

PENCIL POINTS

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

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OUR FIRST ANNUAL ARCHITECTURAL COMPETITION

WE ARE GRATIFIED to announce that the program of PENCIL POINTS' First Annual Architectural Competition, calling for the design of a residence and garage to be built of Arkansas Soft Pine, has been participated in by men of unusual ability and taste. The competition closed on March 14th with a total of three hundred and nine entries, drawn from all parts of this country, Canada, and even Japan. Judging from a cursory survey of the drawings as they were opened at this office, the average merit of the work would indicate that in general an unusual amount of time and careful thought has been devoted to the solution of the requirements of the program presented. We wish to extend our appreciation and thanks to the competitors for their efforts toward making a success of our First Annual Architectural Competition.

One of the most striking effects of the many architectural competitions which have been held by various publications and manufacturing associations during the past ten or fifteen years has been the enormous advancement made by draftsmen in developing the technique of pen-and-ink rendering. Most of the competitions held have called for presentation of the drawings in this medium, with

the result that collective effort has carried the general skill of pen draftsmen to an unusually high level. The drawings submitted in the PENCIL POINTS competition have proven no exception. Their general average is well above mediocrity and the best of them might almost be classed as works of art.

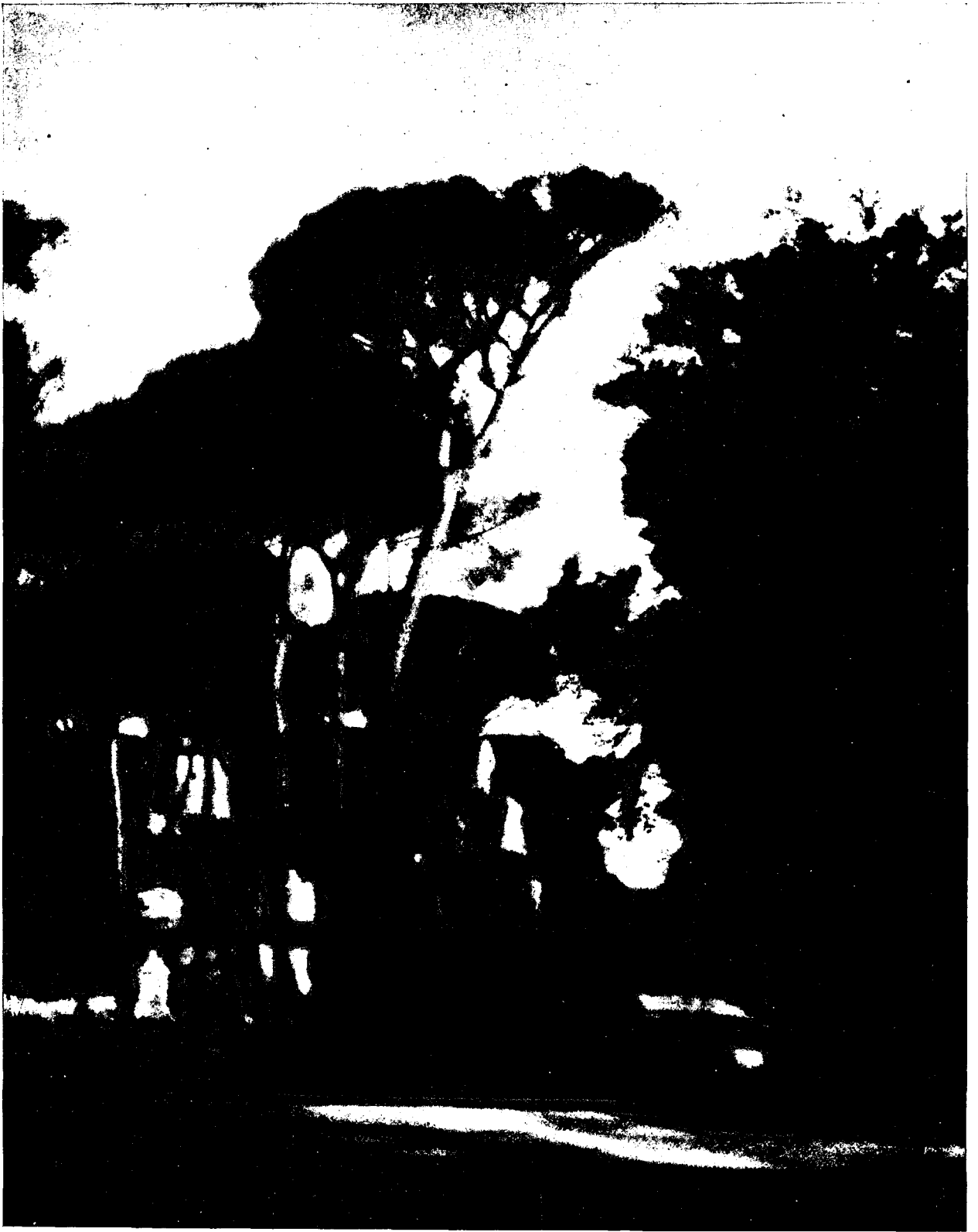
Fortunately for the fairness of the competition the designs are to be judged on their merit as architecture,—on the ability shown in finding solutions to the problem. The Jury is made up of men who are well known for the excellence of their residence architecture, and we are confident that their selection of the winners will be based on consideration of the qualities that go to make a successful livable small house—which is really what we are after.

The Jury will meet on April 1st, 2nd and 3rd, to consider the designs submitted. The professional adviser will notify each competitor of the names of the prize winners and of those receiving mentions as soon as possible after the awards have been made. A report of the Jury, stating the reasons for their selections and their comments on the designs not premiated, will be published in the May issue of PENCIL POINTS, together with reproductions of the prize winning designs.

Contents

Address to Students	
By J. Hubert Worthington	197
Claude Bragdon	
By Myron Bement Smith	201
The Value of Indication in Design Study	
By David Varon	217
Planning Methods for Large Institutions, II	
By George R. Wadsworth	221
Color Plate	Insert
Wrought Iron Precedent, VII	
By Gerald K. Geerlings	223
Piranesi	Insert
Plates	231-238
Color Plate	Insert
Birch Burdette Long	239
The Diminishing Glass	
By Hubert G. Ripley	240
Whittlings	243
Here & There & This & That	251
Specification Desk	255
Service Departments	257

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CAMERA STUDY BY J. FRANK COPELAND
"THE SEAHORSE FOUNTAIN", VILLA BORGHESE, ROME

PENCIL POINTS

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ADDRESS TO STUDENTS

By Professor J. Hubert Worthington, Hon.A.R.C.A.

(EDITOR'S NOTE: This address, which was read before the Royal Institute of British Architects in January of this year, appeared in full in "The Journal of the R. I. B. A." for February 5th. While it is declaredly intended for students of architecture, it seems to us to contain such a good summary of the ideals of the profession, together with so many bits of sound advice to its practitioners, that we are presenting it here, with a few minor deletions, for the consideration of our readers. We recommend that it be read with care, not only by students, but by draftsmen and architects.)

MY CHIEF CLAIM to speak to you is that I combine with the cares of practice an unusual teaching job. I conduct an architectural mission to painters, sculptors, and craftsmen of all kinds, so my days are spent with very lively students of the allied arts, except for a convert or two, and men of the building trade, a delightful, if strenuous, combination. So this gives me a kind of detachment, a bird's-eye view, as it were, of architectural education in the regular schools.

What is an architect?

Let us consider that elusive question.

The demands made of him are such that no mere man can hope to fulfil them all. If he could do so he would be a demi-god.

Our painter and sculptor friends, given the creative fire, and a reasonable amount of study, can prove their genius to the world. But unless you have an "Uncle" or an "Aunt" to give you a job, how can you show your talent? Paper counts for nothing. And when you begin you are expected to combine artistic genius with technical ability, creative impulse with conscientious drudgery, temperament with control. You must satisfy the man in the street by your constructive power, your human understanding, your convenient planning, your organising efficiency, and you must satisfy the artists by your skill as an imaginative designer. You must combine the spiritual and the material in a degree greater than in any other calling. Art and business, fire and forbearance, interest and permanence—who is the man who can claim to possess the happy mean between these conflicting elements? In the architect an extreme of any one of these is equally disastrous.

If you have the soul of an artist, you will be considered a most infernal nuisance. You will not be condoned as our brothers in the sister arts are condoned. It is considered rather an advantage to them to have side whiskers and big black hats, and to be "So naughty, you know!—but then he's a genius." Whoever brought his thrifty savings to a "genius" to build him his little house? No, you will be continually up against the world. You will know stinging pain and bitter disillusionment and a sense of loneliness and failure. You will be misunderstood, and often your most cherished

dreams will be ridiculed and laughed to scorn. A thick skin is one of life's great blessings, but it won't be yours.

Yet the architect's calling has in it the opportunity to do great imaginative work that is fully equal, in the world of the spirit, to that of any painter or any sculptor—in spite of the drains and calculations and quantity surveyors and sanitary inspectors that dog your path from the cradle to the grave. Equally with any artist you deal with the ultimate and eternal values. You will know deep joys, as deep as the deep pains that are inseparable from bringing anything new to birth. There is no joy like the joy of creation—seeing the child of your brain grow in stature and in strength and, let us hope, in the favour of God if not always in the favour of man (or his wife). And this joy of having made something that gives joy to others as well as yourself, something that, moreover, has performed a useful service as well as given delight, makes your life the best life in the world, though not the easiest.

But remember that if you have had the vision, the dream, and failed to be true to the Light that has come to you—if you "chuck up the sponge" and desert the strait and narrow way for the easy road, then that is hell. Have you a vocation? Architecture is a mission, not a mere form of livelihood. But the chances are that the other side pulls you more strongly than this artist side.

Have you the mind of the practical man, the business man, the efficient man, the success at any price man? If so, you will find life very much easier, but you won't necessarily be a success in the artist's sense. You are badly needed, and you'll be very useful in the world, you'll be a good fellow and make an easy husband. But if you are strong on the material side of our most complex calling, don't take in seven other devils like your self and fabricate a fortune. Try and realise your limitations, bring your tame "ghost" into the light, take unto yourself a partner that will supplement your sterling, if somewhat humdrum, qualities, and give a chance to one of those brilliant young artists, with creative fire and genius, who are helpless alone, who want a nurse or a strong yet sympathetic partner to guide their complex temperament to achievement, both for your own reputation and for the sake of

the world. When Mammon comes in Art goes out.

And this leads us to the consideration of success. Soon from the sheltered harbour of your spoon feeding school, where you lie surrounded by all the security of helpful teachers and an almost incomprehensively comprehensive curriculum, you will have to sail your fragile barque out into the storms of life and experience. You will have to be a careful steersman between the Scylla of temperament and the Charybdis of materialism. You will have to throw overboard all sorts of things that you treasure if they are superficial. You can only afford to keep the big things.

Have you the strength to keep your fine ideals alive when cast alone in a commercial office? Will you be true to the Light that is in you? One thing is certain—only your own efforts can save you, and here we come to the whole gist of what I am trying to get at. A wise old Don once said: "The passing of your Final Examination and the Day of Judgment are two separate occasions not one!"

Five years is nothing in the training of an architect. It is only the excavation and the footings of that soaring fabric that you all hope to build, and which will take a lifetime, and let us hope the foundation will prove strong enough.

The next stage is the office. Pray for a good one to begin in, it is as important as the school. There you get your standard, the standard which you will subconsciously absorb for good or evil. Realise you are useless, that you know nothing, that you've got to use all the will power that is in you to find your true level after the pleasant flatteries of a successful school career. The other day I got a letter from an architect—"Can you tell me of a good assistant, I'll pay him well—I only make one stipulation that he hasn't been at—School—I've had some from there!" So don't try and tell the boss how to design and how to run the office in the first week, and don't say you "designed" an important building for the "old man" if you only drew out details. Perhaps there will follow five hard years of drudgery and routine, five all important years, where you learn the application of that excellent theory that you learned at school. You know neither the day nor the hour when your opportunity will come. Prepare yourself to be ready for it.

It does not always happen that the prizewinner has an "Uncle" or an "Aunt". You may have one who will entrust you with your first job. However small this is it is so important that it might almost be called the first floor of your soaring fabric of success. Until you have seen a job through from beginning to end you are no architect. "Better a living dog than a dead lion." You may dream of cathedrals and art galleries, but until you have constructed a garage or a lavatory you must not make too much noise about yourself. I remember a distinguished old French architect looking over my shoulder at Girgenti and saying, "I see from your sketch that you are an architect." I answered "Yes". Then he said "Are you really an architect, I mean have you constructed buildings?"

So remember that until you've run a job of your own, taken the client's instructions, been patient and

considerate with his wife, conducted the work successfully, settled up the accounts, and dared your critics in the REVIEW, you've not begun. By your executed works shall you be judged, by their quality, not their quantity, by what those who use them think of them and you, and by what your perceptive brother architects think of the finished product.

What is Success?—it's not what Aunt Maria thinks—"How sweet!"—nor necessarily what your best girl (or boy) thinks that it is. A certain prosperous alderman, it is said, used to look at himself intently in the mirror first thing every morning, and say with deliberate emphasis, "Alderman Simpkins, thank God you're a success!"

Though you may have passed all the examinations in the world, and though you have won all the prizes and travelling scholarships of your student days, and though you have won all the competitions in England, and have made a fortune, and own a Rolls-Royce car, and are the best dressed man (or woman) in the R.I.B.A., and are a social success; and though your planning may be practical, and your construction faultless and you never have any extras, and you have not the soul of an artist, a love of the things of the spirit, you are as nothing. And again, if your æsthetic soul hides itself away like some hothouse exotic in the glass-house of an exclusive studio, fearing the fresh air of the big world—if you are not prepared to face the facts of an architect's life—if you nurse your grievance with a few high-brow confederates, and fail to achieve in bricks and mortar, still you are as nothing.

Our life is a hard life of compromise and control. If our creative impulse would shine forth to the world it must be through the channel of a severe and exacting discipline. The idea comes in a flash; it is only wrought out to completion by patient slogging donkey work and tact.

Anyhow, nothing in this life is of real value that you obtain easily, without an effort of your own. Success for an architect, as for any professional man, hangs on a very slender thread. A burst of temper, a structural fault, a pile of extras, possibly someone else's carelessness (for you are dependent upon hundreds of men of all degrees) and the thread is broken. It is always illusive, always just out of reach, but always well worth striving for.

So your soaring fabric will have its setbacks. Storms will beat against it, clients will go on strike, but only gradually, very gradually can you build up your experience on the job. There is no art in which experience counts for so much, and you should never cease to learn.

The job is the best teacher in the world. Of the little I have learned, I have learned far more from clients, clerks of works, builders (when they are not mere financiers), foremen, workmen, specialists, than in any classroom, and I number them amongst my best friends.

The job is the best teacher, the job is the best corrective to "swelled head". Listen to what people have to say and then make up your mind, after careful consideration. Be a "nosy parker", ask questions like an intelligent and inquisitive child. But do not take the first cocksure advice of the first pretentious

traveller who wants to dump his wares on you. Materials are your palette—mix your colours well. And when you find something is wrong, make it right. Insist on a high standard from the start. This is easier said than done. You may have to cope with a domineering contractor, a cantankerous foreman, or a backboneless clerk of works, for as in all callings, including our own, all members of the building trade are not efficient, honest, helpful people.

You've all the world before you—but it's not a too easy world. Clients, builders and workmen BOLSH now, as well as students and assistants. Standards are in the melting pot, and the standard of the future is your responsibility.

So let us consider for a moment that important truth that architecture is co-operative. It is the most social, the most human of the arts, and unless you are imbued with an urge to co-operate with others you had better go in for something else.

It is an age with an unusual amount of misunderstanding, mistrust and jealousy, and a lack of mutual confidence between young and old, teacher and student, client and architect, boss and assistant, partner and partner. You must work in with the builder, engineer, and specialist of every kind, and the whole range of workmen, and in particular may I mention our brother artists, the sculptors, painters, and those skilled in metal and in glass. How can we overcome the most serious barriers that divide so many of us?

First we must understand each other's difficulties and try and realise where we differ from them, without setting up ourselves to lord it over them. The genuine artist, whatever his line, is your equal, if not your better, be he only a working blacksmith.

Firstly, the architect must have qualities of leadership that are not essential in the sculptor, and command only comes easily to the man who is used to it. The sculptor is like a brilliant airman in the war, the architect like a gallant company commander of the "P.B.I." The functions and methods are different, though there may be no difference in the degree of courage.

You don't expect a John or an Epstein to have the qualities necessary to build a great cathedral. But how can architecture grip without the allied arts, how can the allied arts have their fullest development without architecture? Is it not up to the architect to take the lead in any great co-operative movement of the arts? Can we not often give the client a lead in this? We must not be afraid of him. Nor must we be afraid of giving credit to others. We must avoid "Hidden Help". It's not honest or fair. We should encourage young sculptors, painters and craftsmen (a loose word) instead of always going to the old stock firms. We are as much to blame as anybody. It's for us to see that promising young sculptors don't spend their lives carving jade rabbits on a marble pedestal. We must not forget that a sterilized uniformity, however competent and practical, cannot give that warm appealing life to our work for which the collaboration of our brother artists is essential. We want variety with unity. Architecture should be the mother once again

taking a loving care of the whole large family of Art. And time spent in the carver's shop is an important part of the job. Get to know your men and let them get to know you. That's how the men of the best days have always got results. A model, like a drawing, is only a means to an end. The carver must have his sense of material—for stone, for wood, for ivory, just as you must. It's a dreadful mistake to draw bunches of stock ornament and expect someone to carve them literally.

"Modernism" is a word that many of us consider synonymous with Bolshevism, but we must face this controversial topic that divides the art world into such disastrous factions. And we must look at it from the architectonic standpoint. The new progressive spirit of the age cannot be waved away with a "die-hard" gesture. We cannot sit forever like old colonels in a club. In religion, in politics, and the whole realm of ideas there is an irresistible change going on. We are afraid of what we do not understand, and the less we understand it the more we rant against it. But there is something there. It cannot be suppressed, nor should we wish to suppress it. If it is vital and progressive we should rather try and guide it into safe channels. It should be guided, not stifled.

Give your modernism a relish of human common sense. Only palatable food is digestible to a sensitive stomach. The architect works for the big human world, not for an exclusive set of abnormal and precious aesthetes. Architecture moves necessarily and rightly at a slower pace than the other arts. You build for centuries, not to satisfy a passing whim, or the claims of the latest movement. A building is "up for keeps". What a thought! It cannot be put in the cook's bedroom when we grow tired of it.

This should have a sobering influence on excessive zeal to be clever. You can have a bit of fun with scenery, an exhibition building, a shop front for powder puffs and camisoles, or a jazz night club, but if you are putting up a Church or a Law Court, or an addition to an Oxford College or a Public School, you must give your design the quality of the eternal. Give a "Bolshy" sculptor an important job on a public building, and the chances are he'll become as sane and sober as a Labour M.P. with Cabinet responsibility.

Never throw over the wise old commonsense traditions which have arrived at the best way of putting stones and bricks and slates and wood together, unless you are sure you've something better. The chief trouble with much so-called "modernism" is a self-conscious and morbid attempt to be "clever" at any cost. As a wise old rustic once remarked, "The more I see o' brains, the less I think 'em of paramount importence."

The principles or elements of building are like the Christian Faith. They are Eternal. They are Revelation, and the Revelation of Eternal Truth is a different matter from theological orthodoxy.

The eggs and darts and cusps and crockets, the tracery and applied orders, are merely the outward human accretions that each generation contributes. We must not cling to what is effete and outworn,

even though it may seem safe. We want "Unity in essentials, Liberty in non-essentials".

If your so-called modernism is sensational, restless, full of æsthetic excitement and "out to tickle tired eyes," to use a phrase of Professor Lethaby's; if it is self-advertising, egotistical, non-co-operative and un-English; if it is precious, abnormal, ephemeral and inhuman, chuck it. But if it is logical, harmonious and well composed; if it is well planned and well constructed and co-operative and English; if it is sane, masculine and unaffected and human, and endowed with the quality of the eternal, let us have it.

But you cannot give a message till you have got one to give. You must have technique as a vehicle for giving it. Forced originality is the witness of a weak, uncultured immature mind. Great art is never forced. Never make your so-called modernism an excuse for sloppy technique, to cover up an incapacity to design, to draw, to carve. It's pure humbug.

When you face it all up, the principal cause of anything in excess is "swelled head", and therefore let us pray for a sense of humour. Humour is the salvation of the overworked brain. It explodes the nervous tension. What is wrong with the grim, earnest, set-jaw fanatic is that he lacks humour. Genuine human people won't follow that lead. Humour, which is a very different thing from cynical wit, stops pomposity, mannerisms, sham and humbug. It makes us see ourselves and life in true perspective. It humanises and sweetens personality, and it teaches us humility.

Another thing to pray for is the childlike spirit, for except ye become as little children ye shall in no wise enter the Kingdom. You can be *very* old at twenty-one, and very young at sixty. Keep alive the heart of a child. Keep your enthusiasm, your sense of wonder, a reverence for men and things better than yourself. Keep your idealism and be optimistic. Urge your client forward, do not drag him back. Keep your mind fluid. Don't drift into fixed lines of conduct, avoid set mannerisms, beware of the sluggishness of middle age. Without imaginative phantasy you will never create anything fresh, vital and vigorous.

May I say a word about criticism? It is a hard thing, and we all hate it and nurse grievances about it. Yet if it is genuine, constructive, without spite, we should be thankful for it. Without criticism there is no progress; therefore we must try not to be piqued and resentful.

Beware, too, of becoming over-critical. Cynicism, sourness, and soul-destroying jealousy are common faults among artists. It has been said that actors are bad judges of actors, painters bad judges of painters. Are architects bad judges of architects? You can have too near a view, it's often difficult to get a correct focus, and professional training tends to be narrowing. It is very difficult to be magnan-

imous, but even if you are not, try not to let down a brother architect before a layman.

In mentioning professional etiquette or the code of ethics, I am touching on delicate ground. We never talk about these things. They are mysteries. But we ought to be more frank about them. It's all a question of "Do as you'd be done by". There's a big undercurrent of unrest going on. Probably it has always been so. Anyhow, if you curse the ethics of those ahead of you, don't forget that it is you who have to set the tone for your own generation. The honour of the profession will be in your hands.

Firstly, there is your attitude towards your brother architects. Never tout for jobs. In these days of competition and the difficulty of scraping together a living it is very difficult to be blameless. Above all things don't let success turn you into a grabbing miser. And if someone is given a job you think you ought to have, the client has a right to employ whom he likes. It's a difficult question.

When you are older and well established, don't be above handing on a superfluous job now and again to a young struggling friend. Realise the tragedy of talent that has never been given a chance.

Then there is your attitude towards the client. Give him your best. You exist to watch his interests. You get the same fee if you take one week or six months over the work. You do not get paid for overtime. Try and put yourself in the client's shoes. Don't count the cost too much—the cost to the office I mean. To ask a person to build your house is an Act of Faith. To build it is a trust, do not betray it. Make a friend of your client. It's a most intimate and testing relationship. You can never produce your best work for people that haven't got faith in you.

Your attitude to the builder and the host of specialists is likewise difficult. You must see fair play all round. Moreover you can only expect them to be keen if you are yourself. Enthusiasm is infectious.

In conclusion, you must forgive me if I seem to have been discouraging at times. But I have tried to put myself into the frame of mind that I was in when I passed my Final. Shocks followed—healthy and rousing ones. Ours is a job we must take seriously. There is no room for "passengers" in our overcrowded profession.

As a builder friend of mine remarked to me not long ago, "Speaking as a materialist, Mister Hubert, and as for architecture, I wouldn't put my dog to it!"—and he knows a thing or two. If you want to get rich quickly and "have a good time", chuck it up and sell eggs and bacon or motor cars. But in spite of all the difficulties I would not change our most honourable, exacting, enchanting, useful calling for any calling in the world. One of the surest sources of happiness is to enjoy your work.

MASTER DRAFTSMEN—XX

CLAUDE BRAGDON

By Myron Bement Smith

WHEN CONSIDERING THE drawings of Claude Bragdon it is apparent from their variety of subject matter that here is a man of many-sided genius. To follow his development as a draftsman, it will be necessary, perforce, to make reference to the numerous interests for which his drawings have from time to time served as media of expression. For the past ten years the author has been proud to call Mr. Bragdon his master. This appreciation will be understood by fellow draftsmen, then, as being not a critique of Mr. Bragdon's draftsmanship, but rather as a somewhat Boswellian account of the circumstances under which the drawings were made.

It must have been in the earliest nineties that Claude Bragdon, just out of school, took the position of staff artist on a new humorous publication, *Jury*, published in Rochester by some ambitious young men. His career as a caricaturist was short but brilliant. It was one of his drawings in the first number that caused the excitement. It had to do with a wealthy but ill-advised collector of paintings whom Mr. Bragdon drew in the act of emerging from an A. and P. Tea Store with a framed chromo and its accompanying pound of tea tucked under his arm. Rochester rocked with amusement, but the art patron's wrath was not satisfied until the magazine ceased publication. Deciding that the career of caricaturist was too precarious, Mr. Bragdon entered the office of an architect as a draftsman.

The next ten years saw his interests reaching out in many directions. In addition to his architectural practice, he found time to make bookplates, illustrations, and posters, as well as write, teach, and lecture. If we add to this list two subjects on which he was

later to find himself a distinguished authority, fourth dimensional mathematics and philosophy, it is apparent that while yet a young man, he gave full evidence of the diversity of accomplishment that has since marked his career. To this phase belong his contributions to the *Georgian Period*, so beautifully drawn that they can be identified at sight. With Penfield and Bradley he inaugurated the first poster vogue in America, working freely in any medium

as well as color. The *Brickbuilder* at that time conducted a competition for pen drafting in which Bragdon was placed first over a large field of entries. D. A. Gregg, in his report of the judgment said that the prize winner showed "a great variety of line, a little permissible cross-lining to deepen the color in the right place, a deliciously free technique throughout, not every brick shown and no two bricks rendered in just the same manner".

Those were the days of intimate magazines in England; the *Yellow Book* was at its height of popularity, with Aubrey Beardsley's pen illustrations bringing instant fame to the publication.

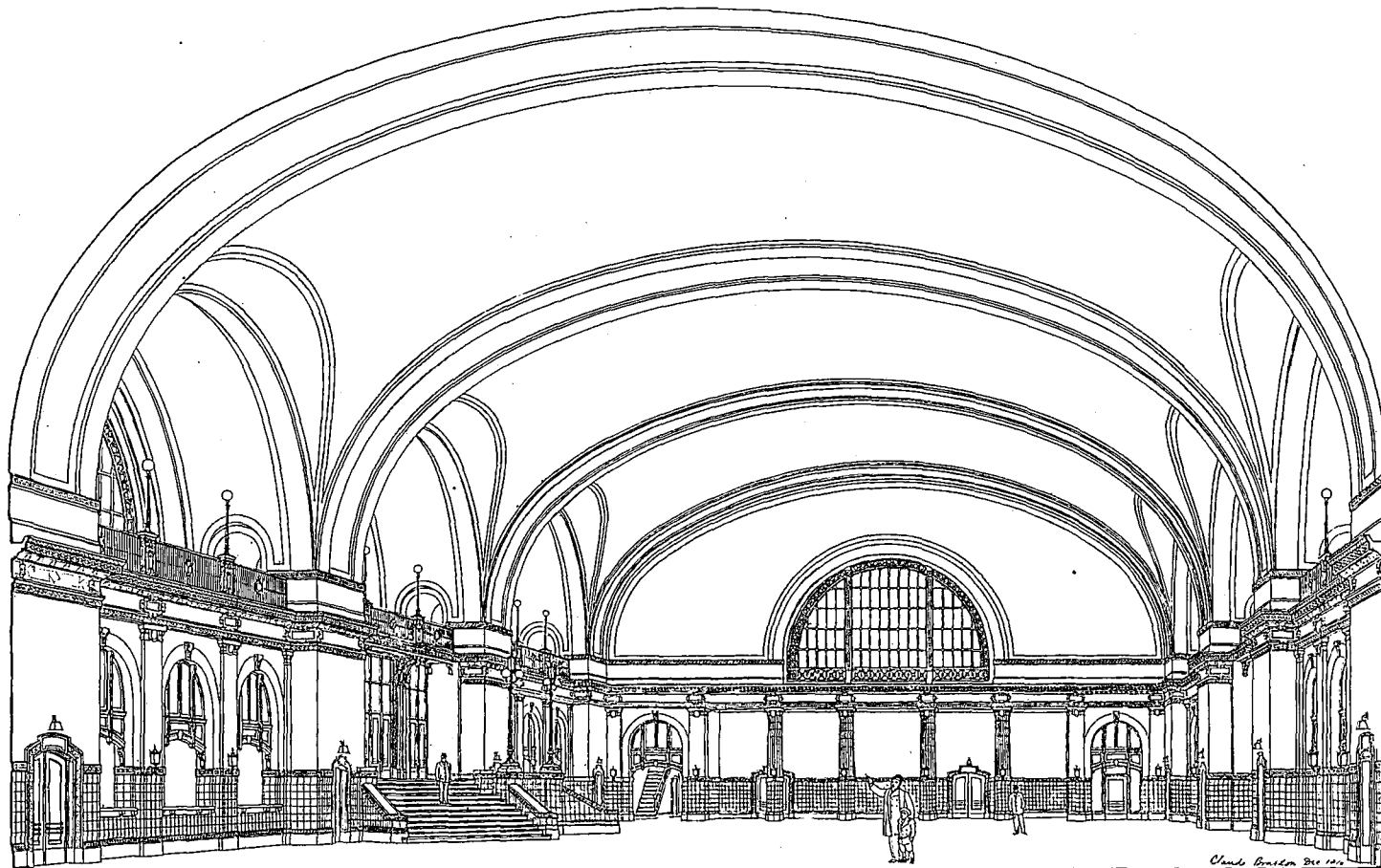
Two Harvard graduates, young men of means and good taste, Herbert Stone and Ingalls Kimball, under the firm name of Stone and Kimball set a new standard in

commercial book-making and inaugurated *The Chap Book* in Chicago. For it, and its contemporaries, *The Lark*, of San Francisco, and Elbert Hubbard's *Philistine*, Mr. Bragdon made many small drawings, some of which are reproduced on page 214. But it was during a sketching trip to Italy that his own individual style of delineation began to emerge. During the day he wandered about making notes and measurements with an occasional free hand pen



Photo by Mary Dale Clarke

CLAUDE BRAGDON

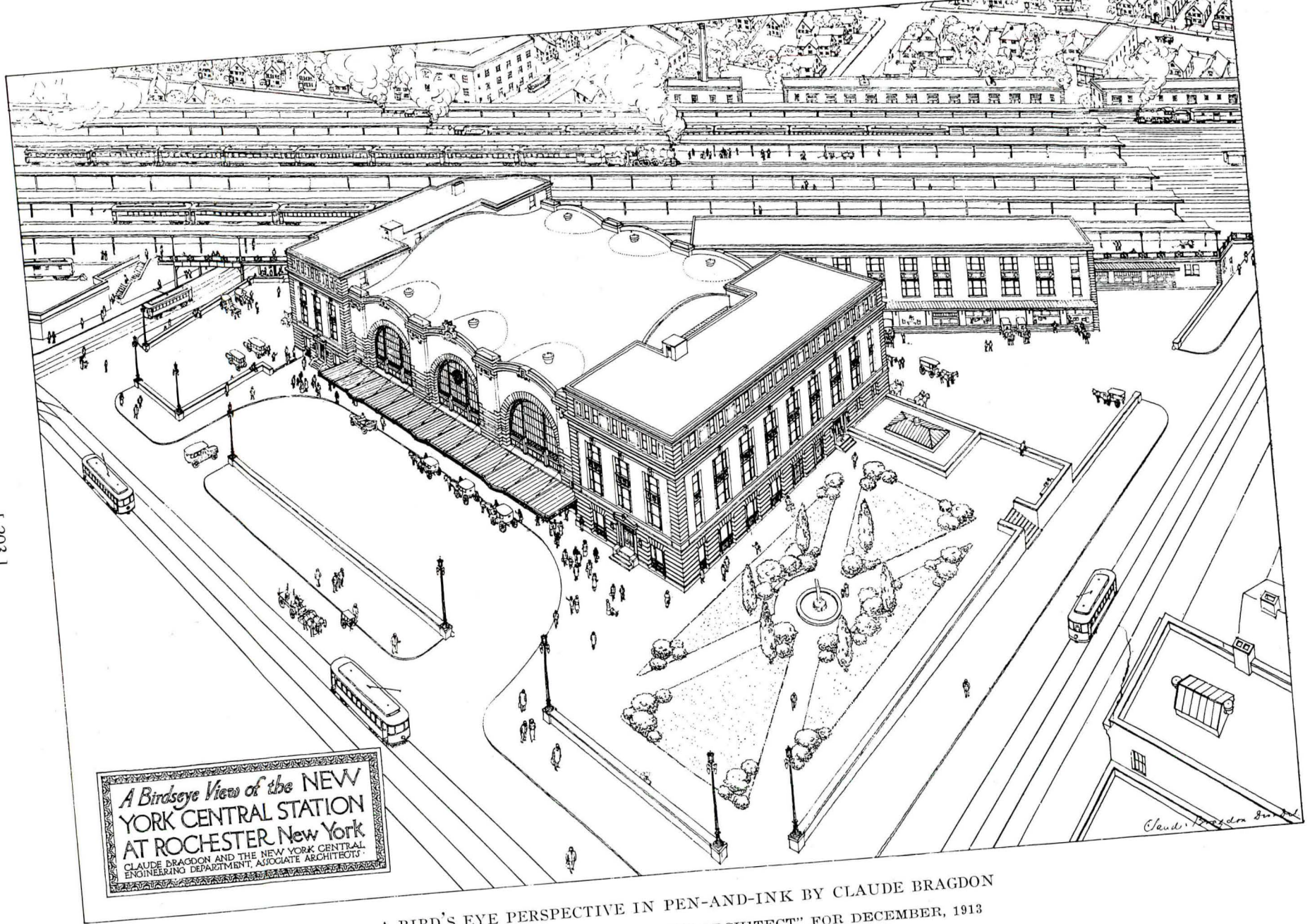


INTERIOR OF THE WAITING ROOM OF THE NEW YORK CENTRAL STATION AT ROCHESTER, N. Y.
CLAUDE BRAGDON AND THE NEW YORK CENTRAL ENGINEERING DEPARTMENT—ASSOCIATE ARCHITECTS

