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The
WHITE PINE
SERIES OF
Architectural Monographs
Volume IV *Number 1*

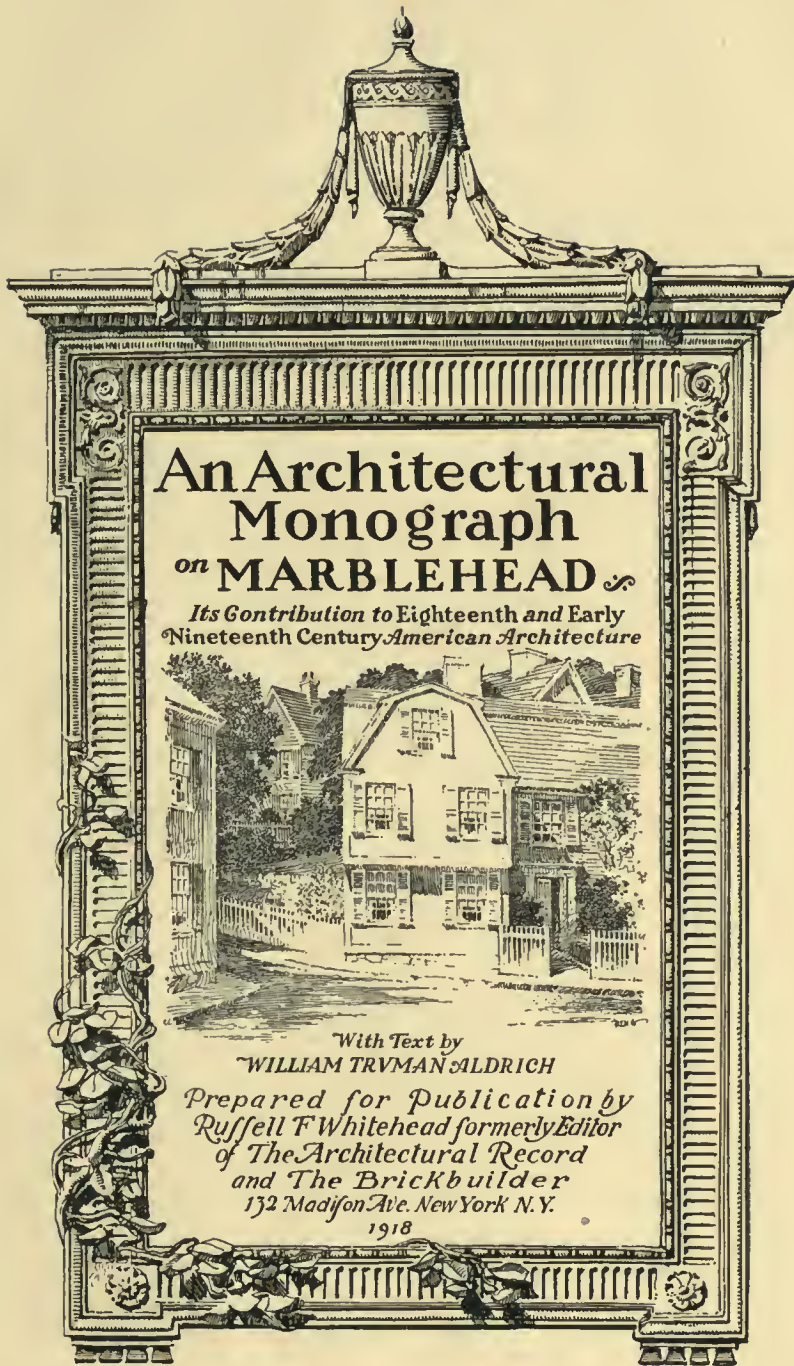
MARBLEHEAD
Its Contribution to
Eighteenth & Early Nineteenth Century
American Architecture

