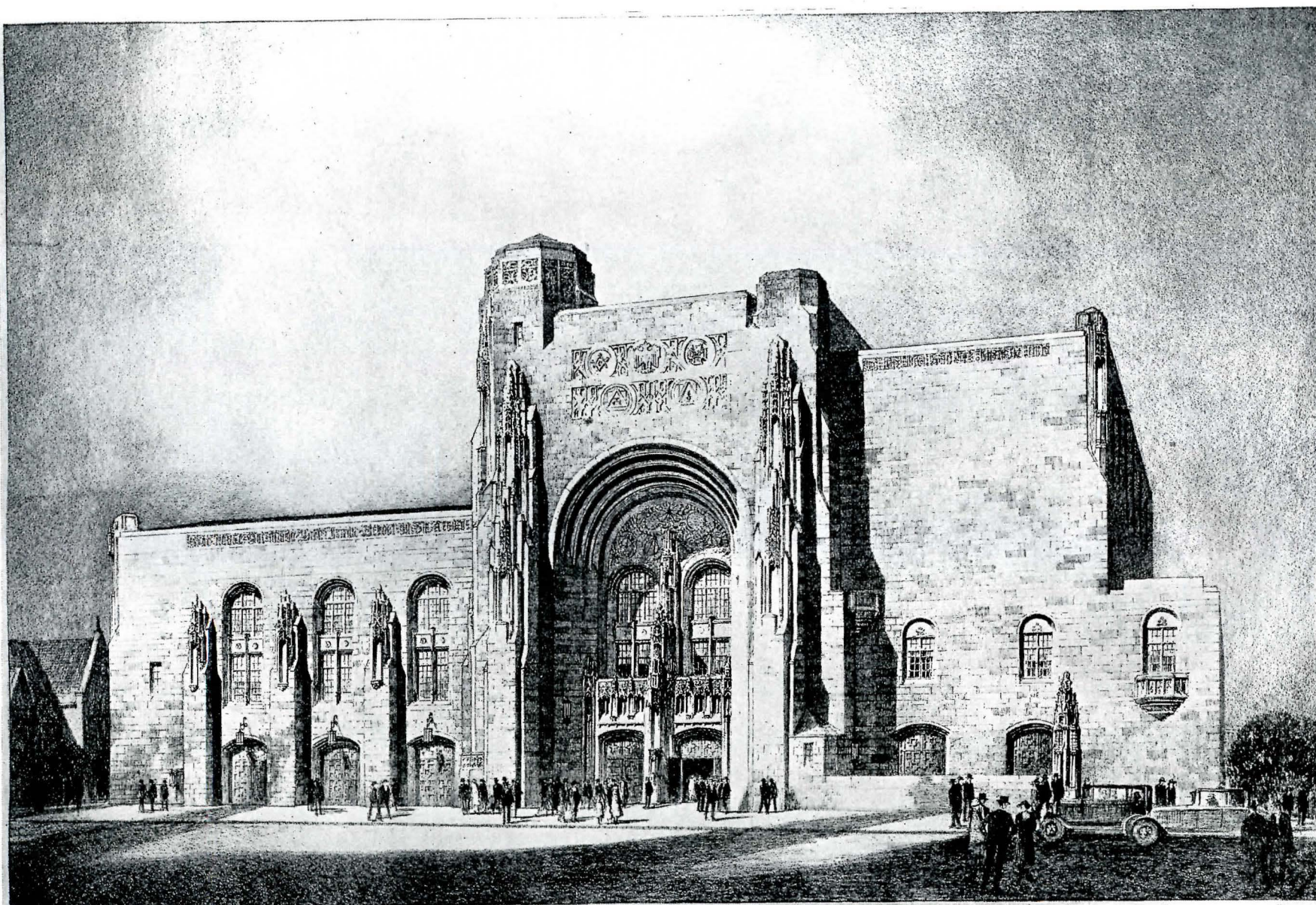
FROM A DRYPOINT BY SAMUEL CHAMBERLAIN
THE CHURCH IN MENILLE, FRANCE

PLATE V

VOLUME VIII

NUMBER 2

This plate shows a recent drypoint by Samuel Chamberlain, who is in France at the present time continuing his work in lithography and etching. The reproduction is at the exact size of the original plate. The drawing was made direct from nature with the drypoint needle on zinc and was so delicate that only six prints could be taken before the burr was destroyed.



Print by George C. Miller

PERSPECTIVE LITHOGRAPH BY BIRCH BURDETTE LONG
SCRANTON MASONIC TEMPLE AND SCOTTISH RITE CATHEDRAL, RAYMOND M. HOOD, ARCHITECT

PENCIL POINTS

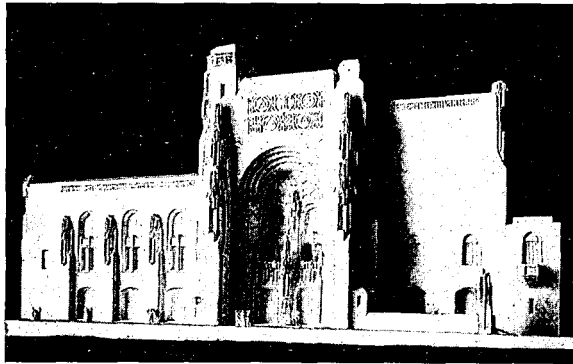


PLATE VI

VOLUME VIII

NUMBER 2

A photograph of the above model served as a basis for laying out the perspective from which the lithograph shown on the other side of this sheet was made. This model is the front elevation only and was made for office work in studying detail. A complete model for use in a campaign to raise funds for the building is shown on page 88.



PENCIL SKETCH BY EUGENE F. KENNEDY, JR.
CATHEDRAL OF SEGOVIA, SPAIN

PLATE VII

VOLUME VIII

NUMBER 2

On this plate we reproduce one of the many pencil sketches made by Eugene F. Kennedy, Jr., in 1925, when he was abroad as holder of the Rötch Travelling Fellowship which he won in 1924. The reproduction is at the same size as the original drawing and furnishes an excellent example of Kennedy's skill with the lead pencil.



GARDEN SCULPTURE BY HARRIET FRISHMUTH
"THE CREST OF THE WAVE"

PLATE VII

VOLUME VIII

NUMBER 2

This charming piece of sculpture by Harriet Frishmuth was modeled for the garden of Mr. Frank Hogan, of Washington, D. C. The figure is in bronze and measures 5' 6" to the top of the hand.



W H I T T L I N G S

M. NIRDLINGER,

Pittsburgh architect, considers a weighty question posed by the local "Gazette-Times", to wit: "Are there too many Santa Clauses in Pittsburgh?"

"I think perhaps that there are too many Santas. In our own case we took our little son to visit Santa Claus and the multiplicity of them made him ask a number of questions. It would be a good idea, I think on snap judgment, for the city to have one Santa Claus, perhaps on Gazette Square, where all the children could visit him."

SIR REGINALD BLOMFIELD,

Famous London architect, voices an opinion of New York's latest structural ambition as reported in "The New York Times".

"New York's proposed 110-story Larkin skyscraper is perfectly appalling."

"I thought they had given up plans for building any more structures on these lines. Thank goodness, there is no chance of any one building one in this country."

WILL IRWIN,

Author, in an article on "The Brooklyn Bridge as an Architectural Masterpiece", gives praise to its designers, the Roeblings.

"In the decades of cheap sophistication they built simply with a view to sound construction, and so recaptured the shy spirit of the primitive. It remains the finest architectural monument of their age in all Manhattan."

COMMITTEE ON ARCHITECTURAL BETTERMENT

Of the Fifth Avenue Association, gently censures the designers of inferior buildings in its report on structures completed during 1926.

"It is the feeling of the Committee on Architectural Betterment that insufficient thought was given to the architectural effect in a large number of the buildings erected during the year, and in addition there existed evidence of the fact that the supervision of design and construction had not been exercised by men skilled in their profession."

"The Committee on Architectural Betterment feels that this tendency on the part of owners and builders should be greatly deplored because in many instances there has been no apparent effort to produce buildings in harmony with the character of the 5th Ave. section."

GEORGE D. MASON,

Dean of Michigan architects, at a banquet given in his honor by the Michigan Society of Architects and the Detroit Chapter of the A. I. A.

"There isn't much for me to say about myself. I've just gone along from one thing to another, meeting each problem as it came. You know, you see the necessities of a case as they arise, and you dig in and solve them as well as you can. Sometimes I've been successful in getting the right answer and sometimes I haven't. It was just a matter of digging in, of sticking to it and being a digger. All you can do is the best you can; all you can have is tenacity of purpose."

RALPH ADAMS CRAM,

Architect and Medievalist, expresses optimism concerning present and future American architecture as quoted in an article in "The New York Times".

"In an extraordinary way, the forward march of architecture and our material expansion have been synchronized. What we have done in steel and stone can assuredly be said to be the expression of the best in us, and may, perhaps, be a prophecy of the great things that are yet to come. Architecture in this country has surpassed the civilization and culture of which it is an outgrowth—it is immeasurably better than we have a right to expect it to be. In the church spires and the soaring silhouettes of the buildings that compose our skyline there is a profound spiritual quality."

MAJOR HENRY H. CURRAN,

Counsel for the City Club of New York, draws a horrific picture of his fair city at a luncheon of The Municipal Art Society.

"A first glimpse, from the steamship deck, of the towers of the Battery is still a beautiful thing, but the moment the ship noses up past Wall Street, the view of our skyscrapers changes to a long row of up-ended, right-angled, packing boxes that look like a set of dinosaur's teeth with a few missing. On top of each tooth rests a squat-legged water tank, sacred to the cause of American municipal art. Our scattered towers are lost amid the jungle of their surrounding packing-box neighbors. The pristine beauty of the Singer Tower has disappeared. The wonderful Woolworth Tower now has a neighbor thrusting its pill-box top up in the air just across Barclay Street. The Metropolitan Tower is safe so far, but how long will it last in its beautiful aloofness?"

BRITISH CORRESPONDENT,

Of the Journal of the A. I. A., pictures New York of the future.

"One can visualize the future building, with its walls perhaps of huge slabs suspended from each floor, containing every imaginable supply and equipment. Perhaps the future skyscraper will bulge at its summit and spring like an umbrella pine from a slender stalk. Perhaps New York will some day look like a city that is upside down."

NEWTON C. GILHAM,

Public spirited citizen of Missouri, voices a protest on behalf of H. Van Buren Magonigle, in a letter to the "St. Louis Globe Democrat".

"The people of Kansas City and Missouri raised upward of two million dollars for the purpose of erecting a Memorial, and Mr. Magonigle, after due deliberation and investigation by an art commission appointed for that purpose, was selected to design and build the same; and now before Mr. Magonigle has time to complete that work an appointment of citizens called 'governors', of whose cognizance of art we may be in doubt, cut in on his plans like jazz breaking in upon the rapturous utterances of a rhapsody."

"Mr. Magonigle's is a great work; the Liberty Memorial is a work of art, and one that the city and state should and will be proud of, and one that will mark and commemorate the deeds of our boys for ages to come. I have faith in Mr. Magonigle and venture to say that the great majority of those contributing to the building fund of the Memorial, too, have faith in him."

EDITOR,

Of "The American Contractor", views with alarm the architect's encroachment on the contractor's field of activity.

"It is axiomatic that not even an architect takes on supervisory work for the fun of it. He does what contracting he performs for filthy lucre the same as the rest of us do. And he has some advantages which work out just the opposite for the owner. His chief advantage lies in the fact that he works from his own plans and specifications and consequently can make changes in these which react favorably to his own pocketbook."

"In most cases, the architect who indulges in contracting is not much credit to his own profession. Stock plans and specifications take the place of those worked out by the careful organization devoted wholly to design. It is not a good sign of the times to see this architect competition increasing. It is a bad sign, and the owner should be made aware of the fact that he cannot get something for nothing."

THE NEW YORK ARCHITECTURAL CLUB, INC.

WE ARE ABOUT to celebrate the completion of one whole year's occupancy of our club rooms, and we don't know what to blame it on, or what to call it, or nothing. Won't some one please tell us what the various years are represented by, whether wood, tin, plaster, compo-board, silver, diamonds, or what? What a life.

Nevertheless, you can't hold up progress, and so, on February first, we start our second year in the aforementioned club rooms which are still located at No. 118-120 East 42nd Street in the City of New York, State of New York, U. S. A. This great event will be celebrated with an informal dance, which will be held in the club's quarters on Saturday evening, February 5th. All members and their friends and their friends' friends are welcome, and cordially invited to attend. The proceeds will go toward the furniture fund, of which there is still considerable shortage. So, sit right down and order a handful of tickets at once and help a good cause along. "Do it now." One dollar per. And talking about furniture, we recollect that in one of the previous articles we suggested something about Good Samaritans. The idea bore fruit to the extent that several donations of money for furniture have been received amounting to several hundred dollars. These are very gratefully acknowledged, but the requirements are still comparatively large, since the outlay will be about \$3500.

