

SUMMER TIME

SUMMER TIME is sketching time, and there will be prizes for the best sketches entered in the PENCIL POINTS SKETCH COMPETITION for 1924. Vacation time, Saturday afternoons and Sundays during the summer afford an opportunity to derive much pleasure from sketching and perhaps win a prize with the recognition it brings. In any case sketching improves one's ability to draw and sketching architectural subjects is an excellent way of acquiring a more thorough knowledge of architecture, a lifelong study that grows more interesting as one advances.

The plan of the sketch competition to be conducted by this magazine this year is similar to that of the sketch competitions we have conducted in previous years.

Sketches to be considered in this competition must be received at the office of PENCIL POINTS, 19 East 24th Street, New York City before noon, October 20, 1924. They may be sent in any time between now and then. Entry in this competition is entirely free and it is open to everyone everywhere excepting architects maintaining their own offices and men who derive their principal income from making renderings on other than a salary basis, i. e., professional renderers.

The purpose of this competition is to stimulate interest in sketching, particularly on the part of draftsmen and students. A competitor may submit not more than three sketches. The work must be entirely free-hand and sketched from the objects, not imaginary subjects or proposed buildings or treatments. The subjects must be architectural in the sense that architecture must predominate. The sketches may show the exterior of a building or buildings, with or without a landscape setting, interiors with or without furnishings, or exterior or interior architectural detail alone. The sketches may be in any medium,—pencil, pen-and-ink, charcoal, water color, etc., or in any combination of mediums and on any kind of paper. The size of sheet must not exceed 18 in. x 22 in., but it may be of any size smaller, pages from pocket sketch books for instance. All sketches submitted must have been made during the year 1924. The complete program, all the conditions, can be found in the announcement of the competition on page 122 of the May issue of PENCIL POINTS. A copy

of the program may be obtained free upon application to the office of PENCIL POINTS.

Whether or not one is eligible for entry in this Sketch Competition it is worth while to sketch during the coming months of summer and autumn, for the pleasure and the benefit of the training. There is hardly anything of greater value to an architect than the ability to express himself freely in sketch studies of his designs. Sketching buildings is an excellent way of obtaining this ability.

In the issues of this magazine we have published from time to time a number of articles and innumerable sketches which it will prove worth while to look up at this time.

In PENCIL POINTS for January 1922 will be found a complete report of the judgment of the Sketch Competition for 1921, fully illustrated. In the issue for December 1922, will be found the report of the Sketch Competition for 1922. In PENCIL POINTS for February 1924 will be found an article by Kenneth Conant, winner of the Sketch Competition for 1921, on "Drawing in Pencil." In the issue for June 1924 is an interesting illustrated article by Francis S. Swales on "Architectural Watercolors," with illustrations of sketches by Mr. Cass Gilbert and Mr. Bruce Rabenold. In PENCIL POINTS for March 1923 is an article, "Sketching in and About the City," by Otto Langmann. Scattered through the issues of PENCIL POINTS from the very first issue will be found interesting reproductions of sketches in pencil, pen-and-ink, and water color, from which much can be learned. The last two issues are especially rich in this kind of material for the May issue contains reproductions of many sketches by Henry Bacon, while the June issue shows a number of drawings in pen-and-ink by Bertram G. Goodhue.

Reading or re-reading the articles mentioned above will prove a great help to anyone who intends to make use of part of his time this summer in sketching. There is a revival of interest in sketching; some of the men of a generation or more ago made admirable sketches, then came a time when few good sketches were produced and today a recognition of the value of sketching and of the pleasure to be derived from it is developing a new and constantly growing body of men who sketch well.

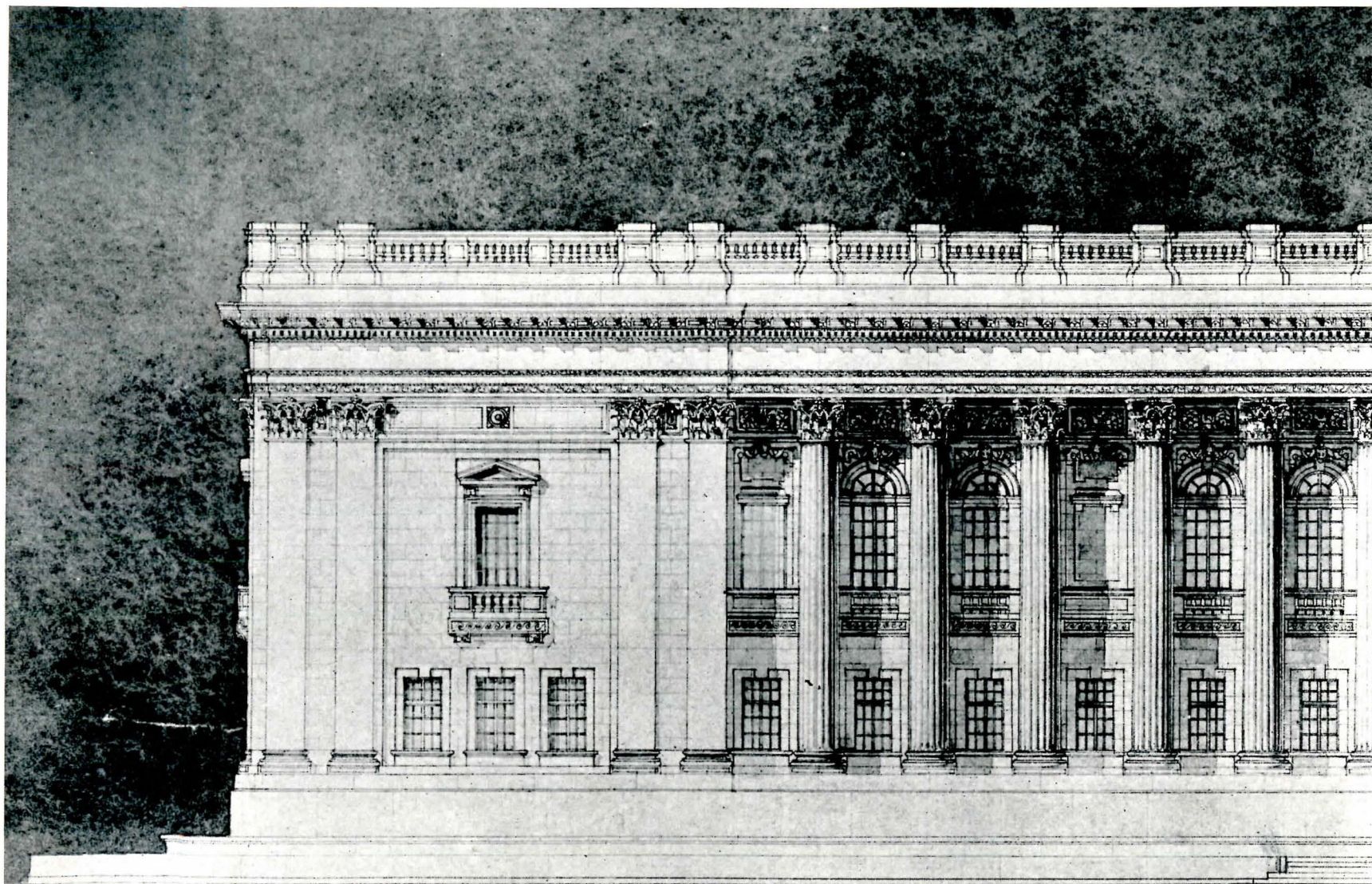


Figure 5. Design by Albert Kelsey. Competition for Department of State Building, Washington, D. C. Portion of the Elevation at Original Scale, Drawn by Grant M. Simon.

DRAWING IN THE CLASS A PROJET AND IN COMPETITIONS

BY JOHN F. HARBESON

In this article Mr. Harbeson continues the discussion of the study of architectural design with special reference to the program of the Beaux-Arts Institute of Design. The articles of this series are intended to assist students in the ateliers and schools where the B. A. I. D. program is followed.—Ed.

WHEN a man has won his way to Class A by making his points in the Analytique and Class B projets, he has gained quite a little experience; he may have become a fairly able and clever draftsman, for the more a man draws the better his drawing will be; that is, if he thinks while he draws, and the drawing is not just a perfunctory mechanical process. Sometimes this progress in the ability to express one's thoughts has been more rapid than the ability to think clearly what should be expressed, and a student begins to have a very good opinion of himself as a *designer* because he knows himself to be a clever draftsman, an able draftsman, able to draw, able to *indicate*.

