THE DRAFTSMAN WITH A JOB

SOMEONE, a while ago, defined an architect as "a draftsman with a job." There is a lot of truth in this definition as no one can set up in business for himself as an architect without a client. It may occasionally happen that a man qualified by training to practice architecture provides himself with an office and hangs out his shingle and waits for some business to turn up, but it is usually done the other way around.

The ranks of the profession are recruited from the ranks of the draftsmen. This is a natural evolution and is taking place constantly in all parts of the country. Even before a man sets up for himself he frequently handles work "on the side," usually with the knowledge and approval of his employer and frequently with the active help of the architect for whom he is working. Many architects feel that the experience gained by their drafting force in meeting and dealing with clients and in having direct responsibility, for even a small job, makes them better and more valuable men in carrying out the work of the office. Some other architects do not encourage such outside work because they feel that it interferes with the draftsman as an employee, diverts a certain amount of time and attention from his regular work, necessitates night work, tending to make the draftsman less efficient the next day, etc. Even in those cases where the architect is in sympathy with the draftsman with a job he often feels that he is subjected to a certain amount of inconvenience such as having contractors call up on the telephone during business hours, consultations with the client, etc.

The draftsman with a job to do "on the side" usually finds that the inconvenience of working at home evenings and consulting with his client in a restaurant, railway station or other public place at lunch hour with none of the usual facilities for carrying on architectural work makes it almost impossible to do such work successfully or profitably, not to say with any degree of pleasure or satisfaction on his part.

It has been suggested to us that a decided improvement in the situation as it exists today might be brought about by providing, at a reasonable cost, facilities for draftsmen doing outside work to conduct this business entirely apart from and outside of the office where they are employed. In any large city suitable quarters might be secured with room for several drafting tables with a telephone operator and a stenographer in attendance; a conference room, which could be used for interviewing clients and contractors and which could be kept open at night for the convenience of those desiring to work after hours. Several draftsmen have expressed to us an interest in such a project and have asked our opinion as to the best way to proceed in New York City. We have asked the opinions of several architects as to the advisability of something of this sort and find them entirely in sympathy with the idea. The men interviewed all recognize the fact that such outside work will always be done by good draftsmen, believe that such activities should be encouraged and feel that a drafting room such as is above described would put the entire work on a better basis from every standpoint. Such a plan would regularize a business of considerable proportions which is now conducted in a more or less hit-or-miss fashion.

We should like to hear from our readers, both architects and draftsmen, setting forth their opinions, together with any suggestions that may occur to them concerning details of procedure. Would such a co-operative drafting room be a good thing for the draftsman with a job? Would it be a good thing for the architect?

OUR FOURTH ANNIVERSARY.

THIS is the forty-eighth issue of Pencil Points—the end of our fourth year. We cannot let this milestone pass without most heartily thanking all who have made our growth possible and expressing to our subscribers our gratification with the wonderful spirit of co-operation which has been so generously given. You have not only read our paper in constantly increasing numbers, (our present subscription list is 11,449), but you have been most helpful in offering friendly criticism, making valuable suggestions for the improvement of our work, and have made it possible for us to do what we said four years ago we wanted to do—edit and publish Pencil Points with rather than for our readers.

We enter our fifth year in the same humble spirit with which Pencil Points was started. We are here to serve and we are just as anxious as we ever were to publish, month by month, a better journal for the drafting room, a journal that will help every reader in the problems of his profession, and a journal which at the same time shall publish the news of the field and record those items which are of interest from a purely human as well as from a professional standpoint.

We cannot too strongly emphasize our wish to hear from every reader, wherever located, and whatever his status may be. We are just as anxious to hear from a young draftsman located thousands of miles from our office as we are from a big architect just around the corner.
Detail of the Lincoln Memorial at Washington, D. C., Henry Bacon, Architect.
HENRY BACON AS A DRAFTSMAN
BY FRANCIS S. SWALES

HENRY BACON had only reached his zenith as a draftsman as well as architect at the time of his death. Obviously a man may become a great draftsman without becoming a great, or even near-great artist or designer. Equally obvious, a great artist may ride on a poor vehicle: Whistler was a poor draftsman. David Gregg knew the science of the beautiful in art from start to finish; but it was neither from intuition nor inspiration that his work, starting with a hard and mechanical technique and academic method, grew in its way to a close approximation of fine art. Henry Bacon's early drawings and sketches were often rather dry, but never hard in technique. They always indicated an understanding of the truth of things without a course of reasoning and his development as a draftsman was continuous.

Henry Bacon was interested early in his career in the first architecture in the United States. He made sketches and measured drawings of details of Colonial buildings at Boston and New York during the late eighties, some of which were published in the old "Sanitary Engineer," before he went abroad as the Rotch Travelling Scholar in 1889. These were mere drawings by a young draftsman and interesting more by reason of the subject selected for representation than for the way it was represented. He made a few drawings probably under the tutelage of his elder brother, Francis Bacon, for the latter's illustrations (made during 1881-1883) of the book on the restoration of Assos, published by the American Archaeology Society at Cambridge, 1902, and that master draftsman, and keen artistic student of Classic design undoubtedly gave early formative suggestions that led to the influence of Greek Design, upon some of the later work of Henry Bacon.

During the early years he spent in the office of McKim, Mead and White his name often appeared on their perspective drawings. Some of his pen-and-ink drawings of houses published in the "Engineering Record's" architectural supplements, and a wash or color drawing of the perspective of the Boston Public Library displayed rapid development of a personal style of presentation which soon reached a high level which was maintained with steady growth of feeling as long as he lived. The sketches which he made while abroad on the Rotch Scholarship indicated the coming of a strong architect rather than of a brilliant draftsman. It is not for their technique that they have their greatest value to the student although they are good drawings made with a good line and good use of values and color.

But in excellence of judgment in selecting a point of view—with the evident object of studying truthful effect: avoiding the dramatic, which adds impressiveness and suggests imagination in the sketcher, and the various "tame" or less interesting compositions which every architectural object presents—he has had few peers among students in sketching architecture. To illustrate the point, compare his sketch of the Chateau-Azay-le-Rideau, herewith reproduced, with the many sketches, photographs or plates of the same subject in almost any architect's collection. His sketches all record objects worthy of study, and his studies are made from the worthiest point of view.

During the later years of his collaboration in the organization of McKim, Mead and White certain of his subjective drawings showed the same keen sense of the essential point of view. The Rhode Island State Capitol, the design of which proclaims his individual influence and part in its production: and, as with his design for the Detroit Court House, his previous study of American Colonial architecture—particularly Old City Hall in New York—has never appeared to such advantage in a photograph as in his
Azay-le-Rideau. Pencil Sketch by Henry Bacon. (1889.)
drawing of the perspective. I have often wondered, too, whether the forecourt to Columbia University's beautiful Library, will be as much improved when the great grille is added, as it would seem from studying the superb perspective drawing made by Bacon. His individuality in technique of pen-drawing is evident in both of the above drawings; but is at its best in a beautiful drawing which he made of the Robert Gould Shaw Monument, in front of the State House at Boston. The view is taken from a distance so that the monument is well-set in the accessories of the landscape. The beauty of the trees, as shown by the drawing complementing that of the monument present a study of civic ornamentation equal to the finest that old Italy or modern Paris possesses. Somewhat loose in technique, especially in the foreground, but nevertheless a charming presentation, his drawing of a "Bachelor's Hall"—a solid hospitable country house in the style of "Carpenter's Classic"—shown overlooking a river away from the whirl of street traffic and the din of life on the highroads—not too secluded, only slightly aloof, friendly and dignified; in character like Bacon himself. His perspective drawing of the Jersey City Library showed the design of the building to great advantage in spite of an apparently hurried sketching of the foliage and buildings in the background. His spirited sketch for the Hall of History for the projected American University Group at Washington was a drawing such as is produced when a draftsman is in great form—one of the kind that look as though they could be "made in ten minutes"—or a few hours—but probably required, actually, several days.

He was but one of a number of designers who worked on the Burnham-McKim-Olsmstead Plan of Washington; but he made a deep impression in the memory of Mr. Burnham. Apart from his objective sketches he seems to have seldom used water-color as a medium of expression. His friend, Jules Guerin, could do that better than he, and a sympathy in color appreciation by the two artists made co-operation easy. Again, he seems to have studied or at least drawn, the human figure, and sculpture generally, rather less than might have been expected—especially as during the later part of his career he designed so many monuments—all distinguished by reserve and grace; but wonder, may have been due to full recognition that his usual collaborator, Daniel Chester French, could do that part of the work to his entire satisfaction. The three men, Bacon, French and Guerin, have produced a monument to collaboration of artists as well as to the great Lincoln. That he made occasional figure sketches, and had a sense of humor is shown by the cartoon reproduced herewith, entitled, "Why Cornhill is Crooked"—note the "plan," "front" and "side" elevations, the side being "projected" from the front.

In his studies of the Lincoln Memorial it is worthy of record that he made the actual diagrammatic drawings from which the structure was built. The drawings of the plan at 1/4" scale and elevation at 1/2" are made with the exactitude and fineness that might be expected from an Ictinus or Callicrates had they made line drawings for the Parthenon—perhaps they did! They serve to show that Bacon could get down to the drafting board and go through the tedious and nerve-taxing strain of making things that were in hand when he suddenly passed away—his draftsmanship is at its best. The drawing is expressive of the greatest
Pencil Sketch of Chartres Cathedral by Henry Bacon. (1889.)
ease in its production; swift, positively directed pencil strokes, beautifully blended washes of delicate color, a soft, pleasing effect of modelling and of texture.

Of his record as a student and as an architect and of his winning personality much has been written and still more is being, and will be recorded.

Mr. C. H. Blackall, Chairman of the Rotch Scholarship Committee states:

"Mr. Bacon was the sixth holder of the Rotch Travelling Scholarship, it being awarded him in 1889. When it became known among the young men here that he was intending to compete for the Scholarship nobody else would take the examinations, as there was a general feeling that he was by far the strongest man here and would be sure to get it. Consequently he did the whole thing by himself, taking his preliminaries and working out his project.

"An item that may be of general interest is that he and his brother, Frank Bacon, married sisters. Frank Bacon met his wife while he was on the Assos Expedition in the Dardenelles. I think, Mr. Calvert, the father of his wife, was English Consul there at the time, but I am not quite sure. Henry Bacon became engaged while he was on the Scholarship.

"There have been several statements that Henry Bacon graduated in architecture at the University of Illinois. This is not correct. He was in the University in 1884 and 1885, but did not graduate.

"I find on our records that he was born at Watsela, Illinois, November 28, 1866. He entered the offices of Chamberlin & Whidden in Boston, and later went with McKim in New York, 1885-1889. After his return from the Scholarship he went back to McKim's office. In 1895, with James Brite, he won the first prize of $6,000 in competition for an Art Gallery in Fairmount Park, Philadelphia. In 1897 he formed a partnership under the name of Brite & Bacon. Brite & Bacon were awarded both first and second prize in competition for the Jersey City Public Library in 1898. The Brite & Bacon partnership was dissolved in 1902."

"In 1892 he went to Chicago and worked for nine months on the World's Fair work and also on the work done for the Fair by McKim, Mead and White, after which he returned to New York."

The writer's first meeting with Henry Bacon occurred under a happy circumstance. A group of young fellows was congratulating Bacon upon some great good news that had come to him. "Harry"—everybody seemed to call him by that name—I do not recall ever having heard him referred to as "Henry," by his associates—"Harry," said a smiling friend, "has won the competition for the Art Museum at Philadelphia." "Harry" was being jollied and was laughing at the banter of the garrulous, pleased and excited young men surrounding him. The general hilarity was a tribute to his popularity and good standing with his associates in the drafting room, for most of the group came from the office of McKim, Mead and White where he and his associate, James Brite, (for the competition was won by the firm of Brite & Bacon) were, or had lately been, employed.