*Programme of Third Annual
Architectural Competition
on Pages Fifteen & Sixteen*

With Introductory Text by
William Truman Aldrich

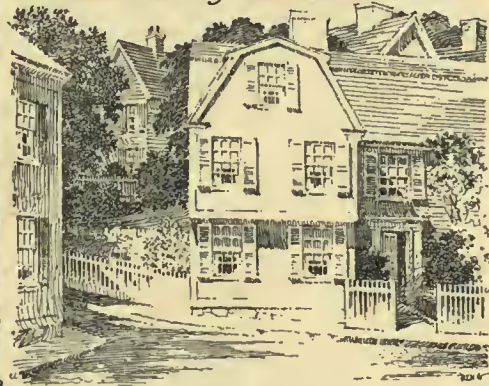
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An Architectural
Monograph
on MARBLEHEAD

*Its Contribution to Eighteenth and Early
Nineteenth Century American Architecture*



With Text by
WILLIAM TRUMAN ALDRICH

Prepared for Publication by
Russell F. Whitehead formerly Editor
of *The Architectural Record*
and *The Brickbuilder*
132 Madison Ave. New York N. Y.

1918



THE LEE MANSION, MARBLEHEAD, MASSACHUSETTS. Entrance Porch Detail.

Formerly the home of Col. Jeremiah Lee. This house is now in the possession of the Marblehead Historical Society, and is filled with mementos of historical value.

The WHITE PINE SERIES of ARCHITECTURAL MONOGRAPHS

A BI-MONTHLY PUBLICATION SUGGESTING THE
ARCHITECTURAL USES OF WHITE PINE AND ITS
AVAILABILITY TODAY AS A STRUCTURAL WOOD

Vol. IV

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No. 1

MARBLEHEAD

ITS CONTRIBUTION TO EIGHTEENTH AND EARLY NINETEENTH CENTURY AMERICAN ARCHITECTURE

By WILLIAM TRUMAN ALDRICH

Mr. Aldrich, a member of the firm of Bellows and Aldrich, was born in Washington, D. C. After his graduation from the Massachusetts Institute of Technology he went to Paris, where he received the Architectural Diplôme par le Gouvernement. Upon his return to America, he worked with Stone, Carpenter and Wilson, of Providence, and with Carrère and Hastings, of New York. In the midst of active practice, he is able to devote much time to the work of the Society for the Preservation of New England Antiquities, of which he is a Trustee.—EDITOR'S NOTE.

PHOTOGRAPHS BY JULIAN A. BUCKLY

FROM the time of the earliest settlement in 1629 the townsmen of Marblehead, Massachusetts, have shown qualities, in times of hardship and stress, of a very high order. Wars, sickness, fires and storms have all at various times sorely tried this little community and have developed a people justly distinguished for their fortitude and courage. The daily familiarity with danger and suffering of the men in the fishing fleet made a splendid training for the part they were to play in the wars of the Revolution and of 1812, and the pride in this tradition of service was nobly sustained by the later generations in the time of the Civil War. Nor are the men of to-day one bit less patriotic and willing to do their share. Out of all proportion to its size and wealth has been Marblehead's contribution to the store of early American history and legend, and the names of many of its men and women are part of the country's best heritage.

Salem is but four miles away and of course has somewhat eclipsed in popular interest its smaller neighbor, and the splendor of its Colonial architecture of the early nineteenth century has appealed to the imagination of architects and laymen more strongly than the humbler dwellings of the near-by town. But there is a tremendous amount of material to be found on the hilly, rocky peninsula of Marblehead, not only to satisfy the seeker for picturesqueness and

literary associations, but also for the study of early American architecture. While the peninsula which is called Marblehead is about four miles long and from two miles to a mile and a half wide, the town itself, where almost all the old buildings are to be found, is perhaps two miles long by half a mile wide and extends along the harbor side. The site is very hilly and irregular and the coast-line very rocky. So the streets must needs wander about in a most delightfully casual way, and the houses must face every which way and the yards both back and front are necessarily restricted and form most charming terraces and gardens. The same characteristic steep streets descending to the water and tiers of houses rising above one another that have given Genoa and Naples and Quebec so much of their charm are here repeated on a smaller scale. The houses, while they are all free-standing, as befits this sturdy and independent people, are nevertheless built closely together for their mutual comfort and neighborliness. The irregularities of site have resulted in a greater variety of plan in many of the houses than can be met with in most of our New England communities, where the town sites are almost uniformly flat.