During the past year a great deal of work has been accomplished in the way of making the place conform to requirements and getting into swing. The alteration work which is quite extensive is all done except for a few minor items. The atelier has been active for several months now, some sixty or seventy drawings having been submitted for judgment, in the various problems to date. The life class meets regularly every Tuesday and Friday evenings, independent of the atelier, with an average of 20 participants. Several dances, plain and costume, have been held with a great deal of success, but no attempt was made to realize financially from them more than the actual expenses, having been held mainly for the purpose of bringing the membership more closely together. A program is being laid out to hold periodic lectures on various subjects of interest, in connection with architecture and building, in each of which cases the speaker will be a prominent architect, builder, or manufacturer of equipment. Whenever possible, there will be no charge to hear these lectures, or at most only a small charge will be made to cover the cost of special equipment.

Architectural Bowling League

The Architectural Bowling League is rolling on merrily, and is now just about in the middle of the season's schedule. An innovation was introduced in bowling this year's schedule, and it is working out very successfully. This consists of bowling three distinct tournaments all at the same time, namely five man teams, three man teams and two man teams. This was done by laying out a schedule of four games of five man teams per night for each team. The first three games of the evening are rolled off as five man teams, and in the last game the score is split up into a three man and a two man team total. This results in three rounds for five man teams, and one round each for the three man and two man teams, with the schedule for all three tournaments being bowled simultaneously.

The standing of the five man tournament at present stands as follows:

	W.	L.
1. Guilbert & Betelle	15	3
2. Cass Gilbert	14	4
3. Warren & Wetmore	13	5
4. Starrett & Van Vleck	13	5
5. McKenzie, Voorhees & Gmelin	12	6
6. Thomas W. Lamb	11	7
7. Peabody, Wilson & Brown	11	7
8. William H. Gompert	10	8
9. James Gamble Rogers	9	9
10. J. E. R. Carpenter	8	10
11. Schwartz & Gross	8	10
12. McKim, Mead & White	7	11
13. William Whitehill	7	11
14. Andrew J. Thomas	5	13
15. Alfred C. Bossom	1	17
16. Holmes & Winslow	0	18

HENRY SASCH, Secretary, c/o Cass Gilbert,
244 Madison Ave., New York

PRATT ARCHITECTURAL CLUB

Dear Friends:—

The Publicity Committee having a few leisure moments feels obliged to again assume its duties. The holidays are past and we look once more to the affairs of our Club. In checking over the membership roster we discover some new names, giving us added faith in Santa!

It will be but a short time until the anniversary of the first unofficial Club dinner, which really was the start of the Pratt Architectural Club. The turn-out at this dinner indicated a desire on the part of the graduates for an organization of this kind and now they have it. So the next requirement is for each man to get in with the active members and offer his services in any way possible. He can be a Committee of One to see that his classmate gets in line. We must build up our membership and then we can make the Club a powerful factor to aid and help one another.

Our "President" suggested (for some unforeseen reason) a suggestion. But it really turned out to be a very, very fine suggestion and was immediately approved by the Board of Governors. They, the B. of G., decided to set aside (this of course for the nearby members mostly), a Tuesday for each class or combination of classes, on which day the members of the class are to foregather at the Fraternity Clubs Buildings, 38th St. and Madison Ave., New York at 12:30 for luncheon. We do not know officially whether the class that has the best turn-out will receive a prize or a banner or somethin', but in any event here are the dates set aside: February 8, '27, '26; February 15, '24, '23; February 21, '22, '21; March 1, '20, '19; March 8, '18, '17; March 15, '16, '15; March 22, '14, '13; March 29, '12, '11; April 5, '10, '09; April 12, '08, '07; April 19, '06, '05; April 26, '04, '03; May 3, '02, '01; May 10, all classes from 1891 to 1900 inclusive.

Swell the Class Total and Show!

Next month we trust we shall be able to give you some real inside information about the spring activities, at least we hope so, for the B. of G., without any disturbing holidays will surely meet. Anyway it is our sincere wish that they manage to get together, en masse or anyway they please, so that there will be a quorum.

So with rather belated best wishes for the new year to all our friends we will sign off.

Cordially,
THE PUBLICITY COMMITTEE
Chairman p.g.k.

A LETTER FROM MR. ALEXANDER

December 28, 1926.

To the Editor.
PENCIL POINTS,
Dear Sir:—

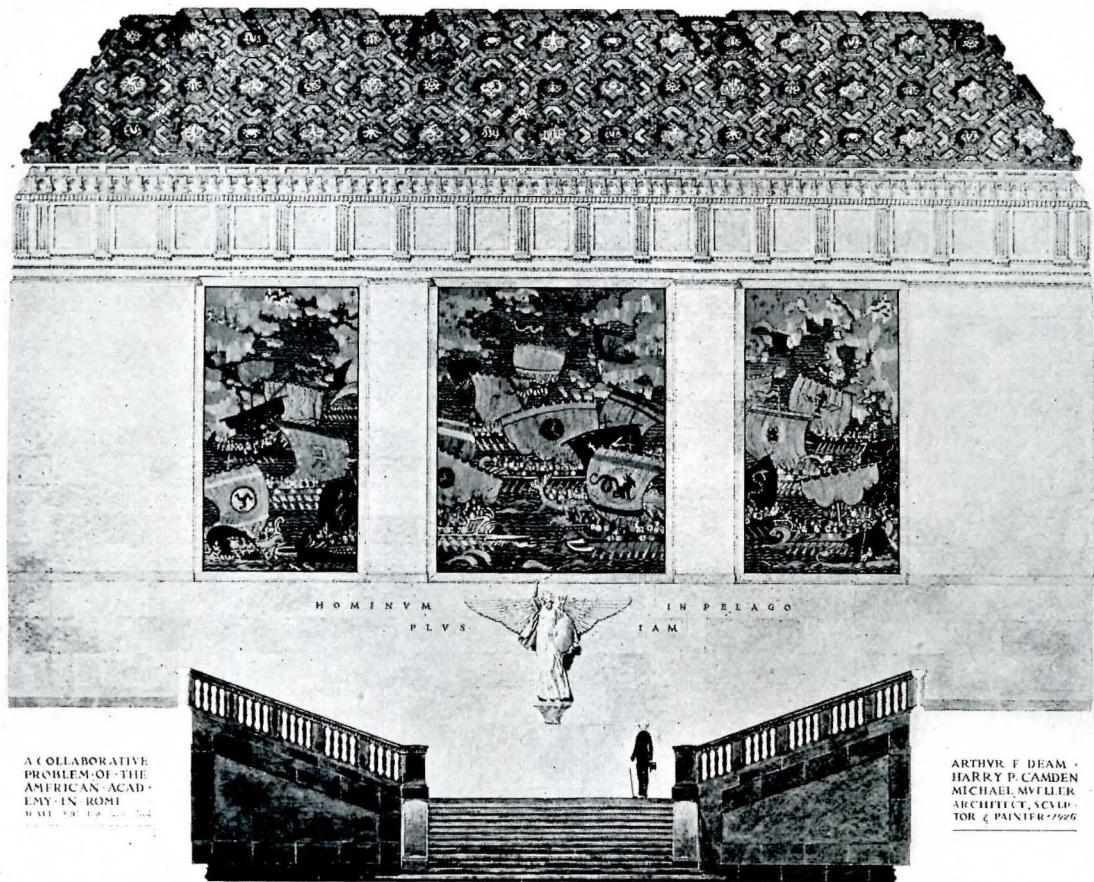
In your numbers in the past you have pursued the policy of raising issues for discussion, and I am wondering if I might call to your attention a matter which I think might lead to a very interesting result.

I have noticed lately, in the press, a letter or two as to the possibility of appointing a "High Commissioner" to head and control the contractors' organization, and I believe that it is implied to cover the architects as well. Certainly, there are many questions that arise, not only between the client and architect, but also between the contractor and architect, which could be settled, instead of going to the expense of arbitration, if someone were placed at the head of these two groups.

If one were able to figure up the amount of money expended in arbitration of different questions together with the time and expense involved in litigation where decisions are brought into the Courts, I believe that the expense would justify the appointing of a High Commissioner. As stated previously, I believe a movement of this kind would not only result in an interesting discussion, but also might lead to a very satisfactory solution as to all these disputes that arise from time to time.

Very truly yours,
(Signed)
AARON G. ALEXANDER

EDITOR'S NOTE: We shall be glad to have expressions of opinion from our readers on the suggestion in Mr. Alexander's letter.



MONUMENTAL STAIRCASE · DEPARTMENT OF NAVY

COLLABORATIVE PROBLEM, AMERICAN ACADEMY IN ROME—A. F. DEAM, ARCHITECT,
M. J. MUELLER, PAINTER, H. P. CAMDEN, SCULPTOR.

(To be shown at the Architectural and Allied Arts Exposition in New York.)

ARCHITECTURAL AND ALLIED ARTS EXPOSITION

PLANS FOR THE Architectural and Allied Arts Exposition, to be held in New York from February 21st to March 5th at the Grand Central Palace, are maturing. Three more conferences have been announced for the second week of the Exposition. On Monday February 28th, at 11 a.m., Mr. Homer St. Gaudens will deliver an address on the life and work of his illustrious father, Augustus St. Gaudens. The address will be illustrated by lantern slides and will be given under the auspices of the National Sculpture Society.

The Society of Landscape Architects has arranged to hold its annual convention at the time of the League exhibition, and has planned to sponsor one of these conferences. On Tuesday March 1st, at 11 a.m., a discussion on the "Use of Sculpture for City and Park Decoration" will be held under the Chairmanship of Gilman D. Clarke. Addresses will be given by a landscape architect, a sculptor, and an architect.

On Wednesday March 2nd, the Society of Mural Painters will finish the series of conferences. The chairman of the morning will be Mr. Arthur Covey, President of the Society. Mr. Edwin H. Blashfield, Dean of American Mural Painters, will review the progress of Mural Painting in America from its beginning up to the outbreak of the Great War. Others will discuss developments since that time and the outlook for the future.

The Exhibition will follow throughout the high standards set by the Architectural League of New York, and will furnish an exceptional educational opportunity to the public by establishing under one roof a visual contact with the latest devices and materials entering into the construction of the home and its decorative embellishment.

FREDERIC C. HIRONS HONORED BY FRANCE

FREDERIC C. HIRONS, New York architect, has been made a Chevalier of the French Legion of Honor in recognition of his services for architectural education. Mr. Hirons has been active in enabling American students to continue their education in Paris and has been instrumental in obtaining the services of French architects as teachers in American universities.

Mr. Hirons was born in England in 1882. He attended Massachusetts Institute of Technology from 1901-1903 and in 1904 won the Rotch Travelling Scholarship. The Paris Prize of the Society of Beaux-Arts architects was awarded to him in 1906 and until 1909 he was a student at the Ecole des Beaux Arts and a pupil of Monsieur Laloux. Upon his return to this country Mr. Hirons was for twelve years Patron of the Atelier Hirons and an associate professor of architecture at Columbia University. He has served on juries judging the important competitions in this country.

An article on Mr. Hirons' work will appear in a forthcoming issue of PENCIL POINTS.

DETROIT ARCHITECTURAL BOWLING LEAGUE

Our season is approximately half over and we are having another very enjoyable and profitable year. We are trying to arrange with the New York League for a series of competitive games and would very much appreciate hearing from architectural leagues in other cities, which have bowling teams.

The standings of the teams on January 7th were as follows:

	W	L
Malcomson & Higginbotham	27	15
Frank H. Nygren	27	15
Louis Kamper	26	16
McGrath, Dohmen & Page	23	19
Donaldson & Meier	22	20
Smith, Hinchman & Grylls	21	21
Albert Kahn	18	24
Janke, Venman & Krecke	18	24
Weston & Ellington	16	26
Van Leyen, Schilling & Keough	12	30

LESTER S. MANNING, *Vice-Pres.*

CLASS IN WATER COLOR TECHNIQUE

ARCHITECTURAL DRAFTSMEN who may be interested in forming a Saturday or evening class for the study of water color technique are requested to get in touch with E. E. Newcomb, 124 Goodrich Street, Astoria, L. I.

Joe Burgess, formerly in charge of freehand drawing at the University of Illinois, has expressed his willingness to conduct classes in the different phases of this work if a sufficient number of students respond to this announcement.

It is planned to concentrate on out-of-doors sketching in the Spring and Summer and to devote the winter session to study that will prepare the students for the outside work.

The classes will meet in New York at some central location. Beginners, as well as advanced students will be accepted.

COME TO SEE US!

PENCIL POINTS will occupy Booth No. 364 at the Architectural and Allied Arts Exposition, Grand Central Palace, New York, from February 21st to March 5th. Our booth will also be the headquarters of The New York Architectural Club.

You are cordially invited to make our booth headquarters in every sense of the word. We will have a telephone and other facilities for your convenience.