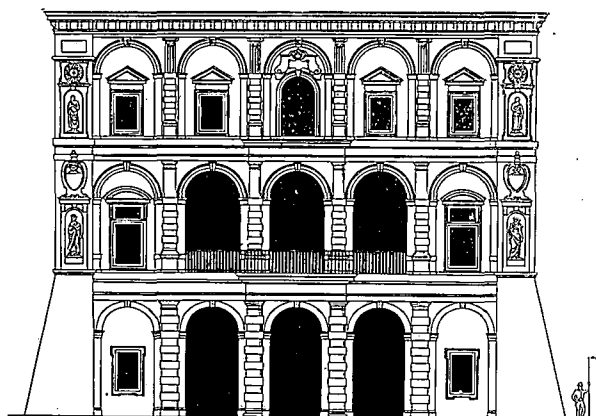
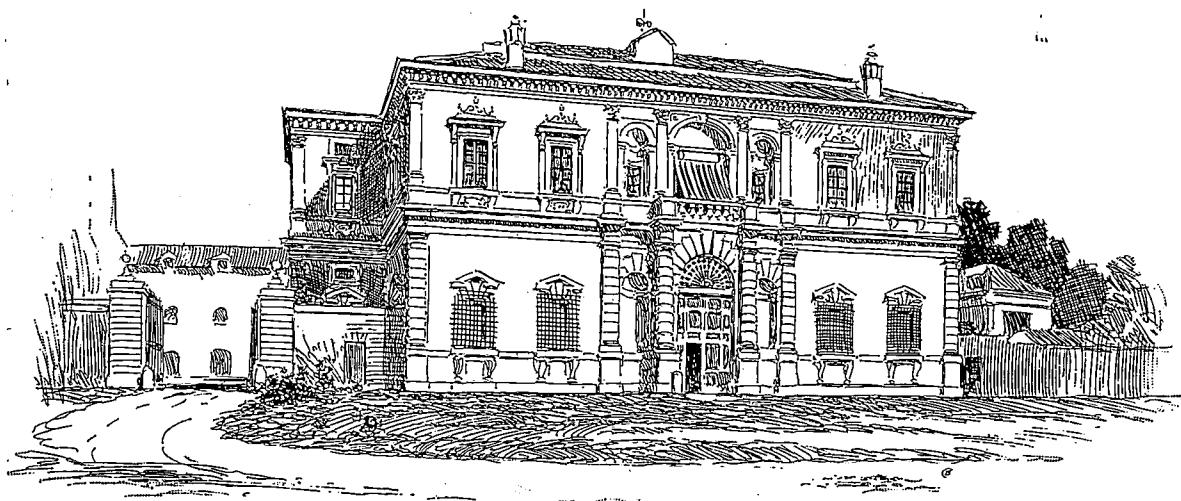
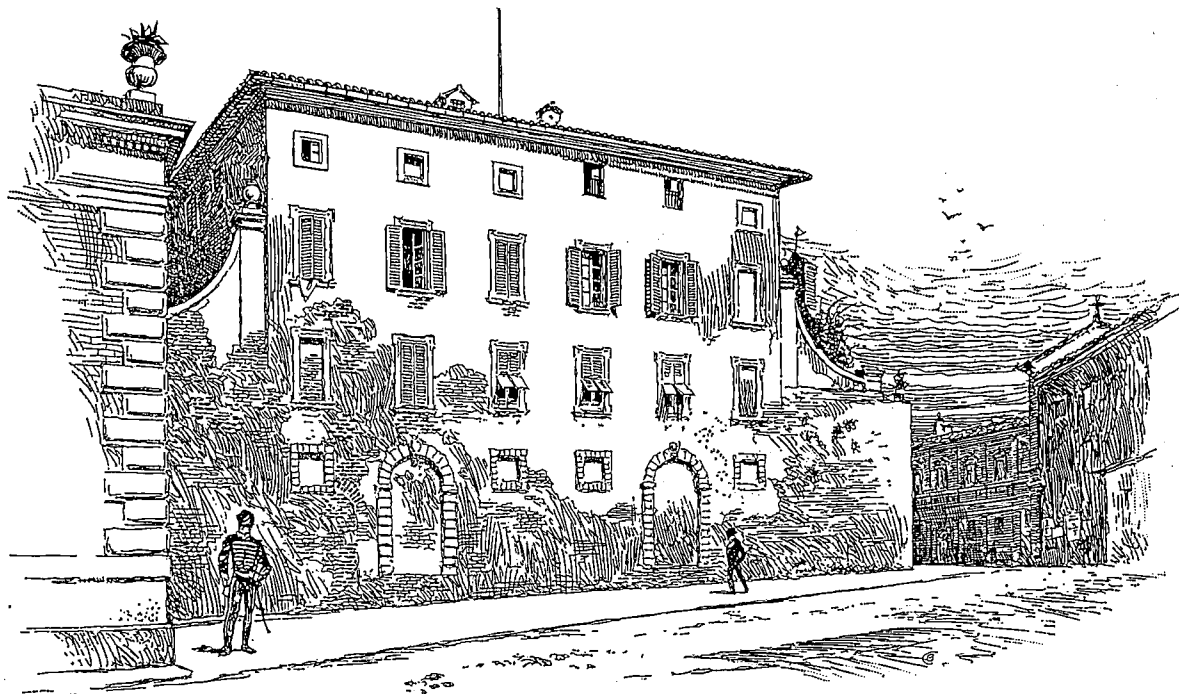
A GOOD EXAMPLE OF CLAUDE BRAGDON'S METHOD OF RENDERING IN LINE
FIRST PRINTED IN "THE AMERICAN ARCHITECT" FOR DECEMBER, 1913

A Birdseye View of the **NEW
YORK CENTRAL STATION
AT ROCHESTER, New York**
CLAUDE BRAGDON AND THE NEW YORK CENTRAL
ENGINEERING DEPARTMENT, ASSOCIATE ARCHITECTS

A BIRD'S EYE PERSPECTIVE IN PEN-AND-INK BY CLAUDE BRAGDON
FIRST PRINTED IN "THE AMERICAN ARCHITECT" FOR DECEMBER, 1913



PENCIL POINTS



DRAWINGS BY CLAUDE BRAGDON FROM "MINOR ITALIAN PALACES"

PUBLISHED BY THE CUTLER MANUFACTURING COMPANY IN 1896

drawing, quick sketches that show an accuracy of observation and grasp of the essentials of detail and mass. Evenings, in his hotel room, he worked up the measured sketches of the palace façades into a series of rapidly drawn but brilliantly presented plates. These façades and some of the pen sketches were published on his return by the Cutler Manufacturing Company. In the Avery Architectural Library at Columbia University, bound in with these brochures, is a letter regarding these drawings which is reproduced at length:

My dear Avery:

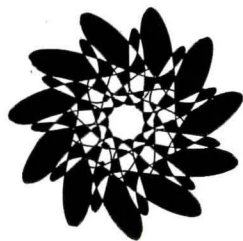
What I send you today is so very small a package that you will not much object to have it in your house for a few hours. The Cutler Manufacturing Co., have been sending these separate numbers of Minor Italian Palaces, etc., as mere advertising circulars. The first series being complete, I begged for an extra set for the A.A.L. and it came this morning. Is it not a really intelligent and a most unusual thing to do? Perhaps you will send this copy of it on to the Library when you have looked at it.

Yours very sincerely,

(Signed) R. STURGIS.

Few libraries have complete sets of this series which has become excessively rare and is still in demand by collectors. This was perhaps the first use of plate material as advertising matter intended for architects. The success of the idea has since led to its adoption by many companies.

The method that he used for teaching drawing might well be imitated. The students stood before large vertical drawing boards on which were tacked generous sheets of paper. With a piece of charcoal they made free swinging lines, using the arm from the shoulder. The natural logarithmic curves that resulted were of the sort that Mr. Bragdon holds to be the basis of all linear beauty. Under no condition was the pupil allowed to work close to his drawing, or "niggle". The writer well remembers the amazement with which he first saw his master lay out full size details of involved ornament, using the above system. A vent opening of large dimensions was to be grilled over with an interlaced ornament derived from the "magic square of four". The main movement of the motif was

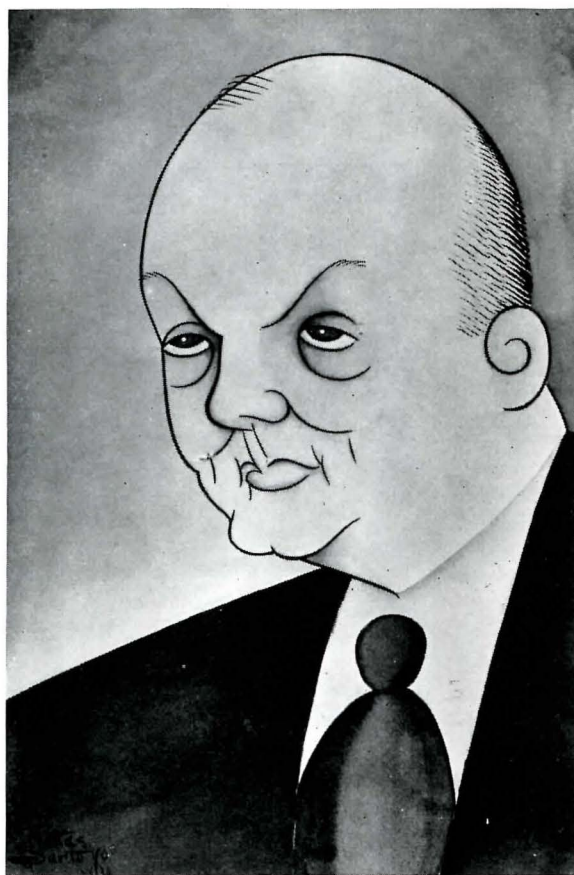


number of Commerce building, some houses and odds and ends. In addition he was designing and making the lanterns for the Song and Light pageant given in Central Park, New York. In between times he was, as usual, writing a book. For assistants he had his sister, May Bragdon, who fulfilled the office of secretary, a young draftsman whose name is forgotten, Lawrence Kocher, now head of the Department of Architecture at the University of Virginia, who had come on that summer to study Bragdon's methods, and two young and useless boys, one of whom was myself. In spite of the quantities of work that he was turning out he found time almost daily to come to my table and talk to me for an hour or more while I

dashed in and the detail built up about it with deliberate sure strokes, — no rubbing out or changing, — until in an hour the drawing was complete enough to be traced off by an apprentice. In the matter of working drawings he showed no patience with the draftsman who carried his drafting beyond the point necessary for the mechanic's proper information — fancy borders, trick lettering or unnecessary information were absent from the drawings that left

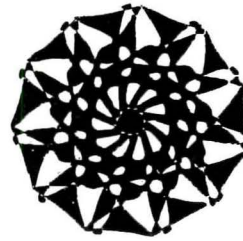
his office. The working drawing, he held, was a means to an end and not an entity in itself.

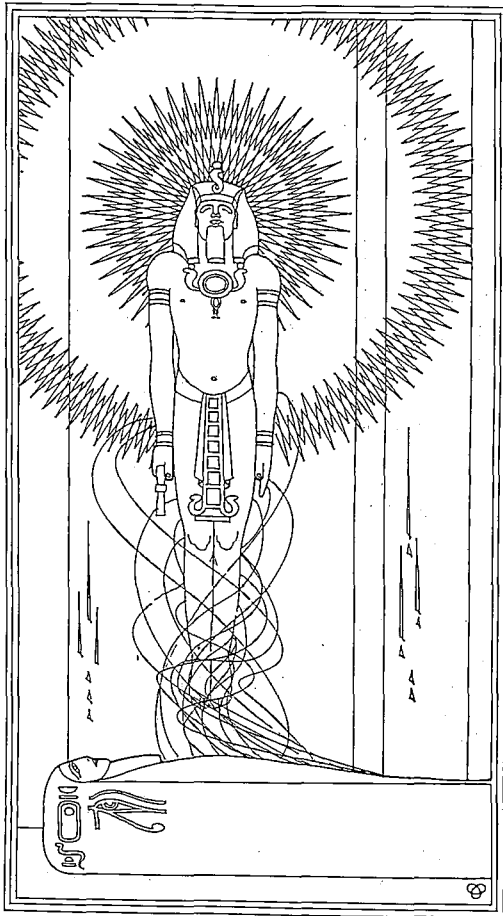
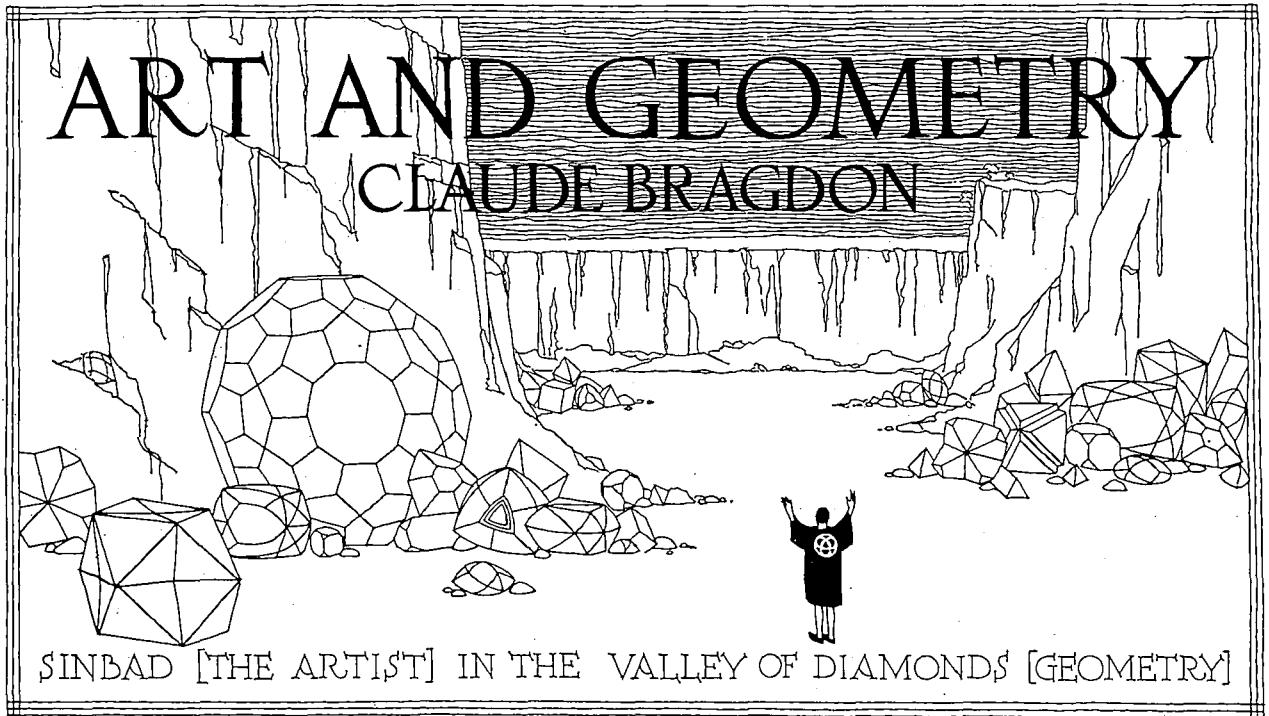
Claude Bragdon's staff in his architectural office was numerically small, except when he had some big job in process. He employed no squad bosses, job captains, senior draftsmen, designers or superintendents. All of the work that he accepted received his full personal attention in every last detail. Such assistance as he had was from young draftsmen over whom he wielded an influence of kindly paternalism. It would be impossible to understand the spirit of his office without having experienced it. As an illustration, permit me to recall the summer of 1916 when the writer knew it at first hand. The New York Central Station at Rochester, Mr. Bragdon's greatest monument, had just brought him to international recognition as a designer. The office was full of work; the new Cham-



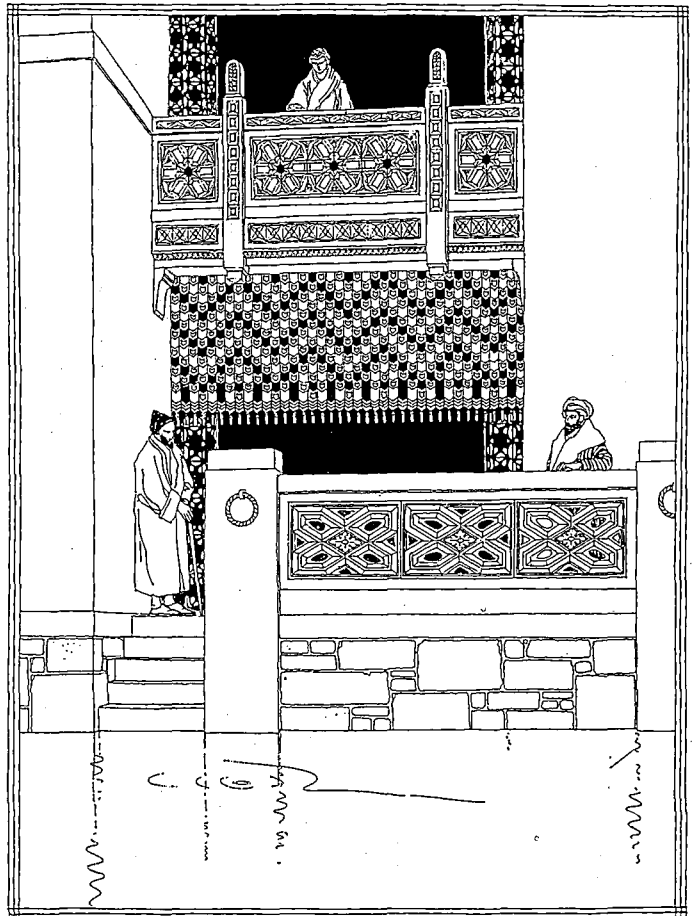
CARICATURE OF CLAUDE BRAGDON

BY MATTHIAS SANTOYO



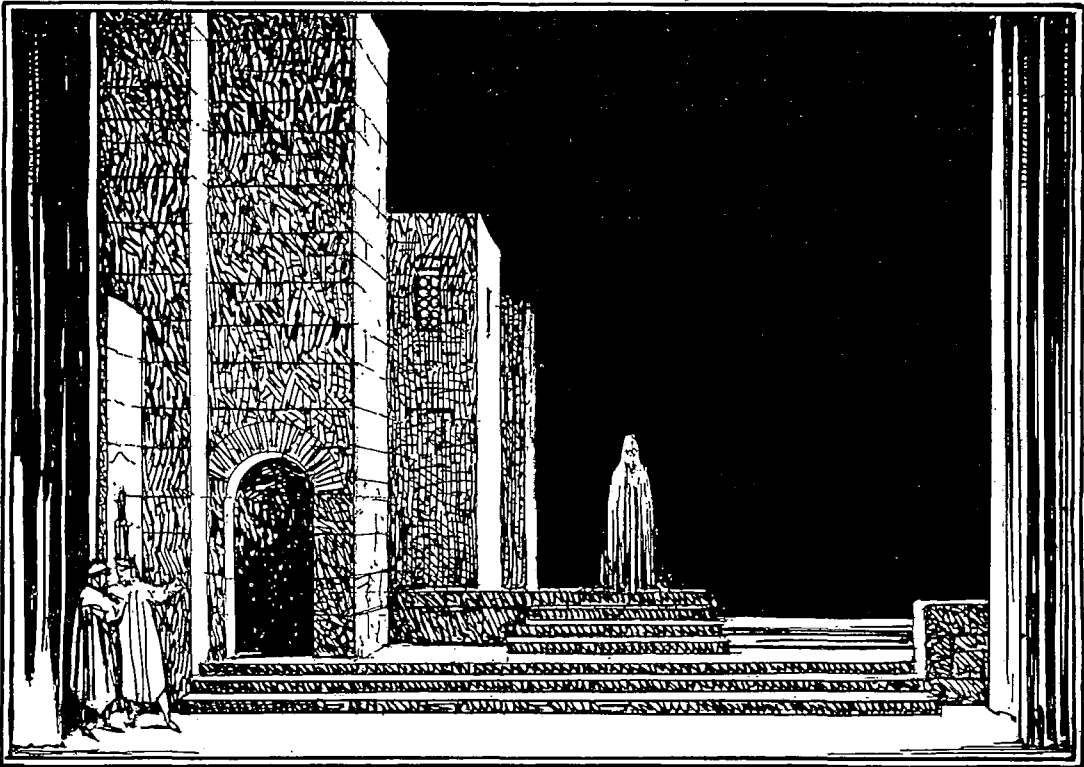


Courtesy of Alfred A. Knopf, Inc.

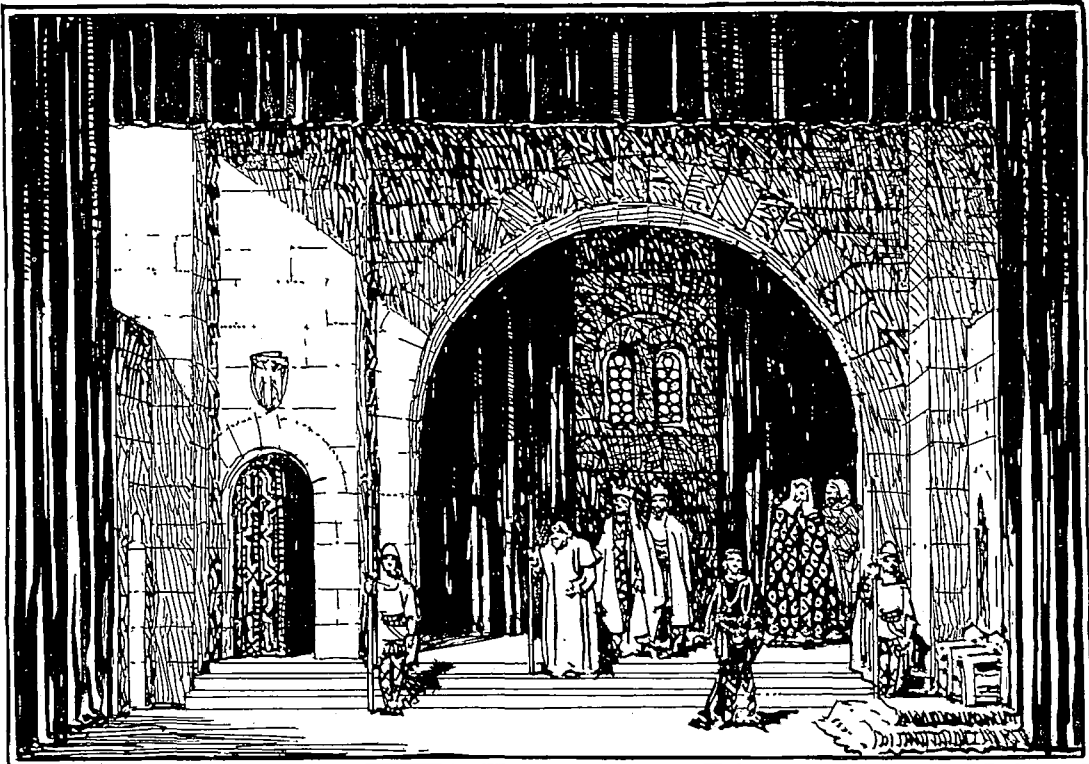


Courtesy of Alfred A. Knopf, Inc.

DRAWINGS REPRODUCED FROM "THE ARCHITECTURAL REVIEW" AND "ARCHITECTURE AND DEMOCRACY"
ILLUSTRATING MR. BRAGDON'S MASTERY OF PURE LINE

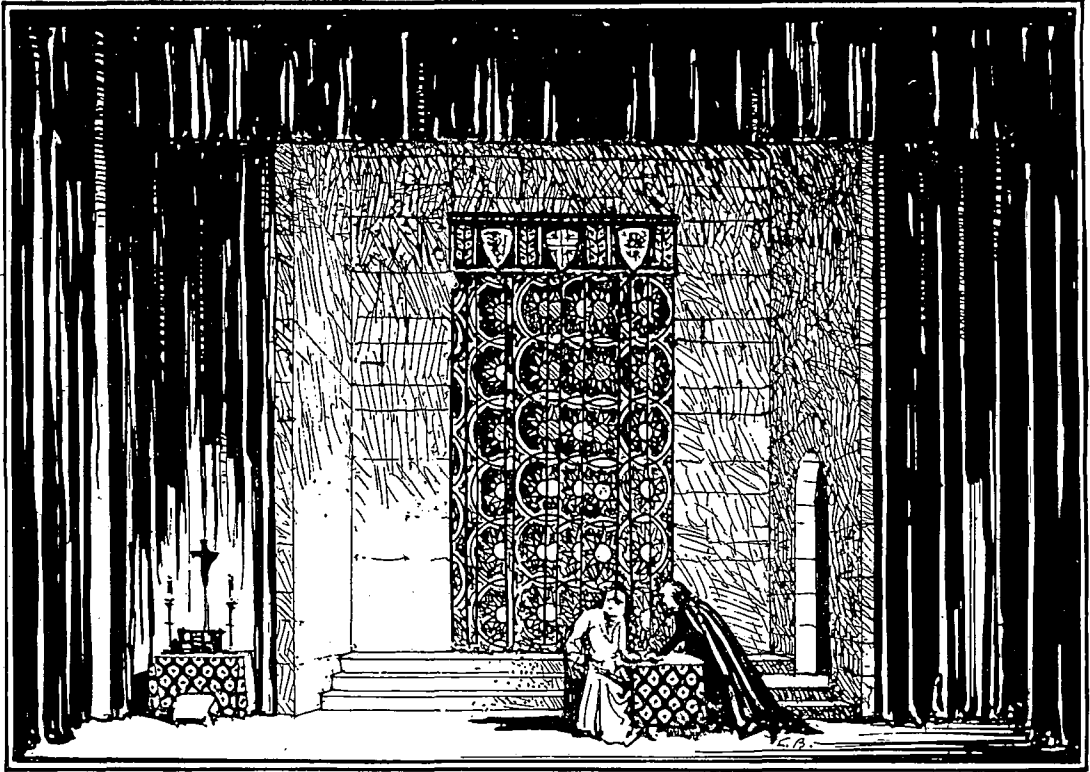


WALTER HAMPDEN'S HAMLET—ACT I, SCENE I, PLATFORM OF CASTLE

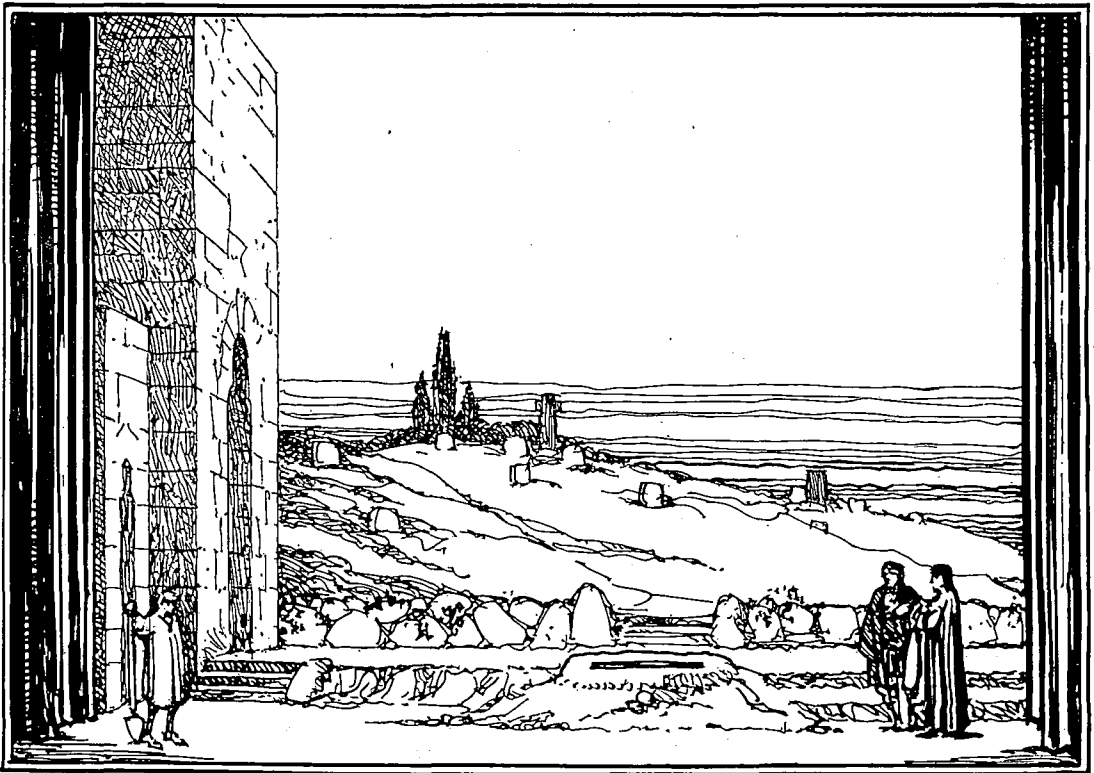


WALTER HAMPDEN'S HAMLET—ACT I, SCENE 2, A HALL IN THE CASTLE

BLACK AND WHITE DRAWINGS OF SCENE DESIGNS BY CLAUDE BRAGDON,
FIRST PUBLISHED IN "THE ARCHITECTURAL RECORD", JANUARY, 1926



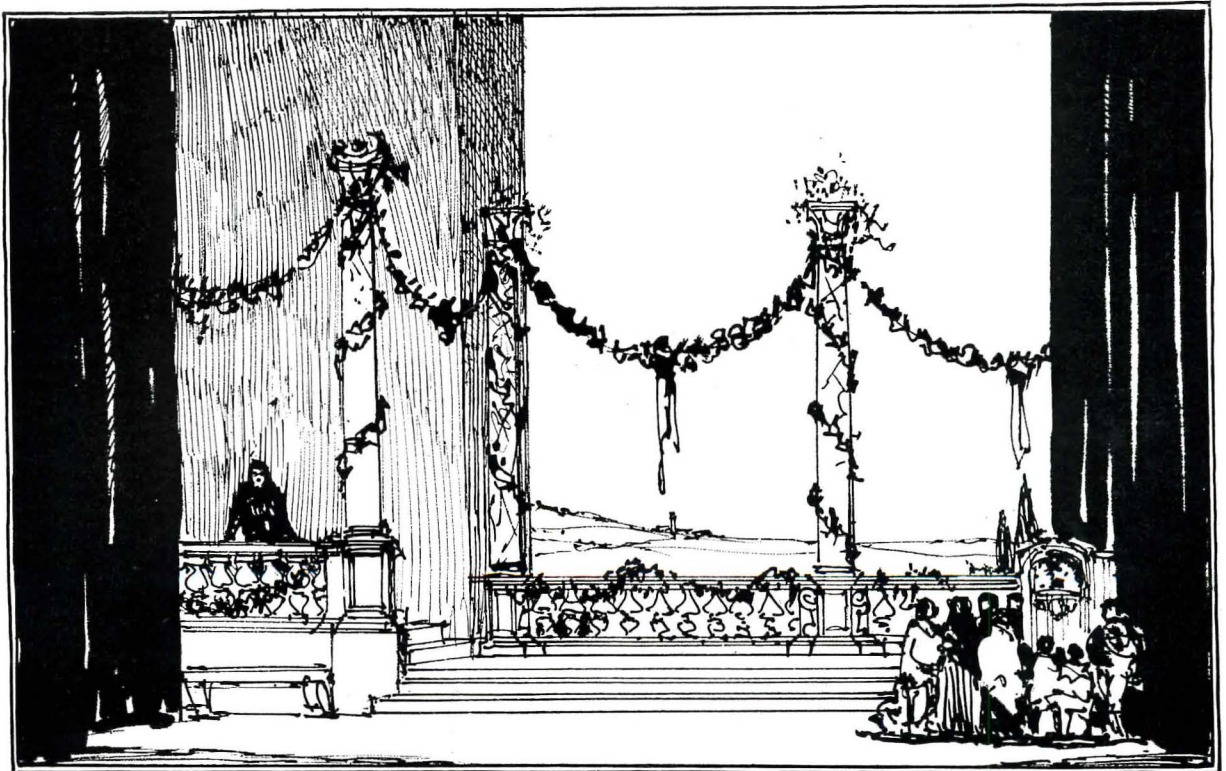
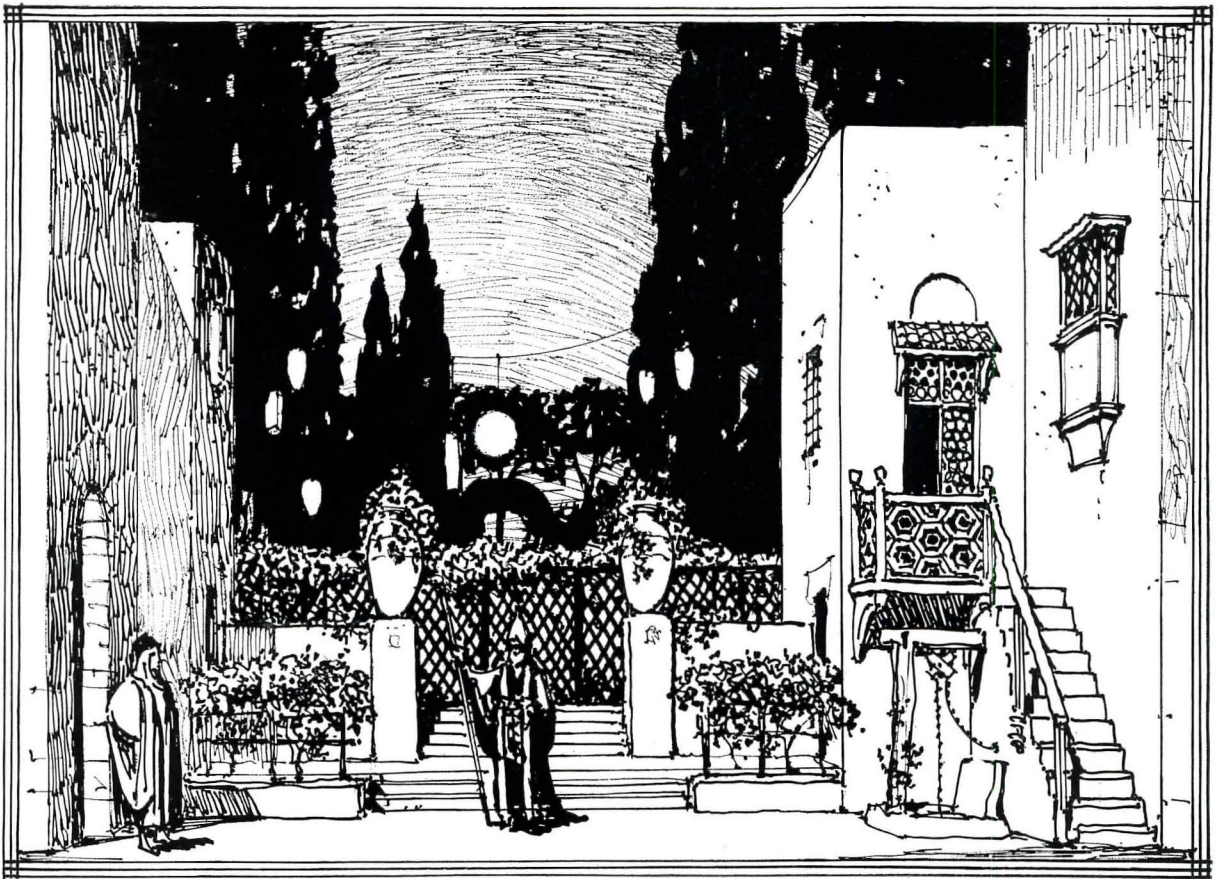
WALTER HAMPDEN'S HAMLET—ACT II, SCENE 3. THE QUEEN'S CLOSET



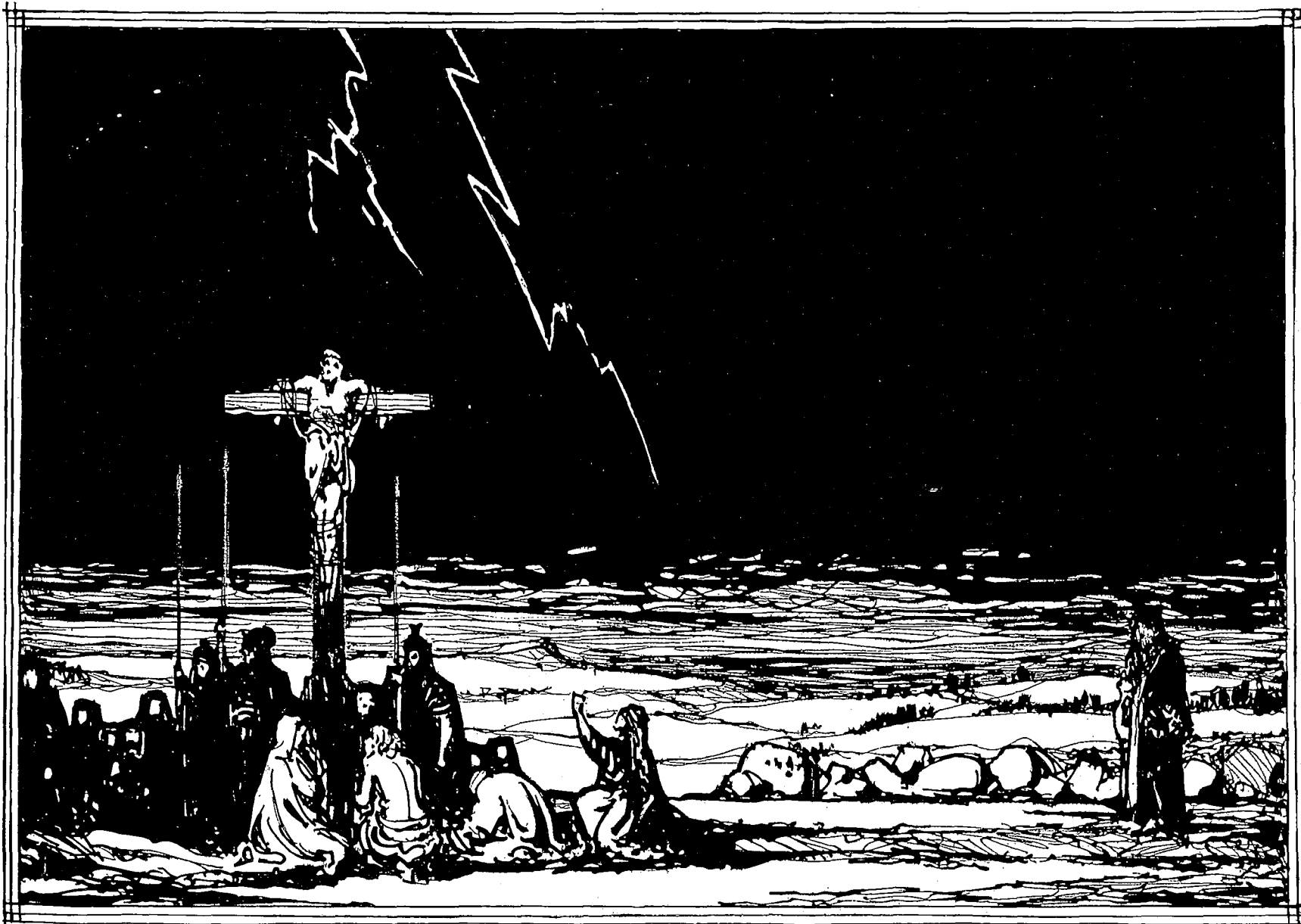
WALTER HAMPDEN'S HAMLET—ACT II, SCENE 3. A CHURCHYARD

BLACK AND WHITE DRAWINGS OF SCENE DESIGNS BY CLAUDE BRAGDON

FIRST PUBLISHED IN THE "ARCHITECTURAL RECORD", JANUARY, 1926



DESIGNS BY CLAUDE BRAGDON FOR PRODUCTIONS OF WALTER HAMPDEN
SCENES FROM "THE IMMORTAL THIEF" AND "CAPONSACCHI"



CRUCIFIXION SCENE DESIGNED BY CLAUDE BRAGDON FOR "THE IMMORTAL THIEF"

folded my hands and listened. The topics ranged from abstract aesthetics to theories of the fourth dimension. All that was being done in the office was explained carefully, but most of the talk ran to philosophy and metaphysics. To all this flood of pearls I registered dumb amazement. One day when my expression must have been particularly blank, he told me, confidentially, that he knew well enough that I didn't understand then what he was telling me but he was assured that it was making a sub-conscious impression which would eventually emerge as conscious realization. Educators now recognize this as an advanced theory of modern pedagogy.