As seen from the harbor or from the causeway that connects Marblehead Neck with the mainland, the silhouette of the town presents a picture unrivalled in this country for beauty of sky-line.

Abbot Hall, with its exceedingly graceful spire, was admirably designed and placed as a climax to the rising lines of the town. The shipping in the harbor (Marblehead is probably the most active yachting centre in the country), the trees, and the wonderful variety of roofs and chimneys, all together make charming patterns within the long, harmonious contours of the hills.

like the House of Seven Gables in Salem, or the Cooper-Austin house in Cambridge, which immediately attracts the visitor's attention as an example of the earliest period of Colonial. By far the greatest number of dwellings date from the period of Marblehead's greatest prosperity, the middle of the eighteenth century.

The Revolution took a heavy toll of Marble-



A HOUSE ON THE SEA FRONT, MARBLEHEAD, MASSACHUSETTS.

Back of this austere old house appears a bit of Marblehead's harbor, which is one of the finest along the New England shore.

There is no New England town which shows so many old houses in a single *coup d'oeil*.

The most prevalent type of house is the wooden clapboard one with gable or gambrel roof and generous brick chimneys. Even the more pretentious houses on Washington Street are of wood; in fact, there are only five or six old houses to be found that are built of brick. While there are several houses dating from before 1700, there is not one whose exterior aspect remains in a form typical of the seventeenth century, and not one

head's resources in wealth of men and money, and we find few examples of the later period of McIntyre and after.

Although the houses near Abbot Hall and on Washington Street are large and in a sense pretentious, and the Lee Mansion is one of the finest mansions in New England of its period, in general it is the homes of people of modest and humble circumstances that leave the most permanent impress on the memory of the observer. Even the richer houses are almost entirely de-



FRANKLIN STREET. MARBLEHEAD, MASSACHUSETTS.

Showing the way in which the houses are generally built on the street line.



A HOUSE ON STATE STREET, MARBLEHEAD, MASSACHUSETTS.



THE BOWEN HOUSE, MARBLEHEAD, MASSACHUSETTS.
One of the oldest houses in the town. It is situated on the corner of Mugford Street near the Town House. A glimpse is afforded of the irregularity of the land.

void of carved ornaments and any elaboration of detail. In a word, austerity is the distinguishing characteristic of building in Marblehead.

But it must not be thought that bareness and monotony are the necessary accompaniments of this very democratic simplicity so expressive of what we like to think is or was the best side of American character. I believe nowhere will there be found more varieties of gables, cornices

boast of exceedingly effective cupolas and the Col. Jeremiah Lee Mansion is embellished with a pediment on its main façade. Otherwise the roofs of Marblehead are of a soul-satisfying simplicity; even dormers are a great rarity, the few there are being later additions, with the exception of the house on Mechanic Street shown in the illustration on page 8. These three rather heavily moulded dormers in the gambrel roof are probably of the same date as the house. There are,



THE KING HOOPER HOUSE, MARBLEHEAD, MASSACHUSETTS.

Formerly the residence of "The Honorable Robert Hooper, Esq.," one of the wealthiest merchants of New England before the Revolution. "King" Hooper, as he was called, lived in princely style for those days. Some of the highest dignitaries of the land were entertained in the large banquet hall in the third story.

and doorways, or better examples of interior finish and panelling.

The gambrel roofs vary in angles from very steep and narrow to certain examples of low, wide gambrels, where one wonders how the flatter pitches can be kept from leaking. In the same way a designer may find precedent for gable roofs from twenty degrees all the way up to sixty degrees inclination. There are very few hipped roofs. The two Lee houses both

on the most interesting old Governor Bradford house in Bristol, Rhode Island, three dormers in a gambrel roof that are almost identical in size and detail with the Marblehead examples, and both houses are of about the same date.