The Exposition will be well worth visiting. Don't miss it!

A CORRECTION

ON PAGE 6 OF the January issue we credited Harry Sternfeld as the architect of the Pittsburgh Building at the Sesqui-Centennial Exhibition. This caption is incomplete insofar as we did not state that the making of the working drawings for this building, the specifications and the scheme of color decorations were carried out under the direction of Edward B. Lee of Pittsburgh.

COMPETITION FOR A SOLDIERS' AND SAILORS' MEMORIAL

THE CITY OF PROVIDENCE, R. I., is authorized to erect a Memorial at a cost not to exceed \$300,000. A competition open to all qualified architects in the first stage is to be held, closing February 28, 1927. From those participating will be chosen three or more to participate in the second stage, and in addition three next in merit will receive second prizes of \$100 each. To those selected will be added a few others by invitation and all participating in the second stage will be paid \$1,500 each.

The competition is to be under Institute rules and, while the ultimate award depends upon the City Council, there is little doubt but that it will be made as recommended by the Jury. Further information may be had from Henry H. Kendall, Professional Adviser, 142 Berkeley Street, Boston, Mass.

SAN FRANCISCO ARCHITECTURAL CLUB

THE SAN FRANCISCO ARCHITECTURAL CLUB's twenty-fifth anniversary! Twenty-five years of existence and going stronger each year! Proclaimed by visitors from the four corners to be one of the liveliest clubs of its kind in the United States! Such is the record of the San Francisco Architectural Club. One of our members, returning this week from a long sojourn in the northern and southern parts of the Pacific Coast, says that there is not an organization of its kind on the Pacific Coast that one dares mention in the same breath.

So busy has the Club been during the last two months that our dear old PENCIL POINTS was forgotten in the excitement.

Foremost among our activities was the twenty-fifth anniversary Jinx, held recently and at which about three hundred and sixty were present. This was a monstrous affair and the boys worked hard under the direction of the Jinx Committee consisting of Harry Langley, Chairman; Ira H. Springer, and C. Jefferson Sly. The main play was "Archades" which means Architectural Hell, and to carry out the spirit the hall was decorated in an appropriate manner. Both the Atelier and Engineering Class had playlets that were highly praised. The hall was decorated under the direction of Felix Raynaud, one of San Francisco's leading interior decorators, and Arthur Jannsen. With a corps of about thirty members they built the stage and made the scenery "on location" the day of the Jinx.

At the Jinx a beautiful forty page Jinx Program was distributed. As the Club had not turned out a year book since 1917 the year book idea was incorporated in this program, a copy of which was mailed free of charge to all architects within a two hundred mile radius of San Francisco. Any club or member wishing one of these programs will be mailed a copy without cost, by writing to the San Francisco Architectural Club, 523 Pine St., San Francisco. As a result of the Jinx and the program the Club cleared about six hundred and fifty dollars.

Another of our big events of December was the billiard tournament which was handled by Harry Langley. There were four flights, the winners of which were as follows;—First flight, Wilton Smith; second flight, John McGilvray; third flight, Carl Schmidts; fourth flight, Theodore Ruegg. The winners were presented with suitable prizes at our January meeting.

One of our big activities is our Thursday luncheon in our own quarters. We have between thirty and forty present each week and at our special New Year luncheon, held the Thursday before New Year's, the club rooms were taxed beyond capacity.

Our engineering class, which was mentioned before, is continuing as strong as ever under the direction of Mr. Sly.

Our Atelier promises the biggest year under our new Massier, Mr. Don Works, and with the able assistance of our Patrons, Mr. Ernest Weihe and Mr. Ed Frick. It is to be noted here that Mr. Wm. Freeman, one of our boys who started his studies in the Club but four years ago, has received his certificate and is leaving for Mexico next month to practice.

Now as to our start for the New Year, our slogan is the cue, *A bigger and peppier year*. We started the year with a bang at our January meeting. With Ira H. Springer acting as installing officer and Clyde Trudell as master of ceremonies, the following officers were installed in a serious but far from solemn manner: President, Howard E. Burnett; Vice President, Lawrence Keyser; Secretary, Russel B. Coleman; Director, Arthur D. Jannsen. Our out-going President, Ernest E. Weihe, a Paris Prize Winner, was presented with a beautiful watch charm and given a huge ovation for his wonderful work.

The entertainment committee presented to the members its plans for the whole year's entertainment which promises to eclipse any year past. There will be no dull moments for anyone. The February meeting will be an initiation, which is held about three times a year, and we are going to—well, we can't tell here as it is against the rules of the Club, but we know that no one attending will go home disappointed. Nuf sed!

At the end of the year we hope to be able to challenge and club in the country for first honors, so the other clubs had better get going.

For a "Bigger and Peppier New Year".

IRA H. SPRINGER.

ARCHITECTURAL LEAGUE OF NEW YORK

WHILE THE ARCHITECTURAL LEAGUE is local in its activities it is national in its influence. Hence when changes are made in its by-laws indicating a progressive as well as a courageous point of view, many will be keenly interested. On the first Thursday of January the League held a business meeting immediately following the dinner, at which certain amendments to the by-laws were passed. A brief description of the significance of these changes is herewith presented.

For some years it has been the custom to award, at the annual exhibition, a gold medal in architecture, one in mural painting, one in sculpture and one in landscape architecture, and the by-laws have stated that each recipient of the gold medal award shall subsequently be considered *hors concours*, or ineligible for the gold medal award. Believing that this rule operated against the League's exhibitions in that the gold medalists were inclined to sit on the side lines, so to speak, and watch others send in to the exhibitions their best work, the members on January 6th changed the by-laws so that any architect may win the gold medal as often as his exhibited work shall be deemed worthy of such award. It was also stipulated in the changed by-laws that the award shall be made only in recognition of work which is actually on view in a League exhibition. It was pointed out that the New York Chapter of the A. I. A. awards a gold medal each year to an architect in recognition of his ability, his executed work, and his standing in his profession. The League, desirous of doing whatever can be done to keep on the highest plane the quality of work which is exhibited, believes that this change will spur the former gold medalists to send in their best work.

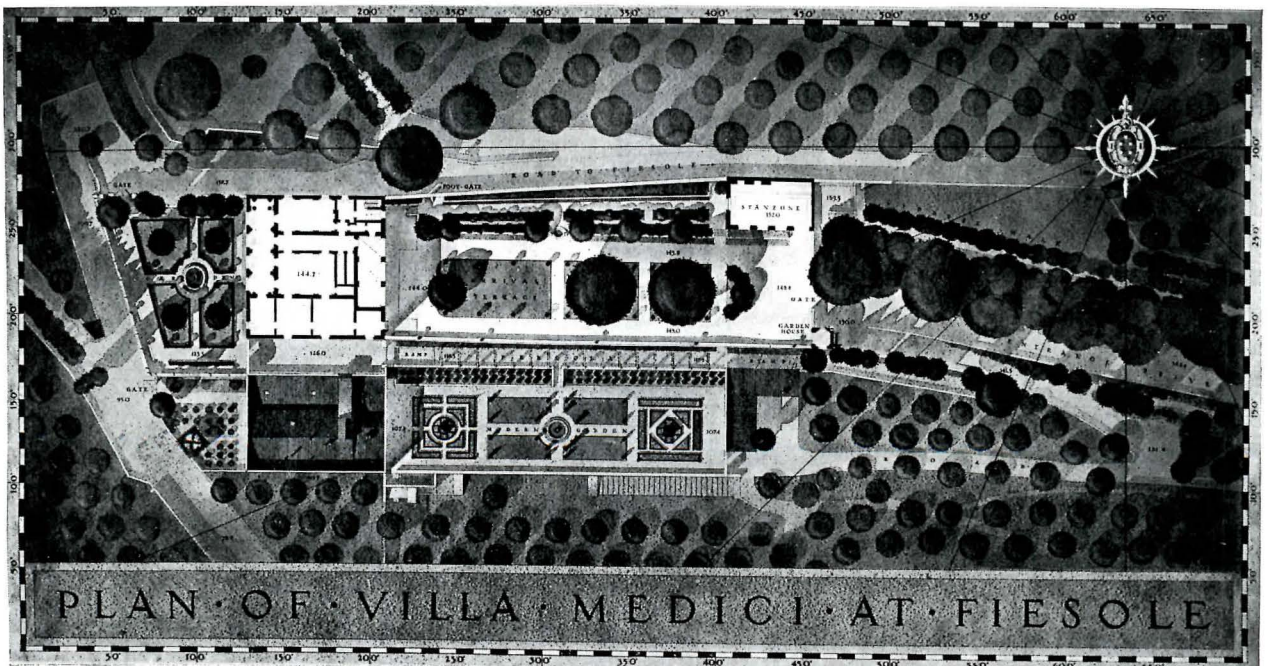
Another change of considerable importance was the addition of two silver medals and two honorable mentions. The new by-law states that these shall be *available*. This means that the jury may award two silver medals and two honorable mentions if the exhibited work is good enough to merit such awards. The by-law further states that one silver medal and one honorable mention shall be awarded for intimate work such as residences, shops, country clubs, etc., and the remaining silver medal and honorable mention for monumental or public buildings which might be classed as *general* in contradistinction to *intimate*. The gold medal is to be awarded to the best design in the exhibition and such design may be either in the *intimate* or the *general* class.

Because these changes are important departures from long established customs and therefore somewhat experimental

in nature, it was thought best not to urge the painters, sculptors, and landscape architects to follow suit until there shall have been time in which to observe the way these changes affect the architectural portion of the exhibitions.

Another slight change is in the method of determining who shall serve on the jury of award. Heretofore the architectural section of this jury has been chosen from a list of six names submitted to the Executive Committee of the League by the New York Chapter of the A. I. A. This method of selection was agreed upon some years ago when the only gold medal award at the annual exhibition was presented by the New York Chapter of the American Institute of Architects. It was quite logical that this Chapter should nominate six architects with the understanding that the League would choose three out of the six for the jury. Now, when the gold medal is entirely a League affair, it is thought best, in view of the very large number of architects in the membership, to have the architect members of the jury selected by the Executive Committee of the League. This change was made without affecting the present mode of securing painters, sculptors and landscape architects for the jury.

That change in the by-laws which aroused an even greater interest than was manifested in the change previously described, was an effort to secure recognition for the designer of a work of architecture when the medal awards are made. After a lively debate in which it was asserted by those who did not think that the proposed by-law went far enough, that it was the finest thing which had ever been proposed in the history of the League, an agreement was reached. The new by-law provides that after an award is voted by the jury, the firm or corporation in whose name the award is made shall be promptly informed concerning the award and shall be given the opportunity to designate the man in the employ of the firm or corporation who is chiefly responsible for the design of the honored building. If it should happen to be a member of a firm, it would doubtless be a simple process to determine who should receive the medal. But the by-law is designed to reward the talented designer who so often is submerged in a big office and never secures recognition until he has a chance to practice in his own name. It will be very interesting to observe how this by-law is going to be interpreted. There is nothing mandatory about it. It is a frank appeal to the generous side of those groups in big business which are sometimes said to be "soulless".



PLAN OF VILLA MEDICI AT FIESOLE BY NORMAN T. NEWTON, FELLOW IN LANDSCAPE ARCHITECTURE, AMERICAN ACADEMY IN ROME.

(To be shown at the Architectural and Allied Arts Exposition in New York.)

NEW DIVISION OF ARCHITECTURE AT NEW YORK UNIVERSITY

E. Raymond Bossange, Professor in Charge

IN MAY, GENERAL CHARLES H. SHERRILL, chairman of the Department of Fine Arts of New York University, announced the organization of a new Division of Architecture. The University, in collaboration with the Beaux-Arts Institute of Design, now offers a diploma in architecture to those who pass the examinations in professional subjects required by the University, and who earn the certificate of the Institute in design.

The policy of the new Division differs in many important respects from the typical technical school. That it fills a need long felt by the profession is evident from the enthusiastic support it has received from practicing architects and from the fact that about two hundred and fifty letters of inquiry were received in September, when the Division began its work. In many cases, the writers supplemented their letters by personal interviews, and finally fifty-six candidates were accepted, and they are now taking courses to prepare them for the diploma examinations.

The policy of the new Division follows that of the Ecole des Beaux Arts in Paris more closely than other schools of architecture in the country. In the first place, there is no time limit set for the completion of the requirements, and no fixed schedule or order for courses or examinations, progress depending entirely on the ability and circumstances of the student, every encouragement being given to the ambitious student to advance rapidly.

In the second place, to satisfy the requirements in design, the candidate must obtain all the values for the certificate of the Beaux-Arts Institute in the competitions held under the auspices of that institution. That work is therefore squarely on the competitive basis, and, the time element not considered, the rapid worker and the slow worker, the man who has much time and the man who has but little, each sets his own pace, without interfering with the other in any way. This standard in design is higher than that required by any of the technical schools or colleges. The work may be done in any atelier in the United States or in France which is recognized by the Institute.