The firm of Brite & Bacon established itself in 1897 and produced several interesting and excellent designs: a competitive design for the New York Public Library; a design for the American University at Washington; a competitive design for the Wayne County (Detroit, Mich.) Court House; various public libraries including their successful competitive design for the Jersey City Public Library; a number of successful residences in both city and country, and other items of passing interest. Bacon's individual feeling was always apparent. Various phases of architectural style suggested one
Pencil Sketch by Henry Bacon. Well in Court Yard of Cluny. (1889)
or another design, but they were never exotic—never so directly influenced by some other designer's work as to suggest anything approaching copyism.

In 1902 the partnership was dissolved and Mr. Bacon continued the practice alone. He designed the Public Library, and the Memorial Day Nursery at Paterson, N. J.; Halle Brothers' Department Store at Cleveland, O.; the Railroad Station and the Memorial Bridge at Naugatuck, Conn.; General Hospital and Citizens Bank at Waterbury, Conn.; Union Square Savings Bank, New York City; Banks at Chelsea, Mass., and New Rochelle, N. Y.; several buildings and a general plan for future buildings of Wesleyan University, Middletown, Conn.; University of Virginia Gates, Charlottesville, Va.; and many others all of importance, because he always did the best he could "with the material at hand." Among them, more than fifty beautiful monuments which he designed in collaboration with Mr. Daniel Chester French; and the following monuments and memorials in collaboration with Augustus Saint-Gaudens: Parnell, Dublin, Ireland; Hanna, Cleveland, O.; Whistler, West Point, N. Y.; Magee, Pittsburgh, Pa., and Governor Flower at Watertown, N. Y.

His setting for the font in St. George's Church, New York, was completed a few weeks before he died. It is a fitting shrine for the spiritually beautiful figure designed by Elsie Ward whose work he greatly admired. In the funeral services for Henry Bacon at St. George's the rector, Dr. Reiland, mentioned this font. The font was Bacon's last work and was built by Henry Hering as a memorial to his wife, Elsie Ward Hering, who died last year. The memorial was unveiled April 13th. Another of his works, almost unknown, but showing his versatility in design, is the altar of the Sacred Heart in St. Patrick's Cathedral, New York, built by the de Navarro brothers to the memory of their mother.

He served as Consulting Architect to the Public Service Commission and the Municipal Art Commission of New York, and on the National Commission of Fine Arts, Washington, D. C.

He was awarded a Medal for Merit of design for the Pennsylvania Railway building at the World's Fair, Chicago, 1893. He designed the distinguished Court of the Four Seasons at the Panama-Pacific Exposition at San Francisco, and was also awarded a gold medal for the design of the Lincoln Memorial at that Exposition in 1915. He was awarded the Medal of Honor by the New York Chapter of the American Institute of Architects "in recognition of his distinguished contributions to Monumental Architecture and of his high professional standing."

He received the Gold Medal of the American Institute of Architects in 1923; and the Honorary Degree—Master of Arts—conferred by Wesleyan University in 1920.

He was a member of the American Academy of Arts and Letters, National Academy of Design, Century Association, American Institute (Fellow), Architectural League of New York and National Sculpture Society.

He played golf, and was a member of the Scarsdale Golf Club. He was also a member of the Players Club—one of its most popular members.

Few architects have ever been shown so many evidences of the esteem and cordial friendship of their confreres and fellow-men during their lifetime. Among such evidences were his nomination by Mr. Cass Gilbert, who was then (if I remember correctly) Chairman, of the Commission of Fine Arts, to be the architect of the Lincoln Memorial. Another instance has been told by Mr. Stephen Olin, in the Wesleyan Argus; he states: "More than twenty years ago I went to the office of the famous architects, McKim, Mead and White, (with whom friendship permitted me to take some liberties) and said, 'I am one of a committee charged with building a society house in Middletown. We have little money, but great ambition. Can we find an architect who, combining the talents of Charles F. McKim and Stanford White, has the keenness of..."
Detail of Drawing Shown on Page 55. Drawing for Hanna Mausoleum at Cleveland, by Henry Bacon.
Pencil Drawing of Detail of Hanna Mausoleum, by Henry Bacon.
the young man whose triumphs are still before him?" There White broke in: 'The man you are looking for is Henry Bacon, who has lately left our office.' And Mr. Bacon was retained for the work.

A noteworthy gathering of many of the most distinguished of American men and women and some from abroad occurred at a testimonial dinner given at Delmonico's in January, 1922, by the Illini Club, of the University of Illinois, to Henry Bacon, in recognition of his election to the American Academy of Arts and Letters.

During the past several years his offices were located on the 16th floor of the Architects' Building at 101 Park Avenue, New York. It was characteristic of him that on his office door appeared only his name, without the usual title of "Architect." The office gave a sense of spaciousness and orderliness (unusual in most New York offices of architects) and of being more than ample for the number of people using it—for he had but few assistants.

On the walls were a few good oil paintings: landscapes—one of which is a masterpiece by Guerin—figures and portraits; a bronze plaque portrait of his friend Evarts Tracy by Henry Hering; photographs of the remains of works of classic architecture. The furniture too, is of distinction—as might be expected—and his office, like his sketches and his designs has the effect of containing only the selections of a man with a fine point of view: free from exaggeration and free from the commonplace.

In a letter, he wrote of "my able assistants, Mylchreest, Beninati and Miss Weissler." The last mentioned, his secretary, handled his business problems: correspondence, accounts, etc., which work, as with the painting and sculpture forming part of his architectural design, he seemed to feel was something that somebody else could do to his satisfaction. But once upon a time his secretary needed a vacation—went on a long trip and was gone several weeks. Upon her return she found a beautifully drawn wreath of leaves and flowers, and within it an architecturally lettered inscription: "Welcome Home." Not the least of the tributes to Henry Bacon was unwittingly paid to him by himself. When his will was probated and it was learned that he had remembered his "able assistants."

The passing away of men of prominence always calls forth more or less formal eulogy, and some expressions of sincere regret. There has been very little of the purely formal to be detected in the expressions about the passing of Henry Bacon and a great deal that is unquestionably sincere and heartfelt. He was a man who found or made sincere friends, and the many published expressions of regret at the loss of the man are filled with feeling, not with mere rhetoric. A type of man of which there are few; and of which there are none that the world can afford to lose.

The New York Chapter of the American Institute of Architects, of which he was a member, placed the following resolution written by Mr. C. Grant La Farge on its records:

"As we realize that the friendly voice of Henry Bacon is forever stilled, there come to us reflections of profound significance."

"We recall first how that voice was never raised except in the ways of kindness, never expressed any other humor than that which has no sting. We think of the deep essential sweetness that radiated from the good man. And as affection moves us it is mingled with reverence at the thought of his pervasive modesty, the absence in him of any exploita-

Water Color Sketch, Sta. Fosca—Torcello.

Water Color Sketch by Henry Bacon made in Rome.
The Riccardi Palace Cornice. Water Color Sketch by Henry Bacon. (1891)

Mosaic Fountain at Pompeii. Water Color Sketch by Henry Bacon. (1890)
Water Color Sketch Made at Brindisi by Henry Bacon (1890).

Water Color Sketch Made at Pompeii by Henry Bacon. (1890)
tion of himself, of his utter singleness of purpose and his sincerity.

"True, devoted student of that great art of Greece that he so deeply loved, he came to know it as only the lover can know. Unfaltering in his fidelity, his long striving was not for what so many seek: bigness and loud acclaim and the driving bustle of the market place, but ever to capture and make to live again the exquisiteness of the most perfect moment of man's past. Let us all now be glad that the fine crown of his career was bestowed upon him by his own brethren, as they charged him with the task of serving his country by commemorating its great hero.

"We may hold what views we like about the forms of our art; we can have but one as to the nobility of him who is gone away from us and of whom we shall with pride tell our sons. Grief is with us, and sympathy for the afflicted, but above the grief is thankfulness for what he was."

Resolved that this minute be filed in the Chapter and Institute records and that a copy be sent to the family of our revered and beloved friend."

From an article in the New York Times we quote the following:

"If Henry Bacon had died before he had dreamed and designed his great masterpiece, the Lincoln Memorial in Washington, his countrymen could not have known what reason they had to mourn his death. As it is, his later "going to the stars," which seems all too early to those who have known the remarkable charm of his personality, the joy of his always cheerful comradeship and the genuine worth of the man, gives new occasion to the whole nation, to whom he brought his supreme gift, for renewed expression of gratitude for his lengthened life. He has left many beautiful things of his designing by which his skill will be remembered in parts of the earth where his name is not known, or where it will be forgotten. But the greatest of all that he wrought, which stands in Doric simplicity of tribute to the great soul of Lincoln, is also his own lasting monument."

"The most perfect tribute that stone can pay in classical lines to a mortal who has put on immortality, it also testifies to the pure and exalted patriotism, as well as artistic genius, of him who brought it into being. Henry Bacon served not only his own day and generation but also generations to come by his imperishable art given in the full measure of his high devotion to an 'enduring man.'"

From an article in The New York Tribune is taken the following extract:

"When a great artist dies he takes from us the embodiment of an idea. He is the representative of a principle, a style, an individualized vision of beauty. Such a type was Henry Bacon. As a man he was modesty itself, gentle, generous, all sunny kindness to his friends. As an artist he stood for the severity of the Greeks and figured in his profession as the most consummate exemplar of the grand style we have ever had. This fact, which is confirmed by a large number of buildings designed by him, is made most triumphantly manifest in the Lincoln Memorial at Washington. Bacon's genius reached its culminating point in that famous temple. There he exposed in its noblest estate his idea, his style, his vision of beauty."

"It was his privilege to commemorate Abraham Lincoln, and it was that, not merely the fulfillment of an architectural obligation that engaged his very soul. Bacon was every inch a man, ardent upon political honesty, steadfast and invincibly square in all the relations of life, impeccable in the performance of duty, clean and sweet and strong, a friend whose death brings inexpressible sorrow to those who loved him. All these rich traits were poured as in a golden flood in his individual that he did as an architect. The only comfort that we have in bidding him farewell is that he leaves behind him a shining and deathless mark.'"
ONE has but to mention the first name anywhere in present clay art circles, and the rest is understood—as with "John D." and "Henry." The two latter are so well known as the result of being, each, alleged to be "worth a billion dollars." Jules may not have as much money as John D. or Henry (I don't know!) but he has what is probably the largest and finest studio of any artist in existence, or in history, and it is located on the roof of a high building at the corner of East Twenty-third Street and Fourth Avenue, New York. It is high and long enough to take the biggest canvas ever made. Which makes it clear that he had big work to do when he built it, and confidence that more big work would be required.

Now, in sundry places, Cairo, Illinois and Egypt, and London, England and Ontario, for example, Jules is known so well because, during so many years, whenever he needed a rest from real work he put in his spare time (and he must have had a lot of it!), producing colorful compositions to illuminate the dark pages of dull stories always to be found in magazines which achieve international circulation. Some of us used to buy those magazines. Never read them! Just tore out Guerin's illustrations to keep, and threw the rest of the magazine in the waste basket. Everybody who used to collect the small prints of his drawings, which formed the "full-page illustrations in color," of the magazines of a quarter of a century or so ago will recall his two or three drawings which appeared in "Scribner's" and told the whole story to the title of "The Kind of Stuff that Dreams are Made Of." They showed "dramatic art" from several points of view; including both from before and behind the scenes, at the same time, as seen from the fly-gallery (on the side of the stage-wall about twenty feet above stage level). The pictures were very simple in drawing and color but never before was so much shown with so little apparent work! One of them showed a chorus of girls in ballet skirts beating tambourines and sitting on top of a stage "wall"—of scenery canvas. Behind each was a step ladder, supported by a stage hand. These were within a shadow cast by the rays from the flood lights in the fly-galleries striking upon the "wall," or backdrop. The darkened auditorium of a large theatre filled with people, with the orchestra playing in front of them, appears through the screen of light thrown aloft the stage by the foot-lights. It is all shown with so few lines, and just a few, almost flat (but graded) washes of red, gray and yellow. Anybody with an eye to the extraordinary in simplicity would note and save those illustrations.