Because of his mastery of mathematics he found perspective an interesting plaything. Isometric projections as a means of studying design were often used; in fact, all of his designs were studied in perspective. It was this consciousness of the dimension of depth that, along with his interest in pure mathematics, led him to develop his system of "Projective Ornament". This he has treated in a book and more recently in an article in *The Architectural Record*. His system of isometric drawing was also explained in the *Record*. This portion of his work can not be left without some mention of his mastery of lettering. Frederic Goudy says that he is one of the four men living who can letter, an opinion that the writer would not question further than to ask who, counting Mr. Goudy as the second, might the other two be? All recent books on lettering contain examples by his hand. In selecting draftsmen he was always guided by the applicant's ability to letter. The possibility of future development of the tyro was indicated, he thought, by the quality of rhythm and feeling shown even in simple plan letters, and unless the young draftsman

passed this barrier there was no work for him in that office.

The last architectural drawings that came from Claude Bragdon's office were his designs for the Tribune Tower competition. This set of drawings, for which he was given an Honorable Mention, was entirely the work of his own hand. The almost unbelievable part of it is that they were designed, drawn, and rendered in the space of five consecutive weeks. At the close of the Tribune competition he closed his office in Rochester and came to New York.

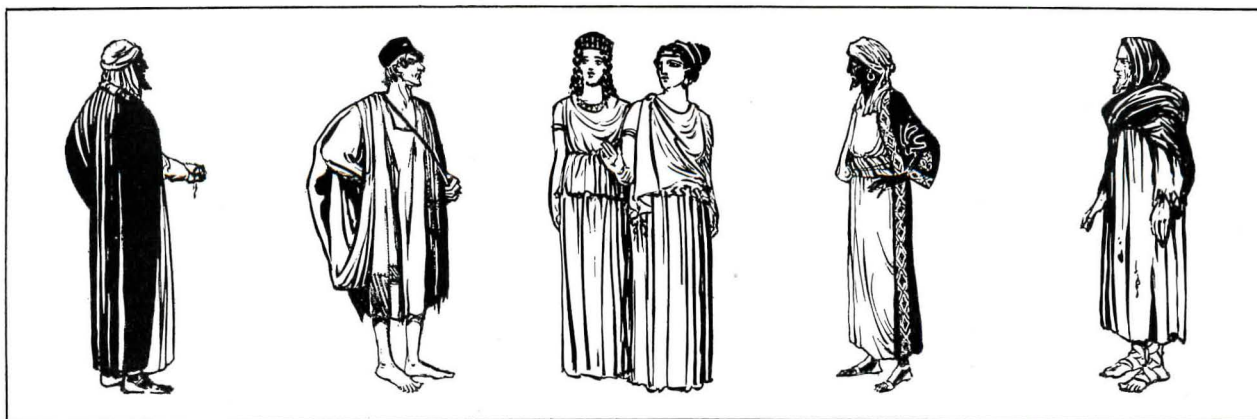
Mr. Bragdon's present interest in the Theatre dates from his first commission from his friend, Walter Hampden, to design a production of *Hamlet*. He handled his productions just the same as he would handle a building going from sketch stage to scale drawings, plans, full size details, and superintendence. This all made for speed, precision, and economy—new in this field. The theatrical drawings that are here reproduced were all made on tracing linen, the same as any set of final drawings at an architect's office. The costume sketches are first done freely in water color. Over this he lays tracing linen and makes the drawings as shown, using ink and a brush. From this last drawing he reproduces as many copies as needed by photostat or solar print process. Mr. Bragdon's technique

of stage design has been treated elsewhere and needs no further comment here. The illustrations, as examples of delineation, speak for themselves.

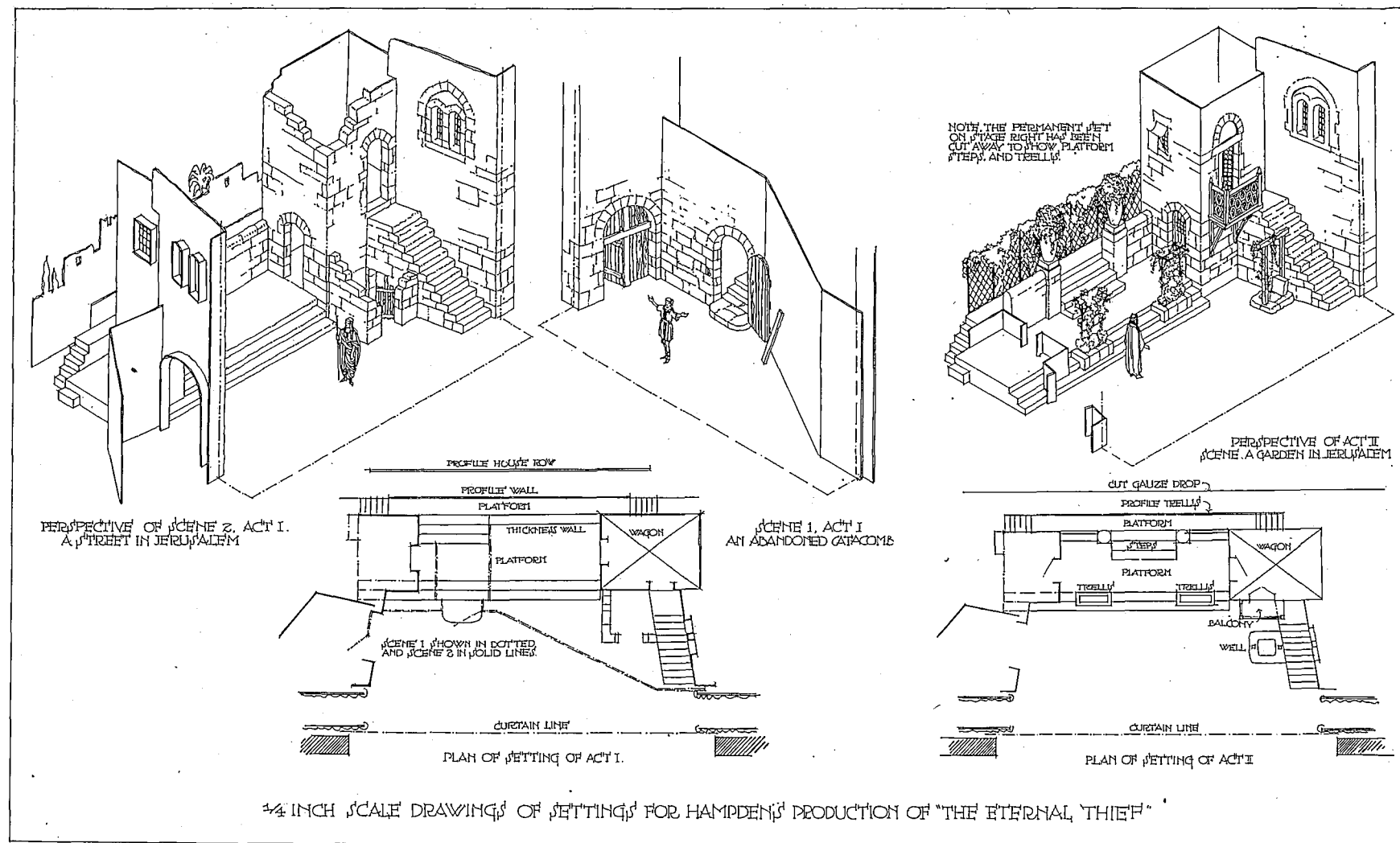
It is interesting to note that he has recently taken almost entirely to brush drawing, giving up the pen line that was for years his favorite medium. His drawing technique has always developed with his thought, clarifying itself of extraneous detail to show the permanent aspect of the object rather than



ONE OF THE STARVING POETS IN
"CYRANO DE BERGERAC"



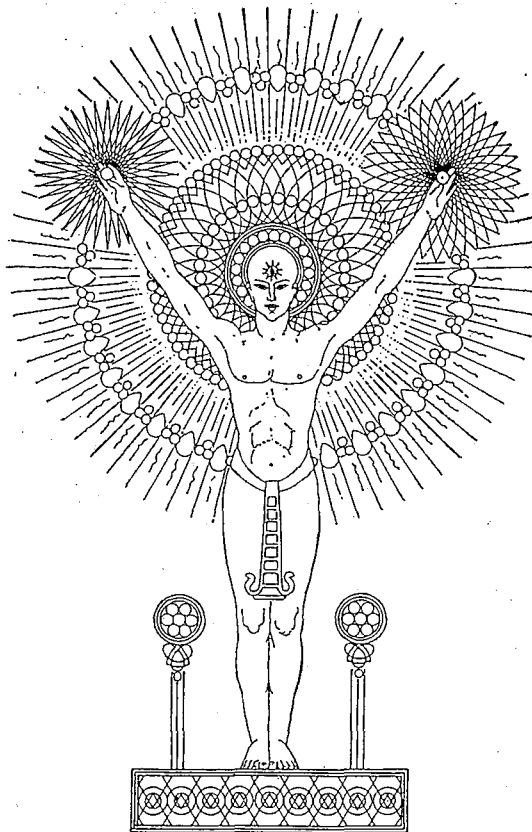
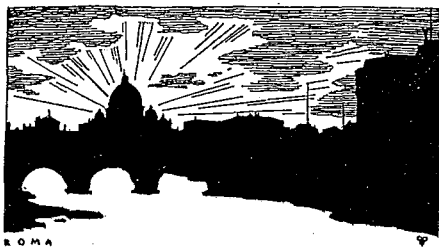
COSTUME SKETCHES BY CLAUDE BRAGDON FOR "THE IMMORTAL THIEF".



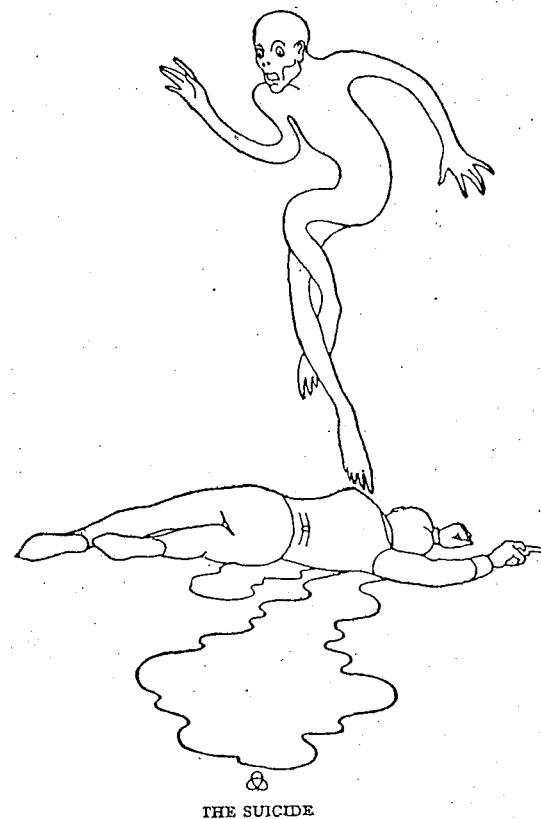
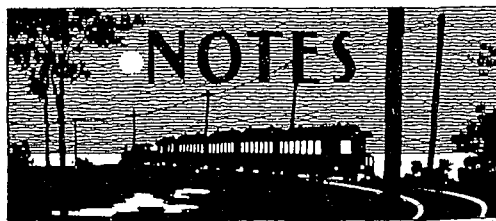
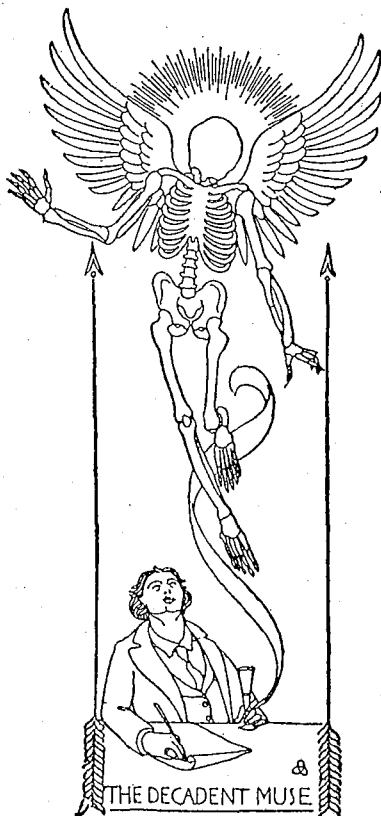
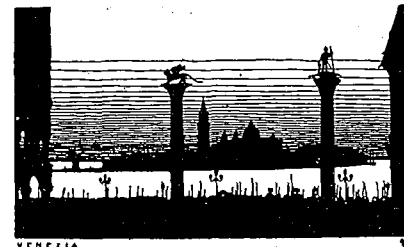
PLANS AND ISOMETRIC PERSPECTIVE DRAWINGS BY CLAUDE BRAGDON FOR SCENES IN "THE IMMORTAL THIEF".

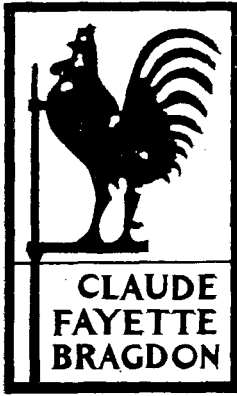


COMPOSITIONS IN PROJECTIVE ORNAMENT BY CLAUDE BRAGDON, FROM "OLD LAMPS FOR NEW".



A PRIEST OF RA





BOOK PLATE

some atmospheric or transitory mood. He is essentially a draftsman. It is in the intellectual quality of pure line that he has excelled, a contribution that is as unique as is the man himself. Architectural drawings, he holds, should never flatter their subject but instead should be austere, truthful representations of the essentials of the design.

Of the point of view of the young draftsman he has always shown a fine understanding. His own architectural

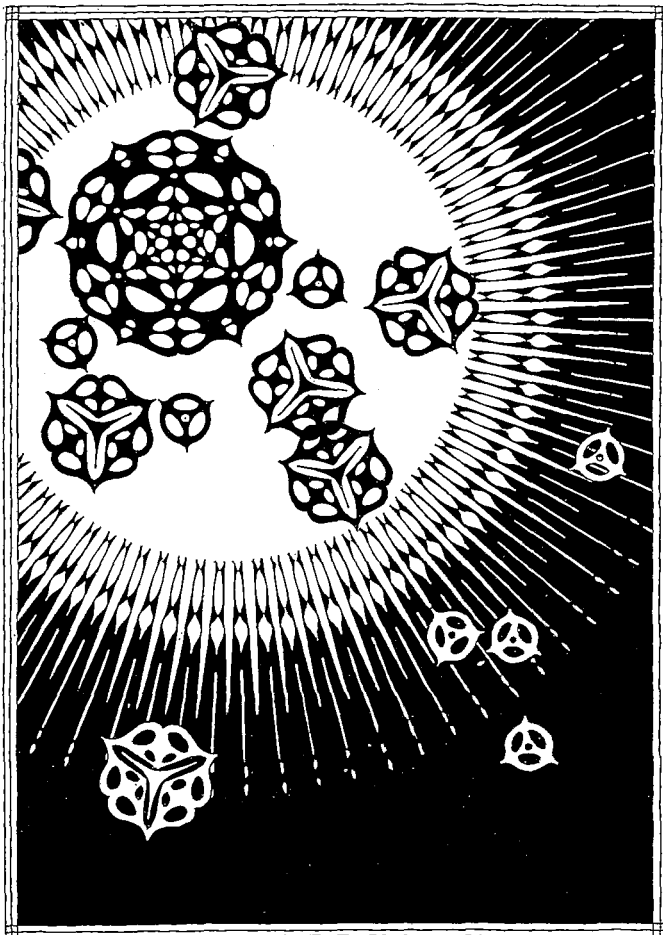
education was received in the offices, including a term of employment under Bruce Price of New York, and Greene and Wickes of Buffalo. He also came under the influence of Harvey Ellis. While specially employed for the purpose he won many competitions for various firms. The President's Medal of the Architectural League of New York, was awarded to him upon three different occasions, and the silver medal of the Chicago T-Square Club.

Claude Bragdon's position in American Archi-

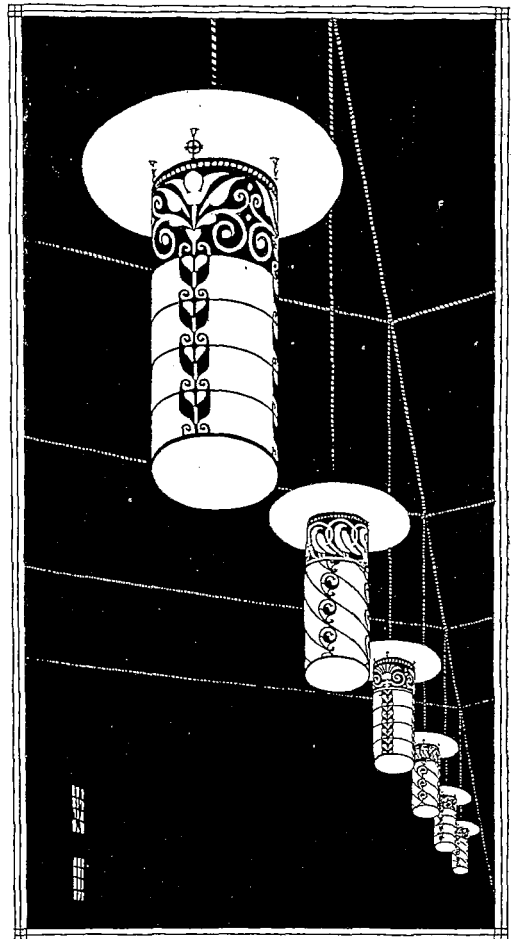


"A WILDE NIGHT"

A Burlesque of Aubrey Beardsley's "Yellow Book"



From "Architecture and Democracy", (Second Edition)
EPISODE IN A "COLOR SYMPHONY"



From "The Christian Science Monitor"
A SCHEME FOR STREET LIGHTING

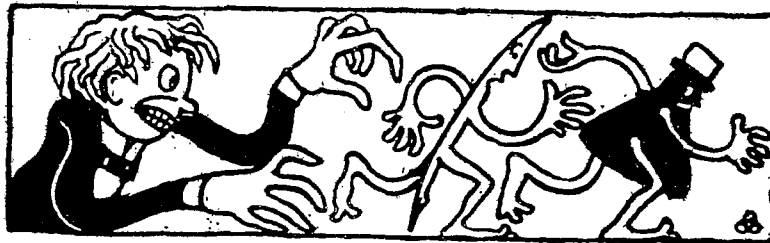
ecture is with the radicals. Long a friend of Louis Sullivan, he wrote the introduction to his *Autobiography of an Idea*. Yet in spite of this necessary classification with Sullivan, Frank Lloyd Wright and Harvey Ellis, Mr. Bragdon has always valued and has never under-estimated the discipline to be gained from the study of the masters of the past. It is with the indolent rehashing of the old motifs that he has never shown the least sympathy. This point of view is well developed in such of his books as are of particular interest to draftsmen; *The*

Beautiful Necessity, Projective Ornament and Architecture and Democracy.

In conclusion it may be said that Mr. Bragdon occupies a unique position in his profession. He stands for an all-round culture and a mastery not alone of one thing, but of many, making all minister to the one, and the one to the many, as did the architects who created the Renaissance. To these artists Mr. Bragdon bears a certain resemblance, as will be seen from this sketch of his life and catalogue of his activities, and the accompanying drawings which tell his story more directly and eloquently.



*When I draw pictures for the SHARK
I do not have to think.*



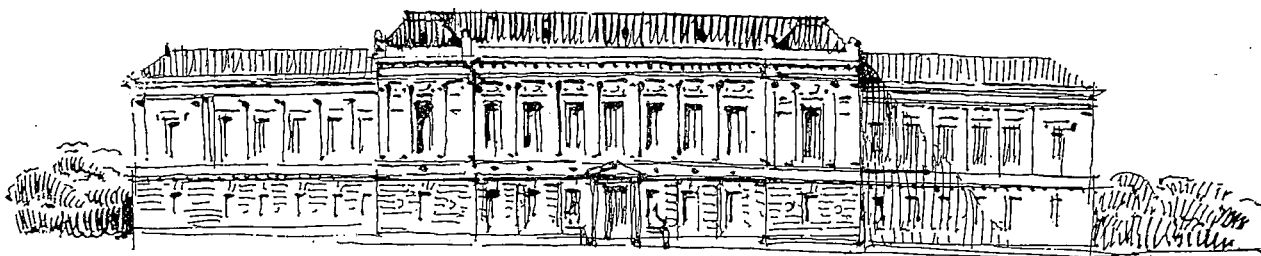
*I let my fingers chase my pen
And my pen chase the ink.*



What is it, Mother? A freak, my child.

DRAWING BY CLAUDE BRAGDON, PUBLISHED IN "THE PHILISTINE"

Burlesque on Gelett Burgess' "The Lark"



Courtesy of William Helburn

SKETCH BY DAVID VARON SHOWING HOW A FEW RAPID STROKES CAN EXPRESS A DESIGN

THE VALUE OF INDICATION IN DESIGN STUDY

By David Varon, S.A.D.G.

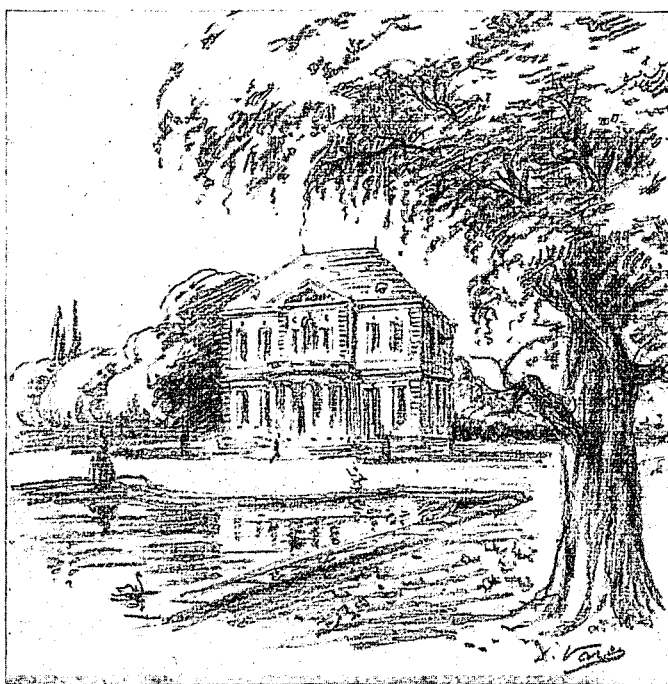
(EDITOR'S NOTE:—Professor Varon, who is a teacher of much experience is well known as the author of two text books,—“*Indication In Architectural Design*” and “*Architectural Composition*”. He will continue discussion of Indication in a second article to appear next month.

THERE IS HARDLY any subject of study in the curriculum of a school of Architecture that does not prove exceedingly interesting to a mature mind. Whether it be history, graphic statics, structural engineering, or surveying,—all appeal in greater or less measure according to the individual. Many so-called artists decry mathematics possibly because they could not climb the ladder that leads to summits whence the mental eye can reach infinite horizons. A truly great artist-architect cannot but be imbued with love for both his own art and the science of construction which requires so much mathematics. Witness Da Vinci in the Renaissance, and in modern times men like Brune in France, who graduated first from the “Polytechnique” then entered the *Ecole des Beaux Arts*, which he left after four years as the winner of the architectural *Prix de Rome*. But men of this calibre, of so many parts, are the exception. And for a long time there will be among the members of the architectural profession a preference for this or that branch of study. However it may be, among the many subjects dealing more directly with the art, the one that seems to draw the largest plurality of suffrage is Architectural Sketching, or Indication. Many a “nouveau” has looked with envy upon some of his upper class friends who were skilled in the handling of the

pencil when working either from an actual example or from imagination. “Oh, will I ever be able to sketch in this manner, so that I may with a few strokes suggest some remarkable edifice?” has been for years the puzzling question of the young. In the long run, after many years of pure imitation, a few finally come to possess in some measure at least,

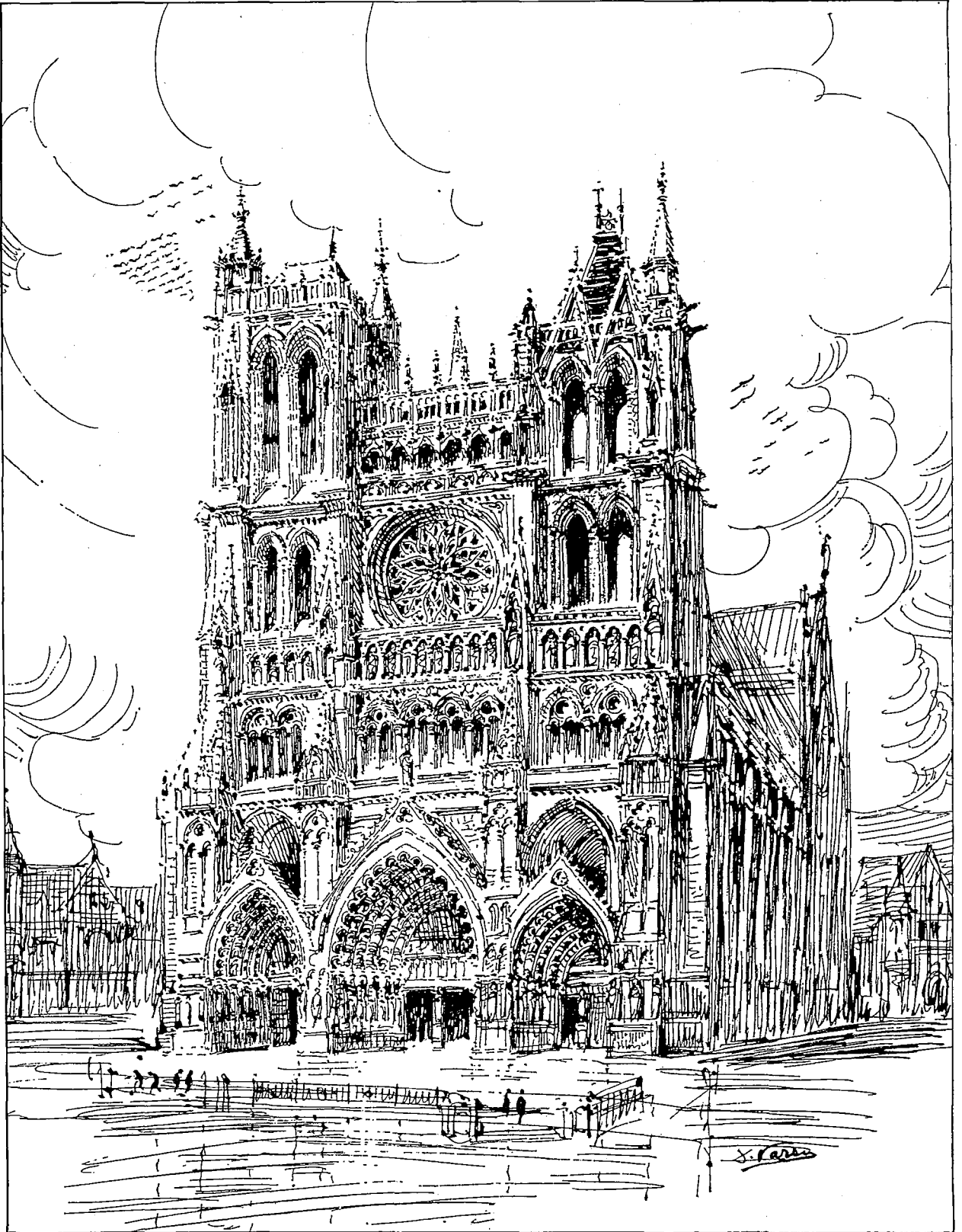
the much longed for treasure. Now they enjoy their work thoroughly at the office, before the client, and last but not least, when they go on vacation.

Now, the purpose of this article is to attempt to convince the many of the possibility of gaining knowledge of indication, much more rapidly when it is systematically taught. Many there are who believe it to be a series of knacks anyway, and therefore they rely on time to conquer them. Others starting an effort with a fine 6H pencil are somewhat surprised at their failure after having worked so hard. A good many



SKETCH SHOWING EFFECTIVE INDICATION

more do not in reality even know the true meaning of the word indication. Well, since Architecture has been so often compared to Music, Literature, and so on, it may be said that what a crisp synopsis or review of a book is to literature, so is a cleverly indicated sketch to architecture. Those who are familiar with the former cannot fail to understand the latter. Anyone who is cultured enough to appre-



PEN-AND-INK SKETCH BY DAVID VARON, AMIENS CATHEDRAL
DRAWN BY INDICATING EACH ELEMENT IN ITS PROPER RELATIONSHIP WITH THE WHOLE

ciate the beauty of a short book review, will relish the more its counter-part in architecture. As a writer of merit is expected to give the public a clever, pleasing résumé of a work of several volumes in a rapid sketch, so the artist-architect may be expected to give us in a few clever strokes the impression not only of a small house, a large residence, or a great estate, but of a whole city as it stands out against its background of hills or mountains.