In the third place, where and how the student has acquired his knowledge and ability is not considered. If he can pass the detailed and comprehensive examinations required in each subject, that is enough; and he is not obliged to take specified courses before presenting himself for the examinations. It is what he really knows that counts, and the responsibility for his preparation is squarely on his shoulders. The fact that in the past a student has attended a course regularly and has sat through a number of lectures does not necessarily entitle him to credit. Thus the student's mind is focused on acquiring knowledge for professional purposes, not merely on obtaining "credits" toward a degree. The culture, knowledge, and ability that a man has acquired from outside reading and study, and from actual work will therefore be fully recognized. This is the system followed in practically all Continental universities.

A number of courses are offered to prepare students to take the diploma examinations. Admission to such courses is not based on a fixed system of credits or prerequisites. Scholastic records are duly considered but they are not the only standards for admission. If a student convinces the instructor that he has the preparation necessary to benefit from a course and that he has a reasonable chance of passing the very thorough diploma examination in that subject, he is admitted. If he fails the responsibility is his; if he keeps up with the class and passes the examination he proves in a conclusive manner that he was well prepared.

For many years, the ateliers and competitions, organized under the auspices of the Beaux-Arts Institute of Design in New York, have made it possible for thousands of talented draftsmen and students to become able designers. The admirable work done in this field under the leadership of the late Lloyd Warren has been one of the important factors in raising the standards of American architecture. Recognizing this extremely valuable work done by the Institute, and in the same spirit, New York University now offers courses in the history of architecture and allied arts, mathematics, mechanics, engineering and technical work and other professional courses, and holds the examinations in these subjects. Thus the work done by one institution supplements that done by the other, and the two collaborating can

completely train the student for the practice of architecture. Courses are primarily intended for those who cannot afford to go to a college or school of architecture for five or six years and who wish to earn a part or the whole of their living during the day. The work is done in the late afternoon or evening.

Students working for this diploma will have the great advantage of acquiring their professional training while getting practical experience and constantly seeing the application of theory to practice. This results in more thorough understanding of the theories involved, facilitates the retention of what has been learned, and makes knowledge more useful.

In professional subjects such as mechanics, engineering and building materials, instruction will be given by practicing architects and engineers who are authorities, not only in their subjects, but in the application of knowledge to the solution of our great modern problems. New York City offers very exceptional opportunities for securing such talent and also for the study of modern construction and materials.

It is expected that the diploma offered by the two institutions will come to have the same prestige in the opinion of the architectural profession as the "diplome" given by the French Government. The requirements for the diploma have been determined in conference with practicing architects and educators of national reputation, and thus are not only thorough but professionally practical. Outlines for courses will be furnished, helping and directing outside work and bringing about a broader understanding of the various courses and their relation to each other and to architectural practice. The matter and the standards of the courses are planned as far as possible to prepare candidates to pass the examinations and to meet the requirements of the several states for the certificate in architecture. It is expected that in time the diploma will be accepted by the various states in place of the certificate examinations.

Because of the adaptability of its organization, methods, and schedule to the individual, the new Division of Architecture offers the ambitious and talented student exceptional opportunities to get a broad fundamental knowledge of his profession; to acquire an insight into the historical sources of inspiration, and to develop his sense of beauty, while he earns his living and obtains practical experience. Thus many men who in the past have been obliged to remain draftsmen, by availing themselves of these opportunities, will have the privilege of becoming practicing architects.

On February 1st, 1927, the Division of Architecture will move to its Mid-Town Center, 9-11 East 37th Street. An atelier will be added to the present organization, in charge of Mr. Edgar I. Williams, assisted by Mr. Donald Nelson. Mr. Joseph Renier, Fellow of the American Academy in Rome, will have charge of the free-hand drawing.

The new bulletins with completed schedule and faculty announcements will be ready by February 1st, and may be had upon application.

MONTHLY MEETING OF CHICAGO CHAPTER A.I.A.

THE REGULAR MONTHLY meeting of the American Institute of Architects held in Chicago was enlivened by the presentation of an illustrated lecture on Painted Glass by W. Franklyn Paris of New York, in which the beauties of the Middle Ages were described and projected on the screen. Mr. Paris covered the subject from earliest times and went particularly into details as regards the most flourishing period of this Art during the 14th, 15th, and 16th Centuries, giving particular attention to the Cathedral at Chartres, where he spent several months last year preparatory to the adaptation of the Chartres windows to a commission for a 6th Century Church in Michigan from plans of Messrs. Coolidge and Hodgdon, Architects, of Chicago and Boston.

Mr. Paris is qualified to discussion on the subject having to his credit in association with Frederick J. Wiley the windows in the Detroit Public Library, Cass Gilbert Architect, the Missouri State Capitol and the Elks National Memorial at Chicago with Egerton Swartwout Architect, and a number of churches in various sections of the United States.

PENCIL POINTS FIRST ANNUAL ARCHITECTURAL COMPETITION

Conducted by RUSSELL F. WHITEHEAD, *Professional Adviser*

PROGRAM FOR A RESIDENCE AND GARAGE

To be Built of Arkansas Soft Pine



COMPENSATION TO COMPETITORS

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

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

JURY OF AWARD:

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

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

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

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

THE PURPOSE OF THE PENCIL POINTS COMPETITIONS

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

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

PROGRAM OF THE COMPETITION

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

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

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

CONSIDERATIONS OF THE JURY OF AWARD:

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

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

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

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

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

1. *Perspective* of the residence, viewed from the street, undeniably true, rendered in pen and ink, clearly indicating the character of the exterior finish and showing a scenic background which is in keeping with the limitations of the site.
2. *Plans*, at scale of one quarter inch equals one foot, of the *First Floor* and the *Second Floor*. The walls and partitions are to be inked solid black and the name and dimensions of each room lettered plainly to be read easily when reproduced at one third the size of the original drawing. Range, sink, cupboards and beds are to be shown.
3. *One side* and the *Rear Elevation*, at scale of one eighth inch equals one foot.
4. *Section* at scale of one eighth inch equals one foot, showing all wall, ceiling and roof heights.
5. *Detail* of some *Exterior Feature* of the design at scale of three quarters inch equals one foot.
6. *Perspective of a chosen Aspect of the Interior of the Residence*, rendered in pen and ink, projected from a one quarter inch scale plan.
7. *Plot Plan*, at small scale, showing location of house and garage on the lot and suggesting other developments of the property which would add to the completeness and attractiveness of the residence and be in accord with the requirements of the man of modest circumstances.
8. *Graphic Scales* must be shown.
9. The drawings shall be made in full black ink and shown on two sheets of white paper. Diluted black ink, color or wash; card-board, thin paper or mounted paper is prohibited.
10. Each sheet is to be exactly 25 x 34 inches. Single black border lines are to be drawn so that space inside them will be exactly $23\frac{1}{2} \times 32\frac{1}{2}$ inches.
11. Each sheet shall bear the title: *Design for a Residence and Garage of Arkansas Soft Pine*. Each sheet is to be signed by a Nom de Plume, or device.
12. The perspective of the residence and the floor plans are to be shown on the same sheet. On this sheet, enclosed in single black border lines, is to be printed competitor's itemized computation of the total cubage, and brief notes suggesting the color and treatment of the material. The other drawings called for shall be attractively arranged on the second sheet.

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

days thereafter, an acceptable and complete set of seven sheets of working drawings (at $\frac{1}{4}$ inch scale, details of $\frac{3}{4}$ inch scale) drawing in ink on tracing cloth, of his or her design. Provided further that these working drawings are to bear the name of the designer and are to become the property of The Arkansas Soft Pine Bureau and that the contestant shall make no claims for royalties or other compensation in case copies of same are sold.

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

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

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

DELIVERY OF DRAWINGS: *Mandatory.* The drawings submitted in this competition shall be securely wrapped, flat or in a strong tube not less than 3" in diameter, to prevent creasing or crushing and addressed in plain lettering to *Pencil Points Press, Russell F. Whitehead, Professional Adviser, 419 Fourth Avenue, New York, N. Y.* No other lettering shall appear on the wrapper. Contestants sending drawings by registered mail must obliterate the return name and address and not demand return receipt.

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

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

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

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

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

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

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

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

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

ON ENTERING COMPETITIONS

By Ernest Langford

DURING THE LAST TEN years I have entered into as many competitions, and checking up I find that I lack just exactly ten placing in all of them. I think the reason for my continued failure to place is probably due to the fact that the juries seem always to be wrong. They seem never to realize that my design is *always* the best; instead, they simply return it marked—if not in so many words—"Utterly hopeless." But I have had my fun anyhow! And, incidentally, I have "cashed in" on some of my designs.

I drew my first "blood" when a manufacturer of a popular, and decidedly useful, building product wished to exploit his wares. He wrote me something about like this: "Dear Sir: We have examined your design which you submitted in the recent XYZ Competition, and are writing you to ask if you will give us your permission to use it. The article will be run in one of the big dailies as a syndicate feature, and we feel sure that you will receive many inquiries." Well, the design was run as a Sunday feature, and I received *one* letter asking how much the house could be built for!

Time passed and about two years later I worked up—after reading Aymar Embury's "The Dutch Colonial House" two or three times—a rather clever little house in the Dutch Colonial style, confident that I would receive a check for the first prize, pdq. For a second time another jury went wrong; but about two weeks later I received a copy of a big middle-west daily—a Sunday issue at that—and there was my little gem along with the prize winners. It simply out-classed them all! The author of the article—may I at this late hour express my belated thanks to him?—praised it very highly, stating that it would be an ideal love-nest for two to set up housekeeping in.

Another year or so passed and I hit the bull's-eye again; and likewise another jury failed to connect. Call it coincidence, or whatever you will, but about three days before I was to mail my design a young fellow blew into my office (I am simply a college professor, and "office" as above used means a room in an academic building, and not a place for the practice of architecture) saying: "Say, I want to show you something." He had a number of single-line sketches and I judged from them that it was his desire to build a house on that plan. I gave his drawings the double-o and remarked, "Now, let *me* show *you* something." I unrolled my two sheets in front of him and before he could examine them very carefully he said to me, "Say, my car is downstairs; hop in, let's go show that to the wife." And away we went to see Mrs. Client. She asked few questions, simply saying; "That's the house I want." And so it fell out that about ten days later a contract was awarded after the design had undergone slight revisions.

In the meantime the drawings were mailed and again I waited for a check of \$1000; but following true to precedent another jury mis-fired. My drawings were simply X-ed. Well, two, four, six months passed, when I received a very complimentary letter from the present editor of PENCIL POINTS stating that he had held my design for further examination, and that after carefully considering its appropriateness, arrangement, and excellence, the committee had decided to ask me if I would be willing to prepare working drawings for it for a remuneration of \$400. *Would I?* Every draftsman can answer that question. That's the reason I can afford to own a Ford.

So, all in all, I haven't fared so badly. But a reward of dollars and cents is not necessarily a measure of satisfaction. I have thoroughly enjoyed working on every design which I have entered. My hobby runs to small houses. To my mind, there is nothing more pleasing than a small house well done. I mean by that, one in which every detail has received careful study; one in which every profile shows that an architect and not a woodbutcher has had hold of it; one in which cornices, door and window trim, entrance, stair-way, and mantel show that a master has passed that way. I think if I were conducting an individual practice of architecture, my supreme delight would be in doing small houses. Some of these days when a rich uncle of mine cashes in and leaves me an independent income, I propose to do nothing but spend my time designing little six or eight-room houses. Somehow, I get a "kick" out of that. It appeals to me much more than

doing sky-scrapers. A long time ago I was told that it is harder to design a six-room house than one with sixty rooms. I have long since learned that that statement is true.

I find that I am digressing. Getting back to the question, "Why enter a competition?" I find that I am continually asking myself such questions as: "What chance have you?" "Why should I enter?" "Since you have not placed in any other competition, why waste your time on this one?" I realize perfectly well that only one man is going to win the first prize, while a few others will win the lesser ones, and the mentions; and the great host, so far as their consideration in dollars and cents is concerned, will simply have wasted their time. Will they have wasted their time? I think not. I have found in every case in which I have worked on a design for a competition that I have been benefited exactly in the proportion to the amount of time and study which I have put into my work. Every new competition sends me again to review the work of such men as Aymar Embury, Alfred Hopkins, and the host of other architects who have achieved success in the design of small houses. I think I can almost cite the volume and page of every architectural journal which contains the illustrations of work done by such men as these. That is worth something.