So it is well to consider just what good draftsmanship is really worth. As we have said before, draftsmanship—presentation—alone will not win an award. Perhaps this is true of an archaeology or a measured drawing, for in these there is no "parti" to choose, and one who can "compose" a sheet made up of small scale drawings and large scale details, and can draw and render this composition well, will win his medal; the only other necessary qualification

being an *intelligent* use of the *right* documents and some imagination in their use. In any other case the first essential is the solution of the problem—a good "parti."

But there are times when good draftsmanship has a distinct value. The late Frank Miles Day, who had served as a juror in many architectural competitions, once said that there was one thing a very good—a careful—drawing did do in a competition: it ensured the very careful consideration by the jury of the scheme expressed so carefully. It is in competitions, in fact, that careful drawing repays all the effort expended on it, especially in student competitions and competitions for travelling scholarships.

Where two competitors have hit upon the same parti, and it sometimes happens that there is only one satisfactory solution to a problem, it is easily seen that the way in which this solution is drawn and rendered takes on a new importance. In such cases the result frequently is that the award is made to that competitor who has finished all his drawings—plan, elevation and section equally well—such a

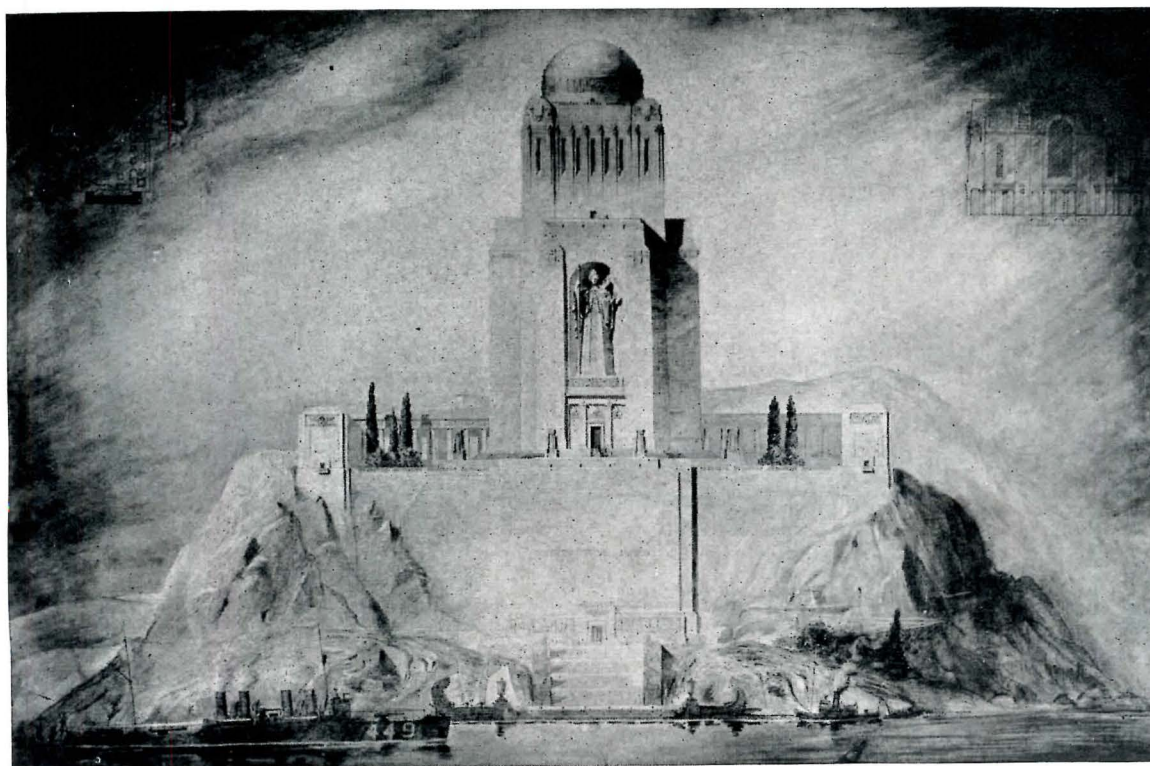


Figure 8. Design by Clayton Evans Jenkins for "A Naval Pantheon," Class A Projet.

PENCIL POINTS

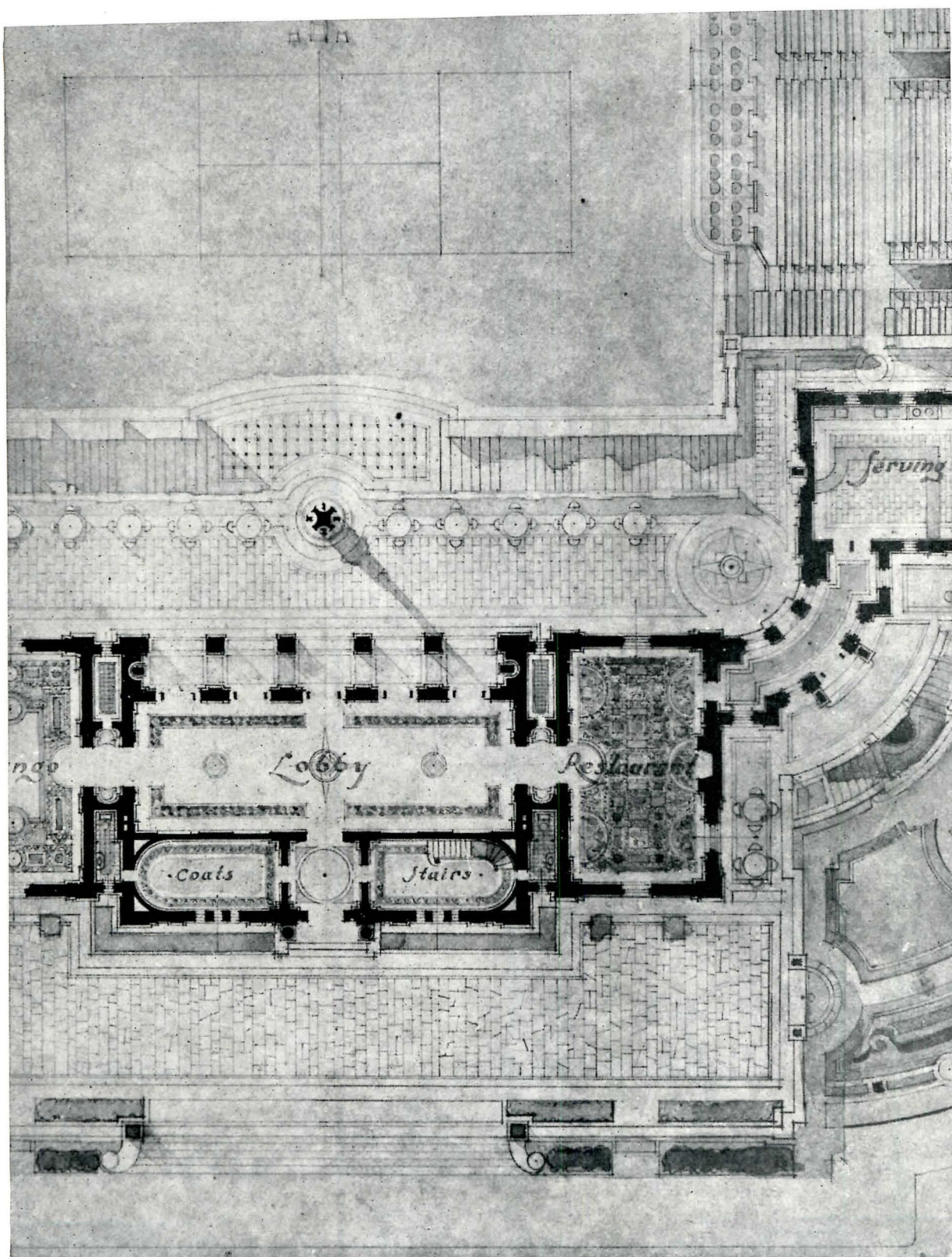


Figure 1. Design by Roy A. Larson for a Tennis Club. Portion of Plan.