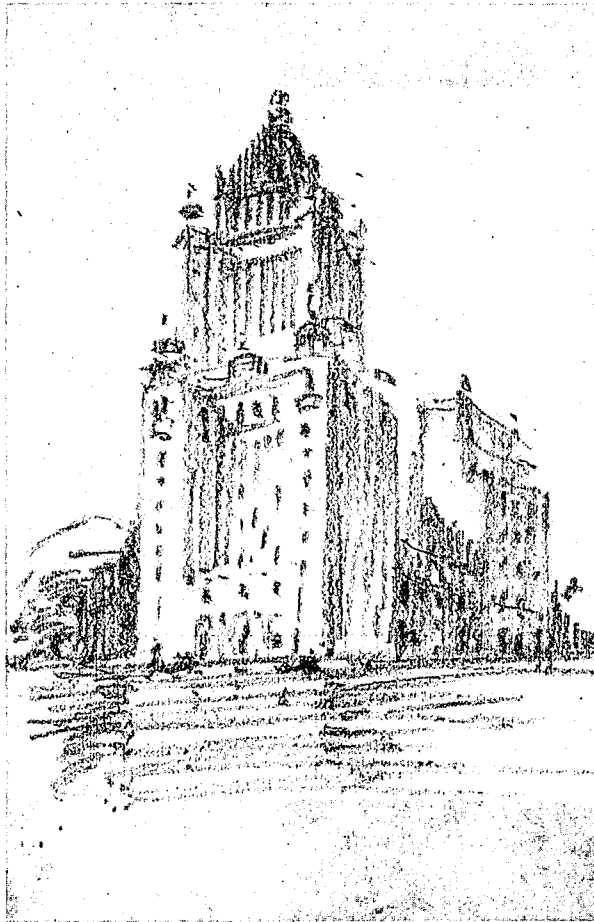
Some people have dubbed Architectural Indication "the architectural shorthand". Quite an amusing name, but not quite true; for there is a tremendous difference between the architectural indication and stenography, not only in the actual signs but also in the way the layman reacts to each. While a stenographed page is seldom understood by another than the author himself, and means nothing at all to the layman, an indicated sketch has a particular appeal to all, especially if shown at the proper distance. You have at some time heard the contractor exclaim in amazement, "How wonderful, when I take a close-up look at it I cannot make head or tail of what I see, but the minute you put it at a distance I can see a whole lot. Now what kind of magic is that?" To elicit such an exclamation from a future client is to insure prestige.

Of course there is indication and indication as there are fagots and fagots, as the Frenchman would put it. Furthermore, as we shall see later on, the process may be altered at will, i.e., on the one hand one may sketch a beautifully finished drawing, on the other get to the point when it becomes a series of symbols.

It is hardly necessary to point out the number of occasions where this art may come in handy in everyday practice. Oftentimes a hustling client gives exceedingly short notice for the making of a set of sketches "to talk matters over." Two or three, or more, draftsmen go to work under high pressure, practically locking themselves up until the desired set is finished. Now such a practice does not seem to be always the best procedure, especially when dealing with Architecture considered as an Art, a great, Fine Art. Of course, one should expect the

human mind to work many a time under greater pressure; but the technique should be adequate to the occasion. Skill at such times should consist not in the very rapid movements of the hand in drawing—as used by stage artists—but in making the most of the least. That is what indication is meant to give its user; every stroke must mean ten times as much as any line in a finished drawing. Let the prospective client exclaim, "How wonderful, my dear John. I see" . . . and this sketch which may have taken but a few minutes to work out will often prove a hundred times more effective.

Though there are many who believe that rapid sketching is a mere knack "with which you are born, or Mother Nature ill-treated you in this respect," the fact is that the subject can be and is regularly studied. The space herein allowed is too small for detailing the process, but we may attempt at least a broad exposition of the underlying principles. To begin with, we must recall the definition of Architecture: the art of building in accordance with the laws of construction and with the principles of the Beautiful. This implies that a work of real architectural merit will have to have more than beautiful "bits" here and there. There must be more than a mere display of curios either imported or fabricated. The architecturally beautiful has its laws that must be obeyed if an architectural conception is to survive. Perfect order and proportions, perfect composition not alone for the practical benefit to be derived from it, but also



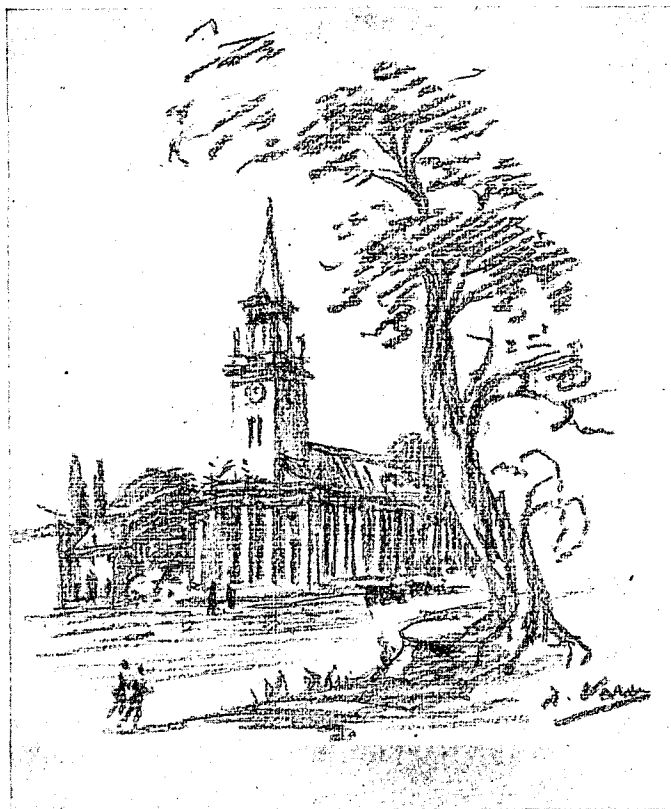
A LARGE BUILDING SIMPLY EXPRESSED

SKETCH BY DAVID VARON

for the charm to be enjoyed by the distant onlooker whose eye can more easily embrace the whole. Architecture is decidedly very similar to sculpture, the productions of which must afford beauty to the eye as soon as it can see them detached from their surroundings. Who will not remember the deep impression made by the silhouette of that unique dome of Santa Maria dei Fiori, of Florence, seen from a distant suburb, San Miniato. What majestic curves, how glorious, and how everything around it is dwarfed by it! It emerges from the masses of small structures as a beautiful and powerful melody dominates a very subdued accompaniment. One

well understands, being under the spell, Michael Angelo's wish to be buried opposite Brunelleschi's masterpiece. This master has found the secret to the creating of majestic effects. The grandeur of the "Duomo" comes out above all of its great simplicity and fine proportions. This is what makes it possible to sketch the whole edifice at small scale with a few strokes. It has been made a sort of axiom that whatever is really a piece of fine art must by necessity be very simple. It may be put in this way:—whatever is easily sketched out stands a good chance of being a true work of art. Though this sort of very brief summary of any work of art may be used in literature, or music, or in other arts, it seems that it is more easily done with architecture; at least it appears so with regard to the judgment of the multitude. It is easier to grasp the architectural scheme than, for instance, the musical theme. This very relative simplicity makes it the more appealing to the student. The latter will see pretty soon that the chief merit of a well known design does not lie in the number of beautiful details, but in the happy disposition of the various masses.

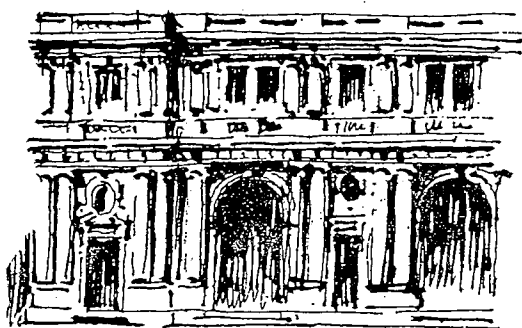
This is precisely what true indicating deals with. There are a number of qualities which need not be "drawn" but merely indicated. Finding the key to the secret of properly indicating a design of some magnitude at a rather small scale means that one is not far from reaching the arcana of the thinking proper to great compositions. The one is helped by



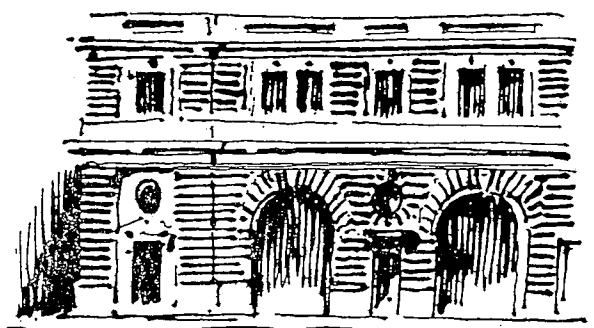
SKETCH BY DAVID VARON

the other, and both need to be cultivated by constant practice in order to achieve success. No writer would venture to tackle a huge undertaking unless he has been able to see through the essentials of great and voluminous books, grasped their respective themes and the ways in which details have been elaborated. Nor would the great architect Garnier have tried to cope with such a huge structure as the Paris Opera House before he could sketch from memory some of the most wonderful achievements of the past and present times with a few strokes of the pencil. Though the silhouettes and details of his lifework are modern he found his inspiration in all the epochs, drawing

and copiously sketching from their extant structures. It is only through this constant practice that he could wrest some of their secrets: the power of each line, of each direction, of their various combinations and contrasts. It was for him the best means of subsequently becoming independent. All great artists like him have first long admired their models, enjoying them for hours at a stretch, trying first to understand them thoroughly. Only after they had practically engraved in their minds the main traits and the various impressions of the edifice as seen at different seasons and hours, did they start to draw with analytical eye, trying at every stroke to discover by themselves a great truth. Sketching does not make the Garniers, who must be born artists. It does, however, help them immensely.



Courtesy of William Helburn



SKETCHES SHOWING TWO EXPRESSIONS OF SAME PARTI RAPIDLY INDICATED

PLANNING METHODS FOR LARGE INSTITUTIONS, II

By George R. Wadsworth,

Director—Division of Operating and Planning Research, Department of Architecture,
State of New York.

FOREWORD: MINUTES FROM THE COMMITTEE ROOM.

Present—Architect (chair), Physicians, Hospital Superintendents.

CHAIR—"Gentlemen: displayed on the wall at your right is a tentative first floor plan of the psychopathic unit, incorporating features for reception, service, and diagnostic clinic, and facilities for treatment of limited scope, doctor and nurse offices, waiting rooms, etc."

VOICE—"Which is the reception suite?"

CHAIR—"There, at the lower left, adjoining the main cross-corridor."

VOICE—"Isn't the plan up side down?"

CHAIR—"No, you're looking Southeast; the top's the bottom; if you refer to the layout on the table you will see."

VOICE—"What's that jut for off the middle room?"

CHAIR—"That's a shower bath cubicle off the examining room. If you will step to the wall you will observe the notations."

(All crowd about the print on the wall.)

VOICE—"Is that examining room large enough for the furniture; we need a desk, benches and chairs; and what's that cross line—there—running into the niche?"

CHAIR—"That's merely a crease in the tracing which shows on the print."

VOICE—"It seems to me that space provided for basal metabolism is far too—" *(explosive interruption).*

VOICE—"Let's stick to the reception service, the clinic is out for the present."

VOICE—"Let me in there Doctor; thank you; now we should have the X-ray viewing room here—not there."

VOICE—"That's not the X-ray outfit, that's the dark alley for the eye, ear, nose and throat, lab."

VOICE—"Well, it doesn't say so, it should be marked; and it looks too small any way. Where will you put the fluoroscope; in the corner?"

CHAIR—"We will have prepared a detailed layout for consideration at a future meeting."

VOICE—"I think, Mr. Chairman, we should all have opera glasses to view from afar or else each one have a print. It's all very misty to me; and how can we tell if there's room enough if you don't show the outfits in place?"

CHAIR—"Now to return to the reception service, is it the sense of the meeting that—"

VOICE—*(Interrupting)*—"Mr. Chairman, it's now one o'clock and I move we adjourn for lunch." Adjourned!!!

This somewhat extravagant sample of a page or two of minutes is not altogether unusual. In spite of a sincere desire on the part of committee members to give serious consideration to problems of planning and design, consideration by such methods must be more or less perfunctory.

Blue prints from pencil paper tracings generally have delineations too faint to be studied satisfactorily except at close range. Prints of floor plans to the usual $\frac{1}{8}$ inch scale are too bulky to be handled readily for individual round table observation; sent out to committee members for study prior to the conclave they would never be unfolded. The indication of the location and arrangement of equipment and furniture on tentative design drawings to such scale would be far too arduous; and yet this very feature possibly more than any other enables the average layman to orient himself; to get himself down to scale and ramble around the plan.

For many years the writer has used with increasing satisfaction for the presentation of tabulated data, charts, diagrams, studies and tentative designs, $8\frac{1}{2}$ by 11 inch sheets with faint blue section lining about five to the inch. Pencil lines only are required; erasures and corrections are made with facility; titles, notations, schedules and all lettering may be typed; the scale is impressed upon the sheet; equipment and furniture are easily shown; photostatic reproductions are highly satisfactory; and, most important, sheets are of uniform size and convenient for binding, mailing and study.

Sets of photostat copies of appropriate studies may be sent to committee members with agenda for the meeting. In the committee room each member has before him his personal copy whereon delineation is positive, notations legible, and equipment indicated when consistent. The task of the chairman is simplified, time is conserved, consideration is intelligent and discussion constructive. The plan is growing.

The illustration on the following page shows the layout study and ward analysis for a 690 bed psychopathic hospital at a scale approximating 150 feet to the inch, and a portion of the first floor plan of the main building at about 20 feet to the inch. The scale of the hospital group study shown with the first article in this series was 500 feet to the inch. Detailed studies of limited scope and compass are prepared at scales of 5 or $2\frac{1}{2}$ feet to the inch. The greatest latitude as to scales is facilitated by the section lines which show faintly upon the photostatic copies.

PENCIL POINTS

STATE OF NEW YORK
DEPARTMENT OF ARCHITECTURE - DIVISION OPERATING & PLANNING RESEARCH
949 BROADWAY - NEW YORK
TENTATIVE DESIGN - PSYCHOPATHIC UNIT - SECOND CLASS
NEW YORK STATE HOSPITALS FOR THE INSANE

STUDY HP2-75

WARD ANALYSIS

3 Type -N- Wards at 21 - 63 Beds - Patient Classification #1
9 Type -G- Wards at 27 - 243 Beds - " " #2-3
12 Type -F- Wards at 32 - 384 Beds - " " #2-3-4-17
24 Wards 690 Beds Wards - Two Floor Units.

MAIN BUILDING- Three Floor Unit.

Basement - Service facilities - Physio-Hydro-Therapy.

First Floor - Patient Reception Service

Diagnostic Clinic - Treatment Facilities.

Second Floor - Four Patient Dining Rooms at 96 seats 384

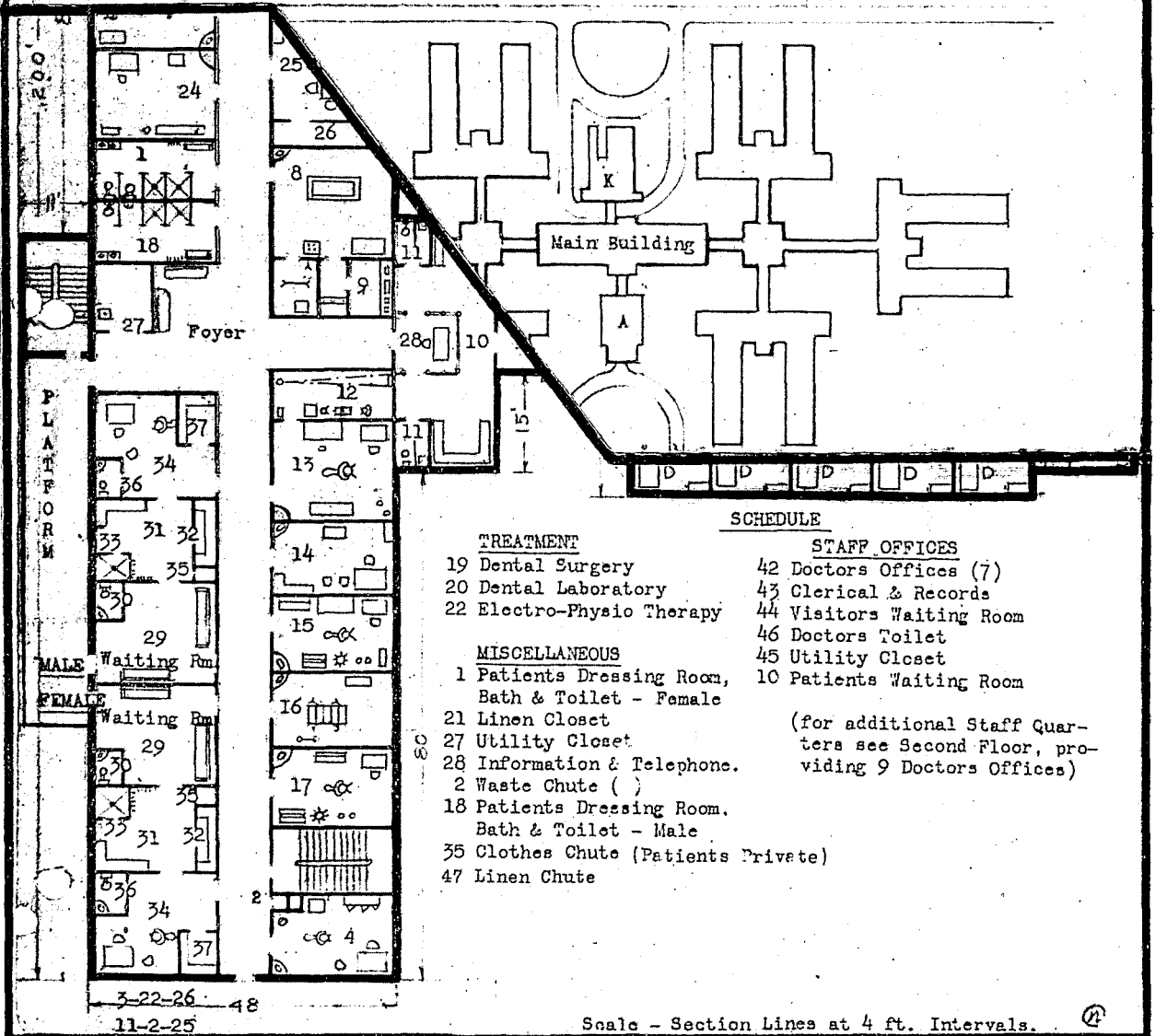
Third Floor - Two Patient Dining Rooms at 84 seats 168 552

Two Attendants Dining Rooms 48

Two Rooms for Occupational Therapy.

ANNEX- "A" Two Floor Unit with 16 Doctors Offices.

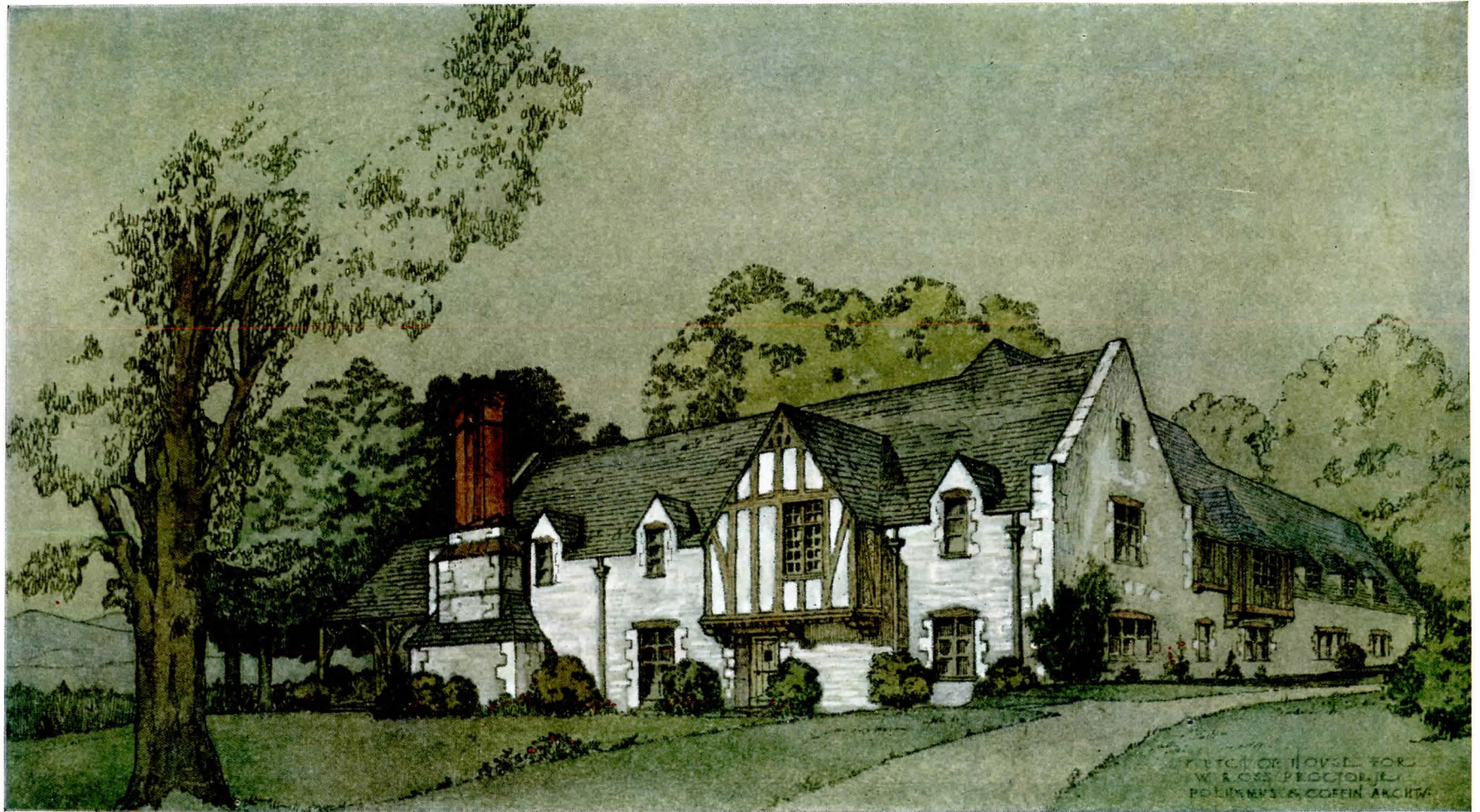
KITCHEN UNIT- Single Floor, Detached, with provision for service by food truck via elevator and connecting bridge.



PSYCHOPATHIC HOSPITAL, SULLIVAN W. JONES, NEW YORK STATE ARCHITECT
DIAGRAM AND WARD ANALYSIS, 690 BEDS, AND SECTION OF FIRST FLOOR, MAIN BUILDING

PENCIL POINTS SERIES of COLOR PLATES

This drawing was made on green tinted paper in brown ink and then rendered with transparent water color and Chinese White. It suggests that there are great possibilities in this style of rendering for producing striking effects rapidly and economically. Mr. Polhemus uses a variety of different tinted papers for his renderings, choosing his color for the effect he wishes to attain. This example measured 18" x 10" in the original.



SKETCH OF A RESIDENCE FOR W. ROSS PROCTOR, JR., POLHEMUS AND COFFIN, ARCHITECTS

By Henry M. Polhemus

WROUGHT IRON PRECEDENT, VII

ITALIAN IRON WORK

By Gerald K. Geerlings

THE FANFARE OF architectural trumpets has ever acclaimed the glories of Italian edifices, paintings, frescoes, and sculpture, so much to the exclusion of the minor arts, that the traveler going to Italy by boat or by book has in general paid but passing attention to its iron work. Venice, for example, is too gala a pageant, the color too rich and varied, for humble wrought iron grilles to receive concentrated attention. Who would halt his gondolier to study a grille on the Grand Canal when the Ca' d'Oro beckons a few strokes further? In Verona the Loggia del Consiglio hypnotizes all one's time while the marvels of the wrought iron Scaligeri Tombs languish around the corner. In Siena the architectural pageantry of the Cathedral, with all the marvels of floor, wood carvings, frescoes, mosaics, pulpit and what not, diminish to the zero point any lavish attention for the torch or standard holders on the Via de Citta. Or in the old quarters of Naples (where only care-free architects and their kind wander among the street spaghetti-stands, the intimate sights and the preposterous odors which only the Neopolitans boast), what place in the sun do the fascinating balconies hope to assume, even with their fanciful spirals?

For all the undoubted wonders of Italian art in architecture, sculpture or painting, those of wrought iron are scarcely a whit less inspirational in their realm.

With a little effort no doubt the truth of a mathematical ratio could be proved that the well-known grille in the Palazzo della Signoria at Siena bears the same relation to the greatest achievement in wrought iron as the Cathedral façade does to the ultimate in mosaics. The fact that the grille be less widely known than the Cathedral façade should not relegate it to a lower position in proper appreciation. Yet over and over again in the study of a modern building, it is deemed all-important that the profiles of entablatures be given careful study while the

metal work is considered outside the pale of the designer's necessary consideration or knowledge. A haphazard small scale sketch or two is supposed to suffice for the metal work, and the consequent result is often to mar the possible distinction which the *ensemble* might have had but for the shoddily designed grilles.

The determining factor in the failure of any iron work, particularly Italian, is not that the *parti* may be entirely wrong (with plenty of material to draw upon this may be simple enough to settle upon), but rather insufficient care in selecting ornament and detail. The relation of stiles to the field of ornament (pages 225 and 229), the height of a running band to cresting ornaments, the proportion of solids to voids in pierced *répousé* panels (pages 224 and 228)—in a word, the *finesse* of the component parts largely determines the success of the design. The same conscientious attempt should be made to achieve a thing of beautiful and distinguished enrichment in wrought iron as would go toward developing an entablature which would do credit to Trajan's Forum. The proper design of an Italian grille is not merely a matter of jotting down the possible *motifs* which appeal to the designer's particular fancy, and then combining them in luckless fashion—such procedure would never produce the desired effect. Not that it

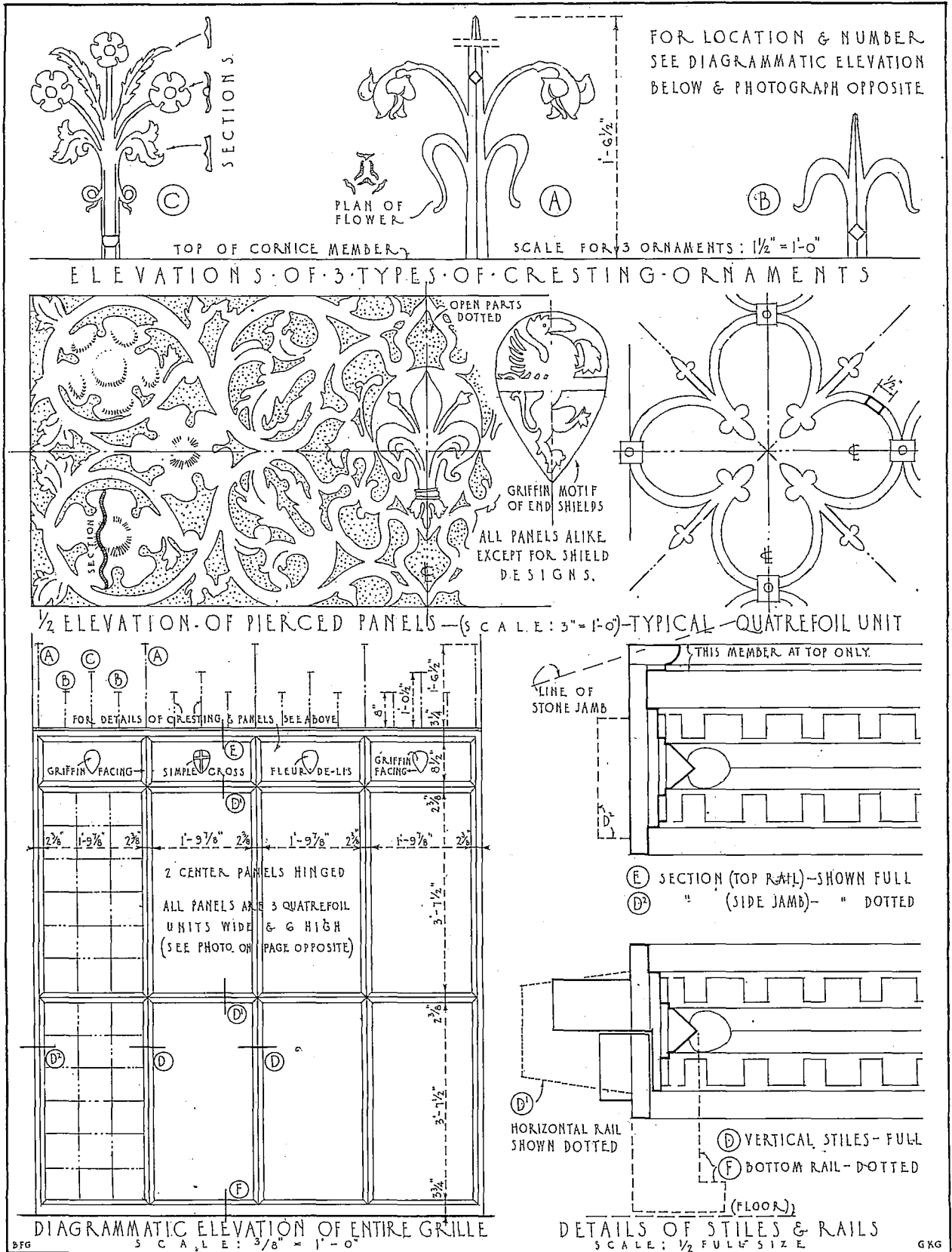
is desirable to re-use old masterpieces in the identical atomic sequence, for it might easily happen that such a reproduction would look entirely out of place in our modern setback architecture! But just as old Classic or Romanesque *chefs-d'oeuvre* are studied and analyzed in order to determine wherein lies their successful composition before applying their *motifs* to a modern problem, in the same fashion it is not only desirable but essential to the creation of a "modern" grille, that the old precedents be examined and assimilated before attempting to combine their



SKETCH BY GERALD K. GEERLINGS

(Note the interesting grille terminations, and the character they add to the street.)

PENCIL POINTS



WROUGHT IRON GRILLE IN FRONT OF 14TH CENTURY SHRINE TO SANTA MARIA DELLA TROMBA
EXTERIOR OF PALAZZO DELL' ARTE DELLA LANA, FLORENCE

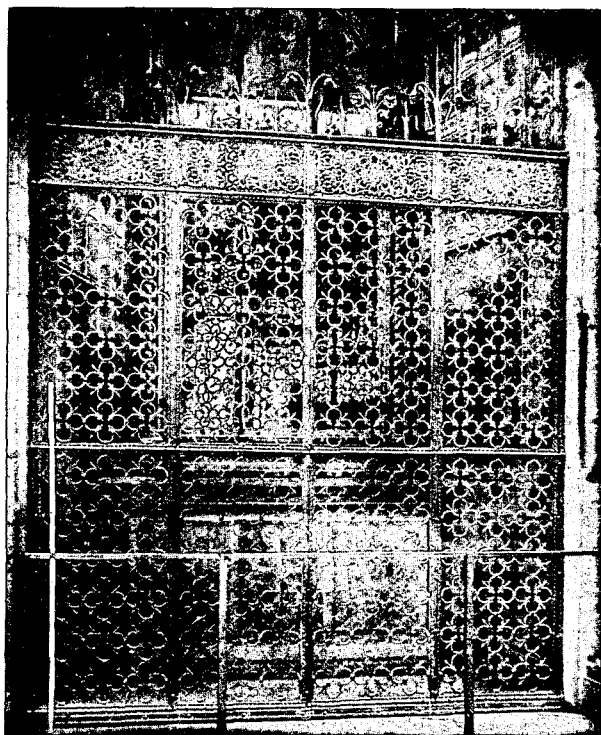
devices in creating an iron design which will harmonize with the architectural setting.

The Italian work here illustrated is confined principally to the 14th, 15th and 16th centuries. Before the 14th century there are but rare, outstanding triumphs in iron, while after the 16th century wrought iron takes on such a decided French influence that it is better to consider that style at its source in a later chapter. During the period stated there were definite characteristics developed, some more confined to localities than others. In ecclesiastical work Tuscan grilles divide the whole into regular rectangular panels by characteristic stiles and rails, and fill the intervening spaces with some form of the quatrefoil *motif*. Window grilles are usually of the simple "basket" type; that is, a regular division into squares, with the series of vertical bars piercing the horizontal, and the face of the grille projecting slightly ahead of the face of the stone. Balconies of iron do not figure prominently in and around Florence, but at Bologna the Palazzo Bevilacqua has what may be termed not so much a typical grille as a common general *parti*, with corbels and floor of stone. Lombard iron work cannot be said to possess any marked characteristics, yet in Venetia (see page 230 for additional notes), marked differences appear in grilles with all-over scroll designs.

In general Italian workmanship closely adhered to the attributes of the metal and employed only those forms which the forge could readily achieve. There are but rare occasions of "carving" iron into arabesques, or fashioning difficult capitals or bases, which so frequently and amazingly occur in Spanish work. Neither is the split bar, a favorite of the Spanish *reja*, or a series of interesting twists used to any extent. The Italian grille was fond of dividing itself into regular rectangular panels by stiles composed of dentils on each side of a triangular center rib (refer to drawings on pages 224 and 229). Between these stiles and rails the quatrefoil disported itself in a variety of forms, with its parts welded together in Tuscany and banded in Venice. This scheme of grille, of which the one in the Palazzo della Signoria is an outstanding example, having its main portion as described above, usually is crowned by a repoussé frieze, and surmounted finally by cresting flowers, spikes or animal heads.

Two grilles of the 14th century, fortress-like

Palazzo dell' Arte della Lana at Florence illustrate in general the salient features of the typical northern Italian manner. The exterior wrought iron grille in front of the 14th century shrine to Santa Maria della Tromba (across the narrow street from Or San Michele), pages 224 and 225, typifies the oft-repeated Italian tradition of rectangular panels filled with repeating quatrefoil units, divided by stile and rail, sections described above, the whole surmounted by a pierced repoussé panel and topped by a vivacious variety of cresting forms. The quatrefoil units are interesting in the manner the parts are welded together. The repoussé design is identically repeated in the four panels except for the shield decorations, two having pouter-pigeon griffins, one a *fleur-de-lis*, and one a simple cross. The cresting devices are inspirational singly but even more so collectively. They complement and supplement each other in being high or low, severe or foliated, curving up or stooping down.



GRILLE OF PALAZZO DELLA LANA, FLORENCE

The wrought iron grille at the sidewalk level (page 229) also of the Palazzo dell' Arte della Lana, Florence, assumes a singularly modern air with its economically designed panels of twisted bars, relieved only by rosettes at their intersections and leaves at the junction with the stiles. The crowning top member, the stiles, and bottom rail follow the usual Tuscan variety of triangular mid-rib

flanked with dentils. The cresting bids for 20th century favor in angularity and brevity which should have its low production cost appeal. In spite of its militant look it succeeds in keeping company with the remainder of the grille—at least it is difficult to evolve a better solution with fewer motions and less iron. A five-foot rule slouches at the left in the photograph.

Italian Renaissance feeling for strict adherence to architectural forms asserted itself by the 16th century, as exemplified by such standard holders as of the Strozzi palace (page 226) and del Turco (page 227). The lamps of such palaces as the Strozzi, Ricardi and Guadagni, are all designed along rigid architectural lines, and the designer has always kept in mind good usage of his material. For instance, dentils are flat and not as deep as they would have been if executed in bronze or stone. Even scrolls are designed in a manner plainly bespeaking the material.