But there is something more than simply becoming familiar with the work of other architects, as we find examples published in the various architectural journals. Here is what appeals to me particularly: the program calls for a *definite* solution of a certain problem. There are absolutely limitations beyond which one may not go. Such matters as the number and disposition of rooms, cubic contents of the house, lot size and location, and various other details, tie, as it were, one's hands and feet. This simply means that all available space on the plans shall be proportioned to the best advantage; that all the rooms on the floor plans shall be studied in connection with such matters as access and circulation, and their relation one to the other; that the façades shall be pleasing and that their masses shall be well proportioned in such matters as fenestration, cornices, etc.; and, finally, that the building shall be one which can be built. (If I may venture a suggestion here, I am afraid that in too many cases a jury overlooks the practicability of the design. I have in mind one instance in which a chimney on the first floor came out at the exact desirable location on the second floor, but a close inspection of the plan revealed that "skyhooks" would have to be employed to support the chimney above that floor). I can think of nothing which will provoke a draftsman to more serious study than to find himself facing the rigid limitations of the program of the average competition. He immediately realizes that he cannot "go wild", and, even though his fancy may take flight, he finds himself tied down. His business is to *solve* the problem, not to see what he can do with pencil and tracing paper.

I maintain that the time is well spent and that no one can enter a competition without coming out the gainer. He may finish first, or he may finish last. The fact remains that he has gotten out of his work just what he has put into it; and, above all, he has created something, even though every jury from now until Kingdom Come may be utterly unable to see a single worthy feature in his design.

That is exactly why I am working on another competition now!

UNIVERSITY OF MICHIGAN

THE NEW BUILDING of the College of Architecture is now under construction and will be ready for occupancy the next academic year. The architects, Professor Emil Lorch and Associates, have sought to work out a mass and color scheme with adjoining buildings. The exterior material will be red brick and Indiana limestone; the roof will be of slate. The building will be four stories in height with north light for drafting rooms and for the drawing, painting and modelling studios. There will be a large library and architectural museum and an auditorium, along with classrooms and the like. The College of Architecture has received a substantial gift which is to be used for the purchase of art objects for the architectural museum.

HERE AND THERE AND THIS AND THAT

CONDUCTED BY RWR

THE PAGE PUBLISHED IN the January issue under the caption WHITTLINGS seems to have made quite a large hit. We kind of like it ourselves and are just as anxious to publish interesting expressions of opinion or comments from any of our readers whose names may be quite unknown outside of a small circle as from Harvey Wiley Corbett or Mary Pickford, or any of the other big guns whose names are household words. So grab any piece of paper that is handy and write out that bright idea and send it along to us forthwith.

If you have not already done so, buy two big sheets of paper and enter the Competition, complete program for which appears on pages 119 and 120 of this issue.

The prizes this month go as follows:

- Class 1. E. M. Schiwetz
- Class 3. Leona M. Miller
- Class 4. Office of Schmidt, Garden & Erikson

Nothing is being awarded this month in the poetry division. Entries for this prize have been very scarce and very poor lately, so much so that we are almost minded to drop this classification and substitute something else. Only the trouble is we can't think of something else to substitute. What do you say?

Subscriber Harvey Johnson of Memphis, Tenn., writes us a long and interesting letter telling us which of the advertisements in our January issue he likes and why and which ones he thinks are not so good. What type of advertising published by us do you find the most useful and helpful in your work?

The Brooklyn Eagle offers to all its readers the chance to enter an architectural competition for \$1,000 in prizes and by way of instruction includes the following in its program:

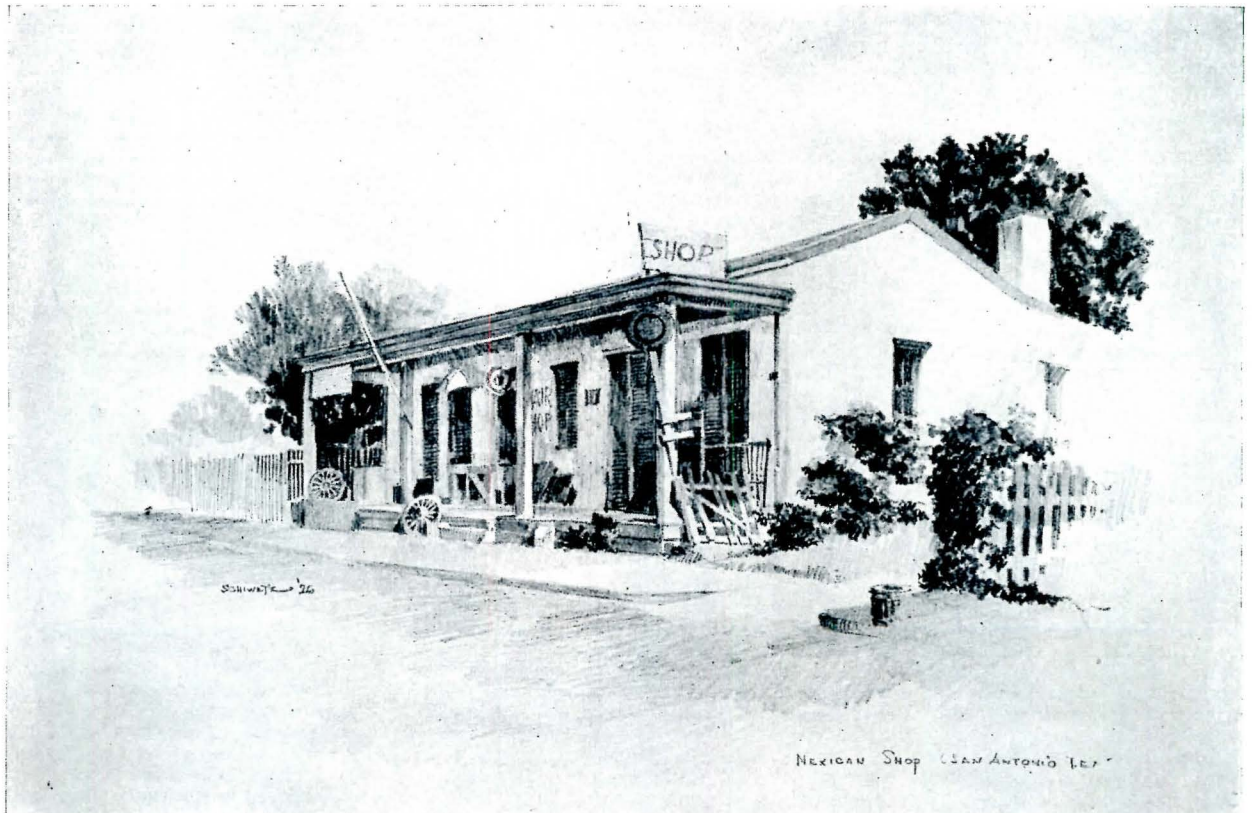
"The front view or perspective is made first by drawing two parallel lines about one-eighth of an inch apart to show the height of the floors. This is placed to one side of the perspective drawing. Cross horizontal lines, known as thatched lines, indicate a cross-section view or part view. Then the front view, which is called the perspective view or the picture view, is drawn. In this you can draw lines or print words to indicate the material used—wood, stone, brick, stucco, etc. If you find this too difficult it can be omitted without causing you to forfeit the prize. It is the idea that will win for you rather than the perfect drawing."

By the time this issue reaches your hands we will be in our new offices at 419 Fourth Avenue, at 29th Street. Glad to have you call any time.

And don't forget to attend the Architectural and Allied Arts Exposition at the Grand Central Palace, New York City, February 21st to March 5th. We will be at Booth 364.

Subscriber John Sohn of Indianapolis says he likes PENCIL POINTS because it is human. Why do *you* like it, or don't you?

Mr. Harbeson's book, *The Study of Architectural Design*, is going well and everybody seems to like it. Price \$7.50 (adv.).



PENCIL AND CRAYON SKETCH BY E. M. SCHIWETZ, DALLAS, TEXAS
(PRIZE—Class One—January Competition)



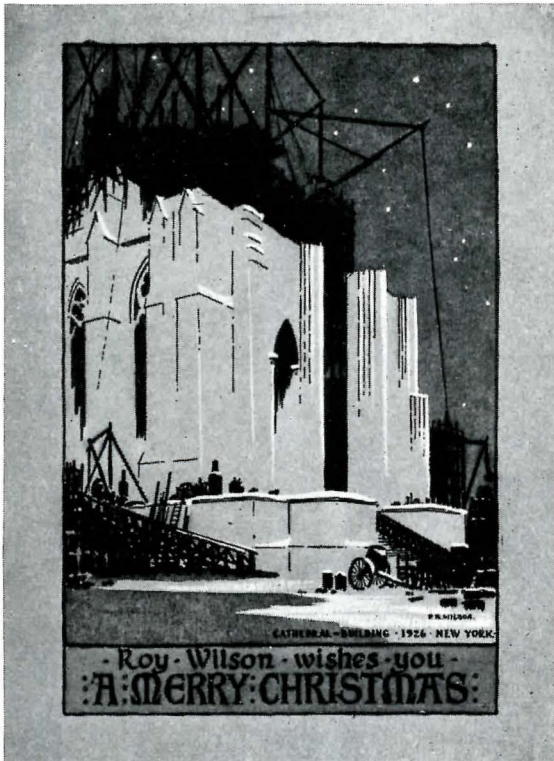
"THREE OF THE FIVE ORDERS"—CARTOON BY LEONA M. MILLER, ST. LOUIS, MO.
(PRIZE—Class Three—January Competition)

Space does not permit us to reproduce more than a few of the many clever and beautifully designed Christmas and New Year's Greeting cards we received from our readers, and for which we hereby extend our thanks. We show here, however, three of the cards which we considered of particular interest. At the right is a very personal greeting executed in pen-and-ink and water color on white stock.



PENCIL POINTS' CHRISTMAS CARD FROM R. B. WILLS

At the left, below, is a striking design printed in black from a line cut on a bluish gray card stock. The highlights were put in with Chinese white and the sky and foreground shadow with cobalt water color. The third card was a delightful concoction printed in black on a white antique stock and colored, as near as we could determine, with red and gold applied by hand with extreme delicacy.



CHRISTMAS CARD BY P. R. WILSON



CHRISTMAS CARD BY LUIS ARELLANO

ANNUAL RAZZLE DAZZLE S.G.&E. EMPLOYEES PRO & CON



1 9 2 6

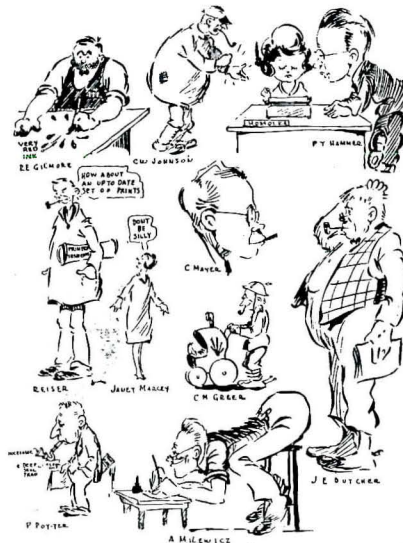
PROGRAM

- SOUR DOUGH SYNCOPATORS -
HONORABLE WALL - THE IVORY FOUNDER.
SIGNOR DACC - THE CANNY TICKLER.
HEIR JOHNSON - THE MAGIC BOSS.
RED MINKUS - THE PICK ARTIST (NO SHAKES).
LORD DAVIDSON - THE PICK ARTIST (SHAKES).
HEIR ASHER - THE WINDHAMMER.