The verge boards up the rakes of the gables and gambrels are narrow and kept close in to the clapboards with only a slight moulding at the edge of the shingles. This lack of raking cornice or projection gives a distinction to all the



HOUSE ON MECHANIC STREET, MARBLEHEAD, MASSACHUSETTS.

Dormer windows are unusual in Marblehead, and lend additional interest to this subject.



THE LEE MANSION, MARBLEHEAD, MASSACHUSETTS.

Built in 1768 by Col. Jeremiah Lee. Its original cost is said to have been ten thousand pounds. It is still noted for its excellent hall and stairway.



Detail of Entrance Porch.
HOUSE ON WASHINGTON ST., MARBLEHEAD, MASSACHUSETTS.



Detail of Entrance Vestibule.
HOUSE ON WASHINGTON ST., MARBLEHEAD, MASSACHUSETTS.



HOUSE ON WASHINGTON STREET, MARBLEHEAD, MASSACHUSETTS.



HOUSE ON TUCKER STREET, MARBLEHEAD, MASSACHUSETTS.



Doorway

HOUSE ON FRANKLIN STREET, MARBLEHEAD,
MASSACHUSETTS.

It appears that the hall wainscoting cap has been repeated on the pilasters on the outside of the main entrance.

roofs which is lost by any designer who departs from it.

The older cornices are simple as can be, and are without any decorative feature; but later there is a fascinating variety of moulded cornices with dentils and modillions all worthy of careful study. What a lesson this town teaches in the value of cornices of small projection and few members.

Clapboards cover the walls of almost every building, but we find several instances of wood boarding cut to imitate stone in a simple rusticated pattern, on all sides as on the Lee mansion, and only on the front as on the King Hooper house. Corner boards are the rule, varying from four to eight inches in width.

The exterior window trims vary greatly and are of great interest. In many cases the second-story trims are charmingly composed with the bed mouldings of the cornice. Often the first-story windows have little cornices of their own. The very satisfying quality of the window sashes and blinds is due to careful thought by some one

in years gone by, and they can be most profitably studied by modern designers.

The Doric order was evidently invented for Marblehead, as all but two or three of the front entrances are adorned with it in the form of column or pilaster. The two Lee houses flaunt the gay Ionic, and on Franklin Street there are two extraordinary doorways of the early nineteenth century flanked by delightfully quaint pilasters of a curious composite type, tapering downward to their plinths. Especially interesting, too, is the enclosed entrance porch on a house in Lookout Court, with its elliptical fan-light, reeded pilasters and grooved ornaments. So many of the houses are built on the sidewalk line that there are many interesting examples of recessed doorways with the steps in the recess. The illustration shows an excellent early nineteenth-century one. Most characteristic are the various treatments of outside steps made necessary by the steep grades met with everywhere.

The interiors of these alluring houses are fully as interesting as the exteriors. No good American should fail to see the truly exquisite rooms and the wonderful staircase of the Lee Mansion,



Entrance Porch.

HOUSE ON WASHINGTON STREET, MARBLEHEAD,
MASSACHUSETTS.



Doorway.

GENERAL JOHN GLOVER HOUSE, MARBLEHEAD,
MASSACHUSETTS.

Built in 1762. The home of the famous Revolutionary general.

which is without a peer in this country. Nor should he fail to see the King Hooper house, to appreciate the wholesome beauty of the second-period panelling and fireplaces of this fine example.

There are other buildings in town of special interest—the old Town House, the Powder House of 1750, and the old North Church, each worthy of a visit, as is the burial-ground, to remind us of the frailty of us humans and of the fact that our forefathers used to make better lettering than we do.