Photo by Alinari

WROUGHT IRON TORCH OR STANDARD HOLDER

PALAZZO STROZZI, FLORENCE

A singularly beautiful example of wrought iron modeling, craftsmanship and composition. Although the bracket is reminiscent of similar motifs in stone and bronze, it is decidedly wrought iron in the profile of mouldings, the shallowness of dentils, and a narrowness in width, stamping it as excellent precedent. The tool marks on the lady's frontal vertebrae and the edges of her webbed wings are good wrought iron technically and decoratively.

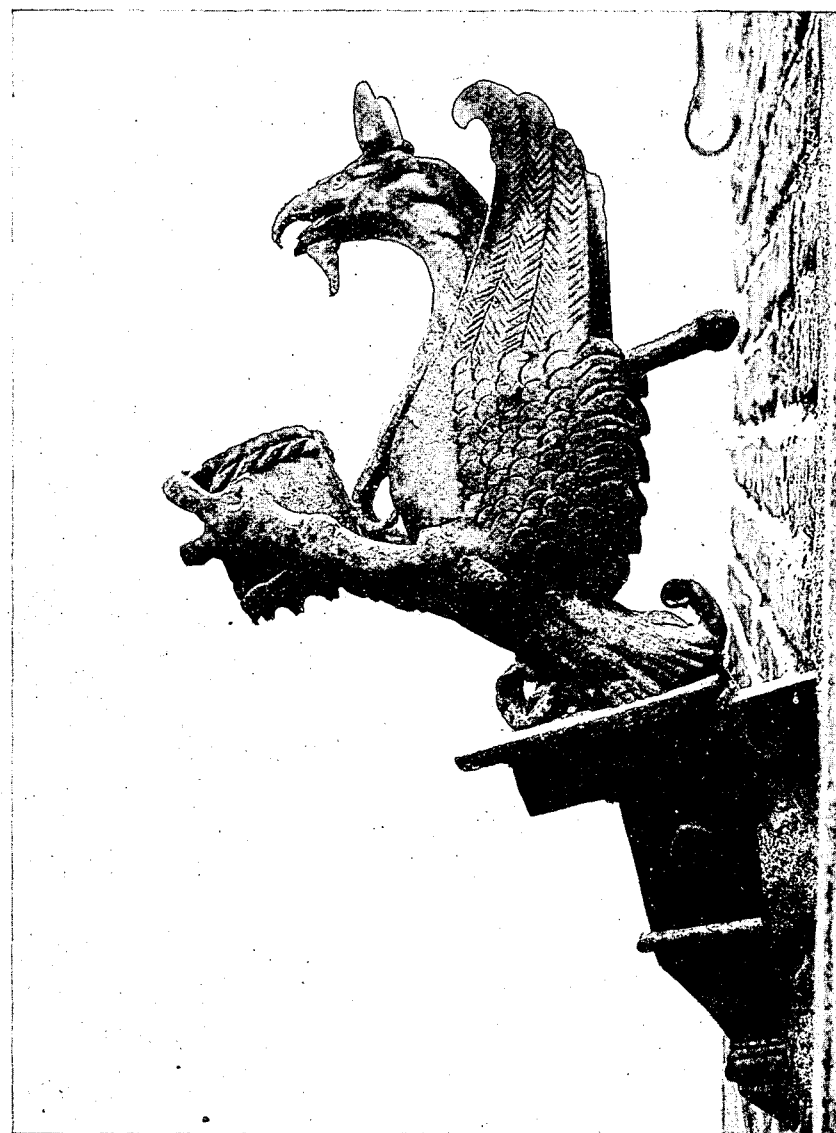


Photo by Alinari

WROUGHT IRON STANDARD HOLDER (14TH CENTURY)

PALAZZO GRISOLI, FLORENCE

A silent oration on the virtues of chisel-mark decoration and simple wrought iron modeling, not to mention an advance on 20th century humor in architecture. The gallant monitor is frankly assembled for all the world to see where his joints occur, and freely exposed for several centuries of weather to ruin, yet he is none the worse for either.

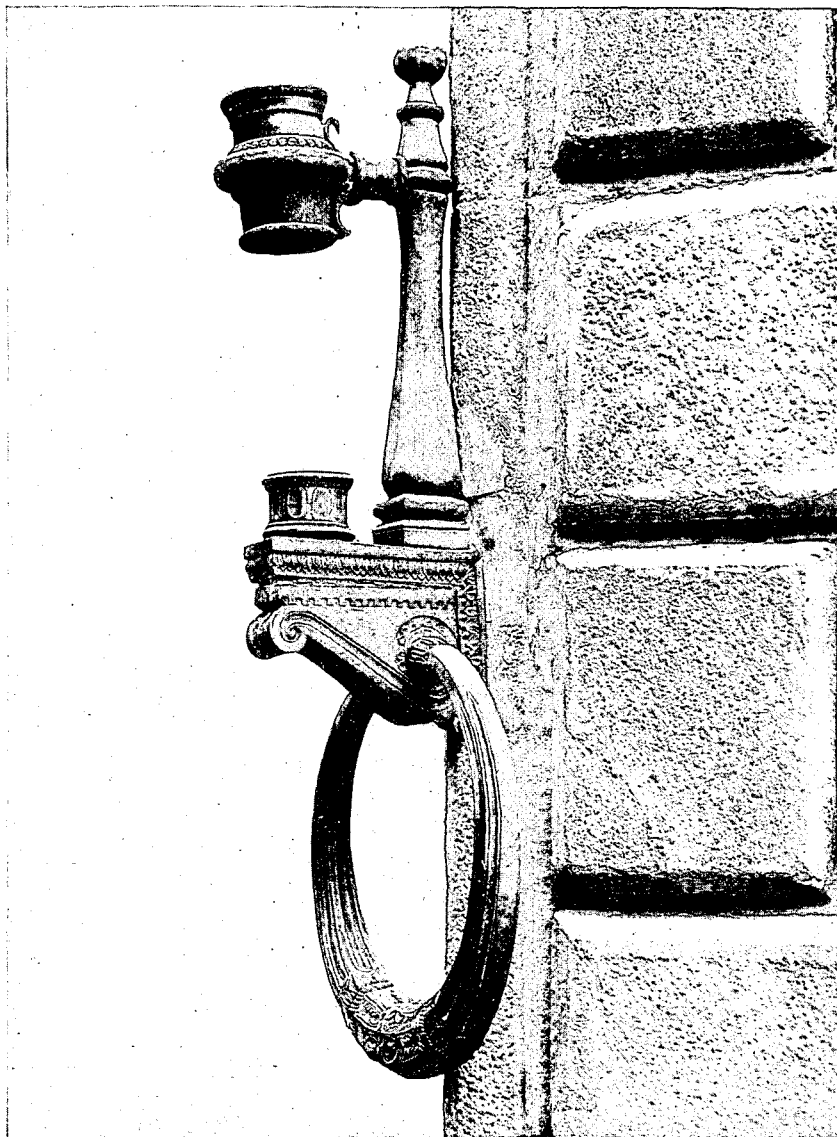


Photo by Alinari

WROUGHT IRON STANDARD HOLDER, (16TH CENTURY);

PALAZZO DEL TURCO, PIAZZA SS. APOSTOLI, FLORENCE

A more sophisticated high-Renaissance standard holder, exemplifying most commendable composition and refinement of detail in architectural design, and with all superb craftsmanship. The various members are composed so that their profiles, ornament, texture and modeling express the potentialities and happy accomplishments of the material.

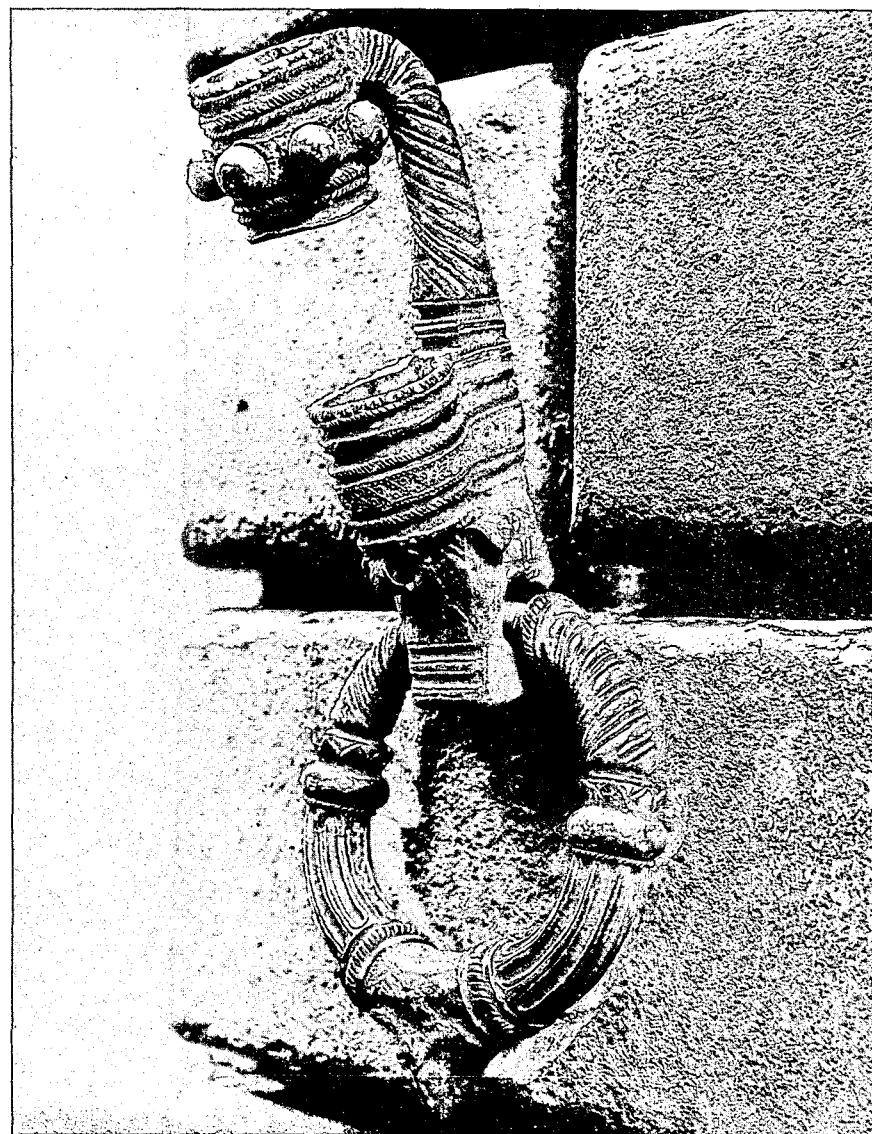


Photo by Alinari

WROUGHT IRON STANDARD HOLDER, (16TH CENTURY);

PALAZZO MANCINI, CORTONA

Compared to the Palazzo Turco holder this is a radical departure from orthodox high-Renaissance, yet it is especially noteworthy in its pleasing variety and excellence of ornament. The twist of the upper necking differing from that on the upper half of the ring, the delicate chisel-mark decoration on the central band surrounding the socket, the structural yet graceful leaves below the latter, the simple grooved mouldings—all are outstanding examples of what may be accomplished when wrought iron is humored into the best expression of its good nature.

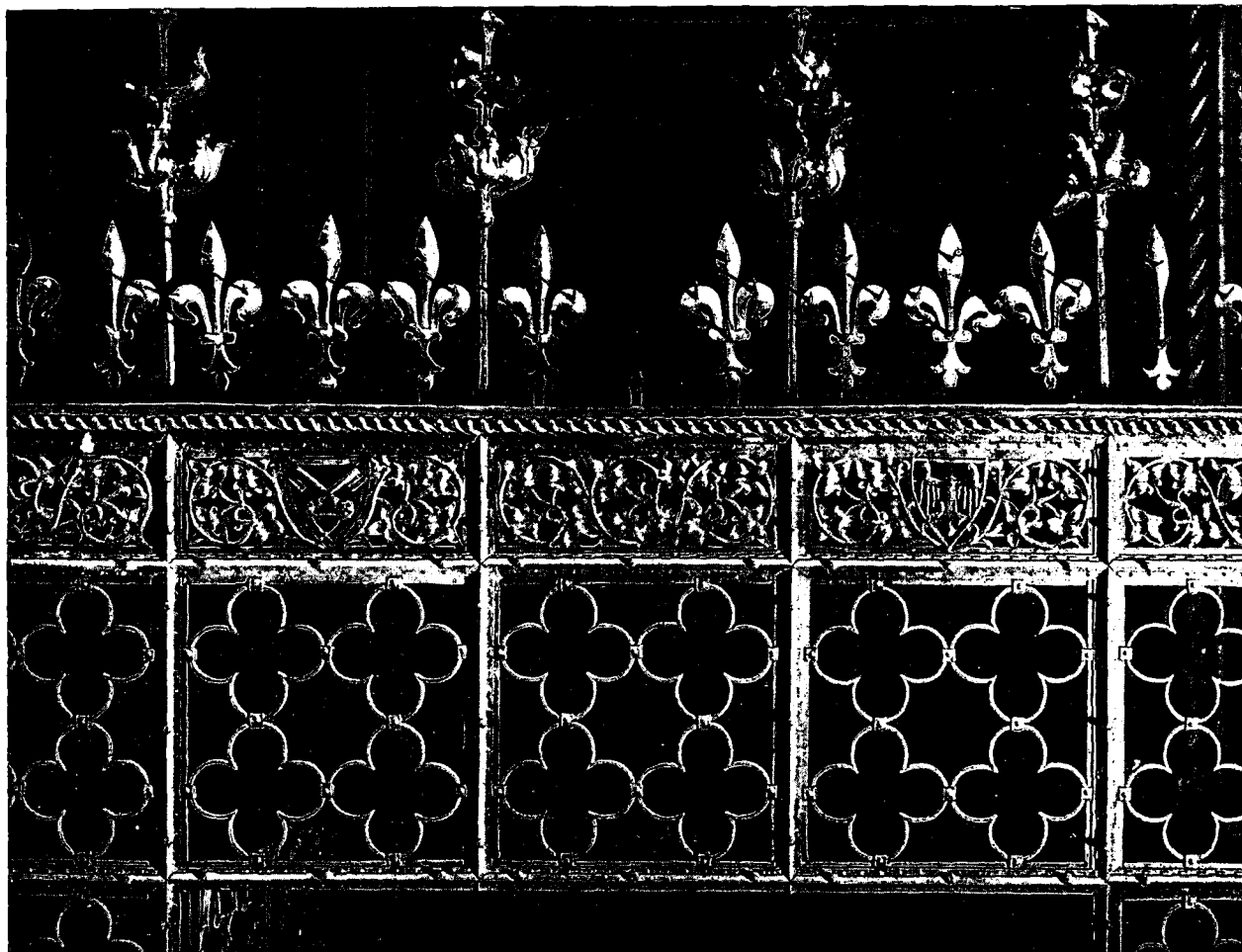


Photo by Alinari

WROUGHT IRON CHANCEL SCREEN, ORVIETO CATHEDRAL

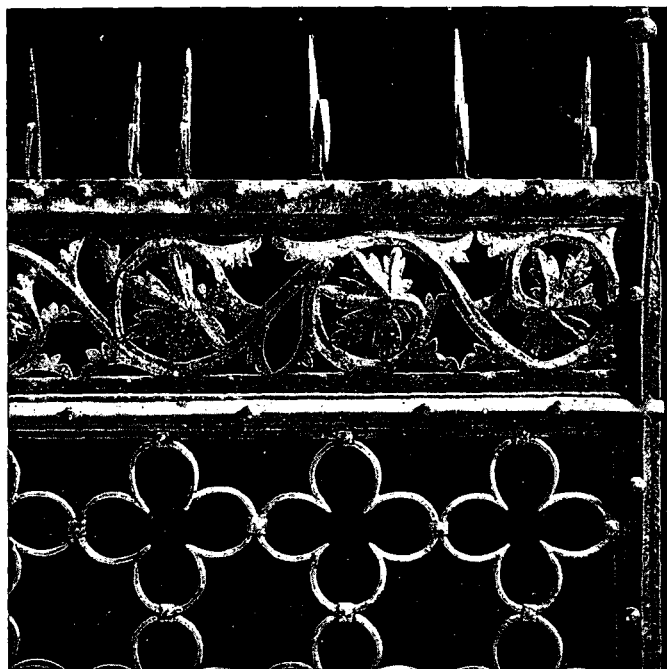


Photo by Alinari

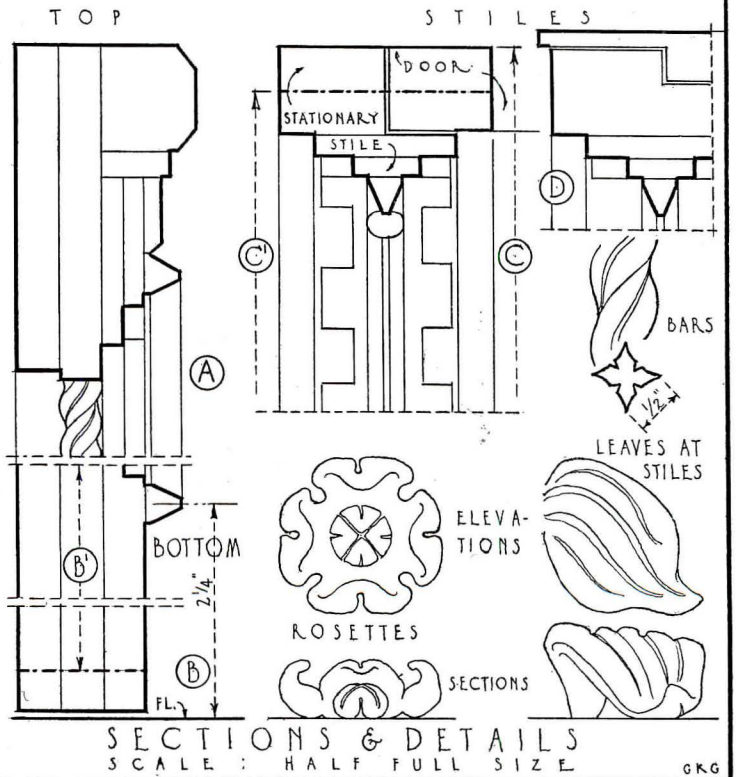
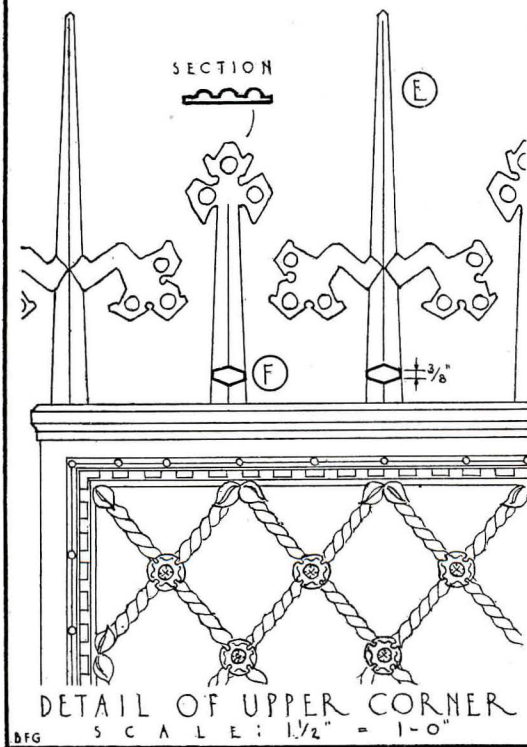
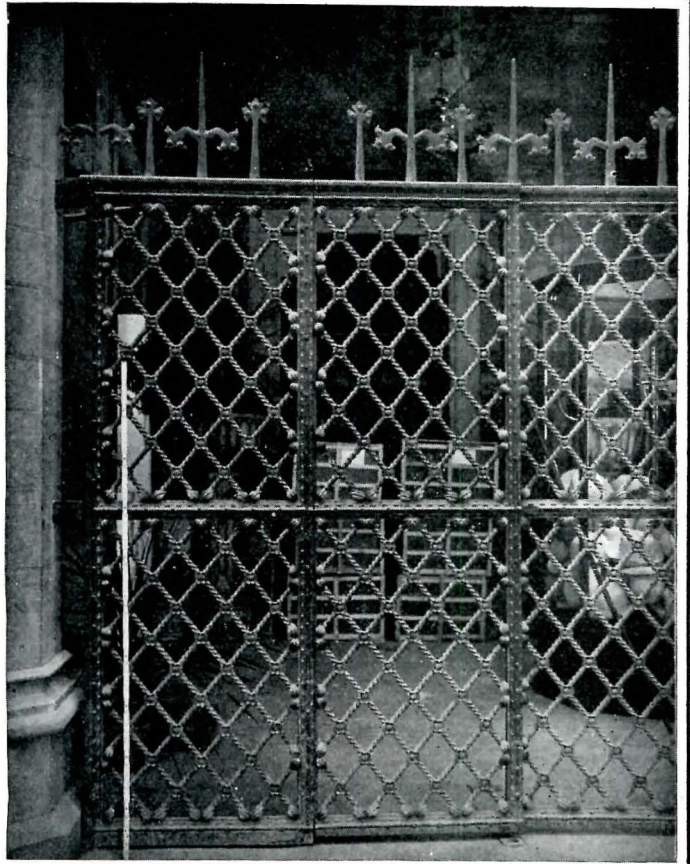
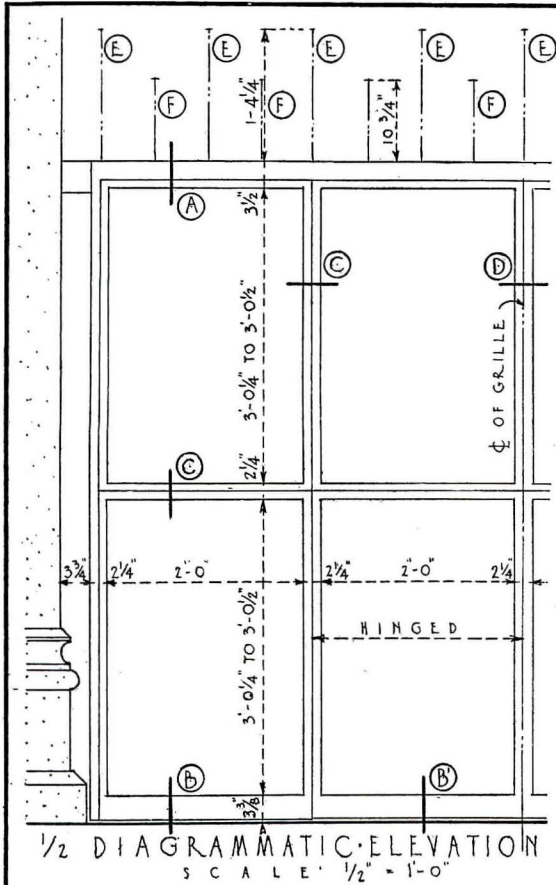
CHANCEL SCREEN, ORATORIO DEL LORETINO

PALAZZO COMUNALE, SAN MINIATO

The interesting Gothic screen reproduced above, by Conte di Lello da Siena, 1337, is noteworthy for its delicate scale throughout cresting, repoussé panels and quatrefoil units. Not often are the vertical stiles so prominently marked or the *fleur-de-lis* given the interest in a third dimension by a spike application as here. The pierced repoussé panels maintain a simple solidity and excellent "spotting" by means of the leaf forms, which might have been lost as in later and mediocre work where leaves are subdivided and so small in scale that the eye fails to grasp any sense of rhythm in the composition. Note the unusual cornice ornamentation.

At the left is another grille by Lello da Siena—a simple *motif* for cresting, running frieze and quatrefoil which might not be so easy to reproduce unless the relations of the various ingredients were thoughtfully considered. The lightness of the cresting spikes and quatrefoil are complemented by the bulk of the solids in the frieze—a clever bit of design in combining the curved movement of the quatrefoil with the angular bristling of the spikes.

WROUGHT IRON PRECEDENT



WROUGHT IRON GRILLE AT SIDEWALK LEVEL, PALAZZO DELL' ARTE DELLA LANA, FLORENCE

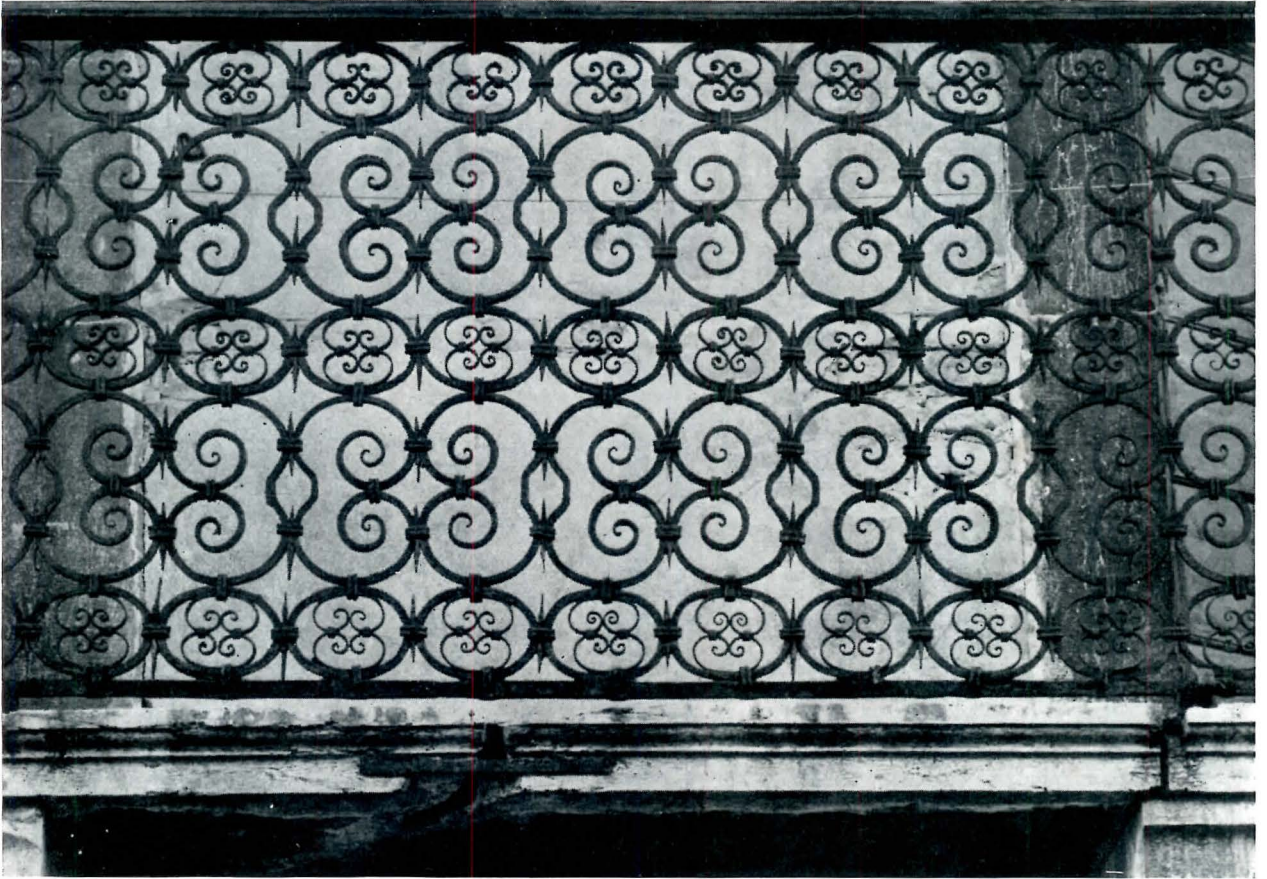


Photo by Alinari

DETAIL OF WROUGHT IRON BALCONY ON HOUSE OPPOSITE I FRARI, VENICE

The Venetian tendencies in employing series of scrolls of varying shapes and sizes in the make-up of grilles and balconies is fairly well represented



Photo by G. K. G.

HOUSE OPPOSITE I FRARI, VENICE

here. Seldom if at all in Venice does one find the rectangular panels filled with quatrefoil or similar units as in Tuscany. There is a great fondness for combining scrolls with ovals as shown here, or scrolls of different sizes. Scrolls are not particular about being structural or continuing in an unbroken curve but are inclined to give a non-structural jerk at any moment and begin curving anew. Small spots of color are contributed at junctions of scrolls where they are banded together, often in the company of a small, buffer-like dart. The small bands, it may be noted, are frequently ribbed.

The general effect of the Venetian grille is not as structural as it is sparkling, nor so useful as it is ornamental—in this respect somewhat like the very buildings it adorns. Venetian architecture is not apt to take itself too seriously, so that its iron work cannot be entirely blamed if it assumes the same liberties.

The wrought iron grille to the Sacristy of I Frari is Tuscan-like in its structural part below the spring line, but the lunette realizes it is in Venice. The window grille on the Ponte e Calle della Ostreghe is more inclined to act as becomes a son of Venice and forget his revered cousin, Siena.

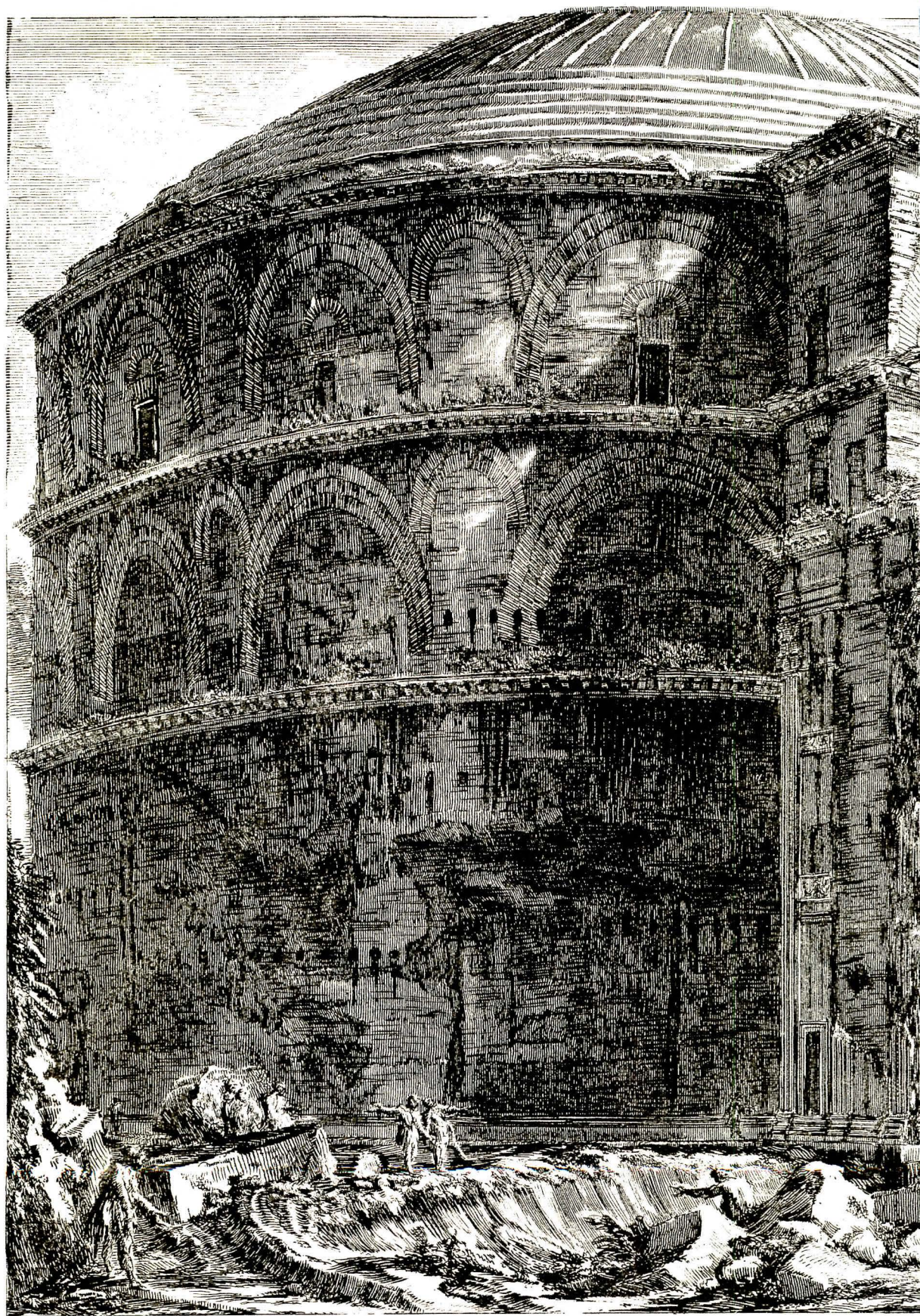


Forum abque hodiernis restorationibus

Piranesi F.

PIRANESI
s, "Il Campo Marzio dell'antica Roma"

PENCIL POINTS



Vide indicem ruinar. num. 48.

Scenographia Panthei, ejusque

ENGRAVING BY G
Number XXIII of the Ser



Old Fairbanks House,
Dedham, Mass.
BUILT IN 1636
F.M. Rines

PENCIL SKETCH BY FRANK M. RINES
OLD FAIRBANKS HOUSE, DEDHAM, MASS.

PLATE XIII

VOLUME VIII

NUMBER 4

The subject of this drawing by Frank M. Rines is the second oldest house in the United States, having been built in 1636. It is now maintained as a sort of museum and is open to the public. The original bricks, brought over from England, are still in the fireplaces, chimneys, etc. The gable roofed house was the original structure, and the one with the gambrel roof, and others, were added later. The sketch was made on the spot on Strathmore drawing board, 11" x 14", and is evidence of Mr. Rines' masterly handling of the pencil.



PASTEL AND CRAYON DRAWING BY THEODORE DE POSTELS
ARCHES OF THE MUNICIPAL BUILDING, NEW YORK

PLATE XIV

VOLUME VIII

NUMBER 4

This drawing, by Theodore De Postels, of the Arches of the Municipal Building, looking toward Brooklyn Bridge, was made on a heavy cream colored tracing paper, 18" x 12½". It is executed in pastel and crayon and is an excellent example of Mr. De Postels' interpretation of architectural motives.