PENCIL POINTS

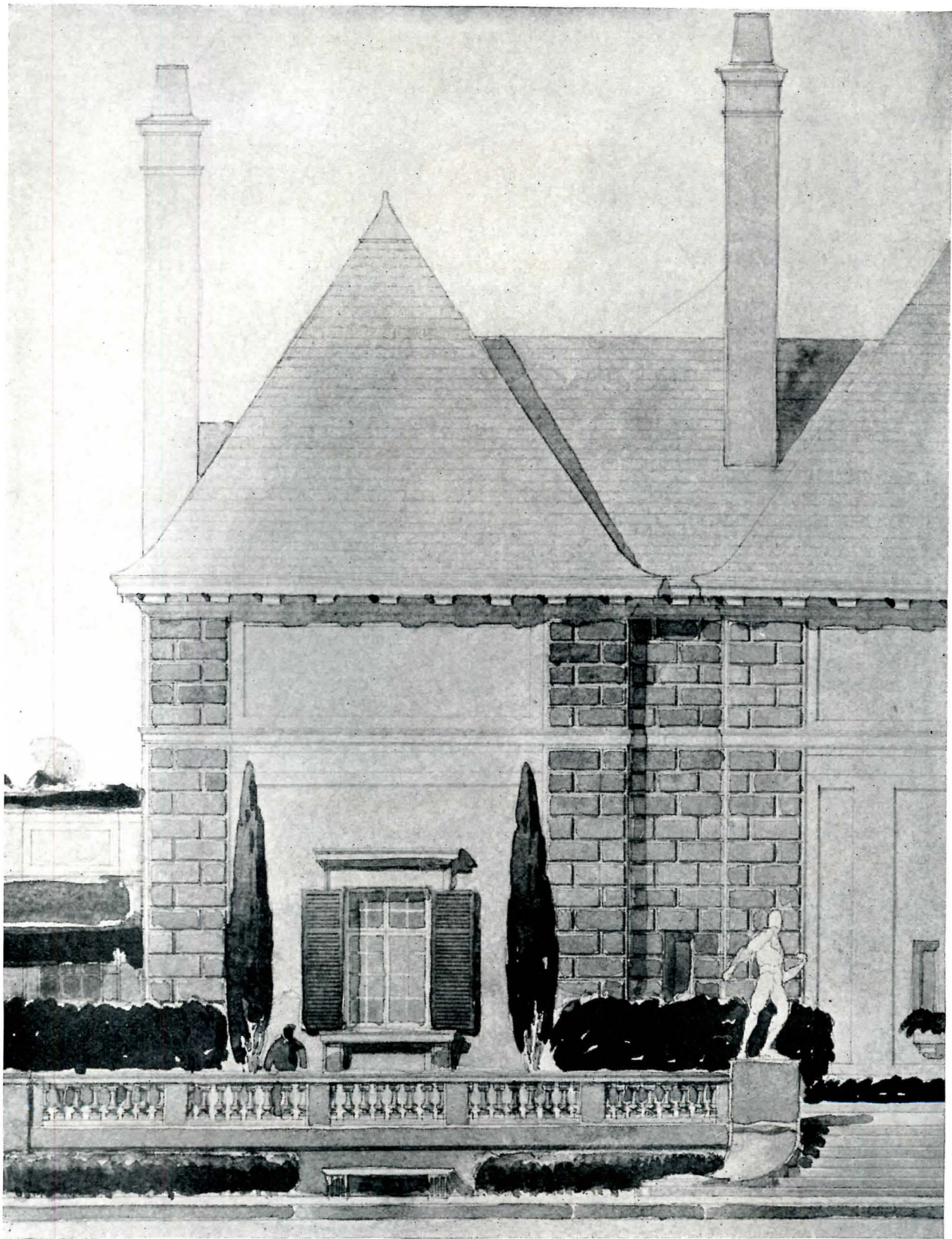


Figure 2. Design by Roy A. Larson for a Tennis Club. Portion of the Elevation Reproduced at the Actual Size of the Original Drawing.

PENCIL POINTS

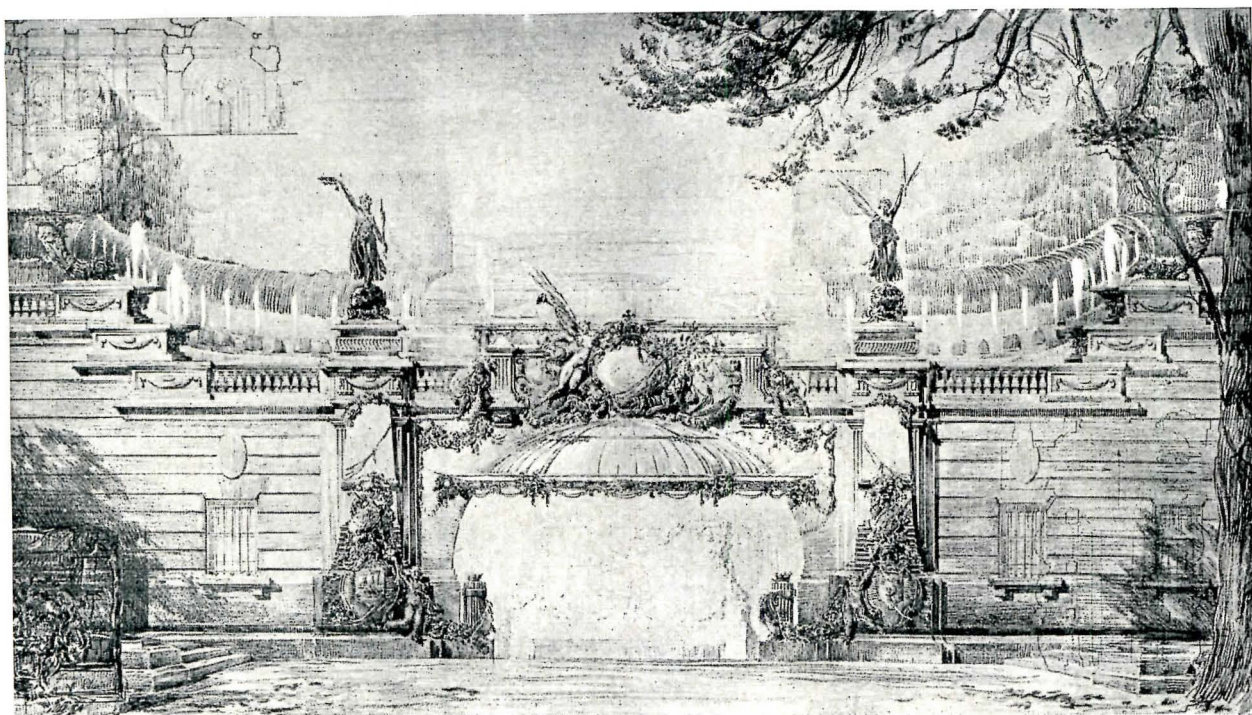


Figure 6. Design by M. D'Amato, Pupil of M. Laloux, for "La Sortie d'un Chemin de Fer Métropolitain."