Then he followed up with scores of pictures and drawings of the waterfront and buildings of New York and other cities—especially his masterly presentation of the Obelisk at Washington—and Chateaux of France; temples of Egypt; mosques and bazaars of Constantinople, etc. Dozens of the most remarkable renderings of American architectural designs; and then by mural decorations of a most individual quality—possessing the characteristics of his illustrations in beauty of color, line and composition. They have a way of giving perspective, and great stretches of it, without in any way removing the effect of the structural strength of the wall—a quality also found in the decorations of Puvis de Chavannes which caused architects to regard his work so highly. Mr. Guerin's work in the Pennsylvania Station, New York, is so successfully conceived in that respect that one may pass through the big waiting room many times without being especially aware that it is decorated with paintings. It is only when one stands in the room some minutes that he becomes conscious of the big decorative panels of perspective maps; and the first impression is that
Figure Studies by Jules Guerin for his Mural Decorations in the Lincoln Memorial, Washington, D. C.
they are bas-reliefs. Then one notes the greyed color scheme which blends into the stonework and becomes part of the architecture. Each of the six panels is 25 feet high and 70 feet long. It is all very successful and monumental in being so unobtrusive, so completely drawn—and drawn with so few lines, and those with comprehension of the part they will play in the effect of architectural design. That is something rarely understood by the decorative painter. Most of the finely painted rooms of Europe contain panels where some lump of human flesh seems to protrude from the wall surface; or some deep dark shadow seems to break a misshapen hole in it. There is nothing of that in the way Guerin handles a decoration for he sees the whole room with the eye of an architect—an artist capable of being an architect, at least; and one whose collaboration has been invited without fear of any of the unfortunate things that have occasionally happened to architects at the hands of "artists"—for example, when Whistler ruined an architect's design for a room by "painting it out" with absolutely no consideration for the feelings of

sary to repeat here with what great success Guerin handled the vast undertaking. In the memory of many visitors to the San Francisco Exposition the outstanding impressions will remain the color and the gardens. The impetus given to both by the Exposition is shown by the adoption of exterior coloring of houses all along the Coast—no gardens

(Continued on page 70)
ARCHITECTS usually regard sculpture as "part of the detail" of a building. From the point of view of other observers it may be said that the architecture is often for the useful purpose of sheltering a great piece of sculpture, and that the sculpture is the essential work of art and the architecture somewhat subservient—much as the economical construction of a building is subservient to the architectural design. One or the other views may be in any given instance the more generally accepted and mainly correct; but in some cases—the Parthenon, for instance—each has such an important part to play that collaboration—united work by the architect and sculptor—each on a part that takes into full consideration the thought and study of the other and with a full recognition of the importance of the other's work to his own—is the only conceivable way of accomplishing the result aimed at: a complete indivisible work of art. It should, nearly always, be the method in a great memorial and usually in the smaller monument, although in the latter it is often essential that it should be mainly sculpture, or mainly architecture.

Collaboration between architects and sculptors is not unusual; but when it extends to many works, and over a period of years, as with Pierre Lescot and Jean Goujon; Stanford White and Augustus Saint-Gaudens; or with Henry Bacon and Daniel C. French, it is, at least, notable and the work of the individual becomes almost inseparable from that of the other.

The two last mentioned artists have collaborated upon the designs of more than fifty important monuments. An important monument is one that is worth the thoughtful regard and study of an enlightened human being; and one that will repay him in pleasure for the time he devotes to it. Most of the monuments are also of a sufficiently fine and large type as to be costly and, therefore, considered "important" even by people of no particular intelligence.

Chief among them from the point of view of both well-enlightened, and not so well enlightened people, is, of course, the great Lincoln Memorial at Washington; but among the others are the Spencer Trask Memorial at Saratoga Springs, N. Y.; DuPont Fountain at Washington, D. C.; Republic Monument and Marshall Field Monument in Chicago; Lincoln Monument, Lincoln, Nebraska; Lafayette Monument, Brooklyn; Oglethorpe Monument, Savannah, Ga., of the monu­ments in Massachusetts, to Parkman at Jamaica Plain; Longfellow at Cambridge; Mel­vin at Concord, and Draper at Milford—which would constitute of themselves a fair start for a modern Appian Way. The sculptured figure of the Lincoln Monument in his namesake city in Nebraska, is a fine, distinguished standing statue—one that might well have caused repetition at Washington and tempted both French and Bacon to consider an open or peristyle monument at the National Capitol. But they felt that it should be "primarily restful," and a terminal point rather than "an incident on the way" to somewhere else. Surely, logical decisions! The seated Lincoln is very monumental and much at ease. Also, it is very large—a point not immediately realized when first observed.

"I made the seated figure twelve feet high at first, cast it in plaster and set it up. Pshaw! It was
PENCIL POINTS

Working Model by Daniel Chester French for Statue of Lincoln in the Lincoln Memorial, Washington, D. C.
lost! It seemed very little, Mr. French remarked. "Then we had photographs taken of the interior and statue together and we drew on the photograph a figure that is nineteen feet high, seated, or about twenty-five, standing—and found that to be right."

Probably nobody who has studied or seen the executed works of Mr. French will be disposed to deny the just sense of scale to be found between the figure and pedestal—or figure and building. We merely observe that it is right—therefore, no need of comment!

But the fact is that Mr. French would be an important architect—one who would produce good architecture, if he were not an important sculptor—one who produces good sculpture. In discussing Fifth Avenue the other day he said, "A straight road is always a long road. Fifth Avenue lacks incidents; there is nothing between, say 34th Street and Washington Square to attract attention to a point at one side or the other and seem to shorten the distance. "If we only had a good plan of New York there is enough good architecture in it to make it one of the most beautiful cities in the world," he continued.

Speaking of the end of Fifth Avenue, our talk drifted into the end of Pennsylvania Avenue, Washington, and the White House. I thought it might be interesting to know what the attitude was there with regard to architecture and monuments. Mr. French spoke of President Roosevelt's desire to improve Washington and his attempt to appoint an art commission "off his own bat" and of the bombast from Congress which followed to demonstrate that Roosevelt's act was illegal, and enable them to set it aside. "I have frequent altercations with my friends at the other end of the Avenue. I don't always like it very much; but I flatter myself that they like it less," was the way. "Teddy" explained the situation to Mr. French, who was, by the way, one of the members of the first Art Commission, appointed by President Roosevelt, and also of the Commission established under President Taft. Few of the old friends of this active artist and modest, unassuming man, realize that half a century ago—in the spring of 1874—he was commissioned to produce his bronze statue "The Minute Man," unveiled the following year, at Concord, Mass.,—the beginning of his fame. His colossal statue of The Republic, one of the striking ornaments of the Court of Honor of the Columbian Exposition, or "World's Fair," at Chicago, was reproduced at a smaller scale (25 feet high) and stands on the site of the exhibition's Administration Building, in Jackson Park. His memorable relief of "Death and the Sculptor"; and his John Boyle O'Reilly Memorial, designed in collaboration with Mr. C. Howard Walker, Architect, are what he might describe as "incidents"—incidents in the brilliant highway he has kept to through the fifty years of art work that everybody knows.

F. S. S.

JULES GUERIN.

(Continued from Page 65)

ever showed to better advantage than against these colored walls.

Henry Bacon designed the Court of the Four Seasons (why four—at San Francisco, I wonder?) at the Exposition and Jules Guerin designed the color treatment. The building had been designed for color treatment in a broad manner, and the designer of the color began where the designer of the form and proportions left off. The harmony of work was excellent. There was almost no detail. The result was most monumental—a fine study fit for something more permanent than an exposition court. Bacon must have felt that too; and that Guerin should be his collaborator on the Lincoln Monument was to be expected following the demonstration of the latter's prowess at San Francisco. His decorations of the Lincoln Memorial are fully up to expectations and hopes. They have been designed with a judgment of effect from the distances at which they will be seen, that is born of attentive observation and a great deal of experience. Not the least important thing about them is their relation in size and scale with Mr. French's great marble statue of Lincoln. To the latter they concede the pre-eminence due in the internal effect, but they add the touch of color—the human touch, so to speak—that assures the beholder that the whole is a living testimonial to a great man; and relieves any apprehension that might be of the great mausoleum of "a dead man." It is a monument to the Great Spirit that lives—in the real American people.

The character and dignity and simplicity which have marked Mr. Guerin's work from its commencement continue today; but the work is not only different in subject but better—always better—each year. The past year or more he has spent upon his very large, and fine decorative paintings for the interior of a bank at Cleveland, O., and now he has another one to do.

So much work produced has meant of course so much hard labor and call upon the artist's physical energy. Jules Guerin is always at work—at least a good, long day of it, every day, except in the summer, when he goes "to take a rest for a couple of weeks"—among the mosquitos of New Jersey!—and comes back with as much work done as if he had stayed in New York. He gets his rest by change of work, and does not seem to require any other rest. At the Players' Club, where he usually lunches, he seems to be as well known as in Oxford, Keokuk, Paris and Tia Juana—for everybody there too, calls him by his first name. His wit to his friends is like his pictures—a thing of beauty and a joy forever, and served up regularly with lunch. For example, he sits down with two friends—one doing all the talking. "The shad is fine, Billy," he says to the talkative one, "have some!"

F. S. S.
CATHEDRAL OF PARIS. ROSE WINDOW OF THE SOUTH TRANSEPT
On the other side of this sheet is shown an unusual photograph of the rose window of south transept of the Cathedral of Paris reproduced from a plate in "Selected Monuments of French Gothic Architecture," now being brought out by the publishers of PENCIL POINTS. This work consists of a selection of one hundred plates from the archives of the French Government Commission of Historic Monuments.
One of Jules Guerin’s magazine illustrations referred to in the text of the article on that artist in this issue is shown on the other side of this page. It was printed in color in Scribner’s, in quiet, greenish tones of gray, which it is impossible to render in a black and white reproduction, though much of the atmospheric quality has been retained in our reproduction—the effect of being enveloped in a haze.
GARDEN STATUE BY EDWARD McCARTAN
"GIRL DRINKING"
A garden statue of unusual beauty is the "Girl Drinking" by Edward McCartan, of which a photograph is shown on the opposite side of this sheet. This statue, like Mr. McCartan's other works, shows a remarkable artistic sensitiveness as well as a mastery of technique on the part of the sculptor.
SKETCH BY SAMUEL CHAMBERLAIN AT ATRANI, ITALY
Mr. Samuel Chamberlain recently wrote us from Paris and sent us a sketch he had just made in Italy. It is reproduced on the other side of this sheet. It is an admirable example of the style of this artist’s work with which the readers of PENCIL POINTS are already well acquainted.
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THE AMERICAN ACADEMY IN ROME.
FROM a letter recently received by C. Grant La Farge,
Secretary of the American Academy in Rome, from
Frank P. Fairbanks, Professor in Charge, School of Fine
Arts, we quote the following items:
"Victor L. S. Haffner, senior architect, has returned
from a short trip to Southern Italy and is now occupied
on his study of the existing approach to St. Peter's.
"Frank Schwarz, senior painter, is completing his figure
composition and superintending the execution of the frame
for his canvas. The frame is being executed at the
Academy where its development is serving as a demonstra-
tion of the use and application of pastiglia.
Edmond Amateis, senior sculptor, has assembled his
"Madonna and Child," a relief in marble with an archi-
tectural setting in wood, designed after the manner of the
Renaissance. He has several sketches for figure groups
under way. A bust and a relief are being cut in marble.
He is making a terra cotta copy of his figure called
"Mother Earth."
"Henri Marceau, second year architect, is travelling in
Sicily, and Alfred Floege, second year painter is carry-
ing forward a panel in gesso and mosaic. He has a large
composition that he is about to execute in fresco on
plaster, using a tile unit about eight inches square in order
to make the decoration transportable.
"Lawrence Stevens, second year sculptor, is working
on a single figure of a standing girl. He has evolved a
scheme of a youth and sea horses for his group require-
ment and has just completed an interesting half length
portrait of a young woman.
Norman T. Newton, landscape architect, has com-
pleted his plan of the layout of the Villa Chigi and is well
advanced with two sections of the Villa.
"We omitted in last month's letter to mention Newton's
activity in connection with the competition. We wish
to correct the impression that may have arisen that
he did not participate in this important activity. On the
contrary he was required to solve in collaboration two of the
problems (the third scheme had no provision for
landscaping) and he rendered the plan for the garden
layout for one of the teams.
"Arthur Deam, first year architect, has also returned
from a few weeks' travel in the south and is completing
the perspective of his restoration of the Temple of
Fortune.
"Francis Bradford, first year painter, has been occupied
with painting, sketching and sight-seeing. He has com-
menced a frieze composition of figures, and is now
traveling before going to Florence to begin his first year
copy of the Galleria San Marco in Florence.
"Alvin Meyer, first year sculptor, who has likewise re-
turned from travelling, is carrying forward several works,
among which is his required figure for the first year, called
the "First Born."
"Albert Clay, visiting student, on a scholarship from
Yale University, has just completed a series of five draw-
ings showing the most recent reconstruction of the
Neronian Sacra Via. These drawings, made in co-operation
with Miss Van Deren, include a plan of the site as it
exists, a restored plan, a section and a elevation of the
Neronian Porticus.
"Another drawing of a bay of the Porticus shows the
location of the existing fragments as applied to his
restoration.