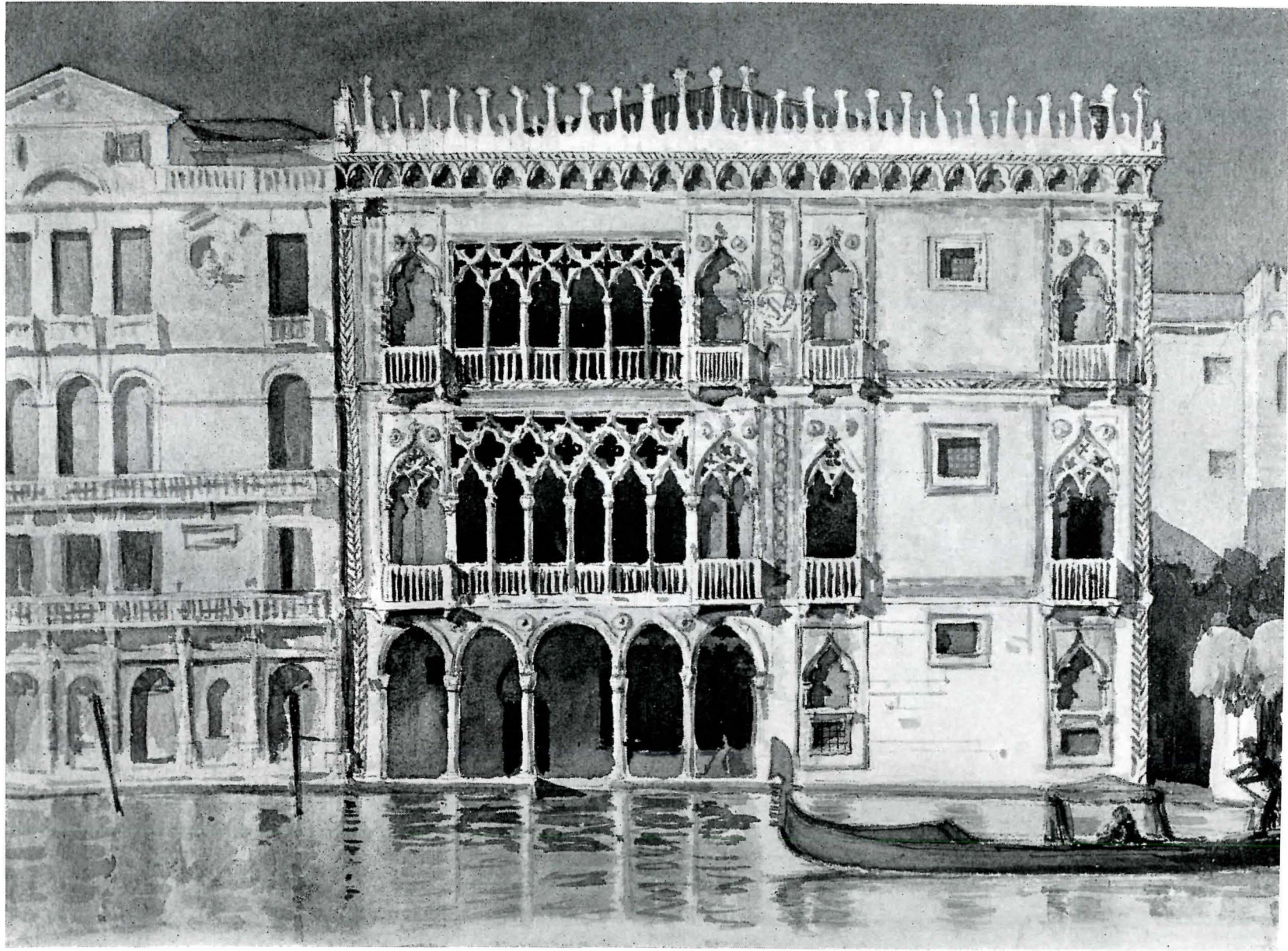
WOOD BLOCK PRINT BY CHARLES TURZAK
NEW NORTHWESTERN UNIVERSITY

PLATE XV

VOLUME VIII

NUMBER 4

This original wood block print by Charles Turzak shows a unique view of the new buildings for Northwestern University at Evanston, Illinois, of which James Gamble Rogers, of New York, and Childs and Smith, of Chicago, are the associated architects.



FROM A WATER COLOR BY ELIZABETH KIMBALL NEDVED
CA' D'ORO, VENICE

PLATE XVI

VOLUME VIII

NUMBER 4

A familiar subject is drawn in water color by Elizabeth Kimball Nedved with such accuracy that it has much of the value of a measured drawing. The original was made on water color paper 9" x 12".



ENTRANCE TO UNION TEMPLE HOUSE, BROOKLYN, N. Y., PASTEL SKETCH

By William Gehron, Arnold W. Brunner Associates, Architects

PENCIL POINTS SERIES of COLOR PLATES

This pastel rendering, by William Gehron of the Arnold W. Brunner Associates, Architects, was made on dark brown paper such as is used for the covers of booklets. It was laid out rapidly by eye with charcoal and fixed; then rendered with ordinary pastels. Charcoal was found to be a very effective medium for the layout, as changes could be made very easily without harming the surface of the paper. This method offers a rapid and effective means of producing a color rendering and is particularly useful in the early stages of design. The original of this plate is 22¼" x 21".

BIRCH BURDETTE LONG

1878—1927

IT IS WITH DEEPEST regret that we record here the death, on Tuesday, March 1, of Birch Burdette Long. Stricken with pneumonia on Saturday, February 26th, after having lowered his resistance by an exhausting period of charretting on some renderings which "had to be done on time", he succumbed after a short, severe illness. Funeral services were held on Thursday, March 3rd.

His work as a renderer was well known to the architectural profession in this country and the many architects and draftsmen who were fortunate enough to know him will mourn the loss of an esteemed friend. Raymond M. Hood, who was among his most intimate associates, has well expressed in the following tribute the feelings of those who knew him best.

"Of Birch Long's work, little need be said. His sketches, water colors, and lithographs are better known to architects than the work of any other artist. It is not perhaps an exaggeration to say that no interpreter of the creative side of architecture in this country has made a contribution comparable to his.

"What may not be as well known to the profession at large, although fully appreciated by every one with whom he worked, is how much he contributed, not alone by his extraordinary knowledge and skill with the brush and pencil, but by his gentleness, simplicity and generosity of character. Those were the qualities in Birch that made him more than just a brilliant, clever man—they multiplied his abilities a hundred fold.

"If there was ever any vanity, any pretention in his make-up, none of us ever knew it. He never used a drawing to parade his talents, and with all his ability, he was never patronizing or condescending. He had a single point of view in making a

drawing,—that he was there to help, and to help in the way most needed. If a change was necessary, there was no petulance, no drag on his part, no matter how much of himself he had put in a drawing. He never added a balky personality to the difficulties of a problem. I have gotten him out of bed at four in the morning to save a rendering that I had ruined myself. He tackled the drawing as though it were his own and when finished, remarked,

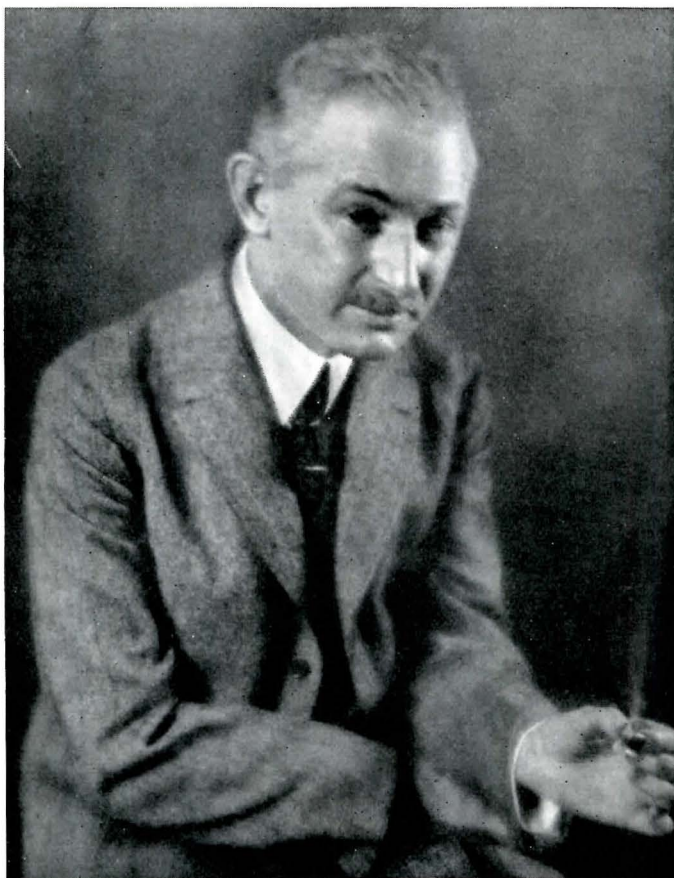
'Probably we made a better drawing that way than if I had done it alone.'

"Do not think that all of this bespeaks a man who was pliable, because he had little interest in his work or didn't care. Rather it was the suppleness of mind of a man who had ability and courage, and confidence that he could come through. He was pliable as only a man can be to whom the tools of his profession, his imagination, his skill and technique, are second nature, and at his instant command. It was pliability and suppleness that came from strength.

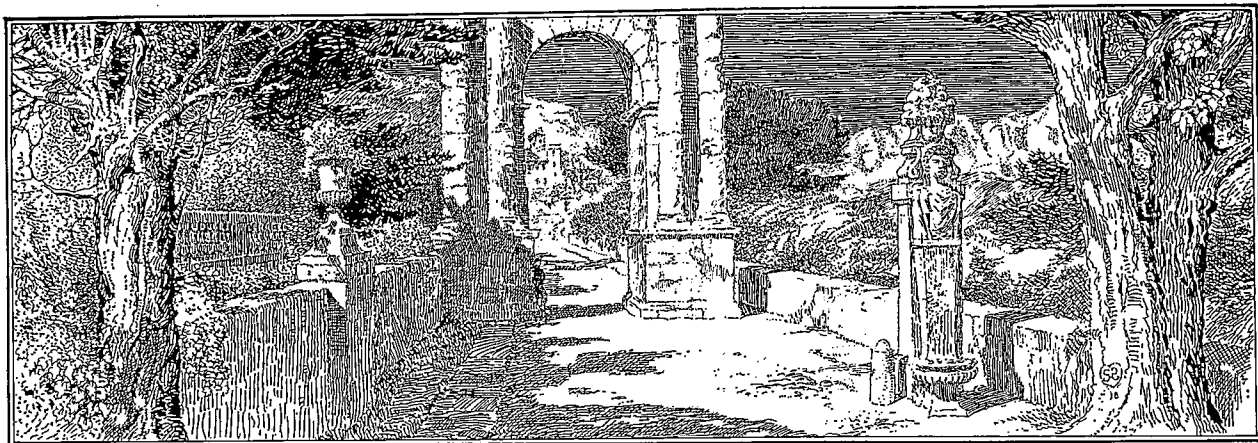
"Outside of his work, he assumed responsibility in the same way, whether it was in helping young fellows in water color classes, or in taking on the burden of a League show. Such

a character is rare, such was the friend we have all lost—always generous, modest, gentle, kind—always 'playing cricket'. Only a few days ago, a little group was talking about the Architectural League medals for none of which Birch could ever be eligible. 'When you've all had your medals,' he chuckled, 'I am going to give one myself, with the stipulation that the first one be awarded to me.'

"He had the medal all the time, one he had made himself, the affection of a host of friends."—*Raymond M. Hood.*



BIRCH BURDETTE LONG



PEN-AND-INK DRAWING BY HUBERT G. RIPLEY, "APPROACH TO PLINY'S VILLA AT BANDUSIUM"

THE DIMINISHING GLASS

A DEPARTMENT FOR THE STOIC AND THE EPICUREAN

By Hubert G. Ripley

WITHOUT INCURRING the charge of pedantry, it may be as permissible to allude to the classics on occasion, as to quote Will Rogers or Emily Post. With which brief apology we desire to call attention to C. Plinius Secundus, the gifted author of the "Cyclopaedia of Natural Sciences." He was born according to Lempriere at Verona, A.D. 79, others say it was Como; the point does not now seem of prime importance. The family, though noble, was of stern Puritanical stuff, and little Caius was brought up in the most rigid discipline. He early formed the habit of devoting every possible moment to study, even having a retainer read to him from massive tomes at a meal time. The pleasures of the table were not for him and he once censured his cultured nephew, C. Caecilius Secundus, (the Secundus family was noted for its learning) because he had indulged himself with a walk; austere observing that he might have employed those moments to better advantage. Pliny the Elder, as he is now somewhat familiarly called, and John G. Stearns would have had an awful lot in common.

The "Cyclopaedia of Natural Sciences," a colossal work in thirty-seven volumes, the progenitor of the "Encyclopaedia Britannica," "Funk & Wagnalls," "Larousse," and other similar works, is as full of erudition and as varied as nature itself. While Pliny's style has been called ponderous by some, and the gratitude of certain of his readers tinged with querulousness in relation to a thousand subjects on which he is our sole authority, Lempriere gives him what only seems his just due. "He is happy," observes T. L., "in his descriptions as a naturalist, he writes with force and energy, and though many of his ideas and conjectures are sometimes ill-founded, yet he possesses that fecundity of imagination, and vivacity of expression, which are requisite to treat a subject with propriety, and to render an history

of nature pleasing, interesting, and, above all, instructive."

A man called Lartius Lutinus, a sort of a Flavian Wallace Nutting as one might say, is remembered to this day solely for his extraordinary offer of 400 Sestertia, (about \$15,691.28, an enormous sum for those days) for the manuscript of the 160 volumes of Pliny's annotations and memoranda relating to his great work. The philosopher, a man of independent means, refused the offer and after his tragic death in 135, these notes came into the possession of C. Caecilius Secundus. The "Historia Naturalis" contains here and there anecdotes that may be of interest to those inquiring minds to whom the details of a more intimate character in the lives of the great masters possess an illuminating significance.

The story about Apelles' first meeting with Protogenes is well known (35, c. 10.). It is strangely like the first meeting between Julius Harder of New York and Oscar Enders, head draftsman in Henry Ives Cobb's office in Chicago. It will be remembered that when Apelles (son of Pithius), who never spent a day without employing his pencil—whence the proverb *Nulla dies sine linea*—journeyed from Cos to Rhodes, he disembarked and repaired at once to Protogenes' studio. The master was not at home, but a large panel was upon the easel ready for painting. As the two men knew each other only by reputation, it occurred to Apelles to leave his *sigillum*, or "card." He accordingly seized a fresh brush and traced with color upon the panel an outline of singularly minute fineness. Pliny does not disclose the exact nature of the "outline", but it may be imagined as something similar to Notor's illustrations for the "*Chansons de Bilitis*", or one of H. Magonigle's exquisite little tail pieces. Upon his return an old serving woman who had been present when Apelles called, told Protogenes what had hap-

pened. The artist, remarking the delicacy of touch, exclaimed that none other than the master of Cos could have done this, and with another color and a finer pencil, traced an even more delicate "outline" within the confines of the first. He then withdrew, leaving instructions that should the visitor return he should be shown the panel as evidence that he had called at the correct address. Apelles came again that afternoon and, vexed at finding himself surpassed, grabbed a whole flock of pencils from his sketching kit, and "split both the outlines, leaving no possibility of anything finer being executed." Protogenes gazed in wonder on this marvel, admitted his defeat and at once sought out Apelles, and gave a great feast in his honor.

When Julius Harder first came to Chicago in the gay '90's, Oscar Ender, author of "Half a Dozen Songs for Draftsmen", "The New Fra Diavolo", and many other ithyphallic hymns, was the most celebrated draftsman of the Middle West, save only the great Harvey Ellis, at that time engaged in making famous the name of L. S. Buffington of Minneapolis. Oscar was a pupil of Harvey's and, like him, a master at rendering color and texture in the medium of pen and ink. For a decade or more the pages of the *American Architect*, and even the ultra conservative *Architectural Review* were illumined at intervals with their smashing drawings of courthouses, cathedrals, state capitols, and great private residences. Neither Harvey nor Oscar had time to study their creations and carry them out in detail; it wasn't expected in those days that the designer's work should be executed, it was enough that a brilliant sketch be made to show the client. This was exciting and interesting for the draftsman, the boss was proud of the office, the client's vanity was tickled, and everybody was satisfied. After that the job was turned over to a small group of flaxen haired Scandinavian engineers, and a larger one of heavy-handed Dravidians, workers in hectograph ink, and that usually did for the preliminary sketch. Cobb's office was of this type, and it was the boast that, if occasion required, a complete set of working drawings and specifications for a ten story office building could be "turned out" in three days.

Now Julius was a swift worker and could render an important competition with incredible speed, but his medium of expression was line rather than mass or texture, if you know what we mean. The New York City Hall Competition, made under the direction of Charles B. Atwood, created a sensation when first published about 1890. The drawings were a perfect maze of seemingly inchoate lines, and presented a veritably inspiring picture that only could be compared with some of the most brilliant *esquisses* of the Paris Ateliers. Yet each mark, each dot, had its meaning.

When the World's Fair office was established in Chicago with Atwood as the guiding spirit, it was but natural that Julius Harder, in whose bosom the breath of the Vikings stirred, should go along with the boss for whom he had always the greatest admiration. Like Apelles at Rhodes in his quest for Protogenes, on reaching Chicago he sought out

Oscar Enders at the first opportunity. Oscar was out, lunching at "Jingles" on Hamburger eels in jelly, cheese-cakes, and innumerable seidels of "Dark", so Julius took the blank card the office boy handed him and with a sharp pencil made a very accurate and delicate drawing of a Manhattan cocktail. The cherry, nestling in its little hollow where the stem joins the bowl was as a speaking likeness, and the rim of the glass rubbed in lemon peel glowed like frosty snow where it had been dipped in powdered sugar. A toothpick on which was impaled a tiny slice of pineapple resting half in and half out the amber bowl, completed the picture. Almost the fragrance of Angostura and Pechaud seemed to envelope the sketch like an aura. "Here, give this to the little feller when he comes from lunch," said Julius. "I'll be in again tomorrow."

Oscar, though tall and slender as a Gascony Cadet, was called the "little feller" to distinguish him from "Count Fosco" the big boss. "———", said Oscar when he saw the drawing. "That can indeed be none other than Julius Harder of New York." Seizing a crow-quill he dipped it in a convenient ink bottle and drew within the outline of the cocktail bowl a foaming beaker of Wurtzburger. The foam that ran down the side of the prismatic mug was so faithfully rendered that almost it "frou-frou" might be heard. "Hand that back to the stranger when he returns," said Oscar. The rosy cheeked office boy flushed with excitement and kept one eye on the door all next morning. The minute Julius appeared he gave him the card. Julius studied it a minute, then calling for a magnifying glass, he very carefully drew within the outline of the mug a *pousee-café* under full head of steam, sailing proudly across the bar, at the bottom a layer of grenadine, next, in equal sections, *crème de menthe*, anisette, yellow chartreuse, kummel, and cognac. On seeing this Oscar rushed out of the drafting room with a glad cry, grabbing his hat and coat on the way. "Tell Cobb I'll not be back," he said to the boy as he and Julius entered the elevator. "Step on it, George!" said Oscar to the operator. "This is Julius Harder of New York and he's in a hurry to get to the ground floor." The reason they were in a hurry to reach the street level of the Owens Building was, that, located there, was a very snappy and attractive emporium, noted for its silver gin fizzes. Of course it didn't have quite the tone and *savoir-vivre* of Conklin's, but it was a very good place indeed with skillful attendants, and Jerry certainly did know how to make a silver fizz. In season he used to shake up one raspberry in it, handing it to you with courtly politeness. (The raspberry of the '90's had not, as now, become a figure of speech.) Like Conklin's, too, Owen's Buffet was strictly a place for the tired business man and closed about 7:00 p. m. (A full report of the first meeting of Julius Harder and Oscar Enders may be found in the archives of the Architectural League of America; 12 mo., St. Louis, 1896.)

A few months later the city seemed somehow small for both Julius and Oscar at the same time, and then too Oscar, who had received a most attractive offer from Ike Taylor of Saint Louis, migrated

thence where Harvey Ellis had only shortly preceded him.

After the World's Fair office was well organized in Jackson Park, Chicago became a veritable Mecca for draftsmen, sculptors and artists from all over the world. It was great fun meeting all sorts of famous people. One could hardly cross a street or enter a saloon without stumbling against Childe Hassam, or Charles Graham, or Henry Bacon, Blashfield, St. Gaudens, MacMonies, McKim, and George B. Post with his great straw hat and Havana cigar seemed to be all over the place, while young striplings like Louis Christian Mullgardt, Birch Burdette Long, and Alfred Hoyt Granger hardly caused any comment at all, after the first excitement had died down.

Now in those days the engineers were held in but slight esteem; we tolerated them, of course, treated them kindly during office hours, and even borrowed money from them when occasion arose. There was one mild little round faced fellow named Billman who was typical of his ilk. He was known in the office as the "Human Mock Turtle," and used to fill the insides of the classic orders, which were but thin sheets of stuff, with the most intricate frame work of steel angles, tie rods, and 2 x 4's, and spend days and days figuring out the mud pressure on foundations. Every noon just before the stroke of twelve he would drop his tools and prepare for lunch. Out of a large hand bag would come a quart bottle of beer, a little bottle of gin, (for desert) a loaf of rye bread and a section of cervelat, with a couple of dill pickles wrapped in oiled paper. A generous wedge of handcase with half a dozen hard cakes full of caraway seeds made a substantial ending to a frugal but not ill chosen meal. We looked on with interest as Billman methodically consumed all these vitamins, apportioning carefully the beer to the bread, sausage, and pickles, and saving the gin to go with the cheese and seed cakes. When it had finally disappeared, he would say, "Well! I smoke!"; light a long black stogie and gaze thoughtfully out into the lagoon. We usually lunched at the commissary on beef stew or calf's heart, white soggy rolls and iron gray coffee. When, after a week or so, this became intolerable, we experimented for a while in cafés just outside the barriers that seemed to spring up almost over night. Our favorite eating place for a brief term was one that Julius named the "Fly Palace". The sculptors went there in crowds, for a great many of these gallant fellows were needed to model the thousands of statues with arms outstretched that embellished the Court of Honor, to say nothing of the miles and miles of ornament, modillions by the millions, cartouches and classic caps, and all the little shell fish, sea-horses and chambered nautiluses, with which Lou Mullgardt veritably covered the Fisheries Building.

Whenever we saw a vast man of Pantagruellean proportion wearing a great black beard and a smock, we knew he must be a sculp, and observed him with respect and a degree of awe. No doubt they looked down on us, just as we did on the engineers, regard-

ing us as a necessary but purely utilitarian part of the operation that provided them with surfaces for carving, pedestals and niches for their statues, and mouldings for their ornamentation.

A section of the transportation building was fitted as a temporary studio for painters and sculptors, and one noon, after a most depressing lunch at the commissary (kidney pie and cup custard, as we remember it), we hastened to get out of doors as quickly as possible, for it was a warm day and we needed air, green trees, and the song of birds. What was our delight on passing the studio to see a girlish figure doing a Joyce Hawley high up in the open skylight. The heavens were very blue that day and the symphony in *bois de rose* with wayward tresses of burnished gold, smiled saucily down upon us. It seemed that Blashfield or somebody, wanted to get just the right color effect for a great mural in the dome of the Administration Building, and he had posed his model accordingly. Perfectly all right and proper as anyone could see of course, and the draftsmen from the office were naturally greatly interested, as all forms of art have their especial appeal. The soulless Columbian Guards, however, viewed the affair in a different light, pretended to be greatly shocked, and came running up to disperse the crowd, and shortly after the pink Hebe disappeared.

This little incident brings to mind another anecdote of the Elder Pliny's concerning Apelles, who, it will be recalled, was a person of great amenity of manners. On that account, as well as for his talents as a painter, he was highly favored by Alexander the Great, who by public edict forbade any other than Apelles to represent him. On one occasion when the prince was in his studio talking a great deal about painting without knowing anything about it, Apelles, who seems to have had much of the independence of Whistler and Pennell, (or perhaps they got the idea from Apelles,) quietly suggested a change of subject telling him that he would get laughed at by the boys who were there grinding the colors; so great was the influence which he rightfully possessed over a monarch who was otherwise of an irascible temperament. And yet, irascible as he was, Alexander conferred upon him a very signal mark of the high esteem in which he held him, for having in his admiration of her extraordinary beauty, engaged Apelles to paint Campaspe (or Pancaste as she is sometimes called) undraped,—the most beloved of all his concubines,—the artist while so engaged fell (sic.) in love with her; upon which Alexander, perceiving this to be the case, made him a present of her: thus showing himself, though a great king in courage, a still greater one in self command,—this action redounding no less to his honor than any of his victories. (Plin. 35, c. 10.) The naïveté of this anecdote vouches for its essential truth, though possibly Herodotus and certainly Gautier, knowing as they did all about poor Candules, would have related the incident in more detail. It seemed to us that History was all set for repeating herself that day the Columbian Guards swooped down and stifled Romance.



W H I T T L I N G S

JAMES J. DAVIS,

Secretary of Labor of the United States, in a letter to the Architectural League of New York pays tribute to the artistic appreciation of the American workman:

"The American worker is quick to see beauty wherever it is. He is just as quick to demand it for himself and he has the means to back his demands. Certainly the artistic sense of a people is not to be despaired of when its very artisans are artists. I regard this duty of satisfying our workers' sense of fitness and beauty, in the proper designing of their homes, as one of the highest duties the architect of today can perform."

MRS. WILLIAM H. PURDY,

President of the New York State Federation of Women's Clubs, speaking at the Grand Central Palace on "How Can a Woman Interest Her Husband in the Arts":

"I am sure that any husband, properly encouraged by his wife to do so, will be glad to engage in a course of profitable reading of works of art, architecture, painting and sculpture. I am not sure but that in providing such opportunities we may find that some modest business men might develop wonderful capabilities. There may be some undiscovered Michael Angelos in Wall Street."

HENRY M'BRIDE,

In a special article in the "New York Sun" commenting on the Architectural and Allied Arts Exposition:

"The magnificent plumbers (America's pride) always have the advantage over the architects in displays of this kind in that they can exhibit their actual masterpiece, whereas the architects must convince you of their prowess by means of photographs."

HARVEY WILEY CORBETT,

Defender of the skyscraper, offers a good suggestion in the course of an address before the Rembrandt Club of New York:

"Americans go to Europe every year to study the stories and revel in the beauty of the buildings over there. If they would only open their eyes right here in New York they would have as much fun for considerably less money."

H. L. MENCKEN,

Editor of "The American Mercury" and leading critic of contemporary American life, turns his attention to architecture in a syndicated newspaper article:

"The pearl of the whole section is obviously Atlanta, now one of the loveliest of American cities. The architects of the town seem to have a great deal of sense. Instead of covering the wooded hills of the vicinage with Tudor manor houses, Queen Anne cottages and Venetian palazzi, they devote themselves to confecting pleasant and sightly dwelling houses in the Georgian manner, with the native red brick and white limestone as materials. Nothing could be more comfortable, and nothing, against a background of dark trees and sunshiny lawn, could be more agreeable to the eye."

"The contrast with such a town, say, as Los Angeles, is striking and highly soothing. In Los Angeles every architectural abomination ever invented runs wild. Ornament is so vastly and so unintelligently overworked that whole neighborhoods look like congeries of circus wagons. People live in houses no more suitable to their native tastes and stations in life than the monastery on Mount Athos would be suitable to a Mormon, or a jewel-case to a cockroach."

LEE SIMONSON,

Of the Theatre Guild, New York, speaking at a conference on Theatre Art held at the Architectural and Allied Arts Exposition:

"Our theatres have been built by real estate speculators because they believed they could rent them. They usually have the attractive qualities of a very ordinary boarding house."

EVERETT W. NICE,

Secretary-Treasurer of Wright & Nice, Architects and Engineers, of Detroit, issues a statement justifying a proposed advertising campaign on which his firm is about to embark:

"We are desirous of telling the public our reasons for believing that they should engage architects."

FREDERIC C. HIRONS,

Architect, of New York, in an article for the public prints on the subject of Bank Architecture:

"The time is passing when a bank would purchase the best corner in the city, and proceed to put up a Bastille-like monument, with tiny windows, covered by heavy iron grilling. Efforts are made now to avoid designs of such forbidding appearance that they awe, or intimidate clients and prospective clients."

MARCIA MEAD,

Architect and first woman graduate of the School of Architecture at Columbia University, in an interview with the "New York Sun":

"The women of America are bringing a great and lasting beauty into the country through the beauty of their homes, and through their well formulated desires we are emerging from that fearful architectural period of some fifty years ago."

"Women have their place as architects, designers of homes, as well as makers of homes. While architecture is architecture and there is no sex in a public building, I believe that woman's genius for planning and detail fits her for special work such as the designing of women's hotels and clubs, and women's apartment houses."

THOMAS CADETT,

Of "The London Times", writing in the "Washington Star" on the architectural appearance of our National Capital:

"There is, I think, a certain danger in the use of too much whiteness. The age of white tiles, white teeth and white enamel may possibly run into the trap that is baited with the idea that a badly planned white building is better than a gray masterpiece. Be that as it may, it seems inconceivable that Washington will betray what, in deference to the 'bigger and better' idea, can only be an impressive beginning."

JAMES MONROE HEWLETT,

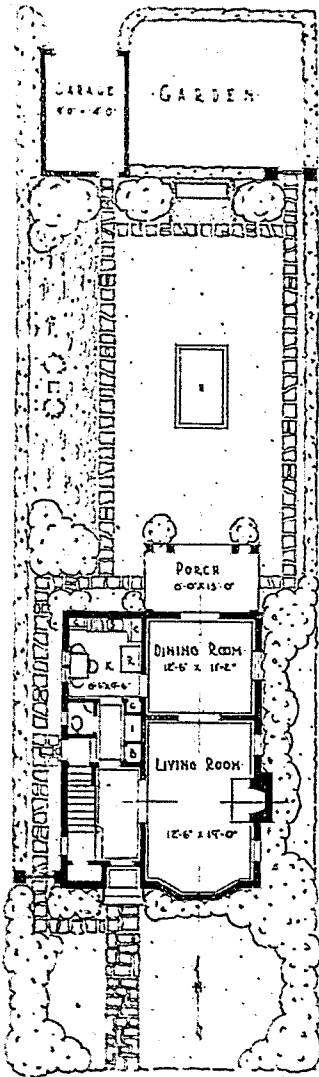
Architect and Mural Painter, speaking at a recent regional conference of the A.I.A. held in New York, warns against the haphazard use of color in Architecture:

"Color, high-keyed, pure and vibrant, is too precious a thing to cheapen by the wrong kind of publicity. And there is a very present danger that such an achievement as the Philadelphia Museum which comes about as the result of years of study and experiment by a group of men peculiarly well qualified by training and experience to solve such a problem successfully will encourage haphazard application of all the hues of the rainbow to our commercial architecture and thus destroy or at least postpone for a generation or two the availability of color in exterior design."

H. VAN BUREN MAGONIGLE,

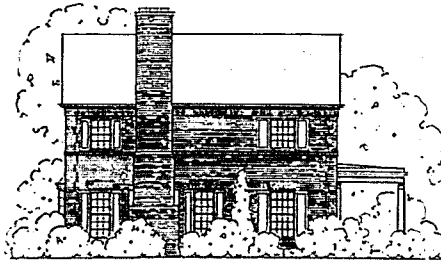
Architect, at the same meeting, takes up the cudgels for the colored skyscraper:

"Better far to risk the blatant, the vulgar and discordant, than to lose through timidity a rich, warm colored background for our lives. For, after all, time is the great harmonizer. The sun, the air, the mists, the rain and the good old dirt soften and blend all tones into an ultimate harmony; and our worst mistakes may become through their kindly alchemy our best successes."



FIRST FLOOR PLAN AND PLOT PLAN

MATERIALS & COLORS			
EXTERIOR WALLS			
BRICK REDISH BROWN			
EXTERIOR WOOD			
ROOF			
SLATE GREEN & GRAY			
CUDAGE			
HOUSE 32' x 24' x 2 1/2"	21077		
POORCH 6' x 15'	56		
POORCH 6' x 15'	444		
GARAGE 10' x 10'	350		
	22977		

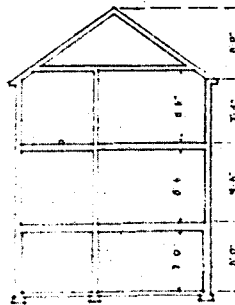


SIDE ELEVATION

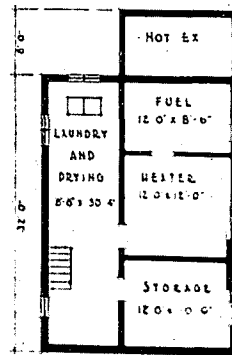


REAR ELEVATION

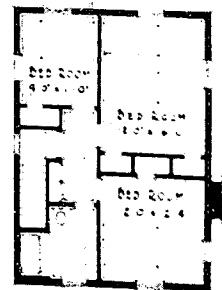
SCALE IN FT.