- ENTERTAINERS -
DUET MAY & JUNE of STATION WLS
DANCER MISS GLADYS MINZE VANITY FAIR

- No 1 THE SOUR DOUGH SYNCOPATORS
- No 2 Vocal Expression and Extreme Mastication
- No 3 Speech by VANITY DAVIDSON (SOME LEADER)
- INTRODUCING JOINTMASTER OF THE EVENING
- No 4 THE SOUR DOUGH SYNCOPATORS (SPILL SOUR)
- No 5 Speech by MR. JOHN DUTCHER
- No 6 THE SOUR DOUGH SYNCOPATORS (MEER HORE SOUR)
- No 7 Reading - THE STORY OF CHAMPAGNE BOTTLES
- No 8 Song
- No 9 DUET MAY & JUNE
- No 10 DANCER MISS GLADYS MINZE

THE ROUGES GALLERY



FINIS

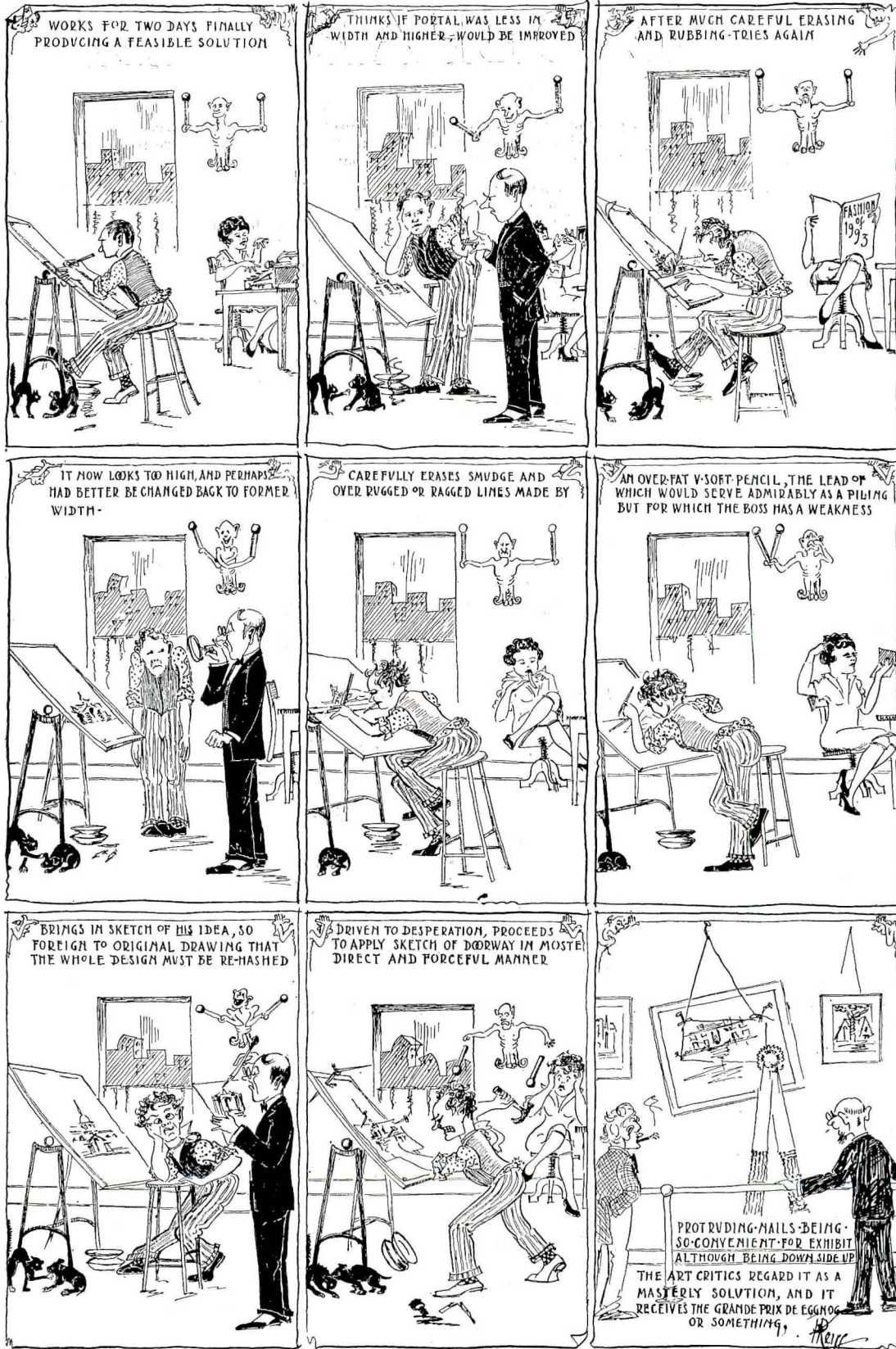


SKETCHES FROM THE PROGRAM OF THE "ANNUAL RAZZLE DAZZLE" OF SCHMIDT, GARDEN & ERIKSON, ARCHITECTS, CHICAGO, ILL.

(PRIZE—Class Four—January Competition)

HERE AND THERE AND THIS AND THAT

· MOVIE · OF · A · DRAFTSMAN · APPLYING · THE · ARCHT'S ·
· IDEA · TO · HIS · OWN · CREATION ·



CARTOON BY H. C. B. REIFF, EAST ST. LOUIS, ILLINOIS.



SERVICE DEPARTMENTS

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

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

FREE EMPLOYMENT SERVICE. In this department we shall continue to print, free of charge, notices from architects or others requiring designers, draftsmen, specification writers, or superintendents, as well as from those seeking similar positions. Such notices will also be posted on the job bulletin board at our main office, which is accessible to all. Those seeking positions are invited to call to inspect this bulletin board at any time between the hours of nine and five. Notices submitted for publication in this department must reach us before the fifteenth of each month if they are to be inserted in the next issue.

PERSONAL NOTICES. Announcements concerning the opening of new offices for the practice of architecture, changes in architectural firms, changes of address and items of personal interest will be printed under this heading free of charge. Such notices should reach us before the fifteenth for insertion in the forthcoming issue.

THE MART

COPIES OF PENCIL POINTS

WANTED AND FOR SALE

Walter J. Engert, Roslyn Heights, Long Island, N. Y. would like to obtain copies of November, 1925, and January and March 1926.

Hyman W. Kottick, 4424-14th Ave., Brooklyn, N. Y., wants a copy of January 1926 and has for sale a copy of November 1926.

Lancelot Sukert, Architects' Bldg., 415 Brainard at Cass, Detroit, Mich., wants a copy of January 1926.

R. H. Blatter, 503 West 121st Street, New York, wants copies of August and May 1925.

Edwin D. Krenn, Architect, 936 No. Michigan Ave., Chicago, Ill., wants a copy of May 1926.

L. Plotnick, c/o Harrison & Rodgers, 232 Madison Ave., New York, wants a copy of September 1926.

Geo. A. Noel, 9 Larch St., Toronto, Ont. Canada, will sell 1922 complete except February; also 1923, 1924, 1925, 1926, all complete.

Brooklyn Technical High School Library, Brooklyn, N. Y., wants copies of January and February 1926. Copies to be sent attention of E. J. Fleming.

Alabama Polytechnic Institute, Auburn, Alabama, wants copies of March and July 1926. Send attention of Frederick Child Biggin.

Perry W. Swern, 19 South LaSalle St., Chicago, Ill., wants a copy of April 1926.

Edward Rindfleisch, 607 Fifth Ave., New York, has for sale copies of January, June, July, August, September and October 1923.

Jos. A. Hickey, 38 Burnside St., Providence, R. I., has for sale complete files of *Architecture*, *Brickbuilder*, (*Architectural Forum*), *Permanent Builder*, *Building Age & Building Journal*, *American Builder*, and *Architectural Record*, from 1916 to 1924.

QUERIES and ANSWERS

Query 1. What information have you regarding the "linen fold" panel as used in Gothic architecture? How and where did it originate and what is its symbolic significance?

Ans. 1. "The linen fold pattern, so called from its resemblance to a folded napkin, and emblematical of the chalice veil that covered the host, was a very favorite form of decorating the panels of furniture at the end of the 15th and the beginning of the 16th centuries. It was first used on the screens of the churches, and although Flemish in its origin, quickly became identified with this country

(England). It was continued well into the century, and is found as late as 1550, forming the lower motive with full Renaissance decoration above. The earliest forms of the pattern had but few folds and were plain, save for fine cut lines representing the embroidery on the edge of the napkin. Later the folds were flower-de-luced or bunches of grapes and other emblems were introduced." From *A History of English Furniture*, by Percy Marcquoid, R. I., G. P. Putnam's Sons, 1904-5.

"This pattern originated in France, where we find indication of it as early as 1460. The meaning of the decoration, if it ever had any, is now lost in obscurity. The theory that it was merely used as a symbol to indicate the contents of a receptacle is now an exploited one, for some of the earliest manuscript paintings in which it is depicted represent the linen panel as appearing on the sides of pulpits and other pieces of furniture which could not possibly have been used to contain linen."

"Probably the earliest linen panels which we possess in England are those which adorn the beautiful oak screens separating the chapels from the ambulatory on the north side of the choir of Lincoln Cathedral..... They can.... hardly be of a later date than the early part of Henry VII's reign as the purity of perpendicular Gothic tracing in the same screens demonstrates..... This linen fold decoration passed through a variety of beautiful forms, and its last debased successors finally disappeared about the beginning of the 17th century..... It is curious and worthy of notice that the linen fold form of decoration, although purely Gothic did not make its appearance until the Gothic régime was coming to an end." From *Old Oak Furniture*, by Fred Roe. A. C. McClurg & Co., 1907.

FREE EMPLOYMENT SERVICE

(Other items on Page 88 of the Advertising)

Architect's assistant and specification writer, 37 years old, with many years' experience desires change. Excellent knowledge of materials and modern practice. Capable executive—moderate salary. Box No. 13 care of Pencil Points.

Capable superintendent with many years' experience on all kinds of work desires a position. Box No. 14 care of Pencil Points.

Ambitious young man desiring to specialize in design and rendering wishes to locate in an Eastern office, especially New York. Six years' experience in small middle west architect's office. Box No. 15 care of Pencil Points.

Position wanted as draftsman. B. S. in architecture, University of Virginia, 2 years' office experience, mostly on fine residence work, much of it detailing. Ferndale L. Gregory, 30 East 37th St., New York.

PERSONAL NOTICES

RAYMOND M. HOOD, FREDERICK A. GODLEY, AND J. ANDRÉ FOUILHOX have formed a partnership for the practice of architecture under the firm name of RAYMOND HOOD, GODLEY AND FOUILHOX, ARCHITECTS, Harry V. K. Henderson, Joel D. Barber, Associates, with offices at 40 West 40th St., New York, and Tribune Tower, Chicago, Ill.

KENNETH M. MURCHISON, BRUCE PRICE POST AND J. HUNTER FIELD, have formed a partnership for the practice of architecture to be known as the FIRM OF KENNETH M. MURCHISON, with offices at 101 Park Avenue, New York.

HOWARD B. PEARE, ARCHITECT, has removed his offices from 415 Lexington Ave., New York, to 11 North Ave., New Rochelle, N. Y.

HOWICH & HOWICH, ARCHITECTURAL DESIGNERS, temporary offices at 215 Glendora Ave., Louisville, Ky., wants manufacturers' catalogues and samples.

W. W. NEUER, ARCHITECT, has moved his offices to 50 Tonnele Avenue, Jersey City, N. J., and wants manufacturers' literature and samples.

EVERETT H. MERRILL AND JOHN C. RAHN have formed the firm of Merrill & Rahn, Architects, Engineers and Contractors, and have removed their offices to Suite 704 Financial Center Bldg., Los Angeles, Calif.

CARL H. KASTRUP, ARCHITECT, 637 Elgin Ave., Peoria, Ill., wants manufacturers' catalogues and samples.

CARL V. BADGER, ARCHITECT, Room 410 Haverhill National Bank Bldg., Haverhill, Mass., wants manufacturers' catalogues and samples.

STEPHEN F. VOORHEES AND PAUL GMELIN regret to announce the dissolution of the firm of McKenzie, Voorhees & Gmelin owing to the death of Andrew C. McKenzie on October 10, 1926.

STEPHEN F. VOORHEES, PAUL GMELIN AND RALPH T. WALKER have formed a partnership for the practice of architecture under the firm name of Voorhees, Gmelin & Walker with offices at 342 Madison Avenue, New York.

HEWITT-MILLER-SHIREY, INC., Architects & Engineers, have moved to Suite 609 Petroleum Securities Bldg., Los Angeles, Calif.

LAURENCE M. LOEB, ARCHITECT, has moved to 154 Centre Ave., New Rochelle, New York.

E. G. HOLLIDAY, ARCHITECT, 409 State National Bank, Brownsville, Texas, wants manufacturers' catalogues and samples.

EDWARD FOURNIER BILLIE, ARCHITECT, formerly of New York and more recently of Anniston, Alabama, and Tampa, Florida, is located in Atlanta, associated with Lockwood & Poundstone, for the practice of architecture in Georgia, Alabama and Florida.

HAROLD A. CHILDS, ARCHITECT, 343 M. A. C. Ave., East Lansing, Mich., wants manufacturers' catalogues.

LEO STILLMAN, ARCHITECT, E. M. FREUDENBERG AND LOUIS D. CAGNANI, ASSOCIATES, have formed a partnership for the practice of architecture under the firm name of The Right Angle Contracting Company, Inc., with offices at 1993 Jerome Avenue, New York.

HARRY SILVERSTEIN, ARCHITECT, has moved his office to 26 Court Street, Brooklyn, N. Y.



WASHINGTON OFFICE OF MCKENZIE, VOORHEES & GMELIN, ARCHITECTS,
VOORHEES, GMELIN & WALKER, SUCCESSORS

1. H. C. Williams; 2. M. I. Coe; 3. L. Hench; 4. S. K. Wiley; 5. L. H. Clark; 6. Miss Wilson;
7. C. C. Lake; 8. Miss Wilbar; 9. C. Dorman.