OVER THE DRAWING BOARD.
THE descriptions of the ways of doing drafting
room work and of short cuts that save time
and labor embodied in "Over the Drawing Board" by
Ben J. Lubsches, A.I.A., have created so constant and
strong a demand for that book that its republication has
been warranted and the recent publication of a second
edition affords an opportunity for those who do not
already possess a copy to secure this excellent work.
It is a compact book and down to brass tacks all
the way through. It provides clear instructive directions
for doing well many of the things that have to be done
either regularly or occasionally in the course of drafting
room work and it is so arranged that the desired informa-
tion can be found readily and so written that it can be ap-
plied with certainty. It lives up admirably to its subtitle
"A Draftsmen's Hand Book." Mr. Lubsches, it will be
recalled, is the author of a widely used work on perspec-
"He is a Fellow of the American Institute of Archi-
itects. Price $2.00. Published by the Press of the Ameri-
can Institute of Architects, 250 West 57th St., New York.

TRAVEL COURSE UNDER PROFESSOR PHELPS
AS IN 1923 Professor Albert C. Phelps, of the College
of Architecture at Cornell University, will act as
leader of a group of architectural students during a trip
in Europe this summer. The Architectural Course under
Professor Phelps will be one of four overlapping courses
which are planned for students of painting, of landscape
architecture, and of history, respectively. The Archi-
itecture Section, while not excluding objects of out-
standing interest outside of the architectural field, will
emphasize the study of important buildings and decorative
compositions, the examination of drawings and models
by the world's greatest designers, etc., and will give op-
portunity to photograph and sketch details of architecture
and decoration. The tours are planned at a minimum
cost to students by The Institute of International Educa-
tion, 522 Fifth Avenue, New York. Details of the trip
may be obtained from Irwin Smith, Director, Times
Building, New York.

THE CHICAGO ARCHITECTURAL CLUB.
The Foreign Travelling Scholarship closed March 31st.
The program called for the design of a Memorial
Reading Room in a State Capitol. The room was to be
a memorial to those who lost their lives in the Great
War. The men who submitted solutions were Edwin
Anderson Conners, Dando, Allan Erickson, Eiseman,
Lindbald, Mince, George Neved and Edwin Ryan. The
jury of award was made up of Messrs. Mundy, Adler,
Holahaid, Hubert Burnham and Beersman. Mr. Eiseman
was awarded the prize, Mr. Ryan was placed second and
Mr. Conners was placed third. Mr. Eiseman will leave
on his trip around the first of August. The drawings will
be exhibited at the June meeting of the Chicago Chapter
of the A.I.A. Harry Beig submitted drawings for the
second preliminary of the Paris Prize. He was placed
third in the judgment which makes him eligible for the
finals. The Club wishes him the best of everything and expects
him to bring the prize to Chicago.
ARCHITECTURAL COMPOSITION.

A BOOK of great value in the study of architecture is Architectural Composition, by Nathaniel Cortlandt Curtis, A.I.A. This book directs the attention primarily to the plan of the building and of the development of all else from the plan, in accordance with a principle long accepted in teaching of architecture. On this sound basis the author has built up a most interesting and helpful treatment of his subject and has presented the matter in interesting and readable text with numerous illustrations that make clear and enforce the points brought out. It is a comprehensive book embracing the essentials and treating them with sufficient fullness for its purpose as a guide in the study of architecture on the part of the student. There are in all 200 pages and 270 illustrations with a double page folding plate reproduction of Piranesi's Campus Martius, Rome. The author is Professor of Architecture and Head of the School of Architecture in the Tulane University of Louisiana; formerly, Associate Professor of Architectural Design in the University of Illinois: Professor of Architecture in the Alabama Polytechnic Institute. Price $6.00. Published by J. H. Jansen, Cleveland, Ohio.

FOR THE ATTENTION OF SPECIFICATION WRITERS

WE DESIRE to complete our office list of Specification Writers. We do not refer to architects who prepare their own Specifications, but to those who are employed by architects and engineers to do this important work. We already have on file the names of many who have sent in cards for our Drafting room registry, but feel that as yet our list is not complete. So if you are a Specification Writer, as defined above, and have not yet sent in your name, please do so.

PERSONALS

Meyer J. Strum, Architect, has removed his offices to 708 Church Street, Evanston, Ill.

Walter Koudi, Architect, has removed his offices to Room 26, Shoemaker Bldg., Greensburg, Pa.

Ennest H. Foudner, Architect, has removed his offices to 197 Market Street, Newark, N. J.

Pond and Pond, Architects, have removed their offices to the Tower Building, 6 N. Michigan Avenue, Chicago.

Raymond Hoog, Architect, has removed his office to the American Radiator Building, 40 West 40th Street, New York.

H. M. Haven & A. T. Hopkins, Inc., Engineers and Architects, have removed their offices to 117 Beacon Street, Boston, Mass.

David R. Williams, Architect, has opened an office at 1115 Southwestern Life Building, Dallas, Texas.

Childs & Smith, Architects, have removed their offices to 720 N. Michigan Avenue, Chicago, Ill.

Dean & Dean, Architects, have removed their offices to Room 1406, California State Life Building, Sacramento, Calif.

John Russell Pope, Architect, has removed his offices to 542 Fifth Avenue, New York.

Hawwood Hewitt, Architect, has removed his offices to 515 M. Harris Blvd., Los Angeles, Cal.

Carlton Strong, Architect, has removed his office to the Keystone Bldg., 324 Fourth Avenue, Pittsburgh, Pa.

Illinois Society of Architects have removed their Executive Offices to Suite 735, 100 North La Salle Street, Chicago, Ill.

Emery Stanford Hall, Architect, has removed his offices to Suite 1306, Tacoma Bldg., Chicago, Ill.

James E. Self and Stephen B. Allen have opened an office for the practice of general architecture at 69-70 When Building, Indianapolis, Ind.

Robert Peat has removed his offices to 206 Leonard Building, 204 East 105th Street, Cleveland, Ohio.
Pencil Sketches by George Maquolo.
THE DEVELOPMENT OF A DESIGN.

The illustrations on pages 75, 76 and 77 together with the photograph reproduced on this page show the development of the design of the Harper-Poor Mausoleum, Woodlawn Cemetery, New York by the architect John Mead Howells, taking as a starting point the inspiration received from Bramante's Chapel of S. Giovanni in Olce.

These illustrations are especially interesting because they show how architectural documents may be used in a way to produce new designs fitted to the requirements of the problems in hand—original solutions that carry on the traditions of the past and embody a part of the rich heritage left us by the architects of earlier days. This is an admirable example of drawing inspiration and making one's own design as distinguished from the mere copying of old works.

On page 76 is reproduced, at the exact size, a portion of a plate from Leteronilly's "Édifices de Rome Moderne," showing an elevation and a plan of Bramante's Chapel of S. Giovanni at Olce, the building which inspired Mr. Howells' design for the Harper-Poor Mausoleum.

On page 75 is reproduced the pencil sketch Mr. Howells made for the purpose of showing his design for the mausoleum to the client. By comparing this sketch with the plate from Leteronilly, on page 76, the way in which Mr. Howells worked out his design may be seen. Since the mausoleum is much smaller than Bramante's chapel, about one-half the size, and since the size of a doorway is determined, more or less, by the height of a man, the door was of necessity much larger in relation to the rest of the building in the mausoleum than in the chapel. On this account Mr. Howells did not attempt to use pilasters which would have made too many elements on a small building and would have produced a crowded effect. Instead he used pilaster caps only. Mr. Howells used a simpler treatment of the upper portion. One of the conditions that influenced the design was the regulation of Woodlawn Cemetery prohibiting joints in the roof of any monument, a good rule, since the cost of maintenance of a roof with joints would be a seriously large item in the perpetual care of the monument by the cemetery. It may be mentioned, by the way, that this monument is built entirely of marble blocks as the facing of walls is also forbidden.

In the photograph on this page the cap-stone to form the roof of the mausoleum is shown as it arrived at the cemetery in the largest pit-car obtainable. This stone is so large in diameter that the first attempt to send it from the quarries in the west was unsuccessful because the stone was too tall to pass under the bridges crossing the railroad. It had to be withdrawn and re-routed through Canada. At the right in this photograph will be seen a part of a man's hat, that serves to give the scale.

On page 77 is reproduced a photograph of the finished mausoleum, showing the design as executed, opposite the plate of the old building that inspired it.

THE PRINCETON ARCHITECTURAL PRIZES.

A fund for annual prizes and other special purposes has been established in the School of Architecture of Princeton University by friends of the School. Two competitive prizes, each of six hundred dollars ($600) each, are announced for the year 1924-1925, to be known as the Princeton Architectural Prizes.

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 study of 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 of the Princeton Architectural Prizes will be permitted to reside in the Graduate College during the year of their tenure, although not candidates for degrees. They will be required to take the courses in Design, offered by the School of Architecture, and will have the opportunity of attending courses in the History of Architecture and the Allied Arts, in the Department of Art and Archaeology. They will be exempt from charges for tuition.

The awards will be made after a short elimination competition and a careful consideration of the personal records of candidates. The competitions will be held May 9 to May 18, 1924, inclusive. The supervisors will mail the drawings to Princeton not later than May 21.

From the drawings submitted, five will be selected by a jury to be appointed, and the designers will be given an opportunity to come to Princeton to confer with the Director of the School of Architecture, and the Dean of the Graduate School. They will be the guests of the School of Architecture while they are in Princeton, but will pay their own travelling expenses. The final awards will be announced within ten days by the Director of the School of Architecture. The right is reserved to withhold either or both awards in case no candidates are considered to have reached the required standard.

Information and application blanks may be obtained by addressing the Secretary of the School of Architecture, Princeton University, Princeton, N. J.

THE Chicago Architectural Exhibition will be held May 1 to June 1 in the East Galleries of the Art Institute of Chicago. The exhibition has heretofore been given by a committee appointed jointly by the Chicago Architectural Club, the Illinois Chapter of the A.I.A., and the Illinois Society of Architects. The functions of the committee have been taken over by the Chicago Architectural League.
Pencil Sketch made by Mr. Howells for presentation to the client. The Harper-Poor Mausoleum, Woodlawn Cemetery, New York.
Plan and Elevation of Chapel of S. Giovanni in Oleo, by Bramante. From Leterouilly's "Edifices de Rome Moderne." (Reproduced at the exact size of the original plate.) This building supplied the inspiration for Mr. Howells' design shown on page 75.
BERTRAM GROSVENOR GOODHUE

BERTRAM GROSVENOR GOODHUE died Wednesday, April 25, at his home in New York as the result of a heart attack. Mr. Goodhue seemed in his usual health and spirits when he left his office Wednesday at the close of the day. He dined with friends and went to his rooms of his family. Upon his return from the theatre he suddenly collapsed and in a few minutes passed away.