SECTION

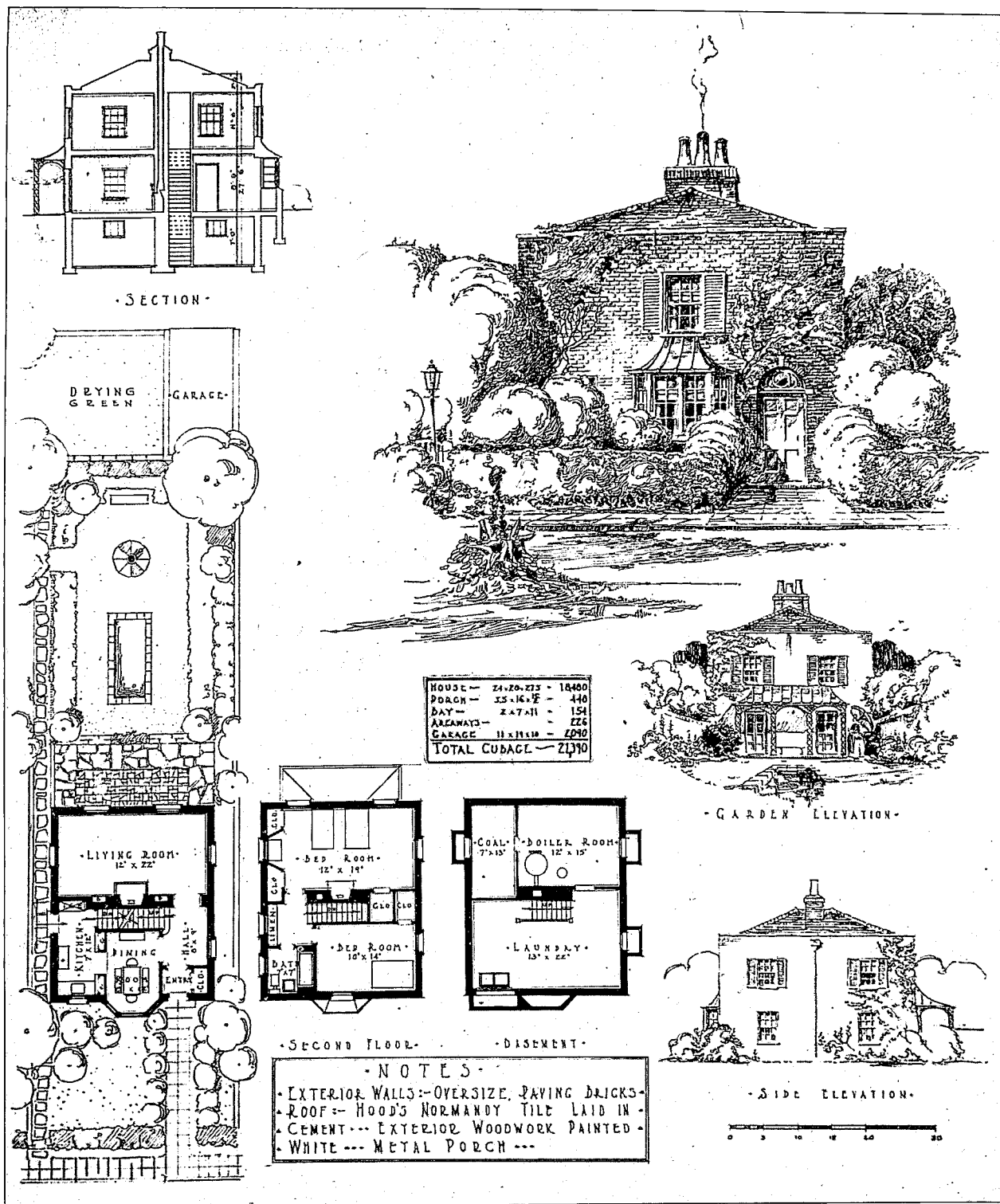


BASEMENT PLAN



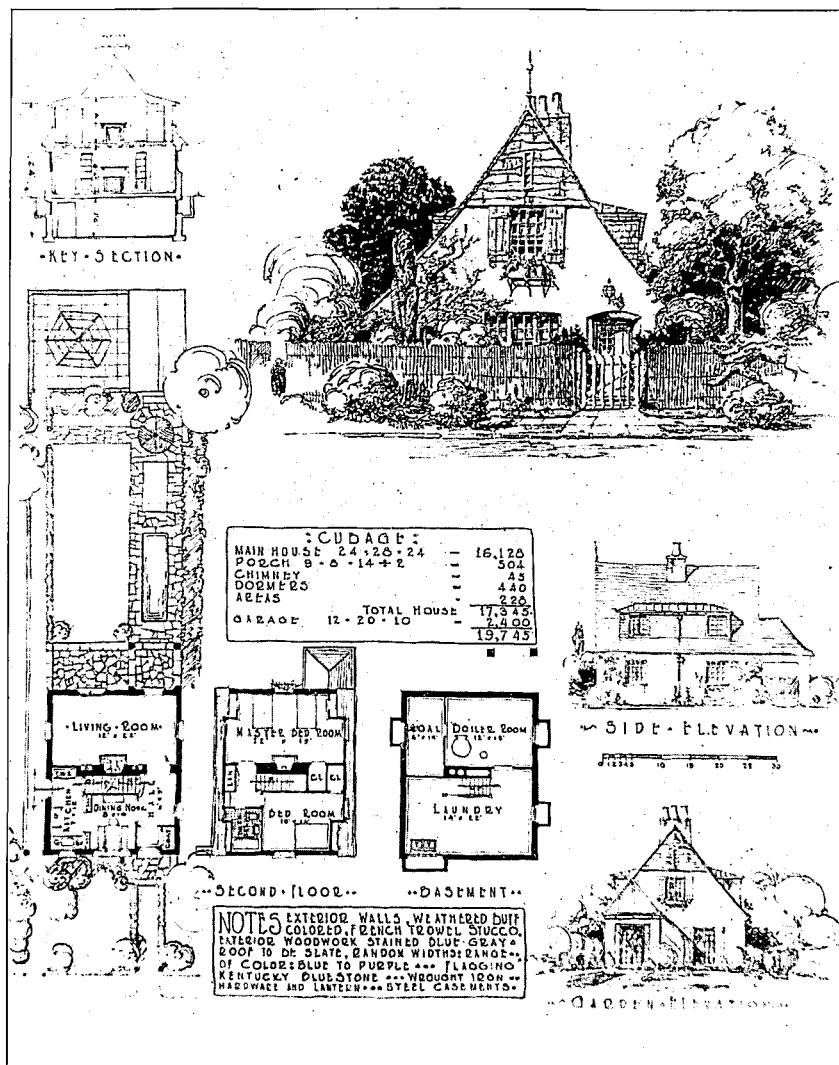
SECOND FLOOR PLAN

FIRST PRIZE DESIGN FOR A SIX ROOM HOUSE BY RICHARD E. BISHOP, INDIANAPOLIS, IND.
THE CHICAGO TRIBUNE SMALL HOMES COMPETITION

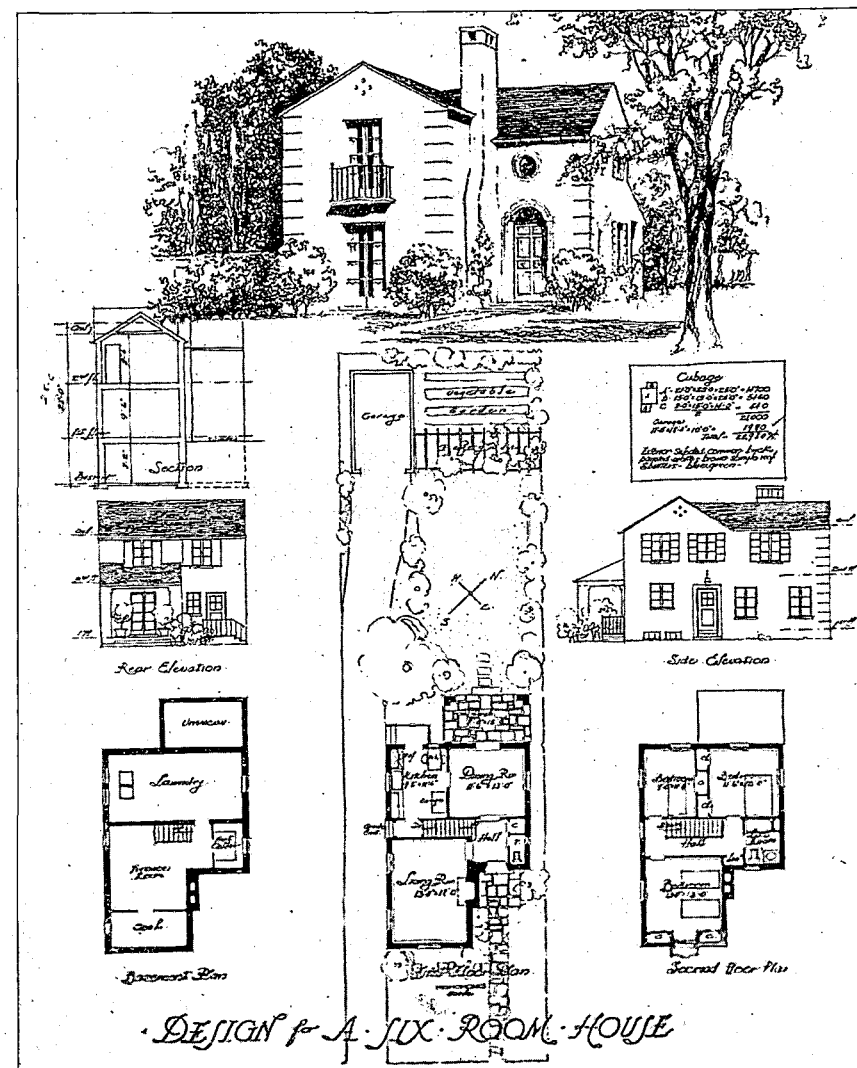


FIRST PRIZE DESIGN FOR A FIVE ROOM HOUSE BY WILLIAM J. O'CONNOR, CHICAGO, ILL.

THE CHICAGO TRIBUNE SMALL HOMES COMPETITION



SECOND PRIZE FOR A FIVE ROOM HOUSE BY GEORGE D. CONNER



SECOND PRIZE FOR A SIX ROOM HOUSE BY AMEDEO LEONE

DESIGNS SUBMITTED IN THE CHICAGO TRIBUNE SMALL HOMES COMPETITION

ALUMNI ASSOCIATION OF ECOLE DES BEAUX ARTS

AN ALUMNI ASSOCIATION of the Ecole des Beaux Arts, to consist of all former students who have attended the Ecole for one year or more has recently been organized under the name of La Grande Masse. The purpose of this organization is to promote the mutual welfare of its members and to develop their interest in each other. All qualified men who would be interested in becoming members are invited to write for information to David J. Varon at 128 Madison Ave., New York City.

PROFESSOR PHELPS TO CONDUCT TOUR

PROFESSOR ALBERT C. PHELPS of Cornell University again expects to conduct an architectural tour in Europe during the coming Summer, under the auspices of the Bureau of University Travel. This will be the sixth tour of this sort of which he has had charge and will include three weeks in England, about two weeks in France, four weeks in Italy, a short trip through Southern Germany and down the Rhine and a short visit to Holland. The duration of the tour will be from June 15th to September 10th. Full information may be had upon application to Professor Phelps, White Hall, Ithaca, N. Y.

A STATEMENT FROM THE A.I.A.

FOR OVER A YEAR the Board of Directors of the Institute has been engaged in a study of the organization and administrative form of the Institute, with a view to their simplification and better coordination, and a Special Committee has been similarly engaged in a comprehensive study of certain functions of the Institute, one of which is the Journal.

At the meeting of the Executive Committee in New York on February 25th last, it was learned with much regret that an impression appears to have gained ground, publicly, that the Institute has the intention of abolishing the Journal and that another privately owned architectural publication was to become the official organ of the Institute.

The Executive Committee has therefore instructed the Secretary of the Institute to request that the publishers of all the architectural publications be requested, through their columns, to inform their readers that these rumors are without the slightest foundation. On the contrary, the Board of Directors is keenly intent upon a plan whereby to enlarge and expand the Journal so that it may become of even greater usefulness to the Institute and the profession of architecture.

COMPETITION FOR THE DESIGN OF A SMALL HOUSE

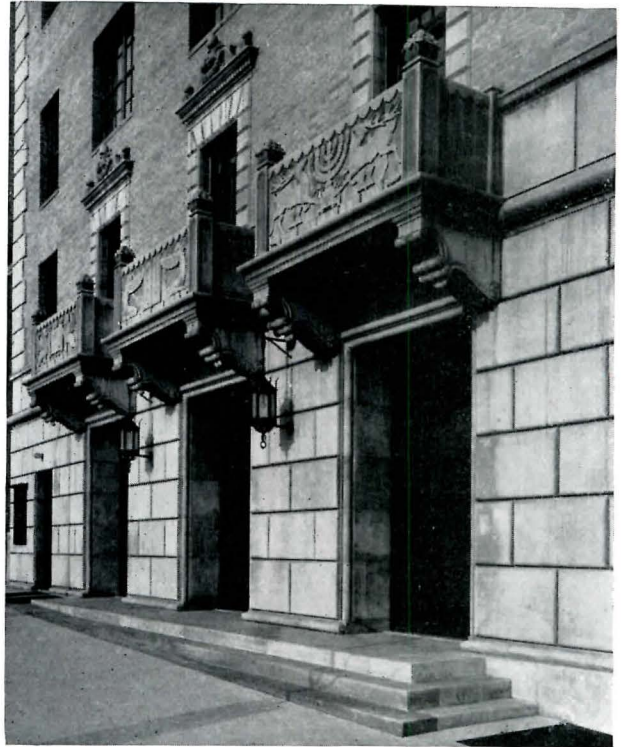
THE WOMEN'S MUNICIPAL LEAGUE of Boston is offering a first prize of \$150 and a second prize of \$50 for a design for a small house of five or six rooms, two stories high. The competition is being held in connection with the observance of "Better Homes Week" in Boston, May 2nd to 9th, 1927. The Competition closes at 5 P. M., April 15th. The jury will consist of Miss Eleanor Raymond, Messrs. Alexander F. Law, Gordon Allen and Frank Chouteau Brown, Advisor. A copy of the program may be obtained on request from the office of the *Women's Municipal League*, 25 Huntington St., Boston, Mass. A stamped self-addressed envelope should be enclosed when writing for the program.

CHICAGO TRIBUNE SMALL HOMES COMPETITION

IN THE MARCH ISSUE OF PENCIL POINTS the names of the prize winners in the Chicago Tribune Small Homes Competition were announced. On pages 244 and 245 of this issue we have reproduced Richard E. Bishop's first prize design for a six room house and Wm. J. O'Connor's first prize design for a five room house. The second prize design of Amedeo Leone and that of George D. Conner are shown on page 246.

A CORRECTION

LOUIS A. COFFIN, JR., is the renderer of the residence by Polhemus and Coffin, which we have reproduced in full color after page 222. We regret that through an error we have attributed it to Mr. Polhemus of the same firm.



UNION TEMPLE HOUSE, BROOKLYN, N. Y.

Arnold W. Brunner, Associates

IT IS INTERESTING to compare the above photograph of the Union Temple House with the pastel rendering of the same subject by William Gehron, reproduced after page 238. Note how the finished building closely resembles Mr. Gehron's sketch made in the early stages of design.

BIRCH BURDETTE LONG

The place left vacant by the death of Birch Long will not be filled for many a day. In fact it is our belief that no other man will make for himself quite the same place. We shall not concern ourselves here with his work, but rather with some of the other attributes of the man perhaps not so generally known. Though slight of physique no job was too big for him to tackle and no charrette too hard for him to undertake. If a big and difficult piece of work had to be done he did it, nor spared himself in the doing.

And no man in the whole profession of Architecture did more to encourage the young men. He not only talked about it but he did something, and he did a whole lot. He gave encouragement and advice to literally hundreds of men who are better for it today. He believed in the making of sketches as a means of self improvement and he backed his belief by acting as the patron of two competitions offered in the pages of this journal, serving on juries of award and paying the prize money out of his own pocket.

Birch Long was a real friend to every draftsman in the country. No man, so far as we know, had so keen an appreciation of their problems, desired so strongly to help them help themselves. Nor did any other man do so much of a practical nature to give effect to his ideas.

THE PRODUCERS' COUNCIL

THE FOURTH ANNUAL MEETING of The Producers' Council (formerly The Producers' Research Council), affiliated with the American Institute of Architects, will be held at the Washington Hotel, Washington, D. C., on May 10, 1927.

All members of the Institute are cordially invited to be present at all meetings of the Council.

PROVIDENCE WAR MEMORIAL COMPETITION

NINETY-EIGHT COMPETITORS submitted designs in the preliminary competition for the Providence War Memorial. From these competitors three were selected to participate in the second stage of the competition, namely, Perry, Heburn & Shaw, of Boston; Paul Cret of Philadelphia, and Clark & Arms, of New York.



MYRON BEMENT SMITH

MYRON BEMENT SMITH of Rochester, N. Y., and New York, has been awarded a Fellowship for 1927-28 by the John Simon Guggenheim Memorial foundation.

Mr. Smith studied drawing under Fletcher Carpenter and life drawing in the atelier of F. Von der Lancken in Rochester, N. Y., and attended the University of Rochester, academic work, (no degree). He served in France 1 year with U. S. Base Hospital 19. He has been employed in the architectural offices of Claude Bragdon and of Gordon and Kaelber, Rochester, and the office of Richard H. Dana, Jr., New York.

Four years study at Yale School of Fine Arts, lead to a degree in Architecture, 1926.

While at Yale Mr. Smith carried on independent study; measured the work of David Hoadley, a Colonial architect, which is now appearing in *The Architectural Forum*; became interested in Oriental art and under the patronage of Dr. Michael Rostovtzeff he pursued the subject of "Hellenic Influence in Oriental Art", a research which he carried on as a diversion during his last three years at Yale.

At the suggestion of Claude Bragdon, his first patron, he spent five weeks of his last vacation from school in the North of Italy, gathering material for the series of six articles, "North Italian Brickwork", now appearing in *The Architectural Record*.

Since graduation last June he has been with the architectural office of Cross and Cross, New York. He is now enroute to Italy where he will continue his study of Brickwork. His photographs, measured drawings and notes will be incorporated in a book, "Italian Brickwork", to be published by THE PENCIL POINTS PRESS.

CORRECTING MISTAKE IN ADVERTISEMENT OF GENERAL CHEMICAL COMPANY

WE GREATLY REGRET that a mistake was made in the main heading of the advertisement which was printed on page 35 of the March issue of PENCIL POINTS.

As published the heading reads, "Waterproofing School Floors". The correct reading is "Wearproofing School Floors."

JOHN SIMON GUGGENHEIM MEMORIAL AWARDS FELLOWSHIPS

THE AWARD OF FELLOWSHIPS totalling \$143,000 for the assistance of young American scholars and artists during the year 1927-28 has been announced by the Trustees of the John Simon Guggenheim Memorial Foundation. This Foundation was established in 1925 by former United States Senator and Mrs. Simon Guggenheim as a memorial to a son who died on April 26, 1922.

The Guggenheim Foundation offers to the young, productive scholars and artists of the country opportunity to carry on research and creative work, abroad. Applicants are required to present definite projects for research in a given field of knowledge, or projects for creative work in some one of the fine arts. Six hundred applicants presented themselves for grants for the year 1927-28.

The Fellowships of the Foundation are awarded ordinarily for one year but in special cases for longer or shorter terms. The stipend is usually \$2,500 for a period of twelve months, but in every case is adjusted to the needs of the individual appointed. The Fellowships are open on equal terms to men and women, being citizens of, or permanent residents in, the United States, of every race and creed. The normal age limits of Fellows are from twenty-five to thirty-five years.

The Fellows appointed will pursue research not only in Europe but as far afield as China, India, Mesopotamia, and Africa. The subjects for investigation range over many fields. They include researches into the origin and responsibility for the World War, histories of Irish and of Swedish immigration into the United States, the effects of low temperature on plants, studies of the internal factors that control the size of organisms during growth, and generally, researches in music, economics, history and medicine, as well as creative work in musical composition, painting and sculpture.

Among the Fellowships awarded for 1927-28, the following are of particular interest to the architectural profession:

John Wesley Carroll, *Artist*; Instructor in Painting, Art Students' League, New York City—for creative work in painting, in Europe.

Samuel Vance Chamberlain, *Assistant Professor of Architecture*, University of Michigan, Ann Arbor, Michigan—to study the technique of etching, in England, and to execute etchings and dry-points directly from nature.

Avard Fairbanks, *Sculptor and Assistant Professor of Art*, University of Oregon, Eugene, Oregon—for creative work in sculpture, in Europe.

Isamu Noguchi, *Sculptor*, New York City—for creative work in sculpture, in Europe.

Miss Dorothy Ochtman, *Artist*, Cos Cob, Connecticut—for study in the museums and art galleries in Europe, and for creative work in painting.

Myron Bement Smith, *Architect*, New York—for a study of Italian brick work of the Lombard period.

Among the Fellows of the Foundation appointed last year a renewal of grant has been given to Dr. Kenneth J. Conant, *Assistant Professor of Architecture*, Harvard University, Cambridge, Massachusetts—for the purpose of making an authoritative set of drawings, being restorations, of the Abbey Church of Cluny, in France.

PRINCETON ARCHITECTURAL PRIZES, 1927-1928
TWO COMPETITIVE PRIZES of eight hundred dollars (\$800) each, in the School of Architecture, Princeton University, are announced for the year 1927-1928. The prizes will be awarded to the winners of a competition in design, to be held from 9:00 a. m., May 20th, 1927, to 9:00 a. m., May 31st, 1927.

The purpose of these prizes is to place at the disposal of experienced draftsmen of unusual ability, who desire to complete their professional training by contact with the academic side of architecture, the advantages found in the School of Architecture, the Department of Art and Archaeology, and the Graduate School of Princeton University. The winners are exempt from tuition fees.

The candidates shall be unmarried male citizens, not less than twenty-one nor more than thirty years of age on September 1st, 1927, and shall have been employed as draftsmen in architects' offices for not less than three years.

Applications to compete for the prizes must be filed on or before April 18th, 1927.

For application blanks, and regulations governing the Competition and Award, address *The Secretary*, The School of Architecture, Princeton University, Princeton, New Jersey.



CENTER AISLE TO THE COURT OF HONOR



ENTRANCE TO THE EXPOSITION

ARCHITECTURAL AND ALLIED ARTS EXPOSITION, NEW YORK

THE ARCHITECTURAL AND ALLIED ARTS EXPOSITION was held in the Grand Central Palace, New York, from February 21st to March 5th. On the evening of February 26th the ceremony attending the Architectural League of New York's annual presentation of medals and honorable mentions was held. Among those receiving medals which were awarded by President Alexander B. Trowbridge were: Medal of Honor in Architecture to Ralph T. Walker and McKenzie, Voorhees and Gmelin, Architects, for their Barclay-Vesey Building (the Telephone Building); the silver medal for general work was awarded to Bertram Grosvenor Goodhue (deceased) and Bertram Grosvenor Goodhue Associates for a series of exhibits in this year's exhibition. The silver medal for intimate work was awarded to Frank J. Forster for the

residence of Karl Keffer, Esq., at Scarsdale, N. Y. The Medal of Honor in decorative painting was awarded to James Monroe Hewlett, architect and mural painter, for two cartoons, which designs are intended to be woven into tapestry. The Medal of Honor in sculpture was awarded to C. Paul Jennewein for his sculpture and ornament for the Philadelphia Museum of Fine Arts.

The Jury of Awards in Architecture, Decorative Painting, Sculpture, and Landscape Architecture was composed of: Alexander B. Trowbridge, *ex officio chairman*; Herbert Adams, Chester Beach, Harold Hill Blossom, Charles Butler, Arthur Covey, Richard H. Dana, James L. Greenleaf, John Gregory, Everett V. Meeks, Eugene Savage, Thomas W. Sears and Ezra Winter.



Photos of the Exposition by Samuel H. Gottscho

COURT OF HONOR, ARCHITECTURAL AND ALLIED ARTS EXPOSITION, NEW YORK

UNIVERSITY OF TORONTO

THE ARCHITECTURAL CLUB of the University of Toronto has been flourishing healthily during the term which is now nearing its close.

The first meeting took place early in the year and took the form of a dinner. According to custom, the "freshmen" were duly initiated into the most sacred order in a way rather amusing—to the onlookers. Professor C. H. C. Wright, head of the Department of Architecture, spoke briefly to the Club in his characteristically interesting way and pointed out the progress of the Club since its inception. He also called to the attention the honor brought to our club by three recent graduates in the persons of Messrs. Horwood, Steele and Ryrie, who were successful this past summer in winning the three highest awards in design at the Summer School of Fontainebleau, France. On the occasion the President, Mr. Robert S. Hanks, also gave a short talk on matters of current interest.

At the next meeting we were fortunate in getting Mr. J. A. Pearson, a prominent Canadian architect, to speak to us. He gave a very instructive talk on the new Parliament Buildings at Ottawa, one of the projects of his firm. The talk was most informal and supplemented with the interjected questions which he answered, it proved very interesting and educational.

The third and latest meeting took place recently and Mr. Wilson, the Building Superintendent of the firm of Darling & Pearson, Toronto, gave an enlightening talk on an entirely new side of the work—the actual construction. He too answered the questions that the members put regarding his work. It is felt that the nature of the last two meetings has been such as to merit their continuance in the future.

ST. LOUIS NEWS

THE OUTSTANDING EVENT of the past month in architectural circles in St. Louis was the testimonial dinner tendered Thomas Crane Young, of the firm of Eames & Young, at the University Club. This affair was given by the Saint Louis Chapter, American Institute of Architects, and consequently it cannot come under the heading of Club activities.

The dinner was formal and was given in the main dining room of the University Club. Mr. L. Baylor Pendleton, President of the St. Louis Chapter, American Institute of Architects, made a brief speech and then turned the chair over to William B. Ittner, the Toastmaster for the occasion.

Guy Study spoke on the subject of "The Work of Eames & Young". He was followed by Dr. Arthur E. Bostwick, Librarian of the St. Louis Public Library, who spoke on "Architecture—A Civic Asset". Mr. Paul Brown, Editor of "America At Work" and formerly editor of the *St. Louis Republic*, told us of "The Architect's Duty to the Public" and Mr. George D. Markham spoke of the work of St. Louis architects from the layman's point of view. The last speaker on the program was Professor Frederick M. Mann of the University of Minnesota who gave a scholarly address on the subject "The Profession of Architecture".

CLEVELAND SUCCUMBS TO BOWLING BUG

THE CLEVELAND Architectural Bowling League has been organized with Chairman Joseph P. Neppel and Secretary-treasurer C. W. Kuehny representing eight offices of Cleveland as shown below with their present standings:

	Won	Lost
City Architect	11	1
Walker & Weeks	8	4
Small & Rowley	7	5
Charles S. Schneider	6	6
Warner & McCornack	5	7
Howell & Thomas	5	7
Hubbell & Benes	4	8
Corbusier, Lenski & Foster	2	10

Bowling seems to be one of those insidious evils that has such an effect as some one once said of sin, "We first pity, then endure, then embrace". Now things have become so bad that they can best be described by the remark of one of our members that was overheard the other day, to wit: "After looking with disdain upon the scores of Architectural Bowling Leagues of other cities, the Architects of Cleveland have come to the realization that to become champions of the United States among the members of the profession, it would require but little organization and less practice." This they have decided to do. What do you think of that?

PRATT ARCHITECTURAL CLUB

DEAR ALUMNUS:

The Publicity Committee, feeling guilty after a month's vacation and realizing that perhaps, in fact very certain are we, that this will be the last squawk that the present personnel will make as far as publicity is concerned, decided to make every effort to get this completed in time for our considerate and patient magazine. We will be violating no confidences when we state that during the coming May a general election of officers will be held and also a reappointment of Committees. So maybe we had better resign before we are fired? Guess we had better stick until the end at that.

On May 10th, there will be an "old timers" luncheon at the Fraternity Clubs, 38th St., and Madison Ave., New York. The day is Tuesday as usual.

The Board of Governors at their last meeting voted to reduce the dues of resident members to five dollars and those of the non resident members to three dollars, with the usual two dollars for initiation fee. This was done after taking into consideration our very young graduates and our desire that they would be able to join us without the necessity of hurdling too large a financial hurdle. Those joining now will be credited with membership through to May 1928.

The month of February included one important luncheon. Eighty men from the present '25 and '26 Classes, under the paternal care of Messrs. F. C. Edminster and F. O. Price, journeyed over from Pratt Institute.

On Feb. 26th, our esteemed President, Eric A. Anderson, attended a dinner, invitation naturally, of the Pratt Institute Alumni of Industrial Chemical Engineering, held at the Fraternity Clubs. He admitted freely that he had a most enjoyable night and related with great enthusiasm that there were over 250 men present. All right, Prexy, give us a chance, we are only a year old and still crawling, just wait until another year passes and we will show you. We extend our thanks to the chemists for their courteous invitation to our Club through our worthy President. President C. J. Knudsen presided for the Chemists.

In closing we might mention that we had the pleasure of meeting an out of town grad, Kieswetter '15, who makes it his business to drop in at the luncheons every time he gets to New York. This incident we submit as a very good example for all to follow.

So knowing in our own hearts that as Committee we could have accomplished a whole lot more if we would, but not very much less, we wish the next P. C. all the luck that they can have.

THE COMMITTEE

p.g.k. '12 Chairman

ULRICH '11

GRAY '11

DETROIT ARCHITECTURAL BOWLING LEAGUE

ANOTHER MONTH has slipped by with but little change in the position of the teams. McGrath, Dohmen & Page are now holding down first place by a small margin, but this does not mean that the other contenders have given up hope of landing the pennant and it promises to be a veritable fight to the finish.

The standings of the teams on March 4th were as follows:

	W.	L.
1. McGrath, Dohmen & Page	42	24
2. Malcomson & Higginbotham	39	27
3. Frank H. Nygren	38	28
4. Louis Kamper	37	29
5. Donaldson & Meier	34	32
6. Smith, Hinchman & Grylls	33	33
7. Janke, Venman & Krecke	31	35
8. Albert Kahn	30	36
9. Weston & Ellington	28	38
10. VanLeyen, Schilling & Keough	18	48

Through the efforts of Keith Fraser, of the Donaldson & Meier team, we have an excellent prize list this year, consisting of \$1,000 in cash alone, as well as golf clubs, drawing instruments, window ventilators, asbestos table mats, etc. The donations were made by the architects represented in the league and the representatives of various building products. We certainly appreciate having such loyal support.

Our plans for the banquet and tournament, both of which will be held near the close of the season, are nearly completed and both promise to excel all previous attempts.

LESTER S. MANNING, Vice-President.

HERE AND THERE AND THIS AND THAT

CONDUCTED BY RWR

SUBSCRIBER BERNICE JAMIESON wants to know just what prizes are offered every month for contributions to this department, and just what it is all about. Maybe others have forgotten.

Four prizes of ten dollars each are offered monthly in four different classifications: 1—Sketches; 2—Verse; 3—Cartoons and caricatures; 4—Anything else properly belonging in this department but not falling within the other classifications. Book plates, covers for magazines, ideas for short cuts in the drafting room interpreted either in drawing or in text, little yarns and stories all have won a prize in Class 4. There is no entrance fee and anyone may compete for these prizes whether a subscriber for PENCIL POINTS or not, and this department is just as wide open to those living in foreign countries as to those who live in the United States. The prizes are awarded on the fifteenth of each month, all contributions not accepted are returned and the prize winners, together with a selection of other material of merit, are published in the next succeeding number.

Well, PENCIL POINTS, finally got up in the air at last. Which being interpreted means that broadcasting station WAIU of Columbus, Ohio, recently, through Marie W. Vandegrift, Editor of the *American Insurance Magazine*, told all about our new book "THE TREATMENT OF INTERIORS". Our thanks to station WAIU.

No Prizes were awarded in Class 3 or Class 4 this month. The prize winners in the other classes are as follows:

- Class 1. Students of Sketch Club Atelier
- Class 2. Rudolph L. Wilson

Things were a little slow this month. Guess everybody was charretting on the small house competition which closed with a bang on Monday, March 14th, with 309 drawings under the wire. Guess the jury is going to have some fun and a lot of work picking the prize winners. Names of the successful competitors and reproductions of their drawings are scheduled for publication in the May issue.

Our genial and active subscription representative in Australia, G. Gervis Manton, tells us that he has just moved to the new Nicholas Building, Melbourne. Mr. Manton modestly admits that this is the newest, best, and most centrally located building in Melbourne so he should be easy to find. Good luck, Mr. Manton. And this goes for our Australian subscribers. You have sent some very nice material for this department in the past and you are hereby invited to do it again!

EPITAPH

He was a thorough anti-hick
Who always with care was dressed.
But he put on spats and carried a stick
In a little town out West.

Here in this little trail-side tomb
He lies in his dreamless rest.
He was heard to use the phrase "than whom"
In a little town out West.

No blot his reputation mars,
And ever he did his best.
But he broadened his a's and dropped his r's
In a little town out West.

Strickland Gillilan

That there is no end to the possibilities of electrification was brought home to us by a young architect who lives in the suburbs and who is, himself, no mean electrician. "I have fixed up a great way of getting into the house easily," he said. "When I step on my doormat it lights a little bulb over the keyhole. Inside the keyhole is a tiny electromagnet. When the key is near it is drawn right into the hole. It is immensely convenient. All I have to do is to get the right house."

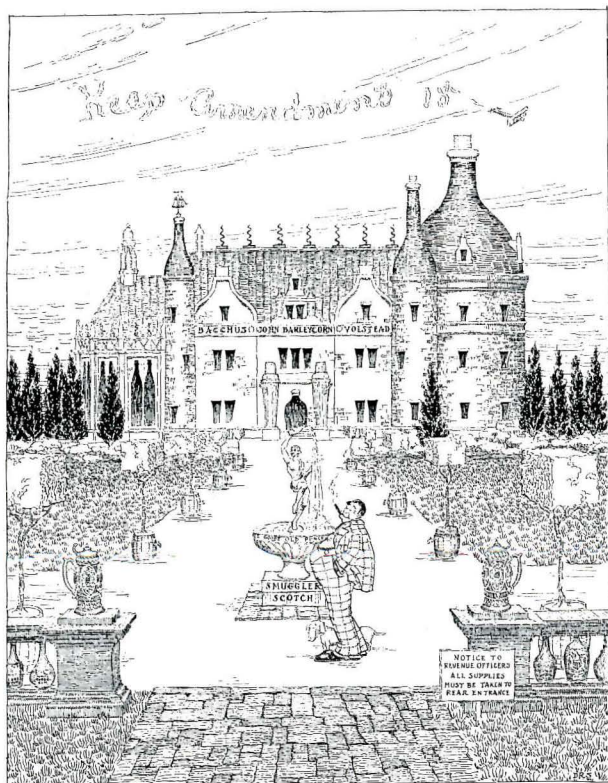
THE CARNEGIE STEEL COMPANY has recently placed on the market a new series of beam and column sections, which have a number of advantages over earlier sections. A pamphlet describing these sections can be secured by applying to the General Manager of Sales, Carnegie Steel Co., Carnegie Building, Pittsburgh, Pa.

SCALE

SCALE FOUND IN BUILDINGS LIKE SCALE FOUND ON TREES
HAS LONG BEEN CONSIDERED BY WISE BUSY BEES
THAT WHEN FOUND ON A TREE IT IS APT TO DO HARM
BUT WHEN FOUND ON A BUILDING IT ADDS TO ITS CHARM
NOW SCALE ON A TREE IS A PLAIN THING TO SEE
BUT TO FIND IT ON BUILDINGS YOU MUST SEARCH CAREFULLY
ITS PRESENCE ON TREES AND ITS LACK ON A JOB
IS OFTEN THE CAUSE OF A SORRIFUL SOB
IF WE COULD BUT KILL ONE AND MAINTAIN THE OTHER
WE'D GET LESS COMPLAINTS FROM PROFESSIONAL BROTHER.