ORGANIZATION OF McKENZIE, VOORHEES & GMELIN, ARCHITECTS, AND VOORHEES, GMELIN & WALKER, SUCCESSORS, NEW YORK

1. S. F. Voorhees; 2. Paul Gmelin; 3. R. T. Walker; 4. A. C. Perry; 5. C. P. Krieg; 6. G. R. Paradies; 7. C. I. Cady; 8. Bevan Jones; 9. R. A. Backus; 10. W. E. C. Bigler; 11. D. J. Purinton. Also Messrs. Ebberts, Weggenman, Ballantyne, Pierpoint, Di Martino, Baker, Stephen, Ackerman, Herkes, Jaeger, Burtis Murray, Chisholm, Ramming, Christiano, Dollard, Brower, Browne, Bauman, Schaeffler, Espenscheid, Leighton, Bindon, Megirian, Comstock, Backus, Groody, MacLeary, Whitney, Wright, Jordon, Seebach, Mackenzie, Dege, Bressler, King, Heibel, Mandels, Hee, Gillroy, Van Wagenen, W. Walker, Borel, Bowser, O'Brien, Allen, Allison, Foley, Roe, McTigue, Bryant, Lyons, Mansfield, Neilson, Kilby, Parkinson, Shepard, Terwilliger, Redding, Carney, Kenny, Buckridge, Moran, Lucken, Burnett, Cutter, Eaton, Eberhart, Erdmann, Johnson, Lacy, Smith, Ulmer, Muse, Beck; Mrs. McGuinness, Mrs. Craig, and the Misses Mohr, M. Nolan, V. Nolan, McCulloch, Hauman, Dwyer, Canavan, Justo, Manderson, Davie, Agman, Greenleaf, Horne, H. Hahn, M. Hahn, and Hillock.



THE SPECIFICATION DESK

A Department for the Specification Writer

SPECIFICATION WRITER'S NEED FOR CONTACTS

By Charles E. Krahmer

THE ART AND SCIENCE of building construction is and has been in a constant state of change. These changes have been greatly accelerated during the past generation.

The modern trend has led to specialization which is fostered by material, trade, and labor associations, organized into powerful group. This specialization within the building trades is highly developed and penetrates into each and every trade to an extent not dreamed of a generation ago. The list of trade sections for specifications of the New York Building Congress includes fifty-six different trade divisions, many of which are sub-divided within themselves so that it is possible for a hundred different sub-contractors to be employed upon one operation.

When we "back sight" and analyze the organizations constructing buildings a generation ago, we find the general contractor with a trained organization of employees, who did all of the mason work, carpenter work, painting, plumbing, etc. These craftsmen were trained to certain standards of workmanship demanded by the particular general contractor. They remained in the employ of the general contractor year in and year out. These men were trained to do but one class of work and it was a simple matter for the architect to establish, within reasonable limits, the kind of a job a given contractor would produce. A detailed specification, as we now know it, was unheard of and unnecessary. A mason was capable of laying sidewalks, brick, applying plaster and doing all of the other classes of work required of a mason. The mason now finds himself divided into approximately thirty trade divisions, with about as many more sub-divisions, each contracting on its own behalf. This will give some idea as to the extent that specialization has entered into the building trades. It is well to realize that these different units would not prosper if their economic worth was not well established.

It is the architect's duty to evolve an efficient working plan, utilizing the various sub-divided trades as they are now organized.

The importance of the preparation of specifications will be in direct relation to the degree of specialization which will take place in the art and science of constructing build-

ings. The various units developed in the process of specialization must be kept in control and their functions clearly defined. The only instrument by which this can be satisfactorily accomplished, according to the modern legal and business principles, is through the medium of a specification. It is for this reason that specifications are exercising an influence unforeseen ten years ago.

To produce a modern specification it is necessary that all of the knowledge and experience possessed, not only by the architect's organization but by those with whom he is constantly in contact, be interpreted to fit the particular job and incorporated into the specifications.

The specification writer must be in constant contact with the best brains in the building industry if he is to prepare an efficient specification. Specifications as now written, in the better offices, are covering the points very well: first, by means of the general conditions, the entire organization, method of control, and system of constructing the particular building is covered; then the amount of work expected from the general contractor is clearly defined; after which the class of work and the quality of materials for each separate distinct trade, or sub-division of trades, is clearly outlined. Specifications must be so compiled as to cover the scope of a building so thoroughly that contracts and sub-contracts can be executed directly from them, without omissions or overlapping of the various trades. The terms of the specifications must be

in accordance with the best business and legal practices of the community within which the building will be constructed.

It is well to remember that behind all building materials stand the men forming the organizations that produce them, so when you select a material, you also select the men who will manufacture and install this material within your building.

Bankers state that the best basis of credit is character. I believe that the best assurance for a successful building is the character of the men behind every particular branch of it. I feel that it is important to know the type and the character of men who are going to perform the work on that building. When you specify a product backed by an organization having business vision, honesty, and character,



CHARLES E. KRAHMER

Mr. Krahmer is a member of the Organization of Guilbert & Betelle, Architects, of Newark, N. J.

you will have very little trouble. Our organization has just had replaced a thousand dollars worth of hardware seven years after the building was completed, because the manufacturer agreed that the hardware did not stand up as well as it should have. This illustrates what I mean by looking behind the product.

The location, size, character, ownership, the type of contractors called upon to estimate on the operation—all have a direct influence on the preparation of a specification. It is for this reason, I find, that standard specifications must be used very cautiously, for if a specification does not fit the particular operation, it is worthless.

A specification writer should cultivate the friendship of as many authorities on the different lines of work as possible, so as to create, in effect, an Advisory Board on all the different phases of building construction. Without these contacts and ability to obtain first hand and authoritative information he will find himself practically stranded, as

the scope of a modern specification, in the larger offices, is beyond the experience and knowledge of any one person.

The various trades and material manufacturers are organizing themselves into national organizations such as the Tile Manufacturers' Association, Common Brick Manufacturers' Association, Portland Cement Association, Limestone Association, etc., etc. These organizations are created to advance the interests of their particular product. They are also equipped to furnish an architect authoritative information on any problem in connection with their material. Therefore, I would like to make a plea for this class of representatives as they are in a position to help an architect meet modern standards better than any other company.

The Bureau of Standards has dug very deeply into a good many problems affecting the architect and the results of this investigation should be carefully followed in the preparation of specifications.

SPECIFICATIONS FROM THE MANUFACTURER'S VIEWPOINT

By Scott Button and C. F. Scott

EDITORS' NOTE: *The authors of this article are on the Engineering Staff of the General Electric Company. This paper was presented at the Semi-Annual Meeting of the Producers' Council in St. Louis, Missouri, November 5, 1926.*

1. THERE IS NO BASIC reason why the manufacturer should not have the same point of view on the subject of building equipment specifications as the architect who prepares them. However, the belief exists, in some quarters, that a difference of viewpoint on this subject is naturally to be expected. This belief must be incorrect because if both parties approach the problem of equipping the building, from a reasonable viewpoint which must necessarily be predicated upon science and engineering, rather than upon personal prejudice, the resultant will be a concurrence of opinion, and not a difference.

2. These remarks are written from the viewpoint of a manufacturer of electrical machinery or equipment and apply to the specification of such equipment for buildings that are to be constructed under the direction and supervision of the architect and his consulting engineers. Furthermore, they express the writers' individual opinions and conclusions. Differences of opinion on some of the conclusions will doubtless be found to exist among manufacturers as a class and to some extent within the writers' own company.

3. Machinery and equipment specifications require perhaps a treatment slightly different than do specifications for basic materials in that the former are more readily susceptible to specification by performance as differentiated from specification by composition. Perhaps performance specifications may be made applicable to all classes of materials as well as machinery equipment but this subject is one beyond the scope of the writers' experience.

4. In the matter of machinery and equipment it seems logical that first consideration should be given to such items as reliability, continuity of service, economy in first cost and in operating cost and closely related matters. These factors are of greater importance than are merely distinctive characteristics calculated to mark the individuality of either the manufacturer or the architect.

5. Specifications should be carefully tested to determine whether requirements as to construction or proportions are essential to secure the factors of reliability, continuity of service, economical operation etc., or whether such requirements serve merely to satisfy the whims of the architect, or the desire of the architect to oblige some friendly salesman or manufacturer's representative whose particular product has gained favor in the architect's sight.

6. It is generally conceded that the manufacturer of a satisfactory product is entitled to the reward of his efforts; not only his efforts in the design and production of the successful device, but also his efforts in assisting the architect or engineer in the solution of any particular problem requiring such a device. This assistance is warranted more especially where the device represents some specialty to which the manufacturer can give a degree of individual

study beyond the range of the problems which confront the architect, or consulting engineer, who has the building as a whole to consider.

7. Many examples might be cited of the distinction between a specification based on the really important factors of performance and a specification calling for some particular composition or proportion which the acid test of science shows will not actually best accomplish the desired results. Take, as one example, the case of low voltage switchboards for the distribution center in a commercial building. The writers have seen specifications in which special emphasis is laid upon the *method* of constructing a joint between two copper parts. Now this is not important. The responsible manufacturer of the switchboard, if his product as a whole is to be admitted at all, must provide joints between copper parts which will keep the heating below the point of oxidation and will keep the voltage drop to the lowest practicable point. When these two factors are specified, the exact detail in the method of the construction of the joint is of secondary importance.

8. In the same way undue stress has sometimes been laid on the temperature rise of bare copper parts of the switchboard. The really essential thing is that the voltage and power loss should be kept down to a minimum; that the contacts and busses be properly spaced to prevent the forming of heat pockets; that the temperature of the joints shall be well below the points of oxidation. Reliable manufacturers have standards with regard to these constructions which are the result of long experience and careful study. Notwithstanding these facts, specifications have been written in which temperature rises have been set at so low a limit and copper sections at so liberal a value, that the cost to the building owner has been materially increased while the differences in energy consumption, due to the slightly lower voltage drop, was almost impossible to detect.

9. In one instance that was studied, the reduction of energy consumption due to such an over-conservative specification would have resulted in an annual saving in operating cost of considerably less than half the annual interest on the amount by which the initial cost would have been increased. Needless to say, exception was taken to this particular feature of this specification and the architect accepted the manufacturer's alternative proposition. This instance is cited to show that if the architect had cooperated with the manufacturer to serve the best interests of their common client, the owner, there probably would have been no difference of viewpoint with regard to the resulting specifications.

10. Instances may be cited where the manufacturer's viewpoint should properly be altered to fit that of the architect or consulting engineer, as in the case of the device for controlling the operation of motor driven fans and pumps in commercial buildings.

11. Let it be understood that a motor controller involves essentially the following features:—It must start and accelerate the motor and perhaps control the speed; it must stop the motor; it must protect the motor against sustained over-loads and, in the case of special application, bring about certain performances essential to the particular service to which the motor is put.

12. In addition to these functions of the motor controller, there must be provided means for disconnecting the motor from the feed wires, and for protecting these feed wires against excessive current which might arise from grounds or short circuits.

13. These two elements, control of the motor and control of the feed wires, are really separate and distinct functions and in ordinary industrial installations are provided for by separate and distinct devices. Many consulting engineers prefer, in the case of commercial buildings, to have these elements built into one device. Such a combination frequently adds to the convenience and improves the appearance of the installation, and may add to the safety of the operators. It also simplifies the wiring, and makes an easier problem for the electrical contractor.

14. Where such advantages will really be accomplished, the manufacturers should recognize and support the consulting engineer's viewpoint, even though the manufacturer's so-called standard equipment might not seem to be applicable. On the other hand, the engineer in the case of the motor control above mentioned should not call for experimental, special or unusual construction which is unnecessary from the standpoint of the function to be performed and the necessities of continuity of service.

15. For example, an unusual or extraordinary amount of accessibility might be justified if the control construction was of an inherently unreliable character necessitating frequent replacement. Where experience has shown that proper design and careful manufacture will, themselves, produce the required degree of reliability, an extremely special construction calculated only to give more than the ordinary accessibility is unwarranted.

16. On the whole, with the operation of electrical equipment, satisfactory performance has been secured. In commercial buildings, to be sure, troubles have from time to time been experienced, due both to improper applications by the architect and to the manufacturer's inadequate knowledge of the requirements, and some times to actual weaknesses in the design and construction of the apparatus used.

17. The preparation of specifications which will insure that the building operator will be free from such troubles is a matter of considerable responsibility, and the architect or consulting engineer must address himself to the problem of securing for his clients the highest quality of service. It is felt that in many instances, the experience of architects or consulting engineers sometimes leads them, with the best motives, to introduce into their specifications details of construction, intended to correct certain troubles with which they have had experience in the past, but which are not the most economical way to accomplish such improvement. The correction of such troubles, however, like the curing of a disease, rests largely in correct diagnosis.

18. Let us suppose for example that a group of direct current motors gave some trouble from sparking at the commutator brushes. One consulting engineer might perhaps conclude that this was due to excessive current density in the brushes themselves and might thereafter specify all direct current motors to have a certain average current per square inch of brush contact, which would be made very low. This might be a totally incorrect diagnosis, and the resulting specification might necessitate the development and manufacture of very special and expensive equipment. The real cause of the sparking might lie in a number of more or less obscure factors which a careful study of the application, or a better design of the apparatus itself would correct.