By all means, gentle reader, visit Marblehead, and you will profit greatly thereby; spend at least a day if a layman, and at least a week if you are an architect. Read up in Mr. Road's History the stories of Mugford the brave sailor who captured the British transport "Hope" when in command of the American schooner "Franklin," of Agnes Surriage and Sir John Frankland, of Gerry and Storey, of, the gallant General Glover and his regiment, whose soldiers,

according to tradition, rowed Washington across the Delaware River on that famous wintry night, December 25th, 1776. Read the real story of Skipper Ireson, that much maligned seaman, whom Whittier immortalized in the same poem in which the women of Marblehead are unjustly given the rôle of avenging furies. Poor Ireson! He was given the ride on the rail in the tarry and feathery coat, but not by the women of Marblehead. The perpetrators of this outrage were fishermen of the town whose indignation had been aroused by the stories of the crew of Ireson's schooner, who had forced him against his will to abandon the other craft in distress. Ireson's crew were at fault and shifted the blame to their skipper when the story came out. Learn how completely American a Massachusetts town has been and always will be. Just imagine—the curfew tolls every evening at nine and the boys and girls celebrate Guy Fawkes day every November fifth with bonfires and a procession!



Entrance Porch.

THE COL. WILLIAM R. LEE MANSION,
MARBLEHEAD, MASSACHUSETTS.

Like the Col. Jeremiah Lee Mansion, this house is also surmounted by a cupola. The parlor was elaborately decorated by an Italian artist.



HOUSE IN LOOKOUT COURT, MARBLEHEAD, MASSACHUSETTS. Detail of Entrance.
The elliptical fan-light and reeded pilasters give to this very old house a distinct architectural character.

THIRD ANNUAL ARCHITECTURAL COMPETITION

PROGRAMME FOR A HOUSE FOR THE VACATION SEASON

OUTSIDE FINISH TO BE OF WHITE PINE

PRIZES AND MENTIONS

Design placed first will receive	- -	\$750
Design placed second will receive	- -	\$400
Design placed third will receive	- -	\$250
Design placed fourth will receive	- -	\$100
Six Mentions		

Jury of Award { Claude Bragdon, Rochester
Wm. Adams Delano, New York
Hugh M. B. Garden, Chicago
J. Harleston Parker, Boston
Howard Sill, Baltimore

All Architects and Architectural Draftsmen are cordially invited to compete
Competition closes at 5 p.m., Wednesday, May 1, 1918
Judgment, May 17 and 18, 1918

THE great interest shown by architects in the two Competitions conducted by the White Pine Monograph Series has prompted us to hold a Third Competition this year, in spite of the unfavorable conditions prevailing throughout the country. After due consideration, it was felt that this Competition, while not interfering with any patriotic activities of individuals, might find some with the leisure to give to its study who at another time would be debarred, and so a distinct contribution may be made to our architectural progress.

As a foreword, we may recall to the designer some of the benefits to him which result from his entrance into such a Competition:

In the exercise of his skill in solving the problem and in presenting such solution in an attractive and convincing form, he is contesting with his peers, both by brain and by hand, thereby gaining strength for his private professional practice as truly as the athlete trains himself by the physical competition.

In the definite knowledge of the merit or relative merit of the result. In private practice the client is usually the ultimate judge. In one case a meritorious solution may be turned aside by some whim, while in another a scheme of inferior merit may meet an enthusiastic reception. In this Competition the high professional standing

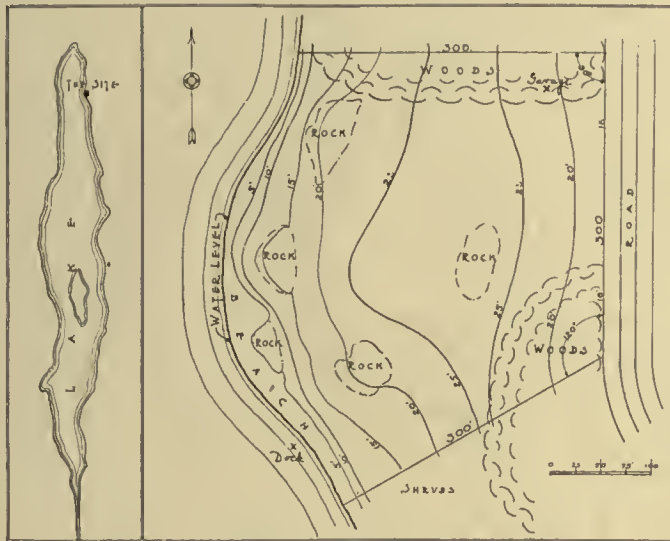
of the Jury gives assurance that the relative rating of the contestants would have the concurrence of the profession at large, or at least would not be dissented from in any marked degree. A fairly true mirror is held up in which one may see his architectural face.