Mr. Goodhue's death has come during the printing of this journal only this brief note can be published at this time.—Exxra.

DIVISION OF ARCHITECTURE AND CONSTRUCTION FOR THE STATE OF NEW JERSEY.

ALAN B. MILLS, Director of the Division of Architecture and Construction, is conducting so unusual a building program for the State institutions in New Jersey that his work is of great interest to the profession at large and especially to those who are interested in institutional planning.

The work which is being carried on is epoch-making in its scope. Careful research is being carried on to determine the best solutions for the problems of the institutions. Expert administrators and specialists in various fields represented by the work are being freely consulted, so that the last word in modern institutional buildings may be represented by the finished product.

A four year program, with an expenditure of $10,000,000, will complete the work that is in progress. Appropriations for the current year will erect buildings at Morris Plains State Hospital costing $1,150,000. The buildings include a Reception Hospital for 250 patients; Congregate Dining Hall and Kitchen for 1,600 patients and 375 employees; a group of buildings, providing living quarters for employees; two buildings, with a capacity of 30 patients each for convalescents; a Power House, and in addition to these, the necessary mechanical and landscape development.

The next important work that will be taken up will be a new institution for feeble minded women, to be located in North Jersey. It will take care of hundreds of feeble minded cases for which the State now makes no provision. The following buildings will be erected: Congregate Dining Hall and Kitchen, Industrial and Vocational Shops, Dormitories for 545 inmates, store house, heating and power plant, administration building, school building, hospital, farm buildings, laundry, together with other incidental buildings, mechanical equipment and landscape work. The estimated cost will be $2,986,000.

Another important project is the new Intermediate Reformatory for Men to be located in North Jersey. These buildings will be similar in their scope to that of the institution for feeble minded women. In addition to these major projects, there are many buildings that will be erected in the other institutions of the State in accordance with advanced thought in institutional planning.

Mr. Mills has developed his organization in Trenton along broad lines which offer everyone in the organization an opportunity to exercise his fullest capabilities. The opportunity offered is most unusual, as no similar program has ever before been carried out. This will be most fully appreciated by those who are in touch with the institutional problems in this country, as the problem for caring for State wards has been allowed to slip away year after year because of more pressing matters, until at the present time, the situation is most acute. Public sentiment is being aroused and State after State is falling in line with the idea of adequately taking care of its dependents. It will be seen that the work of the Department of Institutions and Agencies in the State of New Jersey is contributing to the foundation of much work that will be done throughout the country during the next decade.

THE FONTAINEBLEAU SCHOOL.

The second session of the Fontainebleau School of Fine Arts will open at the Palace of Fontainebleau, in France, on June 25, and continue until Sept. 25. Applications for admission should be sent in at once as the number of students to be accepted is limited. Full information can be had by addressing Mr. Whitney Warren, care of the Fontainebleau School of Fine Arts, 119 East 19th St., New York City.

The purpose of the school is to provide an opportunity for American students to benefit by the influence of the great works of French architecture and the other fine arts and by contact which great French architects, painters and sculptors of to-day. The course includes visits to fine examples of architecture, museums, exhibitions, etc.

The instruction is designed to give a sound basis for appreciation of the best works in their relation to history and to the needs of the student. The school is not intended to replace any school or to duplicate the work of any school. It has a field of its own that has not hitherto been touched except by the A. E. F. school in the Pavilion de Bellevue, from which the idea of the Fontainebleau School took its origin.

The Fontainebleau School is under the patronage of the French Government and was founded by the late Lloyd Warren. The Headmaster of Studies in the Department of Architecture is Victor Laloux, and the work is carried forward under Jacques Cariu, Director.

Word has just been received that the New Haven Architectural Club will send the winner of the Club's Annual Scholarship to the Fontainebleau School this Summer, and that Delano & Aldrich, Architects, will send one of the best men from their office. Other Architectural Clubs and other architectural offices will probably do likewise—an excellent idea.

Professor Paul Baudoin, who teaches fresco at the Fontainebleau School of Fine Arts.
The Drafting Room Force of Warren & Wetmore, Architects, New York.

THE HUMAN ELEMENT IN THE ARCHITECT'S ORGANIZATION.

The discussion upon this subject would necessarily indicate that the minds of the Profession are open to ideas that will promote a better relationship between the architect and the draftsman. The final solution of the problem for either must needs be an individual one, for each to recognize that certain codes, laws, or principles provide for the necessary understanding or harmony in human relationships, as well as in art, music, or engineering.

Wherever he may be, each individual must meet his present problems. The draftsman too often makes a change to another office, expecting this to be the answer, when what he should have changed was his own ideas. A draftsman can facilitate work by many methods besides drawing the lines instructed so as to do by a superior, he can see that an Associate—whose pride would make him subordinate—really could tell him of many points where the work might be improved. But fear of losing credit for himself holds him back, keeps him from opening his mind to his highest, not only of principle, but of his own practical art. A real spirit shown by a draftsman to subdue himself to promote work will soon make a real impress on those who give credit—for it cannot be hidden. Fear plays a large part in keeping the draftsman's imagination (his greatest asset when properly stimulated) from sly ridicule any idea that hasn't been current there for years, or for which the offending draftsman cannot show the volume from which it was taken. The ridicule may be in the form of a smile (which is often an insult to a sensitive man), it may be a consistent neglect to take that man's work seriously, and it might be the frank turning down of a particular piece of work over to another man. After a period of such experiences the draftsman loses interest, he tries no new ideas, slowly he becomes a mere mentally lazy automaton—a type the architect often feels encompasses the whole profession. His first ideas probably were crude, not suitable to the particular case, but a man, a superior who knows the laws of co-operation, goodwill, friendship, etc., would have at first not criticized but possibly would have seen something of merit in the effort (if not in the drawing) worth stimulating in this particular imagination, and with a few careful hints, suggestions, encouragements, caused an interest to be aroused that would continue to grow—and above all, to let this individual think and realize that he is one of the force, part of a unit; that in creating various structures is one active in a living art, and thus as a whole is giving vent to his need for self-expression and is fulfilling the law for an individual realization of harmonious progress.

A draftsman is paid to use his mind and can only do so when obstructions are removed and the exercise necessary to improvement maintained. A sense of lack, of not getting the pay deserved or needed, is a big boulder to remove from a path where constructive thinking should proceed. In one form or another it can occupy a large portion of a draftsman's time. In taking stock of himself fairly and honestly he should assume his proper place on the payroll, as well as his relationship among the force at work. But often with the most conscientious this does not last. To see a man enjoy all the material benefits of life, seemingly the only necessities to remove one's own inharmonies, often causes a thought of unfairness in the division of rewards being reap by this unit of which he should be a conscious part. The writer is not a socialist, but believes the thought just mentioned should be entirely removed and could be by either a careful reorganization of the office of H. T. Lindeberg.

THE ARCHITECTURAL CLUB OF NEW HAVEN.

One of the best things the Club has done is the giving of a course of lectures on "The Trend of Architecture in America." This is to consist of six lectures, free to the public, given in the Trumbull Gallery, School of Fine Arts, Yale University. The first lecture "The Development of Style," was given by Dean Everett V. Meeks of the Department of Fine Arts, Yale University. The gallery was crowded to the doors. This was given about four weeks ago. The second of the series was given by Mr. Harvey W. Corbett, President of the Architectural League of New York. His subject was "City Zoning." The next lecture was given on March 27th by Mr. Benjamin Wistar Morris of New York, whose topic was "Modern Commercial Buildings." The fourth lecture of the course will be "Some Influence of the Gothic in Modern American Architecture," given by Mr. Charles Z. Klauder, on April 3rd; the fifth of the series is to be on April 17th by Mr. Dwight James Baum on "Modern American Residences." The final lecture will be given by Mr. Charles Adams Delano. His subject will be "Decoration as Applied to Architecture." The dates for the last two lectures have not been exactly determined.

In arranging this course of lectures the Club was greatly assisted by Dean Meeks. From the character of the lectures and their topics an opinion of the worth of these talks can be formed and it is hoped that we can make these lectures a common affair with the view to benefiting both the lay public and the local members of the architectural profession.

A Scholarship for a Connecticut Architect to The Fontainebeau School of the Fine Arts is being given by the Club. The competition will be in the form of an intensive sketch "en loge" to be held in New Haven over a period of three days, April 25, 26 and 27, 1924. Information regarding this competition may be had by addressing A. W. Boylen, Chairman, 39 Center Street, New Haven, Conn.

The Fifth Annual Exhibition of The Architectural Club of New Haven will be held for two weeks beginning April 19th at the Trumbull Gallery, Yale School of the Fine Arts.

PENCIL POINTS SKETCH COMPETITION

The program for the Pencil Points Sketch Competition for 1924 is printed on another page of this issue. The conditions are in general the same as in former years and as ready and active participation is looked for as in the past. This competition, like the sketch competitions previously conducted by this magazine, is open to draftsmen, students, architects, everyone excepting professional renderers, by which we mean one who derives his principal income from making renderings otherwise than on a salary basis.

The subjects must be architectural but need not be large or fine buildings. The man who happens to be where there is no monumental architecture has as good an opportunity as anyone. Read the announcement on another page and send in your sketches.

BROADCASTING "SERVICES OF AN ARCHITECT.

The work being done by C. E. Schermerhorn, architect, of Philadelphia in broadcasting his talk on the "Services of an Architect," is to be highly commended and it is to be hoped that other architects in other parts of the country will take up this work of acquainting the public with the nature and value of the services an architect renders. This talk has the date due date from the following stations. WDAK, Lit Bros., Philadelphia, Pa.; KDKA, Westinghouse Electric and Mfg. Co., Pittsburgh, Pa.; WFAV, University of Nebraska, Lincoln, Neb.
PENCIL POINTS

TEXAS A. AND M. COLLEGE ARCHITECTURAL 
CLUB 

I NQUEST of inspiration on a new problem today, I 
was looking back through my two bound volumes of 
PENCIL POINTS (bound 'em myself), as I usually do when 
I want inspiration. I came across a report of the Los 
Angeles Architectural Club, in which the writer started 
on the following hypothesis: "He that tooteth not his 
own horn, same shall not be tooted." Being of a similar 
opinion, and also the official reporter of the Texas A. 
and M. Club, here goes a short solo on my trombone:

Texas A. and M. College maintains one of the best 
architectural departments in the States and has over one 
hundred and twenty-five students enrolled for Archi­ 
tecture at present. We have a very capable faculty, 
composed of Prof. E. B. LaRoche, Head of the Dept. 
H. N. June, Professor of Design, G. W. Gill, Professor 
of Structural Design, G. A. Geist, Professor of Freehand 
Drawing, and W. L. Bradshaw, Instructor in Design. All 
are well liked by the students.

The students have had an Architectural Club here for 
many years, and this year it is bigger and better than 
ever. Under the leadership of Zay Smith, the Club is 
accomplishing a good deal. Zay, be it said, is an expert 
rimfance, and he hits the bullseye in anything he tackles. 
Any student taking Architecture is eligible, and becomes 
a member by simply paying his dues; the Faculty, of 
course, are honorary members. Our officers are, Zay 
Smith, president, H. M. Tatum, vice-president, F. J. 
Ferrucci, treasurer, R. J. Werner, secretary, and S. T. 
Allen, reporter.

The purposes of the Club are, to secure the max­
imum of co-operation between students and Faculty; 
to stimulate personal interests in the profession; and 
finally, to benefit the members by exchange of ideas. 
At the meetings, which are held every two weeks, we 
discuss everything from sculpture to the latest movie (such 
as "Sweeney Vengeance") even showing shows a few 
period styles. Occasionally we have some prominent archi­ 
tect to visit the College and address the Club on some 
interesting phase of our chosen profession.