19. For example, a direct current elevator motor of the commutating pole type, required to operate under frequent over-loads during acceleration, would have a tendency to spark if the cross section of the commutating pole piece were too small, resulting in magnetic saturation during the acceleration period. It would be very difficult to write into a building specification the details of construction necessary to provide against this trouble. Such a motor with properly designed pole pieces might be sparkless under the worst conditions of operation, even with an extremely high current density in the brushes.

20. The electrical manufactures of the country have, as a result of many years of study and conference, adopted standards of performance genuinely intended to protect the user of equipment, and to insure the maintenance of a degree of quality on which the user can rely. These standards are embodied in the standardization rules of the American Institute of Electrical Engineers and in the standards of the National Electrical Manufacturers' Association. The architect and his engineer can do no better than in general to specify these standards.

21. In many cases to be sure, in the building industry, special requirements necessitate performance specifications beyond the broad general standards above mentioned. In such cases, the reliable manufacturer will be found ready to study the problem with the architect or consulting engineer and to cooperate in its solution.

22. In the matter of machinery and equipment, the architect or consulting engineer frequently feels that he has no alternative but to specify a particular make of article which he has found by experience meets the requirements and renders to his clients satisfactory service. If that article is actually the only one that will meet the requirements of the case it is the writers' opinion that the architect is justified in specifying that particular article without the addition of the words "or equal". This is perhaps a dangerous doctrine. It certainly is one point upon which much has been said and written.

23. On the other hand, if the architect has over-looked the fact that some other reputable manufacturers are producing, or are in a position to produce, an equally efficient article that will fulfill the essential requirements he may be reasonably assured that those manufacturers will take exception to such specifications and by vigorously supporting their cause possibly put the architect to some trouble to convince his client of the justice of his specifications.

24. Such a contingency can be avoided only by a thorough consideration of the claims of such rival manufacturers before the writing of the specifications. In other words, the competition would be conducted on a basis of relative merits and for the architect's approval before the specifications are written rather than on a basis of price, for the contractor's order, after the specifications are written.

25. The architect is frequently subjected to tremendous and burdensome pressure to alter his specifications where a particular make is specified. However, it is well known that in some classes of machinery and equipment some certain article fills in better than any other and there may be no way of writing specifications which will assuredly secure the desired results as effectively as will a proprietary specification. If the architect and his client are genuinely "sold" on a particular article they are as well justified in insisting upon its being furnished as is the owner of a small private enterprise who selects the machinery that he wishes and buys it according to his own desires, independent of the architect or contractor.

26. It is advisable, however, for the architect to have a clear understanding with the owner before the issuing of the specifications in the matter of any articles specifically described by name and an agreement that the specification will be respected and not set aside by an undue influence of third parties. The number of instances where the owner has been forced to pay an unfair or excessive price as a result of such specifications are probably extremely rare.

27. Objections to proprietary specifications come largely from those who are not so fortunate as to be specified and from sub-contractors who find that such specifications prevent their "scalping" a profit by the means of questionable methods of price competition.

28. A manufacturer who takes a genuine pride in his accomplishments can have no serious objection to such specifications, always provided that there is in each case a fair and honest basis for the specification. Perhaps such a basis will exist in only a few instances. The architect or consulting engineer, by reason of his professional position, owes a greater public duty than does the purely private industrial purchaser, to be eminently fair and reasonable in issuing proprietary specifications, and should at all times be prepared to justify his course on engineering and scientific grounds.

29. For by far the great majority of cases, a well drawn performance specification, rather than one of composition, or details of design, is the natural basis for satisfaction to the owner and progress in the art.

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 using them. When writing for these items please mention PENCIL POINTS.

Standard Specifications for Sheet Steel.—(Cornices). A.I.A. File No. 12-L-2. This document, prepared by a Committee representing 70% of the sheet steel making capacity of the U. S. is presented as a practical and up-to-date specification covering the work designated. Detail drawings, together with a group of specification clauses covering other trades closely allied with the work under consideration. 8½ x 11. Standard filing folder. Sheet Steel Trade Extension Committee, Oliver Bldg., Pittsburgh, Pa.

Architectural Monographs on Tiles and Tilework.—Number 4 in this series contains the Ceramic Art among the Greeks and Romans, by Rexford Newcomb, Professor of History of Architecture, University of Illinois. Many interesting illustrations and colored frontispiece showing the Pediment from the Parthenon. Much valuable data. 32 pp. 7½ x 11. Associated Tile Manufacturers, Beaver Falls, Pa. Price \$1.50.

Broomell Manual.—New booklet illustrating and describing the Broomell System of Vapor Heating. Much valuable material. Tables, typical layouts, plans, piping details, typical damper connections for thermostatic regulation, specifications, and a special engineering data section. 4 x 7. 112 pp. Upon application copies will be furnished to architects, engineers and heating contractors who apply for same on their own letterhead or letterhead of firm with whom they are associated. Vapor Heating Co., York, Pa.

G-F Allsteel Office Equipment.—Catalog No. 26 shows complete line of Allsteel office equipment. Illustrated in color and fully described. 112 pp. 8½ x 11. The General Fireproofing Company, Youngstown, Ohio.

Indiana Limestone Details.—Service publication No. 14 Series D-4. Another interesting number in this series containing detail drawings of Indiana Limestone cornices applied to reinforced concrete-frame construction, showing typical composite and Italian Renaissance cornices jointed economically. 8½ x 11. Indiana Limestone Co., Box 308, Bedford, Ind.

Babbitt Metal Data.—Valuable booklet on this subject. 19 pp. The Hoyt Metal Co., St. Louis, Mo.

The Heatilator—In Plan, Perspective and Section.—This drawing shows clearly the Heatilator Unit, a combination heater and ventilator for fireplace use. This and other data will be supplied by the Heatilator Co., Syracuse, N. Y.

Onliwon Paper Towels.—Sample packet with descriptive matter covering wall cabinets for use in public buildings, offices, etc. A. P. W. Paper Co., Albany, N. Y.

Architectural Designs in Acme Brick.—A series of photographs showing architectural designs rendered in Acme brick. Illustrations show the various types of buildings erected in the southwest in recent years. 11 x 8½. Sent free to architects applying on their office stationery. Acme Brick Co., Fort Worth, Texas.

Panel Boards and Steel Cabinets.—Catalog No. 32 illustrating and describing safety type panel boards. 48 pp. 8 x 10½. Frank Adam Electric Co., St. Louis, Mo.

"Allen on Fire Protection."—Data book on standard practice and notes on underwriters requirements for standpipe systems. Detail drawings and specifications for standpipe and hose units for all classes of structures, office and public buildings, hotels, hospitals, schools, theatres, four stories or less or five stories or more in height. Data on pressure regulation, diagrams. A.I.A. File No. 29-e-2 W. D. Allen Mfg. Co., 566 W. Lake St., Chicago, Ill.

Anti-Slip Trends.—Data sheets with drawings showing application of various types for different uses. American Abrasive Metals Co., 50 Church St., New York.

Window Glass Specifications.—Document prepared in cooperation with the U. S. Bureau of Standards. Grades and quantities of glass. Definitions of terms used. 8½ x 11. American Window Glass Co., Farmers Bank Bldg., Pittsburgh, Pa.

Service Sheets.—Four service sheets showing details of gutters, flashings and roofing covering many different conditions. 15 x 18. American Zinc Inst., 27 Cedar St., New York.

Andersen Window Frames.—Illustrated booklet with drawings covering design and construction of window frames. 24 pp. 8 x 11. Andersen Lumber Co., Dept. L-5, Bayport, Minn.

Whitman Drawing Papers.—Book containing samples of all weights, textures and colors. H. Reeve Angel & Co. 120 Liberty St., New York.

Appalachian Tennessee Marble.—Loose-leaf portfolio containing color plates, data as to standard sizes, specifications for various types of marble work, etc. 8½ x 11. Appalachian Marble Co., Knoxville, Tenn.

Arkansas Soft Pine Handbook.—Text and moulding designs, grading rules, diagrams, and much useful data. 62 pp. 8½ x 11. Arkansas Soft Pine Bureau, Boyle Bldg. Little Rock, Ark.

Mantel Portfolio.—Folder with original photographs of 36 different mantel designs. Arnold & North, 124 East 41st St., New York City.

The Banking House in Art Metal.—Illustrated portfolio covering equipment of bank buildings throughout. Furniture, grilles, railings, filing equipment, bank vault equipment, etc. Detail drawings. 72 pp. 8½ x 11. Art Metal Construction Co., Jamestown, N. Y.

Ambler Asbestos Shingles.—Profusely illustrated handbook covering the subject. Photographs and drawings. Color plate. 60 pp. 6 x 9. Asbestos Shingle Slate & Sheathing Co., Ambler, Pa.

Hydrex Specifications.—Documents covering built up roofs, sound deadening and insulation, sheathing, damp proofing for walls, etc. Standard filing size. Hydrex Asphalt Products Corp., 120 Liberty St., New York City.

Austral Windows.—A.I.A. File 27-c-1, Catalog No. 26 illustrates complete line with detail drawings, specifications, weather strip details, etc. 48 pp. 8½ x 11. Austral Window Co., 101 Park Ave., New York City.

Roofing Facts and Figures.—Booklet with samples of canvas roofing, a material suitable for many uses in modern residence work. William L. Barrell Co., 93 Worth St., New York City.

Batchelder Tiles.—Portfolio of detail drawings and designs showing mantels and other tile features. Batchelder-Wilson Co., 2633 Artesian St., Los Angeles, Calif.

Denzar Lighting Units.—Catalog D-8 fully describes and shows application of this modern type of lighting unit suitable for many types of buildings. 41 pp. 5½ x 11½. Beardslee Chandelier Mfg. Co., 216 So. Jefferson St., Chicago, Ill.

Style in Roofs.—Brochure with many color plates on the subject of roof beauty. Original designs of many small houses of various styles. 24 pp. 8 x 11. The Beaver Products Co., Buffalo, N. Y.

Berloy Building Materials.—Handbook for architects, draftsmen and specification writers covering many types of metal lumber for a wide variety of uses. Floor construction any many other matters of particular importance. 400 pp. Handy Pocket size. Bound in Library buckram. Berger Mfg. Co., Canton, Ohio.

Best Bros. Keene's Cement.—Booklet on the subject of this material containing much information, together with specifications covering all kinds of plastering, both plain and ornamental, artificial marble, etc. 24 pp. The Best Bros. Keene's Cement Co., 1040 West 2nd St., Medicine Lodge, Kansas.

The Renaissance of Colored Stucco.—New de luxe booklet on the subject of colored stucco as applied to home architecture. Illustrations consist of full color plates, detail drawings, etc. Bishopric Mfg. Co., 505 Este Ave., Cincinnati, Ohio.

Bayonne Roof and Deck Cloth.—Looseleaf binder containing samples of Bayonne Roof and Deck Cloth. Price list and instructions for laying. John Boyle & Co., 112 Duane St., New York City.

Steel Moulding.—Catalog No. 25, A.I.A. File No. 15. This catalog has been compiled so as to be of the greatest use to those designing ornamental iron work, 11 pages of illustrated ornamental iron detail are included. 72 pp. 8½ x 11. J. G. Braun, 537 West 35th St., New York, N. Y.

Breinig Brothers Prepared Paint.—Color card with 24 samples. Breinig Brothers, Hoboken, N. J.

Bridgeport Data Book No. 16.—Contains interesting data on a wide range of brass products. Tables of use to the engineer and specification writer. 48 pp. Convenient pocket size. Bridgeport Brass Co., Bridgeport, Conn.

Just Inside Your Threshold.—Artistic booklet dealing with floor design, patterns and containing much useful data on widths, thickness and other matters dealing with correct flooring practice. 24 pp. E. L. Bruce Co., Memphis, Tenn.

Whale-Bone-Its Seat.—Catalog E describing and showing construction of this modern accessory for the well appointed building. 16 pp. 9 x 12. The Brunswick-Balke-Collender Co., 623 So. Wabash Ave., Chicago, Ill.

Handbook of Ornamental Iron and Wire Works.—Catalog No. 8 covers subject of grilles and window guards desk and counter railings, and many other specialties. Convenient pocket size. 175 pp. 4 x 5½. Buffalo Wire Works Co., Buffalo, N. Y.

Letters To and Fro.—Booklet profusely illustrated in color presenting much useful information in attractive form concerning modern house heating, a subject sometimes regarded dull, made interesting by its unusual and human treatment. 36 pp. 7 x 9. Burnham Boiler Corp., Irvington, N. Y.

Cabot's Insulating Quilt.—Catalog with detail drawings covering subject of heat insulation in modern buildings. Standard filing size. Samuel Cabot, Inc., 141 Milk St., Boston, Mass.

Caldwell Tanks.—Illustrated handbook on subject of tanks for all uses, both industrial and in connection with various types of buildings and country estates. Accessories. 92 pp. 8 x 11. W. E. Caldwell, Inc., Louisville, Ky.