The advantage to the authors gained by the publication of the best designs. Architects have often informed us of the clients who had come to them from having seen their work, notwithstanding the fact that the work seen was not at all such as the clients would wish to secure for themselves. What impressed them was that a good solution of certain conditions had been found, and

the inference was gained that there were probably other good solutions in that architect's head. It is with this thought in mind that we have taken a problem which is in itself less common in practice than those heretofore chosen.

Much of an architect's practice is likely to include the less usual problems where his ingenuity and grasp of the essentials are called into play. Therefore we have allowed the client to introduce in his own language the following:

PROBLEM: "Here is a survey I have had made of my plot of land by the lake, on which I want to build a White Pine house, for use during the six open months of the year. With the information which I shall give you, you will not need to visit the property. The lake runs north and south. The shore is hilly and fairly well wooded, also somewhat rocky, and you will see that



SURVEY OF THE PROPERTY.

my own plot has those characteristics. My site is on the east side near the north end, and contains a blunt point from which a view is obtained looking southwest, down the lake for several miles; the prevailing breeze is from that direction. The scenery across the lake is also of interest. One approach is by boat, and you will see indicated the place where I have collected stone for a dock foundation, and you may have in mind the general appearance of a boat-house to be built: later, to contain a motor-boat, and to have a landing for row-boats, with perhaps a small tea-house or lookout shelter connected with it. This is not to be built now, and I merely mention it because of its prominent position on the property. Just back of my site is a road which runs through a typical American community, and I wish my house to be appropriate to that village, and not to partake too much of the cabin or so-called bungalow design from the mere circumstance that it is on the lake.

"I do not want to spend more than \$5000 for the house. If the size and number of rooms which I consider necessary indicate a larger house than it is possible to build for that amount *under normal building conditions*, you may suggest dual use of certain of the rooms. I might say, however, that Mr. Jones told me that his house, built in the neighborhood of my site, contains 38,000 cubic feet and cost approximately what I have to spend.

"I need a good-sized living-room, not smaller than 15' x 24', with a fireplace large enough for big logs, and a dining-room, connecting, if possible, with a porch where meals could be served. I would also like to have a small room for books, guns, fishing tackle, etc. If the contour of the land where you suggest placing the house will permit of a room for billiards, etc., without too much excavation, I would like it. I do not object to having two or more levels in the floors.

"My family consists of my wife, two children, a boy (fourteen) and a girl (ten), and myself. We are seldom without guests, and plan to keep 'open house,' so we would like to have five bedrooms, which may be small if well ventilated, and at least two bathrooms. Also additional accommodations for servants. We would have no objection to having sleeping quarters on the ground floor. A sleeping porch is essential. The service portion should have a kitchen, either a porch or a small sitting-room, and of course plenty of closet room.

"Although the house will be used during the open months, some arrangements for heating must be made—either sufficient open fireplaces or space provided for a small heating apparatus.

"The outside finish of the house is to be of White Pine; everything else I leave to you. By outside finish I mean siding and corner boards; window sash, frames and casings; outside doors, door frames and casings; outside blinds; all exposed porch and balcony lumber; cornice boards, brackets, ornaments and mouldings, etc., *not* including shingles. Plastering is not necessary in all the rooms and we shall attend to the wall covering ourselves.

"I have marked the place where a foundation for a garage has been started, but that will not be completed now. It may, however, have some bearing on the entrance from the road."