BY RUDOLPH L. WILSON

(PRIZE—Class Two—March Competition)



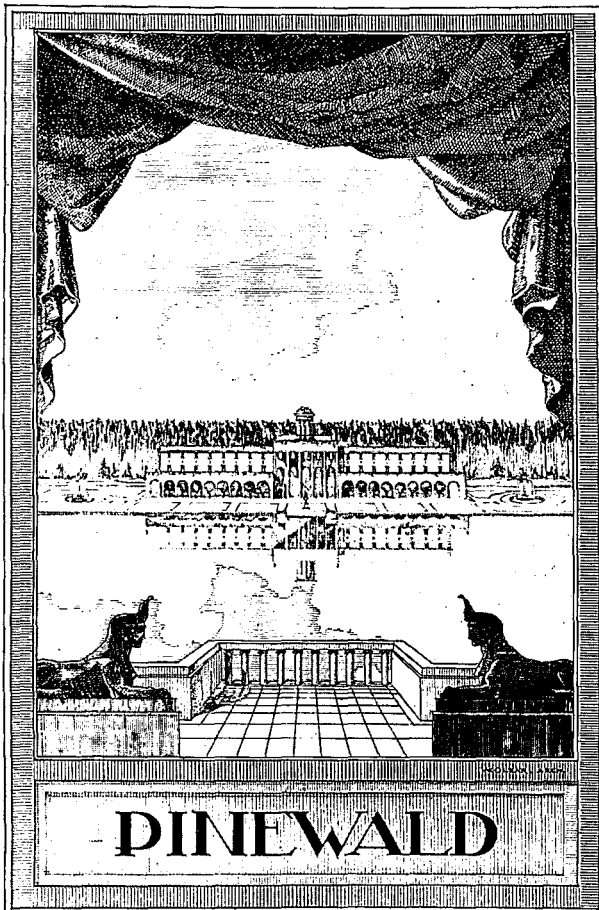
PEN-AND-INK DRAWING BY DAVE R. SHOTWELL
"The Bootlegger's Dream"



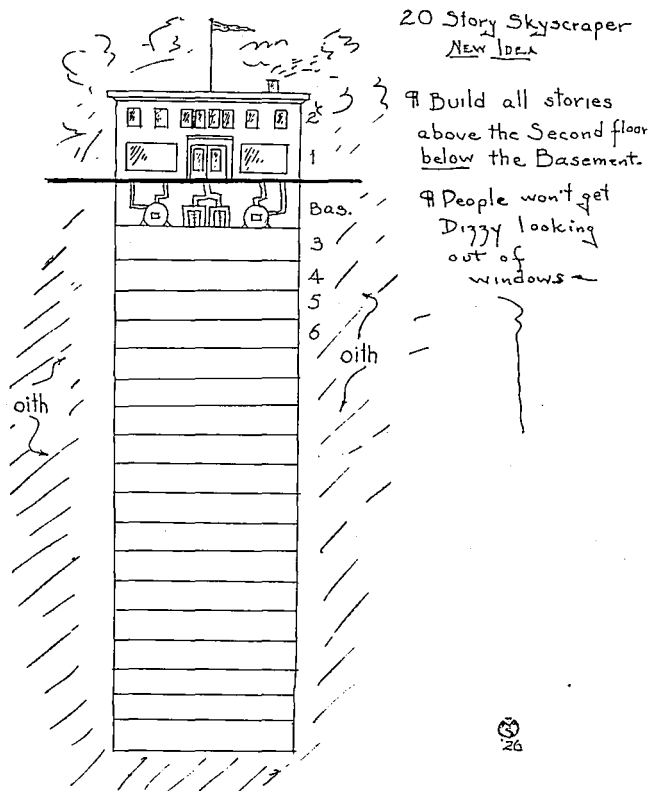
Sketch by Robert Mosley Williams



Sketch by William Simmons



Cover Design by W. Oltar-Jevsky



Submitted by Seymour Muteldorf



By H. W. Billings



By H. W. Billings



By J. W. Roberts



By Norman R. Morrison

WORK OF STUDENTS OF THE SKETCH CLUB ATELIER, NEW YORK—ERNEST WATSON, INSTRUCTOR
(PRIZE—Class One—March Competition)



ORGANIZATION OF LOCKWOOD, GREENE & CO., INC., ARCHITECTS, BOSTON, MASS.

1. C. W. Porter; 2. Wm. Ohlsson; 3. J. A. MacKay; 4. E. J. Hurley; 5. R. W. Munroe; 6. E. N. Barker; 7. J. N. Holden; 8. T. F. McDonough; 9. C. E. Heptig; 10. G. F. Blount; 11. J. E. McCann; 12. M. A. Joyce; 13. O. H. Chase; 14. E. R. Brigham; 15. C. D. White; 16. J. F. Fitzpatrick; 17. D. W. Gibbs; 18. W. W. Cook; 19. G. H. Hutchins; 20. M. L. Kemp; 21. B. N. Sadler; 22. F. M. Thomas; 23. L. E. Sparrow; 24. T. F. Waters; 25. G. W. Taylor; 26. O. R. Freeman; 27. M. E. Sullivan; 28. F. C. Laurie; 29. G. R. Mitchell; 30. W. C. MacDermott; 31. G. L. Rice; 32. A. J. Frappier; 33. S. L. Ware; 34. G. W. Anderson; 35. H. R. McGeoch; 36. A. R. Nadell.



THE SPECIFICATION DESK

A Department for the Specification Writer

"OR EQUAL" IN A SPECIFICATION

By Charles A. Scheuringer

THE ART OF SPECIFICATION WRITING, for it is indeed an art, requires, as the term "Art" implies, skill in applying known principles to an end or purpose. No better training can be gotten for this most important task than that of working on the boards as a draftsman, supplemented by frequent inspections on the "job". As the designer visualizes the completed building from his drawings, so must the specification writer have a similar vision. The specifications are correlative to the plans.

Broadly speaking, the specifications may be said to treat of but two subjects: namely, that pertaining to the materials and workmanship in the building, and the legal aspect. The latter item is equal in importance to the former since the specifications become part of a written contract and, as such, must contain definite provisions covering all contingencies that may arise during the execution of the contract.

Much has been written concerning clarity of expression, brevity and unnecessary description. Further comment would be superfluous repetition.

There is one phase of the specifications which the writer considers of vital importance and which has been the subject of considerable controversy, namely, the term "or equal". The writer realizes that in bringing this term up for discussion he is possibly inviting further controversy. Nevertheless it is of sufficient importance to warrant an effort to suggest a proper usage. It becomes necessary from time to time to explain to contractors just what is implied by this term, because to each architect it seems to have a different meaning. This fact was quite forcibly demonstrated recently in one of the architectural publications. A number of architects were asked to give their opinions of this term and the publishers received as many different opinions as there were replies.

The phrase "or equal" in itself is weak, indefinite, and suggests uncertainty in the mind of the one who uses it. Let us therefore consider why some term is of value and how it might be properly used.

The specifications largely serve to describe the kind and quality of material desired. Where one has used a certain product with success, he comes to fix that product in his mind as one which has given satisfaction and the desired

results. In order to avoid endless description and minute details it is customary to mention the product either by its trade name or the manufacturer's name. To mention by name but one product and insist upon its use is to stifle competition. Competition is the life of trade and only by means of competition is it possible to obtain the best materials and workmanship at the lowest cost to the client.

There are, however, many materials manufactured by as many companies which are similar and equal in quality, but to name them all throughout the specifications would result in virtually copying the business directory.

In the interest of competition and for the sake of brevity the "or equal" or similar phrase is employed. Its use in the above form is the beginning of endless misunderstanding and controversy between the architect and the contractor or material man. Estimates are only truly competitive when all the contractors are estimating on the same thing. To attain this end the writer suggests that when the need for such a phrase exists it be made to read "or approved equal". This puts an entirely different phase upon the matter and places the responsibility of deciding the equal where it really belongs, namely, upon the architect. It eliminates controversy and the possibility of the contractor assuming this responsibility for his own ends.

A step further is to include in the general conditions a paragraph explaining the meaning of the term as used, supplemented by a qualifying paragraph which may be phrased along the lines of the following:

"The Contractor shall base his estimate upon the use of the product or mate-

rials which are specifically mentioned by name. When more than one is mentioned, the option shall be with the Contractor. Should the Contractor desire to make a substitution, he shall state in his estimate the name of the company whose material he wishes to substitute, stating what effect such substitution shall have upon his estimate. No substitution shall be made except by the written consent and approval of the Architect."

The architect should consider such requests for substitution with an open mind and should be convinced of the

(Continued on page 260)



CHARLES A. SCHEURINGER

Mr. Scheuringer is connected with Heacock & Hokanson, Architects, of Philadelphia. He is a registered architect in the State of Pennsylvania and an instructor of Architecture in the evening school of Temple University.

DETAILS OF CONSTRUCTION—THE PALMER NATIONAL BANK BUILDING, DANVILLE, ILLINOIS
LIESE AND LUDWICK, Architects



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

Harry S. Voyta, care of Holabird & Roche, 1400 Monroe Bldg., Chicago, Ill., wants all copies for the year 1920 and a copy of December 1924.

Harry J. Scott, 2031 Vallejo St., San Francisco, California, wants a copy of November 1926.

Vance Wm. Travis, Lawndale, Calif., wants a copy of February 1926.

Robert L. Harris, 516 N. Charles St., Baltimore, Md., wants a copy of January 1921.

Norman Gross, 43 Dawson Ave., Mansfield, Ohio, wants a copy of January 1924.

B. C. Turner, 2 Winthrop Hall, Cambridge, Mass., wants a complete set for 1926.

Vilsack Martin & Co., 3222 Penn Ave., Pittsburgh, Pa., wants copies of September and November 1926.

Detroit Public Library, Detroit, Mich., wants a copy of April 1925.

Armour Institute of Technology, Chicago, Ill., Att. Miss Steele, wants a copy of April 1926.

Henry B. Purchase, 127 Park St., Medford, Mass., has for sale the following at \$3.00 per volume: Volumes 1, 2, 3, 4 all complete and Volume 5 complete with the exception of December.

A. J. Daidone, 342 Madison Ave., New York, has for sale 5 copies of October 1920 PENCIL POINTS, 50c. each; 15 copies *American Architect*, text bound, \$1.00 each; 2 copies *Engineering Record*, text bound, \$1.00 each; 2 copies *American Builder*, text bound, \$1.00 each; 2 copies of *Building*, text bound, \$1.00 each. Magazine Plates dating as far back as 1889 at twenty-five cents a dozen post paid on all subjects mixed. The bound copies date back to 1889.

Francis H. Barry, 1757 Undercliff Ave., Bronx, N. Y., wants to buy the following copies of the *White Pine Series*: Vol. 1, Nos. 2, 3, 4, 5, 6; Vol. 5, No. 6.

FOR SALE: Works of Alexander Dumas—Nelson Edition—as follows: *Count of Monte Cristo* (2 vols.), *Memoirs of a Physician* (2 vols.), *Marguerite de Valois*, *The Queen's Necklace*, *La Dame de Monsoreau*, *Ange Pitou*, *The Two Dianas*, *Chevalier de Maison Rouge*. All in excellent condition. Price \$10.00 for the set.

Also the works of Jane Austen complete in four volumes. In excellent condition. Price \$5.00. These books may be seen at this office or will be forwarded, prepaid, upon receipt of check out of town. Money refunded if not found to be satisfactory. For further information address Katherine Green, care of PENCIL POINTS.

FOR RENT. Alcove space 6'8" x 15'6" with large outside window in Architects' office in Grand Central section including general office service, use of telephone and stenographer if desired. Address Box No. A. G. care of PENCIL POINTS. (adv.)

QUERIES and ANSWERS

Query: I am interested in the design and construction of the modern moving picture theater and am seeking all available information. One thing particularly desired is the determination by mathematical formula of the exact sight line both straight and diagonal. I should also like to know if any book has been published recently on the design and construction of the modern moving picture theater.

Answer: We have endeavored to secure the information desired concerning the mathematical formula for working out sight lines. We have found, however, that the architects who have this information are reluctant to give it out for publication. We invite any of our readers who may have developed mathematical formulae for determining sight lines, which they are willing to have published, to send them in.

An excellent book on the modern motion picture theater is *Moderne Kino*, by Zucker, published by Ernst Wasmuth of Stuttgart, Germany, in the German language and which sells for \$10. This is the most up-to-date book on the subject and is highly recommended. If you cannot procure this book through your local book dealer it may be secured from E. Weyhe, 794 Lexington Ave., New York.

PERSONAL NOTICES

CHARLES A. MITCHELL, ARCHITECT, has moved from 304 University St., to Room 102, No. 1 Burnside Place, Corner Union Ave., Montreal, Canada.

ERNEST J. MATTHEWSON, ARCHITECT, has opened an office at 704 Bulletin Bldg., Philadelphia, Pa.

LAFAYETTE A. GOLDSTONE, ARCHITECT, has removed his offices to 420 Madison Ave., New York.

HARRY W. WACHTER, ARCHITECT, has moved to 1220 Madison Ave., Toledo, Ohio.

THEOBOLD ENGELHARDT, ARCHITECT, has moved to 101 West 31st St., New York.

ATWOOD & NASH, ARCHITECTS and ENGINEERS, have moved their offices to 803 Odd Fellows Bldg., Raleigh, N. C.

FRANCIS Y. JOANNES, ARCHITECT, and R. C. DUNBAR and HENRY C. HAHN, ASSOCIATES, have moved to the Graybar Bldg., 420 Lexington Ave., New York.

CARL ADE, ARCHITECT, has moved his offices to 89 East Avenue, Rochester, N. Y.

WALTER H. SIMON, ARCHITECT, has moved to 1526 Lincoln St., Denver, Colo.

DOUGLAS ORR announces the retirement of Mr. George Del Grella, and the continuation of the business under the firm name of Douglas Orr, Architect, 956 Chapel St., New Haven, Conn.

MAURICE G. USLAN, ARCHITECT, has opened an office at 76 Canal St., Stapleton, Staten Island, N. Y., and would like manufacturers' samples and catalogues.

RAPHAEL & SIZER, ARCHITECTS, have opened an office for the practice of architecture at 121 Lyman St., Springfield, Mass., and would like manufacturers' samples and catalogues.

DOMENIC A. VALVANO, has opened an office for the general practice of architecture at 88 Broad St., Elizabeth, N. J., and would like manufacturers' samples and catalogues.

NATHAN MYERS, FREDERIC BIGELOW and JOSEPH S. SHANLEY, announce that they have associated themselves for the general practice of architecture under the firm name of Myers, Bigelow & Shanley, with offices at 24 Walnut St., Newark, N. J.

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

MICHAEL J. BROCK, formerly of 820 Cauldwell Ave., Bronx, N. Y., please communicate with PENCIL POINTS, immediately.

A. M. STRAUSS, ARCHITECT, has moved his office to 415 Calwayne Bldg., Ft. Wayne, Indiana.

SAMUEL A. LIEBERSON, ARCHITECT, has opened an office at 113 West 42nd Street, New York.

LUDLOW & SCHWAB AND C. J. PALMGREEN, ASSOCIATED ARCHITECTS, announce the removal of their offices to Suite No. 504-505 McCance Block, 305 Seventh Ave., Pittsburgh, Pa.

JACK B. HOSFORD has opened an office at 24 West Central Ave., Sierra Madre, Calif., and would like manufacturers' samples and catalogues.

W. P. LAKE, ARCHITECT & ENGINEER, has opened an office for the practice of architecture at 1041 Third National Bank Bldg., Dayton, Ohio, and would appreciate manufacturers' samples and catalogues.

FREE EMPLOYMENT SERVICE

(Other items on page 80 of the advertising)

University and library school graduate with six years' experience in the Technical and Art Departments of a large public library desires position in an architect's library. Box No. 106 care of Pencil Points.

Young man, Technical School graduate, four years' practical experience, wishes position with architect as draftsman and detailer. Samples of work submitted. Box No. 111 care of Pencil Points.

Position Wanted: Junior draftsman, 3 years' technical training, 1 year practical experience, thorough knowledge in all departments. Box No. 112 care of Pencil Points.

Superintendent wishes position for contractor or as outside man for architect. Well qualified in all branches of the building trade and also experienced estimator. Twenty years' experience in the building game. Box No. 113 care of Pencil Points.

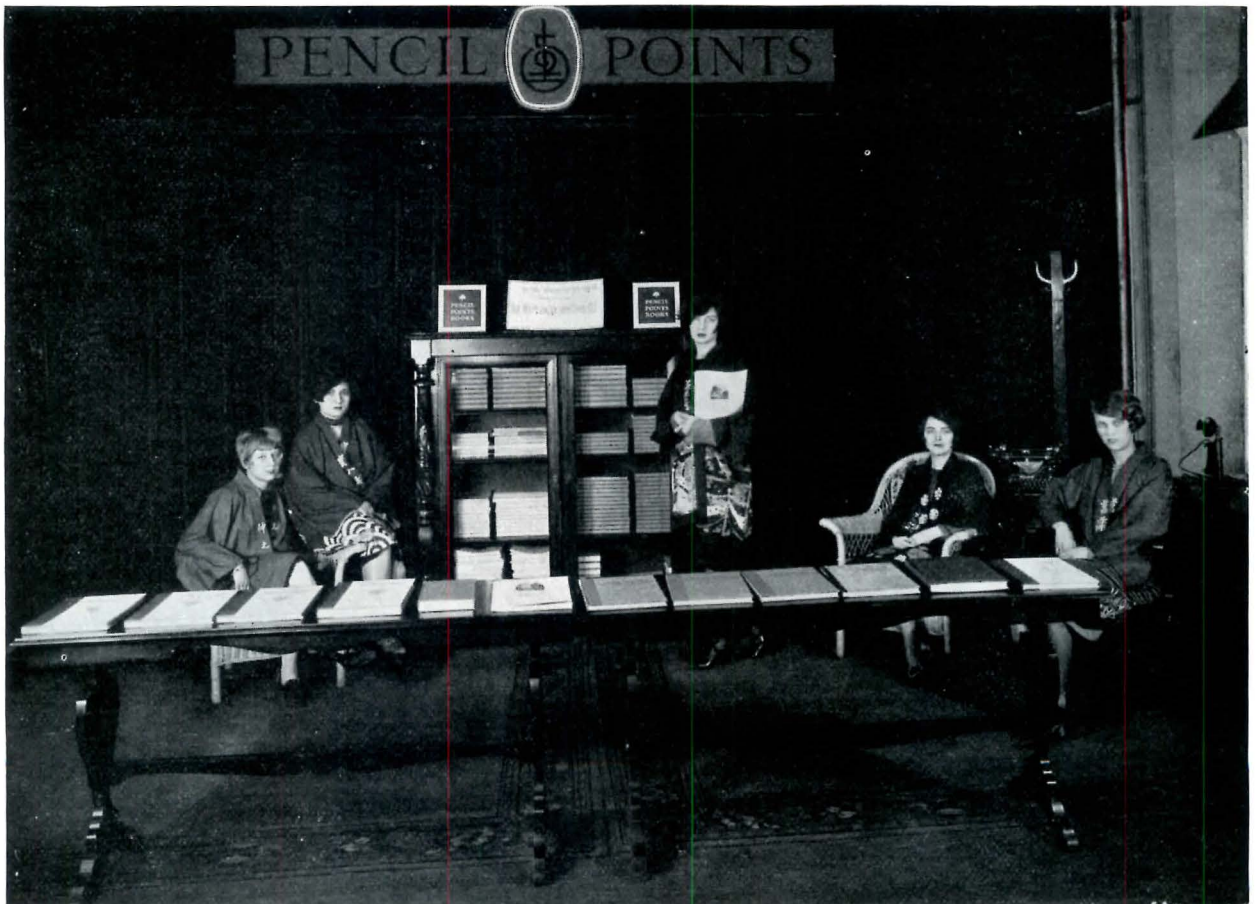
Architectural draftsman, 5 years' experience, 2 years as building inspector, experienced in reinforced concrete and structural steel design, desires position in the vicinity of Albany, N. Y. Address 93 Westerlo St., Albany, N. Y.

Position Wanted: Architectural draftsman, age 24, married, American, University training, 5 years' experience on all types of buildings, particularly schools and public buildings. Box No. 114 care of Pencil Points.

Available at once.—Secretary experienced in architectural work. Also beginners. Apply Gertrude R. Stein, Inc., Vocational Service Bureau, 18 East 41st Street, New York, N. Y. Telephone Lexington, 2593. (adv.)

Young lady wishes position as bookkeeper. Eight years' experience. Box No. 115 care of Pencil Points.

Architectural renderings in pen, pencil, water color, etc., Henry R. Diamond, Room 1618, 109 West 57th Street, New York City. Circle, 7831.



PENCIL POINTS' BOOTH AT THE ARCHITECTURAL AND ALLIED ARTS EXPOSITION, NEW YORK
With René, Janice, Katherine, Helen, and Peggy—Five reasons why you sometimes miss your copies of PENCIL POINTS

PUBLICATIONS

OF INTEREST TO THE SPECIFICATION WRITER

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

Flushwood Doors.—Handbook of information and details for architects A.I.A. File No. 19-E-12. Illustrates and describes this new type of sound resistant door for hotels, hospitals, institutions, public buildings, apartments, residences. Color plates, sections showing construction of door, specifications. 16 pp. Standard filing size, 8½ x 11. Morgan Sash and Door Co., Blue Island Avenue and Wood Street, Chicago, Ill.

Concrete Hardening and Waterproofing.—Folder containing a complete set of specifications under the general headings of Mass Concrete, Plaster Coat Cement Mortar, Stucco, Dampproofing, Dustless Concrete Floors. Also contains individual copies for filing under various subdivisions of your file, as well as important table for steel reinforcement. A most valuable document for the specification writer and drafting room. A.I.A. File No. 3-B. Anti-Hydro Waterproofing Co., 265 Badger Ave., Newark, N. J.

Drafting Room Furniture.—Catalog 'U'. Comprehensive catalog illustrated in color showing complete line of special furniture for the drafting room. All types of drawing tables, blue print cabinets and many other types of special furniture and equipment. 64 pp. Ask for Catalog 'U'. Hamilton Mfg. Co., Two Rivers, Wisconsin.

Ornamental Glass.—Handsome booklet in sepia showing illustrations of glass ceiling lights, leaded tiles and grille effects, in modern and period styles. Perspectives. Old Historic and Medieval Glass. Church, Mausoleum and Memorial Windows, Medallions for Church and public buildings, tracery with metal and lead comes, designs for residences, clubs, hotels, etc. Lanterns and special detailed fixtures also illustrated. Lead applied units, rosettes, etc., theatre lighting specialties and signs. 30 pp. 8 x 11. W. A. Daunt Co., Inc., 110 East 42nd St., New York City.

Hauserman Movable Steel Partitions.—Folder No. 28-A-3 containing complete information on this type of steel partitions. Horizontal sections, typical ceiling elevations, typical cornice high elevations, unit assembly. 9 x 11. The E. F. Hauserman Co., Cleveland, Ohio.

Valves.—Catalog No. 83 shows the complete Walworth line of valves, fittings and tools, wrought pipe and supplies for steam, water, gas, oil and air. Profusely illustrated, tables, dimensions, measurements, rating and data, etc. Bound in stiff cover, 715 pp. 5½ x 7¾. Walworth Mfg. Co., Boston, Mass.

Specifications for Exterior and Interior Lathing and Gypsum Plastering.—These two new specification documents deal completely with the problem of lathing and plastering the moderate sized dwelling. Work sheets for specification writers are included. A.I.A. File No. 21-A-2, standard filing size, 8½ x 11. Beaver Products Co., Inc., Buffalo, N. Y.

Signs and Inscriptions in Architecture.—Brochure in sepia covering lettering and inscriptions as applied to buildings. Reproductions of many old inscriptions are presented together with suggestions for their application in modern buildings. An unusual and valuable document. Flexlume Corporation, 1600 Military Road, Buffalo, N. Y.

Berloy Metal Lumber.—Catalog No. 27, A.I.A. File No. 13-G, just off the press. Handbook for architects and draftsman on fireproof construction for modern buildings. Profusely illustrated, tables and sections, tables of safe loads, weight of floor construction, details of design and construction, general erection information, description of structural details, specifications, supporting partition construction, erection instructions, attachments and accessory materials. Also shows a line of Berloy steel shelving and steel lockers. 36 pp. 8½ x 11. The Berger Mfg. Co., Canton, Ohio.

The Cal Book.—Booklet containing a practical consideration of CAL for use in Portland Cement mixtures to obtain high early strength; to improve curing, for densifying, for easy workability, as a hardener and for placing in cold weather. 32 pp. 6 x 9. North American Cement Corp., Hagerstown, Md.

Thorn Casements.—Catalog No. R-C-3, A.I.A. File No. 16-E-1, illustrates and describes this type of solid steel casements for residences and apartments; full size sections, specifications, exterior elevations, half size details. 8½ x 11. 20 pp. J. S. Thorn Co., Philadelphia, Pa.
Published by the same firm "Thorn Manor Casements" and "Thorn Casements, Heavy and Medium Types".

Spencer Central Cleaning Systems.—Attractive booklet illustrating and describing permanently installed Multi-stage Turbine Vacuum Cleaning Apparatus for all purposes in buildings of all types. 31 pp. 8½ x 11. The Spencer Turbine Co., Hartford, Conn.

Better Buildings at Less Cost.—Leaflet explaining and illustrating the "Stockade" System of reinforced concrete construction. This is a new type of construction with especial adaptability to residence work. Stockade Corporation, 103 Park Ave., New York City.

Todhunter Mantels.—Brochure with beautiful series of loose-leaf illustrations showing a wide variety of mantels and chimney pieces. Arthur Todhunter, 414 Madison Ave., New York City.

Sectional Unit Steel Dressers.—Three blueprints presenting details of the Whitehouse line. Valuable in the drafting room. Jones & Kirtland, Inc., 133 West 44th St., New York City.

Atlantic Terra Cotta.—Monthly magazine for architects and draftsman. Vol. 8 No. 11 contains an article on the Philadelphia Museum of Art at Fairmount Park, Philadelphia, with a frontispiece in color of two figures in polychrome, forming part of the Pediment of the Museum. Also contains architect's perspective drawing and Pediment Panel Detail. A most interesting number. A.I.A. File No. 9. Atlantic Terra Cotta Co., 19 West 44th Street, New York.

Cold Spring Granite.—Folder containing detail sheets of columns, pilasters, and balusters, steps and terraces, piers, base courses, reveals, window sills and door sills, also typical details for a small bank building faced with Cold Spring Granite. Also contains color reproductions of Rainbow Granite, and color reproduction of the American Insurance Building in Columbus, Ohio. Cold Spring Granite Co., Cold Spring, Minn.

Substance, Form and Color Through Concrete.—Handsome Brochure in color containing a discussion of the problem confronting the architects for the Shrine of the Sacred Heart at Washington, D. C., how that problem was met; and what this solution means in terms of modern building. Contains also illustrations of other notable buildings in Washington where concrete is a main factor. 42 pp. 11 x 14. Bound in an attractive stiff cover. Copies will be sent to architects applying on their letterheads. The Atlas Portland Cement Co., 25 Broadway, New York.

Bloxonend Flooring.—Standard specifications for Bloxonend Flooring, and detailed information. A.I.A. File No. 19-E-9. Also supplement No. 1 to Standard Specifications containing specifications for laying Bloxonend Flooring in gymnasiums, assembly rooms, auditoriums, armories and play rooms. 8½ x 11. Carter Bloxonend Flooring Co., Kansas City, Mo.

Manual of Revolving Door Construction and Architectural Design, with Standard Specifications.—Contains illustrations, details, cross sections, capacity tests, construction features, special features, floor plans, operating chart, tables of weights, etc. 24 pp. 8½ x 11. A.I.A. File No. 17-a-1. Van Kannel Revolving Door Co., 250 West 54th St., New York.

Zenitherm Floors.—Attractive booklet telling the story of Zenitherm and its general desirability as a material for floors. Profusely illustrated. Also contains chart of Zenitherm Standard Colors, and folder of architectural and decorative ornaments. A.I.A. File No. 23-g-2. 14 pp. 8½ x 11. Zenitherm Co., 405 Lexington Ave., New York.
Published by the same company, "Zenitherm Walls" and "Contractor's Handbook".

Stairs, Spiral or Circular.—Booklet, A.I.A. File No. 14-D, containing line of Duvinage stairs. Typical shop drawings, tables showing sizes of spiral stairs, specifications, detail of platforms, etc. 8½ x 11. Duvinage Spiral Stair Co., 1200 Bush St., Baltimore, Md.

Interior and Exterior Decoration.—Booklet illustrated in color containing suggestions for decorative treatments that beautify and protect. Specifications. 8½ x 11. 24 pp. Benj. Moore & Co., 231 Front St., Brooklyn, N. Y.

Through the Ages.—Monthly magazine dealing with marble for both exterior and interior use. The February issue contains an illustrated article on the Atlantic National Bank of Jacksonville, Fla., Also an article on the use of marble for floors, radiator tops, mantelpieces and elsewhere. 90 pp. 8½ x 11. National Association of Marble Dealers, 648 Rockefeller Bldg., Cleveland, Ohio.

The Electrozone System of Ventilation.—Leaflet, A.I.A. File No. 30-d-5, illustrating and describing this system of ventilation for public buildings, schools, churches, office buildings, etc. Systematic layouts. 8½ x 11. Electrozone Corporation of New York, 5949 Grand Central Terminal Bldg., New York City.

Protection.—Booklet giving full information on the subject of "Steelcrete" Armored Vaults. Tables of live load carrying capacities, illustrations of buildings where "Steelcrete" installations have been made, typical "Steelcrete" Armored Vault Construction illustration, method of installation, typical details of design. 24 pp. 8½ x 11. The Consolidated Expanded Metal Companies, Braddock, Pa.

Window Shade Standard Specifications.—Complete details and method of installation. Correct filing size. Shade cloth and samples and specimen roller sent with the specifications. Columbia Mills, 225 5th Ave., New York City.

Effco Roof Ventilators.—Booklet, A.I.A. File No. 12-K, illustrating and describing the Effco rotary ball (oil flooded) bearing fan-equipped roof ventilators, the Effco Internal Louver Unit, and Effco Wind Electric Ventilators (full automatic). Tables of dimensions, cross sections, specifications, list of installations. 8½ x 11. 32 pp. W. F. Hirschman Co., Room 2104 Greeley Square Bldg., New York, N. Y.

Norton Floors.—Attractive little bi-monthly publication, the January-February issue of which is devoted to Fraternal Buildings, both exterior and interior views are presented together with specification data, etc. A.I.A. File No. 22-E-22. Norton Co., Worcester, Mass.

Victor Screen Ventilator.—Leaflet describing a new and interesting type of ventilator applicable to all types of buildings. Victor Parting Bead Co., Reading, Pa.

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

Chamberlin Details for Wood Sash and Doors.—Folder containing full data on Chamberlin Metal Weather Strip Details, the information contained therein having been accumulated for the purpose of giving the architect complete information on standard methods of equipping windows and doors with metal weather strips. Description of equipment, adaptation and selection, sections of double hung windows, in-opening casement windows, out-opening windows, Austral windows, outside transom windows, outside doors, full size details weather strip gauges. Specifications. A very useful and handy document for the architect and specification writer. A.I.A. File 19-B-14. 8½ x 11. 50 pp. Chamberlin Metal Weather Strip Co., Inc., Detroit, Mich.

Aluminum Paint.—Illustrated hand book covering subject thoroughly. Specifications for a variety of uses. 36 pp. Aluminum Company of America, "Wear-Ever" Building, New Kensington, Pa.

Iron, Bronze & Wire Work News.—Monthly journal covering subjects indicated. The February issue shows an extremely interesting series of drawings in full page plates indicating metal work of good character. National Association Ornamental Iron & Bronze Mfrs., 614 Race St., Cincinnati, Ohio.

Artstone Stucco.—Folder showing textures and giving complete information regarding this subject. Artstone Products Co., 52 Vanderbilt Ave., New York City.

Expansive Screw Anchors.—Little booklet describing completely this device having many applications in buildings. Tables of sizes, prices, etc., drawings and suggestions for use. Ackerman-Johnson Co., 53 Park Place, New York City.

Clinton Grilles.—Attractive folder showing nine different designs suitable for various uses. Wickwire Spencer Steel Co., 41 East 42nd Street, New York City.

Durabilt Steel Lockers.—Illustrated loose-leaf sheets covering all types of lockers for schools, industrial uses, club houses, etc. Conveniently arranged for the specification writer. Durabilt Steel Locker Co., Aurora, Ill.

The Heatilator Fireplace.—Folder illustrating and describing this heating and ventilating unit. Cross sections, details, specifications. Heatilator Co., Colvin Station, Syracuse, N. Y.

Trane Unit Heaters (Industrial Type) Bulletin No. 23.—A.I.A. File No. 30-C-4 illustrates and describes fully this type of heater. Dimensions, sectional drawings, specifications. Trane Co., La Crosse, Wis.

Philippine Mahogany.—Leaflets describing this wood for various uses. Detail sheets and much interesting data. Indiana Quatered Oak Co., Long Island City, N. Y.

Rawlplugs.—Architectural Data and Specification Details, A.I.A. File No. 27-A-41, on the subject of Rawlplug system of anchorage. Standard filing size. Rawlplug Co., Inc., 66 West Broadway, New York City.

"OR EQUAL" IN A SPECIFICATION

(Continued from Page 255)

equality of the substitute offered, he is in duty bound to permit its use.

The element of competition is thereby operative and the manufacturer who has earned or demonstrated his right to be mentioned in the specifications, is made to realize that he does not have an undisputed field, but must meet competition in order to insure the use of his materials. The architect obtains the desired materials and the contractor is given the opportunity of supplying them at a minimum of cost.

Unless the architect is willing to permit a substitution when equality has been demonstrated he should avoid the use of the "or approved equal" phrase, specify definitely what product he wishes used, and insist on its usage.

The form suggested has been found to be particularly efficacious in work of a public nature when a selected list of high class contractors cannot be made. Legally, any "responsible" contractor is entitled to estimate on public work in many of the states.

The writer has found that contractors in general have a high standard of efficiency, an honest desire to produce satisfactory results and a willingness to carry out the intent of the plans and specifications. It is the exception rather than the rule to find a contractor who will knowingly endeavor to gain an unfair advantage over his competitors by resorting to sharp and questionable practices.

To protect the honorable contractor from the relatively few dishonest and incompetent ones, a clear and rigid specification becomes a necessity. The dishonest contractor will be prevented from underbidding the competent contractor whose policy is, regardless of the first cost price, a desire to carry out the architect's intent and to deliver to the person most concerned, i.e., the owner, a satisfactory result.

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WASHINGTON—R. J. Pearce, Three Tree Point.

WISCONSIN—Walter Greymont, Milwaukee.

AUSTRALIA—Walter E. Clark, Greenwich, N. S. W.

JAPAN—Nagatoshi Dobashi, Tokyo.

BOOK NOTES

THE THEORY OF MOULDINGS, by C. Howard Walker, 144 pages 6½" x 9½", illustrated. Published by J. H. Jansen, Cleveland, Ohio, price \$3.50.

Professor Walker, one of the grand old men of American architecture, is so well known to the profession as an authority on the history of architectural ornament that this volume will be recognized as a most useful addition to the architect's working library. The book gives a thorough analysis of the history of mouldings showing how they were developed and discussing their proper uses. It should be of great value to the designer who wishes to design intelligently. Chapters of particular value are devoted to the "Effect of Mouldings" and the "Analysis of Shapes."

A BACKGROUND TO ARCHITECTURE, by Seward Hume Rathbun, 388 pages 5½" x 8½". Illustrated. Published by The Yale University Press, price \$4.00.

The author of this work attacks the subject of Architectural History in a broad way and discusses the subject under a few simple headings. After a chapter discussing the fundamentals of architecture, the author takes up in order the civilizations and architecture of Egypt, Greece, Rome, France, Italy, and England. He establishes a direct connection between the life of each period and its architecture. A final chapter on "Possibilities" suggests what may happen in the future. This book should be valuable not only to the lay reader who wishes to acquaint himself with the story of architecture, but to the draftsman or architect who might wish to freshen his view-point without a great deal of effort.