The climax of the Club year is a social event, generally 
dance or a banquet. This year we are planning to make 
it an affair absolutely unique and distinctive—not a dance, 
not a banquet, but something more than a combination 
of the two. It will be held in the large drafting room, 
decorated for the occasion as an artist's studio would be.

ARCHITECTURAL BOWLING LEAGUE

NEW YORK.

J UST as we had about convinced ourselves that the 
Architectural Bowling League of New York was the 
greatest organization in the profession anywhere, not to 
speak of being original, the wide circulation of 
PENCIL POINTS brings to light the fact that we have 
many satellites in our train. To make matters worse, 
their records show that as good as we are, which, if course, 
will never do. In fact, it simply cannot be allowed, even if we have to make up a team of sub's, 
to lick every contender in the field, including our 
good friends in Detroit, Chicago and other foreign cities.

Mr. Andrew F. Eustion of Sommerfeld & Steckler's of­

ice was awarded the prize for the best design submitted 
for our new medal. M. Eston is working at present in 
the competition for the Paris Prize in which he now stands third out of the five best in the country.

Our Smoker which was given Monday evening, March 
3rd, was a bowling success. Actual count at the door 
showed an attendance of 273 men, all of whom were unanim­
ous in their approval of the exceptional entertainment pro­
vided. We were honored by the presence of many well known architects.

The Annual Dinner which was held Tuesday evening, 
April 15th, at the Pershing Square Savarin was attended 
by over 300 men. President Capel gave a brief history of 
the League since its inception in 1906 and introduced the 
various speakers. Secretary Valentine read off the 
standing of the teams in the five, three and two man 
tournaments as follows:

<table>
<thead>
<tr>
<th>Team</th>
<th>Won</th>
<th>Lost</th>
</tr>
</thead>
<tbody>
<tr>
<td>W. L. Stoddart</td>
<td>13</td>
<td>9</td>
</tr>
<tr>
<td>J. C. Bossom</td>
<td>10</td>
<td>6</td>
</tr>
<tr>
<td>J. G. Rogers</td>
<td>10</td>
<td>12</td>
</tr>
<tr>
<td>T. W. Lamb</td>
<td>9</td>
<td>13</td>
</tr>
<tr>
<td>B. W. Morris</td>
<td>7</td>
<td>15</td>
</tr>
<tr>
<td>McKim, Mead &amp; White</td>
<td>5</td>
<td>16</td>
</tr>
<tr>
<td>Sommerfeld &amp; Steckler</td>
<td>6</td>
<td>16</td>
</tr>
<tr>
<td>Dunn Barber</td>
<td>7</td>
<td>12</td>
</tr>
</tbody>
</table>

W. L. Stoddart        | 1  | 12   |

Dwight P. Robinson     | 10 | 1    |

Television of McKenzie, Voorhees & Gmelin, High Score

Dwight P. Robinson     | 9  | 1    |

Team of McKenzie, Voorhees & Gmelin, High Score

W. L. Stoddart        | 7  | 4    |

Benjamin W. Morris     | 7   | 4    |

W. L. Stoddart        | 5  | 6    |

Dunn Barber            | 3  | 8    |

Sommerfeld & Steckler | 1  | 17   |

Three man

Johnke of D. F. Robinson office, High Score

Read of Cass Gilbert's office, High Score

Team of McKenzie, Voorhees & Gmelin, High Score

Two man

Corry, of Warren & Wetmore's office, High Score

Miner, of D. P. Robinson office, High Score

Team of Thos. W. Lamb office, High Score

Principal speakers of the evening were Mr. D. Everett 
Ward, Mr. Cass Gilbert, Mr. Andrew C. McKenzie and 
Mr. Robert D. Kohn. Mr. Kohn also made the presenta­

ion of the trophies and medals.

Tuesday evening, May 6th, we will hold a formal dance 
at the Ritz Carlton. It is the desire of the Committee to 
hold down the number of couples to four hundred so as 
to avoid over-crowding and assure pleasant dancing to 
one of the best orchestras in New York. Secretary 
Valentine will be pleased to arrange for hotel accommoda­
teions for that night for any out-of-town architects, if 
they will communicate with him.

A meeting will be called to elect officers and re-organize 
for the coming year. All architectural officers wishing 
to enter teams should communicate with one of the fol­

lowing officers:

President Emmi L. Capel, care of A. C. Bossom, 680

5th Ave.;

Vice-President Henry G. Poll, care of Cass Gilbert, 244

Madison Ave.;

Chairman of Active Members, Patrick Lynch, 709 Sixth Ave.;

Chairman of Publicity, Donald Campbell, 119 West 40th

Street.
HERE and THERE and THIS and THAT

Conducted by RWR

WE ARE indebted to Pencil Pointer Fred D. Dagit, of Philadelphia for a splendid suggestion. Mr. Dagit, during the time he studied at the American School of Fine Arts, Pontainebleau, kept a little sketch book on the pages of which his fellow students made sketches in the nature of mementos. Three of these are reproduced herewith and it occurs to us that other readers may have kept similar sketch books, including both their own work and the work of their friends, which have never been published. So if you have a sketch book lurking around somewhere, why not let us have a look at it?

THE Golf Tournament and Barbecue for the architects of Atlanta, Ga., has been postponed from May 9th to May 16th.

PROPOSED TENNIS TOURNAMENT

THE reorganized Architectural Bowling League of New York has just completed a most successful bowling season and is considering the possibility of running off a tennis tournament during the coming summer.

League officials are anxious to learn what interest in such a project exists among the architectural draftsmen of the Metropolitan District.

Tentative plans include both singles and doubles tournaments. The suggestion has been made that elimination matches be held in the several districts, viz., Bronx, Manhattan, Brooklyn, Queens, Richmond, Westchester, New Jersey, and Long Island.

If sufficient interest is shown, an organization meeting will be held in the latter part of April.

All who wish to take part in this tennis tournament, or to help boost it, are cordially invited to communicate with the undersigned as soon as possible.

A. F. DARVIN, Executive Committee,
Architectural Bowling League of New York.
949 Park Place, Brooklyn, N. Y.

And Ernest Olaf of Kansas City gets the ten dollar check for his contribution to the April issue.

M. PAUL STUDER, whose sketch was shown in this department last month, announces that he has opened a studio at 405 Lexington Avenue, New York City. He will specialize in making renderings.


Mementos of Friends at Pontainebleau, from the Sketch Book of Fred D. Dagit.
Of course you all remember Mrs. Ruth L. Gerth, the girl from Minneapolis, who pulled down the five hundred dollar prize in the Pencil Points competition on Garden Accessories of Face Brick. Well, here she is again. Here is her letter with a reproduction of the accompanying sketch.

"HURRAH! for the new section in the Pencil Points magazine. It is splendid. It has added a lot of interest and lots of "pep." I am sure everyone enjoys the section.

"I am enclosing a little fixture sketch which I thought you might like for the new section. I notice that all the pencil sketches shown in the magazine are scenes. Aren't sketches of objects interesting or do you consider Scenes to be in a class by themselves? Hm, what say?

"I am very much interested in sketches of objects and I know that others in the building here are, too. Maybe we have some in the new section?"

"Sincerely,

"RUTH L. GERTH."

Answering Mrs. Gerth's question, there is no rule, written or otherwise, barring sketches of objects from this department. In fact this department has no rules anyhow. Sketches or drawings of objects are just as welcome as drawings of Madison Square Garden or pictures of the sand sea waves. So that's that!

Mr. S. Young Wai, 12 Dover Street, Summer Hill, Sydney, N. S. W., Australia, wants a copy of Pencil Points for December, 1923.

Mr. Natt Piper, care of Piper, Kahrs, Dedrick & Bobbe, 441 East First Street, Long Beach, Calif., wants copies of Pencil Points for December, 1922, and March, 1923.

Mr. Joseph A. Hickey, 38 Burnside Street, Providence, R. I., would like to secure a copy of Pencil Points for January, 1923.

We are constantly receiving orders for back copies of Pencil Points which we are unable to fill. Here is a list of all the copies in stock. Price twenty-five cents each.

1920—Dec.
1924—Jan., Feb., March.

Sketch by Mrs. Ruth L. Gerth.
In response to the letter from Mr. Johnson published in this department for March, suggesting that examples of lettering appear in our pages, we have received a sheet from Mr. Carl H. Faltermeyer, Philadelphia, reproduced herewith. This is the style of lettering used by Mr. Faltermeyer on plans and elevations. We showed this sheet to Mr. August Reuling, with McKim, Mead & White, who recognizes the merits of the draftsmanship but is not in sympathy with the style of lettering employed. With the permission of Mr. Faltermeyer we print herewith Mr. Reuling's criticisms.

"It seems to me to be very trick lettering and since the Pencil Points magazine is being used a lot by young students it will tend to get them in trouble especially since it is a rather attractive sheet and the draftsmanship neat. My idea is always to adhere to the strictly classical letters, no matter where and how used. For working drawings (the type of letters which this sheet seems to cover), if one wants to do it rapidly the letters may be sloped or done in a vertical fashion so long as the fundamental principles of the classic letters are preserved. Once a student starts with trick stunts he is apt never to recover.

"Yours very truly,
(Signed) A. REULING."

Now, let's have some more examples of lettering suitable not only for use on plans but also for inscriptions and tablets on buildings. It is not necessary to make a special sheet, but send in photostats of some of your good lettering and let us make up a page or two for next month. Discussion as to the merits of examples of lettering shown is invited.

Mr. R. E. Triggs, Jackson, Miss., is interested in designs and plans of church buildings. Any architects having published reproductions of their work are invited to send copies to Mr. Triggs.

The Province of Quebec Association of Architects, 500 Union Avenue, Montreal, would like to secure a copy of Pencil Points for March, 1923.

Announcement of Bowling League Dinner.
THE ARCHITECTURAL CLUB OF LONG BEACH.

The newly elected officers of the organization for the coming year are as follows: President, H. H. Lochridge; First Vice-President, Natt Piper; Second Vice-president, W. Horace Austin; Secretary, E. R. Bobbe; Treasurer, Leonard Wikoff; Sergeant at Arms, R. L. Wertz.

At the last meeting, on April 7, which was held at Recreation Park Club house a wonderful four reel lecture was delivered showing the water power developments of Southern California. This was delivered for us by the Southern California Edison Co.

A proposition was made to the club by one of the real estate firms of this city offering one thousand dollars in prizes if we would sponsor a competition for small houses. This was accepted and a competition will be held soon. Maybe you would like to see just what we are doing and as soon as possible after the competition is over we will submit the prize winners to you.

A request came from the city building department asking that we appoint a member to act with the city to pass on the qualifications of structural designers who submit plans for permits. President Lochridge appointed Warren A. Dedrick to the place.

The new president is now making a determined effort to bring the status of our club to a higher level and the last meeting was a very satisfactory one due to his work.

A QUICK CHANGE IN PLAN AND SPECIFICATIONS

Architect: How long will it take to get an order of steamed clams?
Waiter: About ten minutes, sir.
Architect: Bring me a bowl of pea soup and a baked apple!

M. JOHN S. VAN WART, inventor and draftsman of Rye and New York City, thinks that a little practical stuff in this department would find favor with our readers. He has worked out a method of building a concrete lawn roller at home. It seems better to show Mr. Van Wart's drawings rather than to attempt a lengthy explanation. This device is not patented and the idea set forth may be used by any reader of PENCIL POINTS.

HISTORY of the Architectural Department of M. I. T., by Professor William Emerson, was printed recently in the Tech Engineering News. It gives a most interesting and inspiring vista back through the years of development of the school. Professor Emerson pays tribute to Professor William R. Ware, under whose guidance the Department came into existence and to the other men whose thought and efforts have contributed to the growth of the Department in the succeeding years.