IT IS REQUIRED TO SHOW: A pen-and-ink perspective of the subject at $\frac{1}{4}$ inch scale clearly indicating the character of the exterior finish. Plans of the first and second floors at $\frac{1}{8}$ inch scale, blacked in solid, with the dimensions of each room given in good-sized figures. Two elevations at $\frac{1}{8}$ inch scale. A cross section at $\frac{1}{8}$ inch scale showing all heights. A key plot plan at small scale showing what is in the contestant's mind as the desirable development of the entire property. Detail drawings at $\frac{3}{4}$ inch scale of special features and of the fireplace side of the living-room. Profiles of the exterior details at 3 inch scale, in sufficient number to present the subject adequately and attractively. Graphic scales must be shown in all cases.

JUDGMENT: The Jury of Award will consider first: The architectural merit of the design, and the in-

genuity shown in the development of the plans to meet the client's needs as he has stated them; second: The fitness of the design to express the wood-built house; third: The appropriateness of the design to the given site and the skill shown in indicating the possible future development of the entire site.

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

The Jury positively will not consider designs which exceed 38,000 cubic feet, or which do not conform in all other respects to the conditions of the Competition.

PRESENTATION: Drawings are to be shown on two sheets only. Each sheet is to be exactly 23 x 30 inches. Plain border lines are to be drawn so that the space inside them will be exactly $21\frac{1}{4}$ x $27\frac{1}{2}$ inches. Whatman or similar *white* paper is to be used. Bristol board or thin paper is prohibited, and no drawings are to be presented mounted. All drawings must be made in **BLACK** ink. *Diluted black ink is particularly prohibited.* Color or wash on the drawings will not be permitted. All detail drawings are to be shown on one sheet. It is especially required that the perspective be accurately plotted. There is to be printed on the drawings as space may permit: "DESIGN FOR A WHITE PINE HOUSE FOR THE VACATION SEASON." The drawings are to be signed by a *nom de plume* or device. On the sheet containing the floor plans, in a space measuring 4 x 5 inches, enclosed in a plain border, is to be printed the contestant's calculation of the total cubage.

COMPUTATIONS: The cubage shall be figured to include the actual contents of the house, computed from the outside of all walls and foundations and from the bottom of excavation or from the bottom of floor beams in any unexcavated portion and to the average height of all roofs. Open porches and sleeping porches where projecting shall be figured at one-third actual cubage.

The cubage will be carefully checked by an architect and a contractor.

DELIVERY OF DRAWINGS: The drawings are to be rolled in a strong tube not less than 3 inches in diameter, or enclosed between stiff corrugated boards, securely wrapped and sent to RUSSELL F. WHITEHEAD, EDITOR, 132 MADISON AVENUE, NEW YORK, N. Y., to reach him on or before Wednesday, May 1, 1918. Drawings delivered to Post Offices or Express Companies in time to reach the destination and to be delivered within the hour set for final receipt will be accepted if delayed by no fault of the Competitor. Enclosed with the drawings is to be a sealed envelope bearing on the outside the chosen *nom de plume* and on the inside the true name and address of the contestant. Drawings sent by mail must be at the first-class postage rate as required by the Postal Regulations.

RECEIPT OF DRAWINGS: Designs will be removed from their wrappers by the Editor, who will place a number upon each drawing and the corresponding number on the enclosed sealed envelope for purposes of better identification. The envelopes will not be opened until after the awards have been made.

THE PRIZE DESIGNS are to become the property of *The White Pine Series of Architectural Monographs*, and the right is reserved by this publication to publish or exhibit any or all of the others.

PUBLICATION OF DESIGNS: The Prize and Mention drawings will be published in the August, 1918, number of the Monograph Series, a copy of this issue being sent to each competitor.

Where drawings are published or exhibited the contestant's full name and address will be given and all inquiries regarding his work will be forwarded to him.

RETURN OF DRAWINGS: Unsuccessful contestants will have their drawings returned, *postage prepaid*, direct from the Editor's office.

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