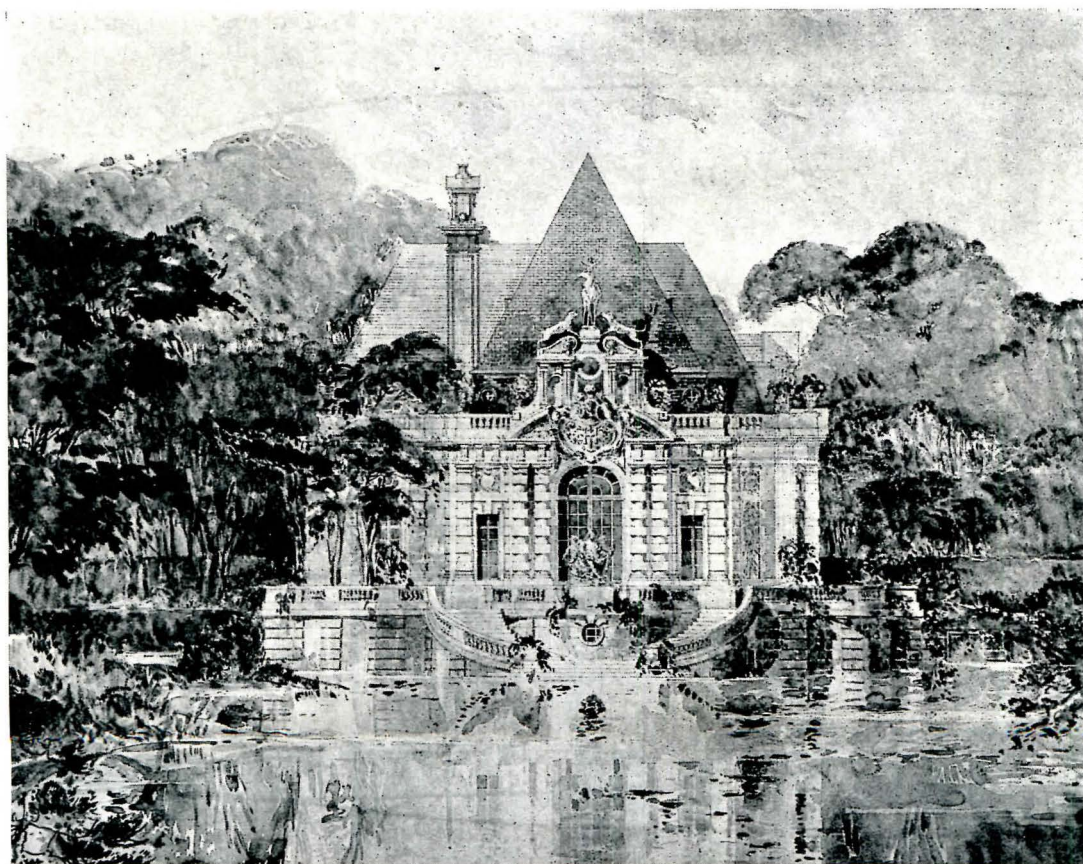


Figure 7. Design by Hafner, Pupil of M. Laloux, for "Un Rendez-Vous de Chasse."

PENCIL POINTS

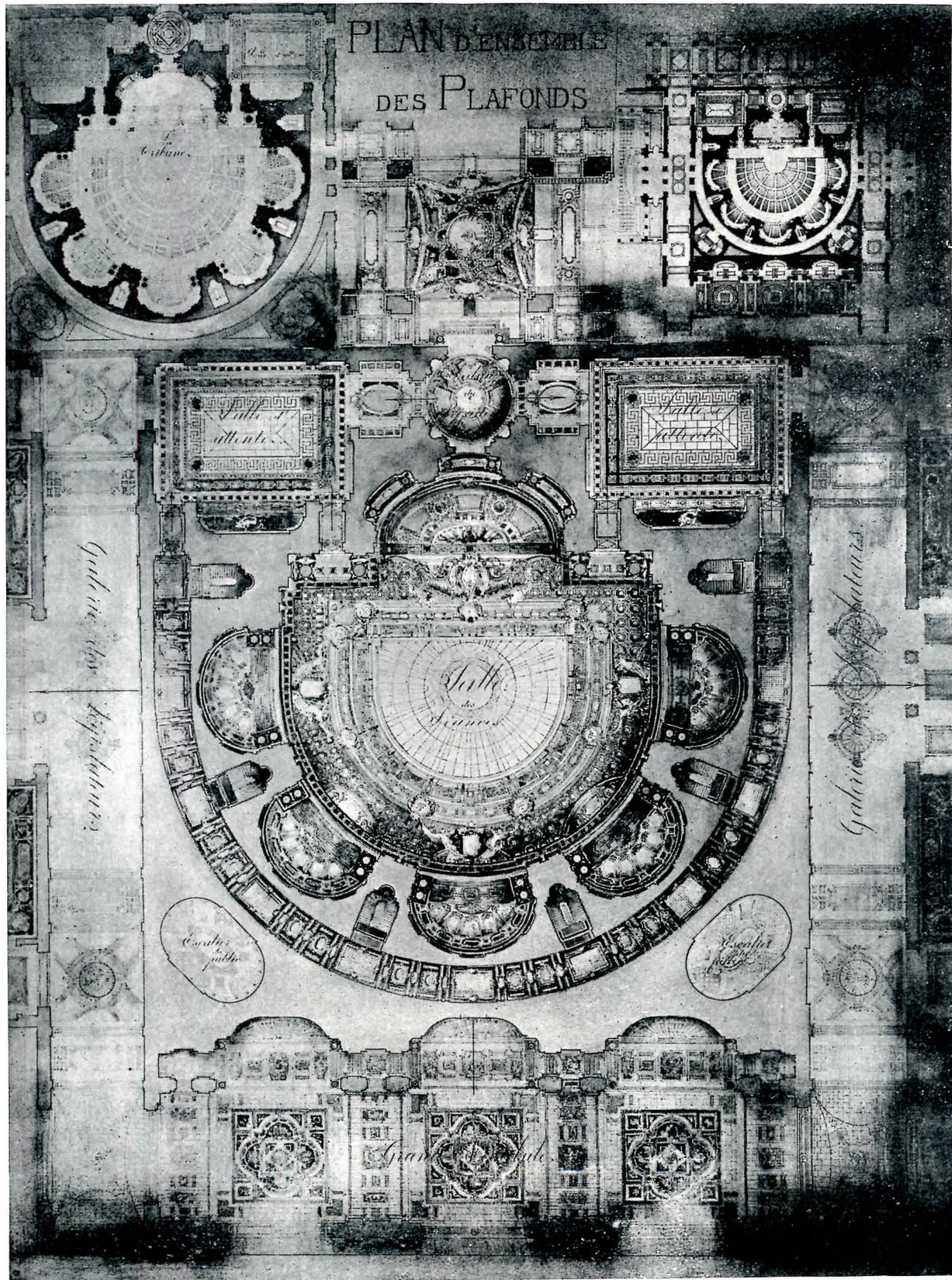


Figure 4. Design by M. Castel, Pupil of M. Bernier, for "La Salle d'un Palais Législatif."

PENCIL POINTS

presentation winning over the work of students who may be more clever, who may have presented the elevation, usually the show drawing, much better than the winner, but have left the other drawings, particularly the section, in a very sketchy form, giving evidence of haste. Juries awarding a travelling scholarship often seem to hold the opinion that a man who carries all his drawings forward equally and presents them all with the same completeness, will show the same efficiency in disposing of his time while travelling, and that the student who has shown greater cleverness in one drawing, leaving undeniable earmarks of haste on the others, would not dispose of his time and money as well. This has happened so frequently in such judgments that it seems to be part of the psychology of judging—it seems to illustrate an invariable tendency.

This is markedly true of such a prize competition as that for the Emerson Prize, where usually the part called for is very simple. As both documents and criticisms are allowed for this problem, it can easily be seen how much importance the jury *must* place on drawing and rendering.

So it can easily be seen that a man competing for a foreign scholarship, a thing that will give a new meaning to his whole life if he wins, will be tempted to send in the best possible drawing hoping that should the judgment narrow itself to considering his drawings and that of one other, and *parti and other things being equal*, the excellence of the drawing and rendering, of the "technique" in short, will pull the balance in his favor.

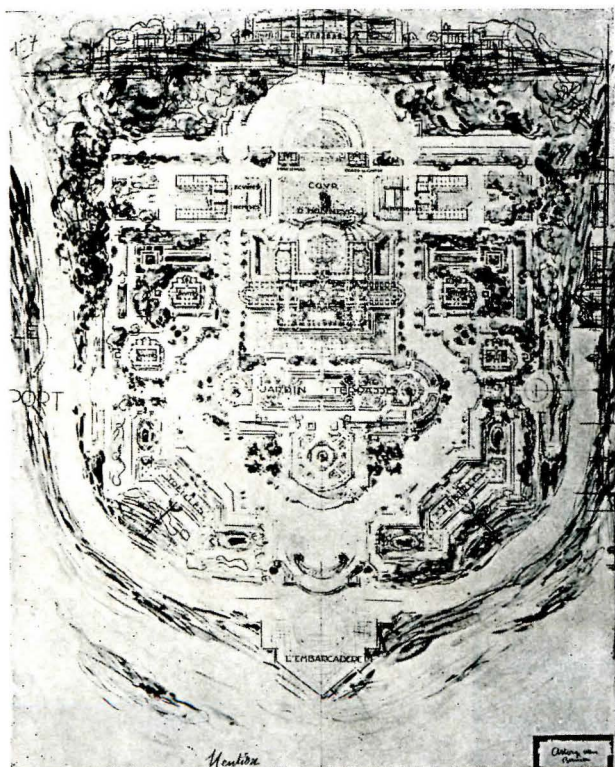


Figure 3. Design by Albert Astorg, Pupil of M. Bernier, for "Une Residence Pour un Chef D'Etat."