Mr. Cass Gilbert, 244 Madison Avenue, New York City, is anxious to secure six copies of PENCIL POINTS for December, 1923.

Mr. H. C. Syimes, 237 Riverside Drive, Knoxville, Tenn., desires a copy of PENCIL POINTS for January, 1921.

A reader of PENCIL POINTS would like to buy copies of Sylvanus Baxter's "Mexico" and Geymueller & Steggman "Italian Renaissance" (original). Anyone desiring to dispose of copies of these books is invited to submit prices to "Bibliophile," care of Pencil Points.

HOW TO BUILD A CONCRETE LAWN ROLLER AT HOME

How to Build a Concrete Lawn Roller at Home, by John S. Van Wart.
WE STARTED something in opening up this discussion of how best to file plates and other reference matter so useful in the drafting room and usually so hard to find. Architect Charles I. Barber of Knoxville, Tenn., contributed the following:

In response to an inquiry in the January Pencil Points for data concerning the filing of architectural plates, I offer you a description of the system in use in the office of the Architectural Association of Tennessee. This system applies only to periodicals, photographs and such material as may be properly separated, classified and filed, more or less, as individual sheets.

Since the problem is such that a perfect solution is impossible I have treated it much in the same manner as other familiar architectural difficulties are treated. For instance, it is impossible to file, in two places, a single plate which illustrates two desirable subjects. The necessity of grouping similar subjects is assumed. Imagine one searching hundreds of volumes on mixed subjects for references to a single subject. The system under discussion was based upon the following requirements. It should be simple to install and maintain and easy to use. Subjects should be grouped, as above, and a system of plate identification should be used which would permit of easy riffing.

One of the faults of this method is that the magazines may be mixed or overlapping, unless cut, trimmed, classified, numbered and filed. The process is a continuous one, but it pays. Each sheet is trimmed with a photograph cutter to the standard A.I.A. document size. Since most publishers have adopted this standard size the work of cutting is reduced.

The real work is that of classification the first operation in putting together of all sheets pertaining to any one building or subject. Usually special numbers are filed intact. For separating the subjects I place the plates in handy folders which are duplicates of the periodical file. The plates are numbered to correspond to the numbers on the folders and as they accumulate they are placed vertically in permanent steel files, sections of which may be added as needed.

The system of identification consists of allotting to each grand division a numeral, the subdivisions of which is the sub-second, and following logically is the nationality, type (city or suburban) and the materials of construction.

It is apparent that this system does not group the subjects of the same general nature, or those that are obvious in this case, or according to geographical location, as the evidence, or according to size, or quality and ideas are not determined by dimensions. The few exceptions may be separately located, but they would not ordinarily justify the complicating of the system. To a few outstanding of favorite authors are given separate folders.

Each division is separated by a heavy cardboard and upon it are large numerals designating the division following. Upon each sub-division folder and upon each plate in the file are the subdivision numbers. Upon the outside of each file section are numbers indicating its contents. A thumbed, loose leaf index designating the subjects alphabetically with numbers opposite should be found on the numerals. Another convenience is the ease with which any one may riffle plates in their proper places.

Since the main divisions are grouped according to their relations to each other. Starting with residential buildings with decorations No. 1, Landscape No. 3, then Institutional Architecture—Ecclesiastical and Religious, Voluntary and Charitable—institutional—Industrial—Commemorative—Architectural Industrial and so on, each with its division numbers. All plates and subdivisions are placed in sub-division folders and filed in the same manner. This is true of the photographs. However, there are separate divisions for articles that do not group with plates and foreign photographs are grouped with American, according to subject. For example all English houses have one folder under No. 1 division, which is the English church. So the plates are placed in proper division, with other churches. So far these are the only exceptions. For example a separate file is allotted to each and they are given a common division."

MR. PAUL V. L. STEWART, of Cleveland, Ohio, has the following to say on this subject, and even though it takes a lot of space we present herewith the classification he uses in filing. Here is a contribution for "Here and There and This and That," in answer to inquiry as to method of filing, plates, etc.

First, I have a numbered classification of buildings of all types. I enclose hereewith a copy of the classification which I am using.

Next, I secured from a printer sheets of tag board, cut to 12” x 20”, and from each of these made a folder measuring 11” x 18” on the front with a ½” "accordion" fold at the bottom to allow for expansion.

A specially made box or cabinet, of proper size and capacity, completed the equipment. If the folders are kept down to regular letter size, as could be done now, the ordinary letter file can be utilized.

The rest is simple. Number each plate according to the index and file it away (requisit in place). If desired, the first three letters of the name of the city may be added, along with the first three letters, or the initials of the architect’s name, and several plates of one building thus kept together.

For scraps, or small clippings, I use 6” x 12” sheets of manila paper and paste the scraps thereon, numbering the sheets of manila paper the same as the plates (omitting, of course, reference to city or architect). Of course the classification, or index, is not perfect. Doubt will arise as to whether a house is a city house or a country house, for example, but the plate may easily be disposed of via the standard A.I.A. document size. If a decision can not be reached, or the plate may be numbered in pencil, but whenever one changes his mind.

This method of filing gives good results if used judiciously, but I would suggest that a waste basket be made a part of the equipment, as the first impulses in using this method is to save and classify everything which comes to hand, the second impulse being to discard the whole business.

1. ADMINISTRATIVE, GOVERNMENTAL, ETC.
   a. Legislative and Constitutional buildings.
   b. Ministries of War, State, etc. Governmental
   c. Departments and Office Buildings.
   d. City and Town Halls.
   e. City Gates.
   f. City Parks.
   g. Custom Houses. Excise Offices.
   h. Court Houses.
   j. Post Offices.
   k. Post Office and Custom House combined.
   l. Post Office and Court House combined.
   m. Post Office alone.
   n. Post Office and Custom House, Court House combined.
   q. Barracks, Military Dues, Military Hospitals.
   r. Armories. (See also 7.3, Riding Halls.)
   s. Arsenal.
   t. Police Stations.
   v. Reformatory for Adults.
   w. Reform Schools.
   x. Hospitals. Asylums.
   y. Sick and Wounded. Incarcery, etc.
   z. Sanatoriums.
   A. Insane. Feeble Minded. Infirmary.
   B. Blind.
   C. Schools for Defectives. (See also 17.
   D. Schools for Defectives.)
   E. Almshouses.
   F. Aged. Convents, etc.
   G. Soldiers’ Homes.

2. MONUMENTS.
   a. Commemorative.
   b. Funerary.
   c. Monuments proper.
   d. Tombstones and monuments.
   e. Receiving Vaults.
   f. Cemetery.
   g. [Numbers left blank or omitted may be filled in as occasion arises.]

3. EXPOSITION BUILDINGS.
   a. Olympic, etc. (See also 1.
   b. World’s Fairs, National Expositions,
   c. World’s Expositions.
   d. National and Exposition.
   e. State and National.

4. ECCLESIASTICAL AND RELIGIOUS.
   a. Churches.
   b. Chapels, small.
   c. Parish Church.
   d. Cathedrals.
   e. Synagogues.
   f. Presbyterian Church.
   h. Temples.

5. EDUCATIONAL AND SCIENTIFIC.
   a. Day Schools—Graded.
   b. Teachers’ Colleges.
   c. Kindergartens.
   d. Primary Schools.
   e. Grammar Schools.
   f. High Schools.
   g. Normal Schools.
   h. Normal Schools.
   i. Manual Training Schools.
   j. Schools for Defectives. (See also 19.4, Asylums for
   k. Blind and Deaf and Dumb.)
   l. Boarding Schools.
   m. Colleges. Universities.
   n. Professional and Trade.
   o. Preparatory Schools not connected with a University.
   p. Theology.
A PRIZE of $500.00 will be awarded the winner of the competition for a cover design which is open to all artists, illustrators and designers in America. The book for which the winning cover design will be used will be entitled "Fifth Avenue, Old and New, 1824-1924," and will be issued by the Fifth Avenue Association at the time of the proposed Centennial Celebration in November. On the jury of award which is to judge the design are Charles Dana Gibson, Chairman of the Artist Members, F. D. Casey, Charles B. Falls, Harrison Fisher and Penrhyn Stanlaws; Melville E. Stone, Chairman of the Lay Members, Arthur Brisbane, John C. Martin, Frank A. Munsey, Ogden Reid and Herbert Bayard Swope. All entries must be received at the offices of the Fifth Avenue Association, New York City, not later than May 20th, 1924. Full information regarding the competition may be had by writing to the Fifth Avenue Association, 535 Fifth Avenue, New York.

FAREWELL LUNCHEON TO CHARLES V. RUEGER

ON SATURDAY, March 29th, the office of Murgatroyd and Ogden held a luncheon in the private dining room of the newly completed Inter-Fraternity Club House, at 38th Street and Madison Avenue, to speed Mr. Charles V. Rueger on his journey to Seattle, where he expects to rusticate after two strenuous years in the big city. Mr. Ogden and Mr. Murgatroyd were present as well as Mr. Kenny, of the Allerton Company. In spite of the smallness of the occasion there was a subdued air of conviviality about the gathering. Mr. Rueger was finally allowed to depart after many warnings to look out for the horse-cars and after repeated promises on Mr. Rueger's part to send us a photo in his cowboy suit riding up and down Main Street. It is rumored that Mr. Rueger's well-known weakness for the fair sex has something to do with his return to his native city, although several other dark reasons were hinted at during the course of the afternoon. The others present were Messrs. J. B. Fisher, Jr., Paul Zabriskie, J. J. "Timothy" Healy, Dave Martin, Stuart Paterson, and R. Banks Thomas, Sr. Mr. Ogden, from a hastily improvised rostrum consisting of a serving table, spoke a few words of appreciation as follows: "Mr. Rueger has a great deal of ability in getting a lot into a small space," Mr. Rueger modestly admitted he had worked his way out of many a tight place.

THE LEBRUN SCHOLARSHIP

ON OTHER pages of this issue are reproduced drawings of the winning design and of the designs which were awarded mentions in the Le Brun Scholarship Competition. Below is printed the report of the jury.

The Le Brun Scholarship Committee during the two sessions held on March 21st and 22nd carefully considered the twenty-four sets of drawings submitted in the competition entitled "A Readjustment Centre for Military and Civilian Neuro-Psychiatric Cases To Be Erected As A War Memorial."

After eight hours of constant deliberation the following awards were decided upon:

The Prize to Drawing No. 6, submitted by Otto F. Cerny, Cicero, Illinois.

First Mention to Drawing No. 9, submitted by Robbins L. Conn, 101 Park Ave., New York.

Second Mention to Drawing No. 11, submitted by Charles J. Dorabush, 2276 Hampton Pl.

Third Mention to Drawing No. 38, submitted by Victor Pribil, 1319 Hatch Ave., Woodhaven, L. I.

The Committee was highly gratified at the high standard of ability and draftsmanship shown and the serious and conscientious study indicated in presenting the solutions of the problem. It should be noted that conditions of the competition require that in making the award, the Jury are to give a full and careful consideration to the records of qualification filed by the competitors as well as to the competitive excellence of the drawings submitted.

The prize winning drawings showed a thorough appreciation of the requirements of the program, as written, as well as those portions of it purposely left by the Committee to be inferred.

The ability of this competitor was clearly apparent in his uniform presentation of a very irregular and picturesque solution in a simple and straightforward manner.

First Mention—The drawings awarded first mention had most of the qualities commended in those of the winner but had not quite the same freedom in plan. While the front portion of the group had all the qualities of a non-institutional and homelike nature, the rear and greater bulk of the building decidedly lacked this essential. The architecture, in a sense, was better than that of the winner and possibly more appropriate for our own country, but an evidence of too much restraint was present throughout for a competition of this kind.

Second Mention—The author of this set of drawings is to be congratulated on his ability to present a project of such architectural merit. The program, however, demanded a solution of a more practical nature. While the building had all the charm of an Italian villa, a monumental quality and lack of intimacy seemed to be present, which the Committee could not reconcile with the program. This was even more evident in the plan which otherwise answered every requirement with certain few minor exceptions.