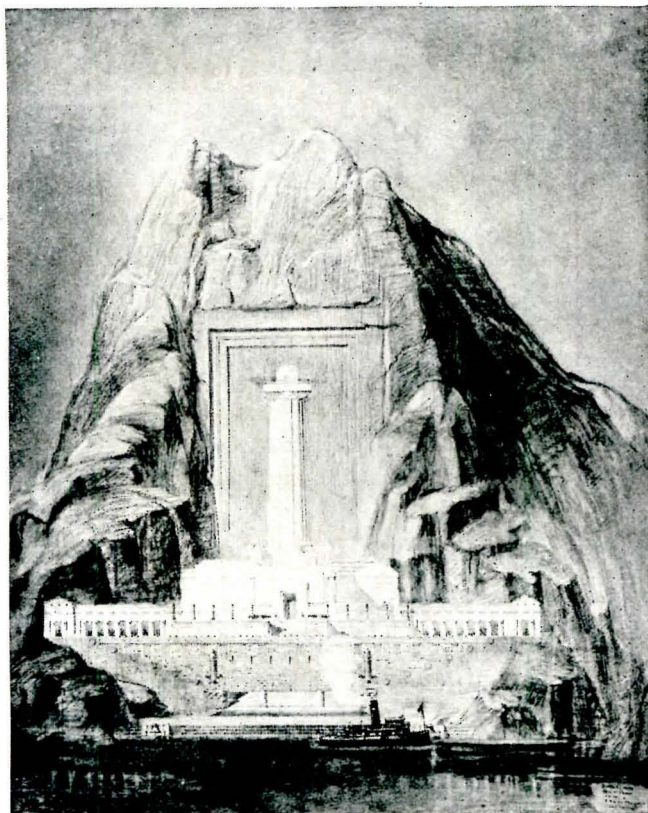


Figure 9. Design by Irwin Calvan for "A Naval Pantheon," Class A Projet.

In cases where only one part is possible, the design of the *parts* of a composition at once gains in importance: the study of small parts of an architectural design frequently depends on good draftsmanship. The flattening of the projections of pilasters to gain refinement; the study of profiles, the appropriateness of ornament, and the design of the silhouette of free ornament such as figure sculpture in the round, all depend on the ability to make drawing express slight differences in the quality of form.

Figures 1 and 2 are small portions of Class A drawings—plan and elevation. They are reproduced at the actual size of the original; they do not seem overly careful; yet the general effect of these drawings when seen in their entirety was that they were painstakingly neat and carefully rendered. Of course, what constitutes "good" drawing depends somewhat on the problem. A seventy-two hour sketch problem (Figure 3) will be called good drawing with a very different standard from that used to judge a finished projet (Figure 4). And this, in turn, seems careless indeed when compared to such drawings as are submitted in many of our American competitions—professional competitions (Figure 5)—which are frequently drawn with incredible care and skill.

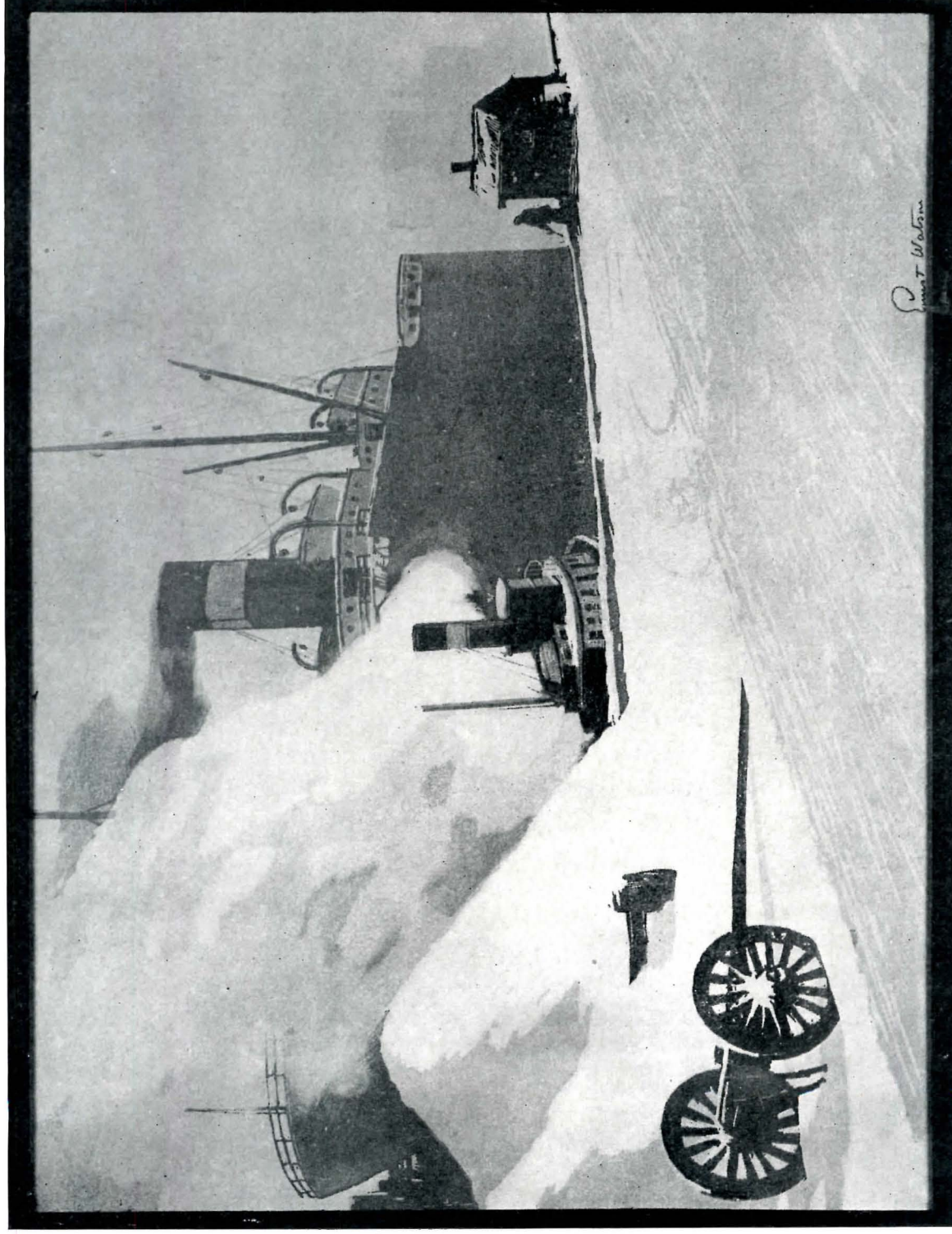
What is important is that the designer shall be able to express with conviction anything that his imagination can conceive. This requires a great

(Continued on Page 64)



RENDERING BY T. DE POSTELS. ST. BARTHOLOMEW'S CHURCH AND THE HOTEL AMBASSADOR,
NEW YORK CITY.

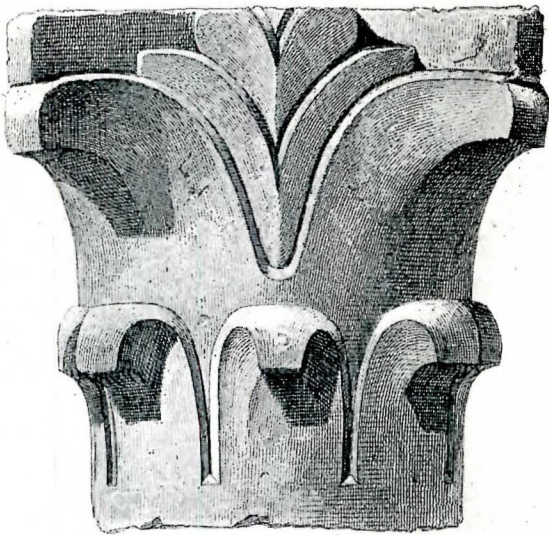
On the other side of this sheet is reproduced an especially interesting pencil rendering by Theodore de Postels. It shows a very skillful handling of a modern tall building in such a way that while it looks new and trim there is no sense of mechanical hardness, the details are fully indicated here but without loss of pictorial effect and the contrast between the hotel and the church is well handled. The indication of detail in both buildings reveals a remarkable ability to suggest the character of such detail in a satisfying way.



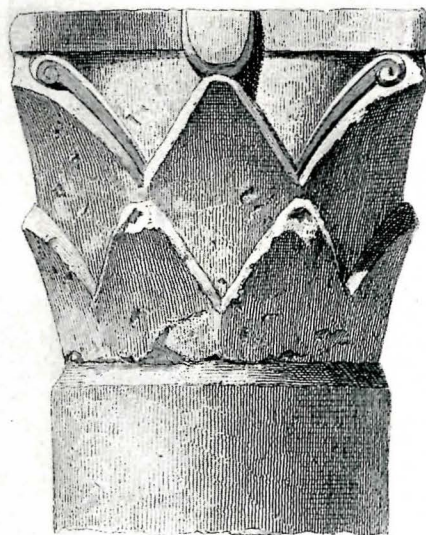
LINOLEUM BLOCK COLOR PRINT BY ERNEST WATSON, "SMOKE, STEAM AND SNOW."

The picture on the other side of this sheet is a reproduction in monochrome of one of the many linoleum block prints in which Ernest Watson has produced effects of great tenderness and beauty in innumerable delicate gradations of color. This print is notable for the success with which the spirit, the character, of the subject has been perceived and rendered and for the excellence of the pictorial composition. In making these prints Mr. Watson uses blocks on which the design is cut in linoleum, but he does not stop with the usual single printing from each block. By manipulating the inks on the blocks and by repeated printings he produces pictures of remarkable beauty and of a character not to be obtained in any other way.

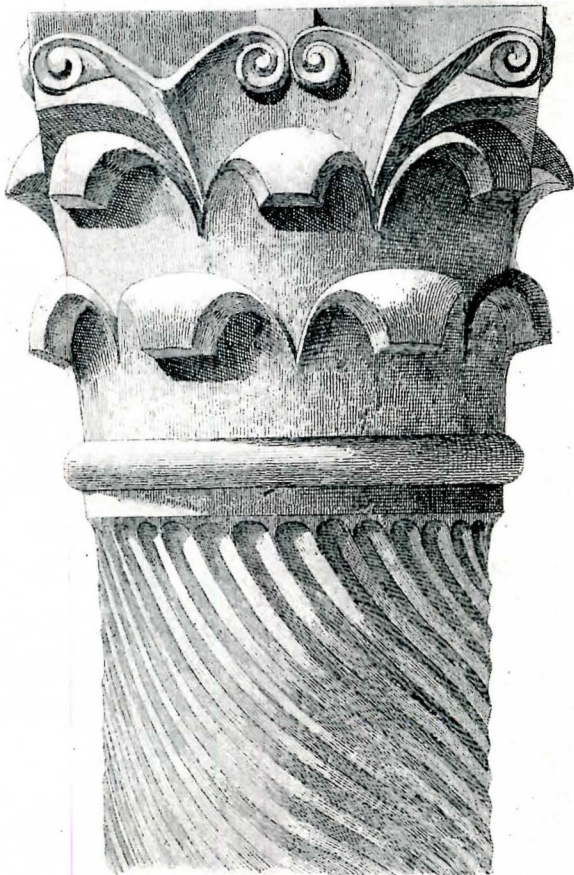
75



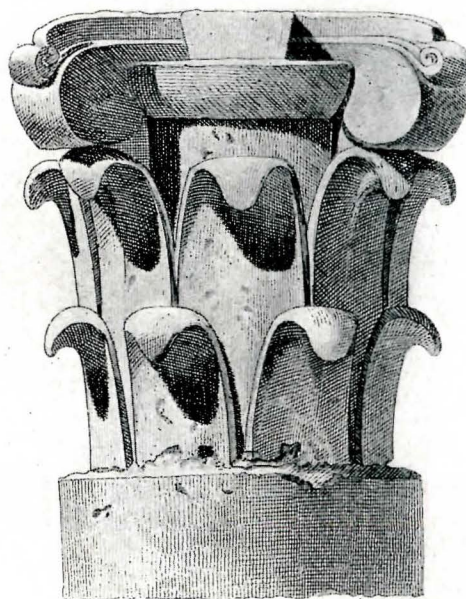
80



87

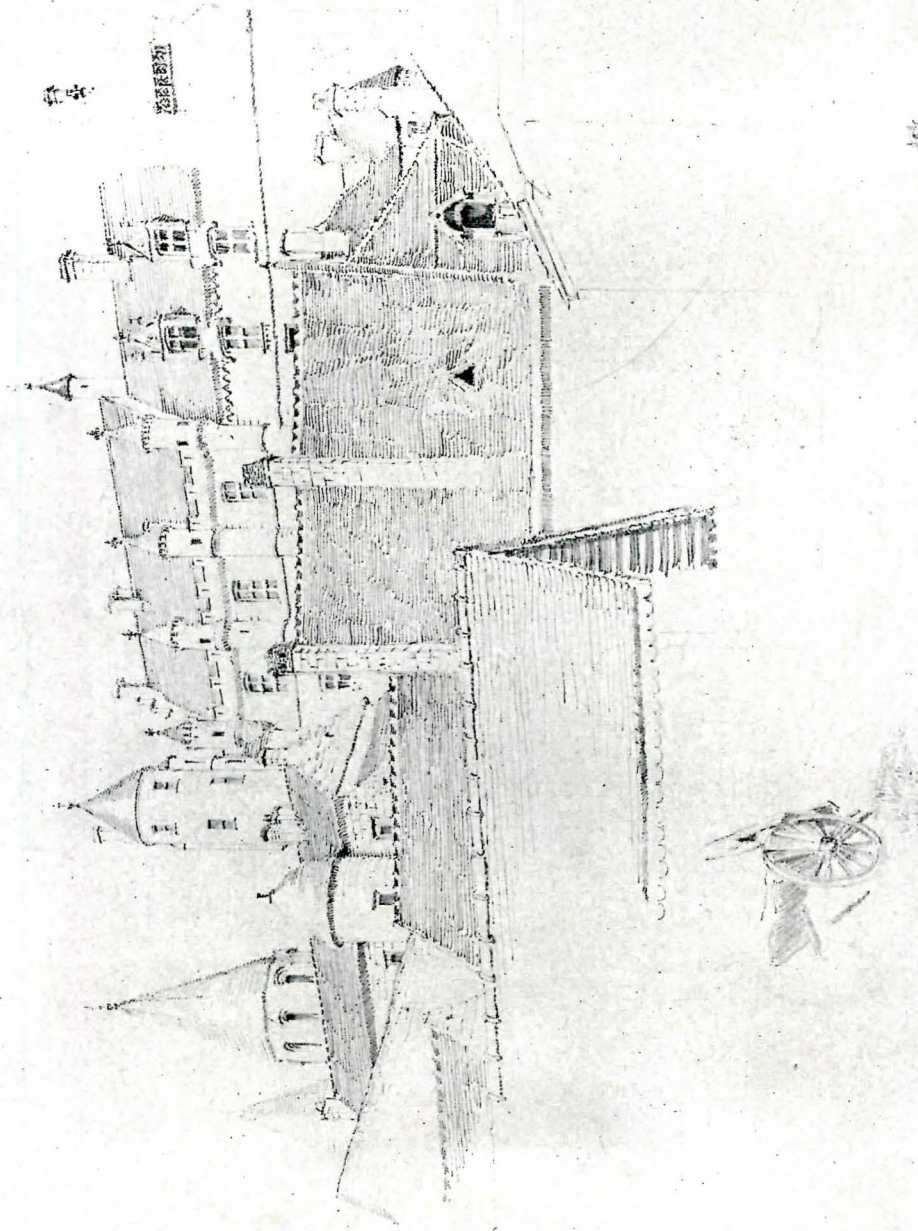


78



CAPITALS IN THE CATHEDRAL AT CORDOVA
FROM "SPANISH MASTERPIECES OF ARCHITECTURE"

The capitals shown on the other side of this sheet are from a book of Spanish architectural works now being printed by the publishers of PENCIL POINTS under the title "Spanish Masterpieces of Architecture." This work will be Volume 4 in the "Library of Architectural Documents," and the material is from the great collection made by the Spanish Government. This volume is devoted to Romanesque and Byzantine architecture in Spain. A succeeding volume will treat of the other styles as exemplified in Spanish architectural monuments.