Third Mention—The drawings receiving third mention gave evidence of a most painstaking and possibly too laborious application on the part of the author, to such an extent that the major aspect of the problem seemed to have been lost sight of. The plan and section conveyed an entirely different idea of what the exterior might be. The author, however, is to be commended on this presentation of the exterior, especially on the perspective view which showed a charming and appropriate building. His future efforts should be directed towards solving his problems with more attention to a simple plan and presentation of same.

Charles E. Birge
ELECTUS D. Litchfield
Grosvener Atterbury
Otto R. Eggen
Milton B. Medary, Jr.
D. Everett Waid

Jury.
Annual Dinner of the Architectural Bowling League of New York, Café Savarin, Pershing Building.
Winning Design in the Competition for the Le Brun Scholarship, 1924.
By Otto F. Cerny.

First Mention in the Competition for Le Brun Scholarship, 1924.
By Robbins L. Conn.
Second Mention in the Competition for the Le Brun Scholarship, 1924. By Charles H. Dornbusch.

Third Mention in the Competition for the Le Brun Scholarship, 1924. By Victor Pribil.
Garages (Continued)—From this it will be seen that calamine and white paint have lost about ten per cent of their original values, while natural lightings have practically retained their values. Calamine loses its value on account of its porosity. Its porous surface permits it to absorb dirt readily and the surface is one that cannot be cleaned without a scraping action. The more sensitive a surface is, the more readily a coating is removed. The paint on the walls of a garage wall was found to be the ten per cent loss mentioned above, occurring year after year, but with the enamels it was found that after a few months no further loss was incurred. It can almost safely be said that with white paint or with calamine used as an interior paint there is a progressive loss of light amounting to fifteen per cent of the light measured when the paint was applied. This is quite a high figure when carefully considered and entails considerable expense. For instance, suppose that a room of twenty feet between test walls of one hundred watts each. With a progressive loss as mentioned above, a twenty-five watt lamp of one hundred watts capacity would be needed. This represents a twenty-five per cent increase in the electric current consumption which when computed for the whole building is the larger garages greatly increases the running expenses.

Different colors have different coefficients of reflection, that is, one color will reflect more light and absorb less than another. Also the smoothness of such colors affects the coefficient of reflection. This has an important bearing on both articles, wind, and natural lightings. The amount of light reflected will also depend upon color of the incident light but we will assume that the common type of tungsten lamp is to be used. It is difficult to make a comparison of the reflecting values of colors comparable without actually supplying samples of the colors upon which comparative measurements can be made. The more sensitive a color is, the more rapidly the light will be absorbed by that color. The choice of the fixtures must be left to the designer, but it is suggested that the colors be selected with a view to their appearance of the room. The color schemes and utilization must often be disregarded in order to enhance the appearance of the room. The color schemes and selection of the fixtures must be left to the designer to suit the needs of the building and the work to be done. However, it is advisable to have lock-key sockets, that is a type of fixture which they may only be removed by the caretaker or person having a key. Another way, but not so pleasing to the eye, is to provide all the fixtures with a wire cage around them so that the lamps may not be so readily removed. It is also a wise practice to have all the metal which is being worked can more easily be watched and properly manipulated. In the show rooms and offices the efficiency of the light utilization must often be disregarded in order to enhance the appearance of the room. The fixtures themselves should be made of enamelled or metal as far as possible. Glass reflectors are too easily broken in a public garage and are often never replaced, thus affecting the efficiency of the lighting equipment. The general, clear tungsten lamps should not be placed in open reflectors unless they are placed rather high, say about eighteen to twenty feet. In a general garage storage or work room about twelve feet high a spacing of twelve feet on centers each way usually will give satisfactory results if the type of fixture, size of unit, et cetera, are worked out to suit.
PENCIL POINTS

PUBLICATIONS OF INTEREST TO THE SPECIFICATION WRITER.

Any publication mentioned under this heading will be sent free, unless otherwise noted, upon request, to readers of PENCIL POINTS by the firm issuing the publication. When writing for any of these items please mention PENCIL POINTS.


International Casements.—Attractive booklet on subject of fire-proofing, sound-proofing, protection and in steel and glass. Illustrated by excellent English and American domestic and industrial architecture. Complete engineering and specifications showing all types of units for various uses. 12 pp. 10 x 13. Morenci Products Co., 245 West 28th Street, New York City.

Von Duprin Self-Releasing Fire Exit Device.—A handbook of data for the architect and draftsman detailing the specifications of all types of doors and frames. Complete instructions for specification and installation. Printed in English. 70 pp. Von Duprin, Providence, R. I.

Better Homes from Old Houses.—Brochure treating the subject of restoring old houses to distinction and charm. 50 sketches by Louis Rosenberg covering usual types of homes. Complete engineering and other necessary data. 25 pp. 8 1/2 x 11. The Cloister Brick, brochure showing uniformity of brick in various types of buildings. 24 pp. 7 1/2 x 10 1/2. Marine Trust Bldg., Boston, Mass.


Excessive Fuel Consumption.—Leaflet on the subject with reference to the heating system. 8 pp. C. A. Dunham Co., 200 East Ohio Street, Chicago, Ill.

Service Sheets.—Four service sheets showing details of cutters, flashings and roofing covering many different conditions. 12 x 18. American Zinc Inst., 27 Cedar St., New York City.


Cork Tile Floors.—Booklet showing application of this type of flooring for libraries, offices, art galleries, etc. 22 x 30. Kennedy Co., Flatskede, New York City.

Anti-Fluorescent Puttyless Skylight.—Blueprint and specifications showing application of this type of roof. Covers roofing for hospitals, offices, art galleries, etc. 22 x 30. G. Droue Co., Bridgeport, Conn.

Alliance Mfg., Color Hume Face Brick.—Portfolio of color plates including fireplaces, panels, etc. Alliance Brick Co., 24 Review Bldg., Pittsburgh, Pa.

The New Era in School Ventilation.—Booklet on the subject with drawings, etc. 16 pp. 8 1/2 x 11. Anstral Window Co., 101 Park Ave., New York City.

Modern Flooring.—Illustrated booklet showing full size details of construction. 40 pp. 8 1/2 x 11. G. Wilson Corp., 11 East 36th Street, New York City.

Electric Lighting.—10 full page plates showing 71 different details. Much useful data. 24 pp. Bier, Chicago, Ill.

Service Slips.—Four service sheets showing details of cutters, flashings and roofing covering many different conditions. 12 x 18. American Zinc Inst., 27 Cedar St., New York City.

Through the Ages.—Monthly magazine devoted to the architectural treatment of marble. The March number illustrates marble in clear Square Building, New York, together with illustrations of marble application in industrial plants, school buildings, etc. 24 pp. 8 1/2 x 11. U. S. Mineral Wool Co., 280 Madison Ave., New York City.


Build with Brick.—Booklet illustrated with color plates showing various types of walls and mortar joints. Fish Brick Sales Co., 35 West 45th St., New York City.

Fireproofing and Fireproofing.—The Covert system, with diagrams, sections and details. Specifications. Also includes data on sidewalk doors and wind-proof stamped concrete. 16 pp. 8 1/2 x 11. The H. W. Covert Co., 137 East 46th St., New York City.

The Uses of Mineral Wool in Architecture.—Covers subject of fire-proofing, sound-proofing, protection and other uses of mineral wool. Methods of installation and other specialities. 40 pp. 7 x 10. The H. W. Covert Co., 137 East 46th St., New York City.

Silicate of Soda.—Large book by the same firm, containing full information and complete details of this new construction element. Covers grading of window glass, explanation of qualities, thickness and other data required in writing specifications. American Glass Window Co., Farmers Bank Bldg., Pittsburgh, Pa.


Cement and Transom Hardware.—Leaflet describing "White" Specifications. More than 50 sketches by Louis Rosenberg covering usual types of windows. Complete engineering and other necessary data. 25 pp. 8 1/2 x 11.


Atlantic Terra Cotta.—Monthly magazine for architects and draftsmen. The March issue shows Greek Terra Cotta of the Fifth Century B.C. Also examples from Rome. Two plates showing modern examples and detail of construction. Atlantic Terra Cotta Co., 350 Madison Ave., New York City.


Atlantic Terra Cotta.—Monthly magazine for architects and draftsmen. The March issue shows Greek Terra Cotta of the Fifth Century B.C. Also examples from Rome. Two plates showing modern examples and detail of construction. Atlantic Terra Cotta Co., 350 Madison Ave., New York City.


The Pedestal Pole.—Complete description of this type of concrete pillar. Drawings, diagrams, specifications. Also includes data on sidewalk doors and wind-proof stamped concrete. 16 pp. 8 1/2 x 11. MacArthur Concrete Pole and Foundation Co., 55 John St., New York City.


Modern Flooring.—Illustrated booklet showing full size details of construction. Full page drawing showing details. 8 1/2 x 11. Ventilouvre Co., 102 Park Ave., New York City.


Specification Data Sheet.—Contains information regarding Ventilouvre, a special surface treatment for fenestrating. Contains charts showing external application and complete details and specifications relative to Pyroflex Fireproof Veneered Door Co., 1405 S. California Ave., Chicago, Ill.

Lighting Bulletin.—Illustrated booklet in color showing types of units for various uses. Also includes data on wind-proof stamped concrete. 30 pp. 8 1/2 x 11. F. J. Fitch Co., St. Louis, Mo.
FENCES, GATES AND RAILINGS.—Manual No. 60, containing complete specifications, scale drawings, details and dimensions, for use in the construction of the most common forms of fences, standard fencing size and form. 3½ x 11. 24 pp. Anchor Iron Works, Chicago, Ill.

STATE—Consider its Uses.—Attractive booklet showing the many uses of the State. 10 pp. 5 x 7. State Printing Office, New York City.


Telescopic Heating System.—A series of bulletins prepared by the Structural Service Bureau dealing with the various uses of structural steel. Also a specification, with appended suggestions for preparatory work by other contractors, necessary to receive the steel. The Structural State Company, 126 Robinson Avenue, Pen Argyl, Pennsylvania.

TELESCOPE.—Illustrated brochure of faluence and Flemish Tile. Fireplaces, swimming pools and many exterior applications. 6 x 9. 30 pp. Mueller Mosaic Co., Trenton, N. J.


ROOKW00D POTTERY.—Loose-leaf portfolio showing applications of Rookwood tile to various types of rooms in different classes of buildings. 9 x 12. 60 plates. Rookwood Pottery Co., Cincinnati, Ohio.

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APPALACHIAN TENNESSEE MARBLE.—Loose-leaf portfolio covering application of this marble to various types of work. 8½ x 11. Appalcanian Marble Co., Knoxville, Tenn.

CHINOOK HEATERS.—Bulletin No. 24.—Technical data on heating and ventilating. Applications to various types of buildings, layouts, diagrams, and many practical illustrations. 12 pp. 8 x 11. Bally Heating Co., Milwaukee, Wis.


APARTMENT HOUSE TELEPHONE SYSTEMS, Bulletin 007.—Covers subject completely with illustrations of various types suitable for different conditions. Layouts and complete data. 40 pp. 8 x 10. Federal Telephone & Telegraph Co., Soh Co., Buffalo, N. Y.

MULTI-SYPHON VENTILATORS.—Catalog of data on ventilating works. Works Co., 227 No. Water St., W. Chi., Kansas.


ROLLER AND FOLDING DOORS AND SHUTTERS.—Catalog No. 100, containing illustrative cutouts of all types of equipment for various uses. 136 pp. 8 x 11. The Kinney Mfg. Co., Columbus, Ohio.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC.—PUBLISHED IN THE CITY OF PROVIDENCE, STATE OF RHODE ISLAND—THE ACT OF CONGRESS OF AUGUST 24, 1891. Of Pencil Points, published monthly at Stamford, Conn., for art 1st, 1912. Of the series of the New York, 1 3 1 2 3 1 2 3 1 2 3

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