44
Taken the Chateau.
Sept. 6th 1891.

SKETCH BY WALTER B. CHAMBERS. LOCHES — THE CHATEAU.

The very fine sketch reproduced on the other side of this page is one of the many made by Walter B. Chambers in 1889 when he and the late Henry Bacon were on a sketching tour in Europe. It shows masterly technique, the grasping and putting down in the most direct and sure manner the character of an interesting architectural subject. It is well worthy of study.

MASTER DRAFTSMEN, III

HARVEY ELLIS

1852-1907

ARCHITECTURAL artist par excellence in pen and ink, charcoal and water color; designer of architecture in a very original and individual style; man of broad intellect and deep learning; philosopher, painter of charming decorative pictures; designer of the most delightful stained glass windows and of book covers and posters, Harvey Ellis was a man of many talents. He was interested in everything possessing beauty from a moth to a mountain—from a key handle to a cathedral, and in every turn of the human mind from the latest local witicism to the most remote oriental poetry.

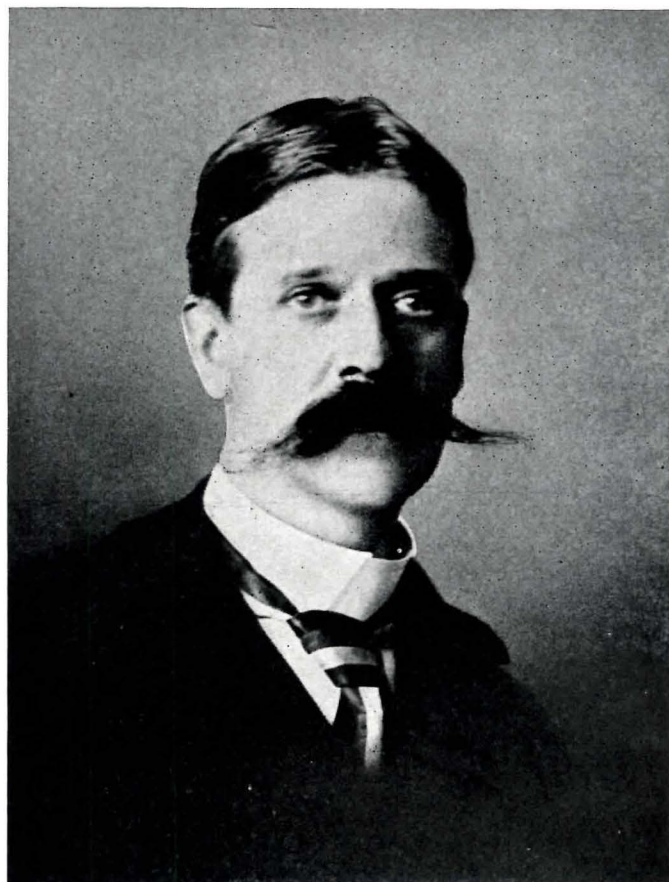
During his training at West Point he was sent on a surveying party to Mt. Marcy in the Adirondacks and is said to have made free-hand sketches and "guessed" at the profiles, and to have succeeded so well with his guesses that his map was later found to be more nearly accurate than the earlier "careful" surveys by which his work was "checked." In 1875 he came to New York and began the study of architecture in the office of Arthur Gil-

man. A few years later he went to Albany, N. Y., where he studied painting under Edward White. Then, during the early eighties he went to Rochester, N. Y., to join his brother, Charles Ellis, in the practice of architecture; but in 1885 he went "west"—that is to say, as far "west" as Minnesota and later to Missouri. There he remained ten years, returning to Rochester for another five or six years and finally went to Syracuse, N. Y., where he spent the remaining years of his life.

His associations in the east were among people of learning, abilities of a high order and of refinement. At Albany he became acquainted with H. H. Richardson whom he described in his own amusing way as "a magnificent big brute"—going

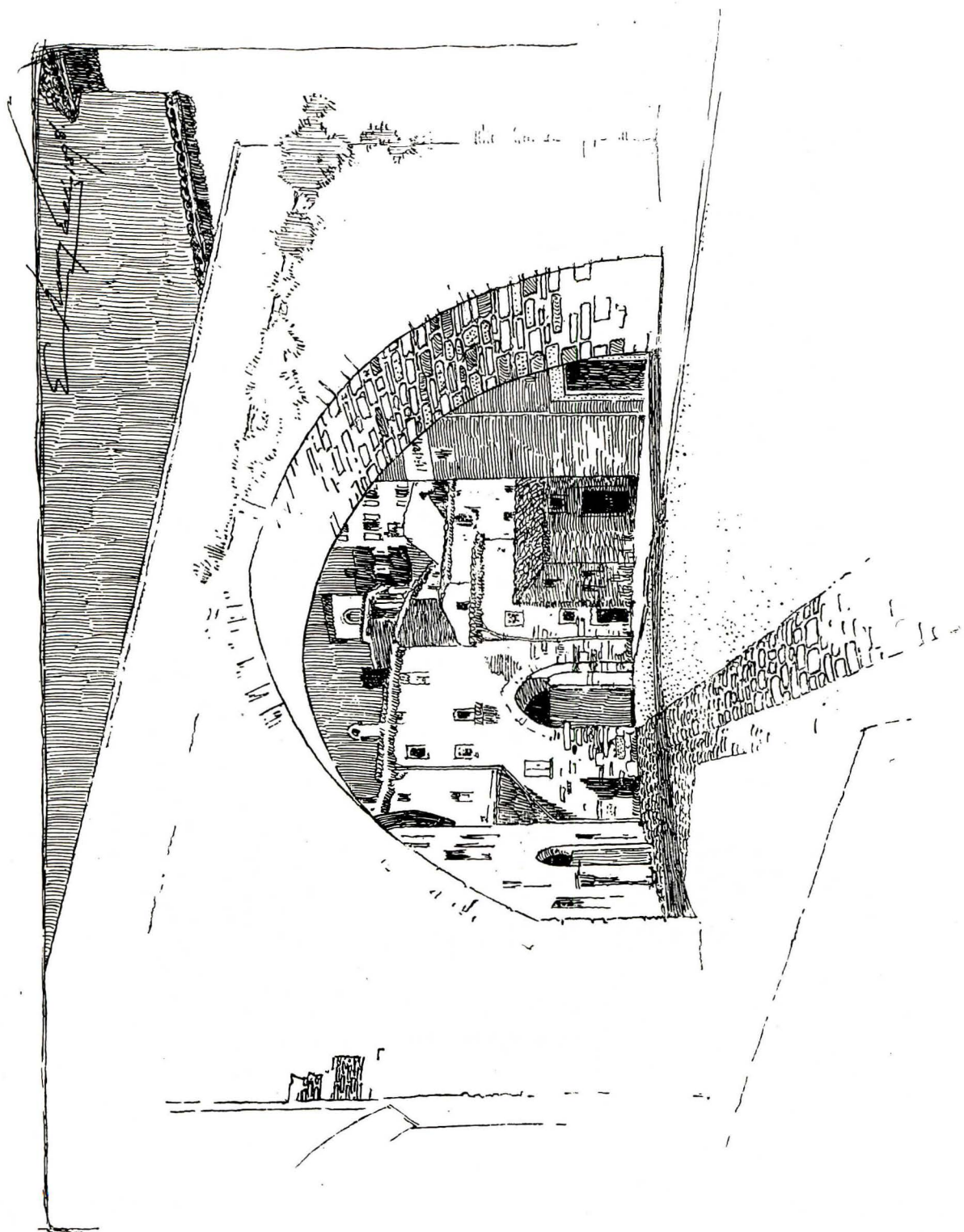
on to state his admiration of the "big brute" in unstinted terms of praise. His earliest designs, made while still at New York, bore evidence of study of the Italian transitional period between Gothic and Renaissance influences; but after meeting Richardson and seeing some of his work, he went west

filled with enthusiasm for the Richardsonian Romanesque. Gifted with a splendid imagination, a fine sense of composition, and an instinctive understanding of the beautiful, he had needed but little technical training to fit him for all—and far more than all—that his career was to require of him. The west, in a way, afforded him great opportunities—to design for the use of rough-hewn materials in great picturesque piles. In another way it all but ruined his life; for as Stocpool has said of François Villon: "when he wasn't in bad company he was always in the best"—as far as that went. Like the small Canadian town which advertised itself "the best in the west by a dam site," it probably lacked at that time, certain amenities essential to the well-

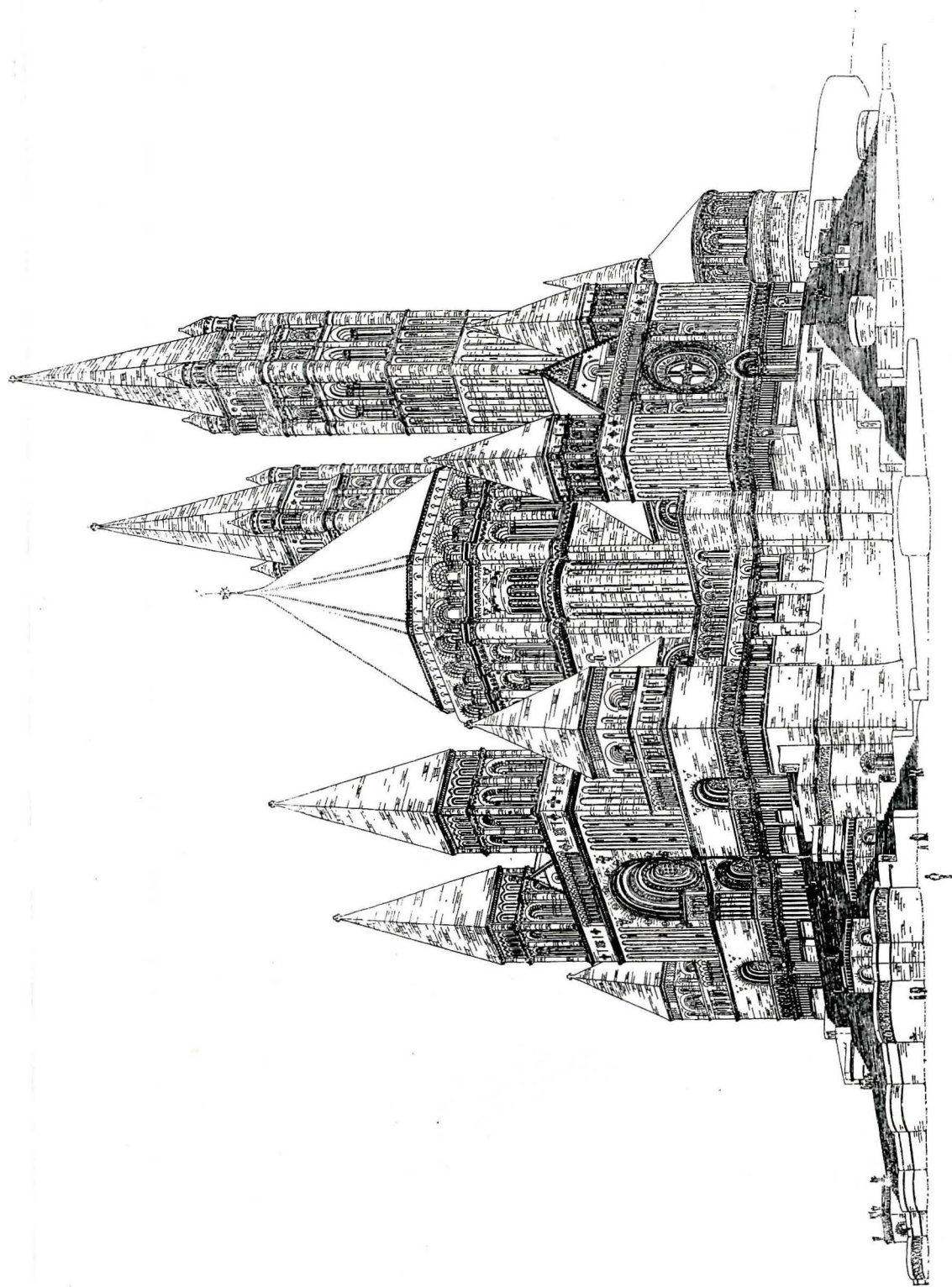


Harvey Ellis.

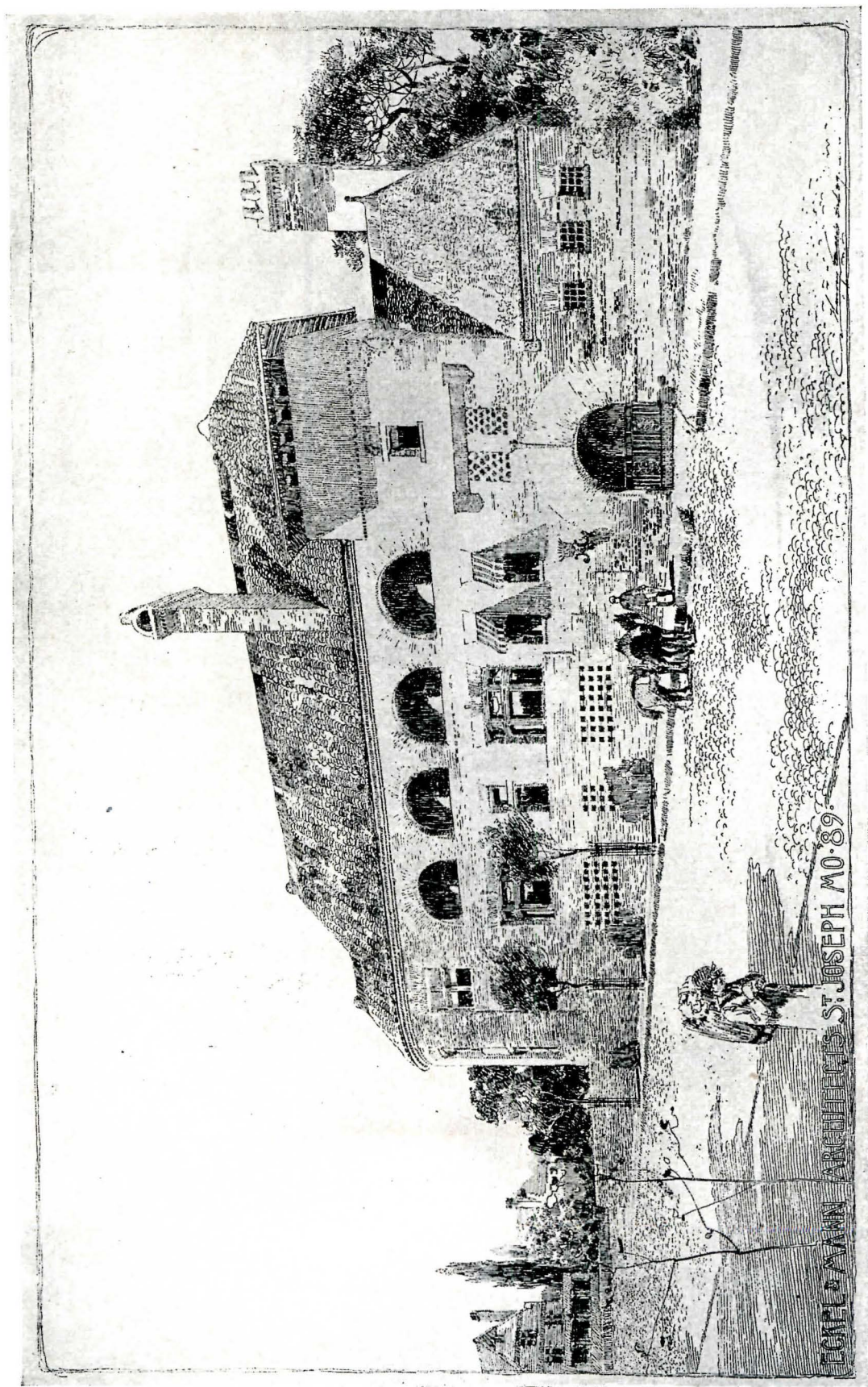
being of the thorough going artist that Ellis was. Among them, competition, intelligent and appreciative criticism and honest understanding of his endeavors. He was consequently almost wholly without companionship of men of his own intellectual class during his long sojourn in the prairie cities and except when "buried" in producing some fanciful decoration or architectural design was depressed and unhappy. However he kept that so well concealed beneath an always apparent good humor and flow of bright comment that few, even of his inates suspected it. His marriage was not altogether fortunate and would have been conducive to despair in a weaker character. Realizing that all was not going to his satisfaction he broke away from habits and acquaint-



Pen and Ink Sketch by Harvey Ellis.

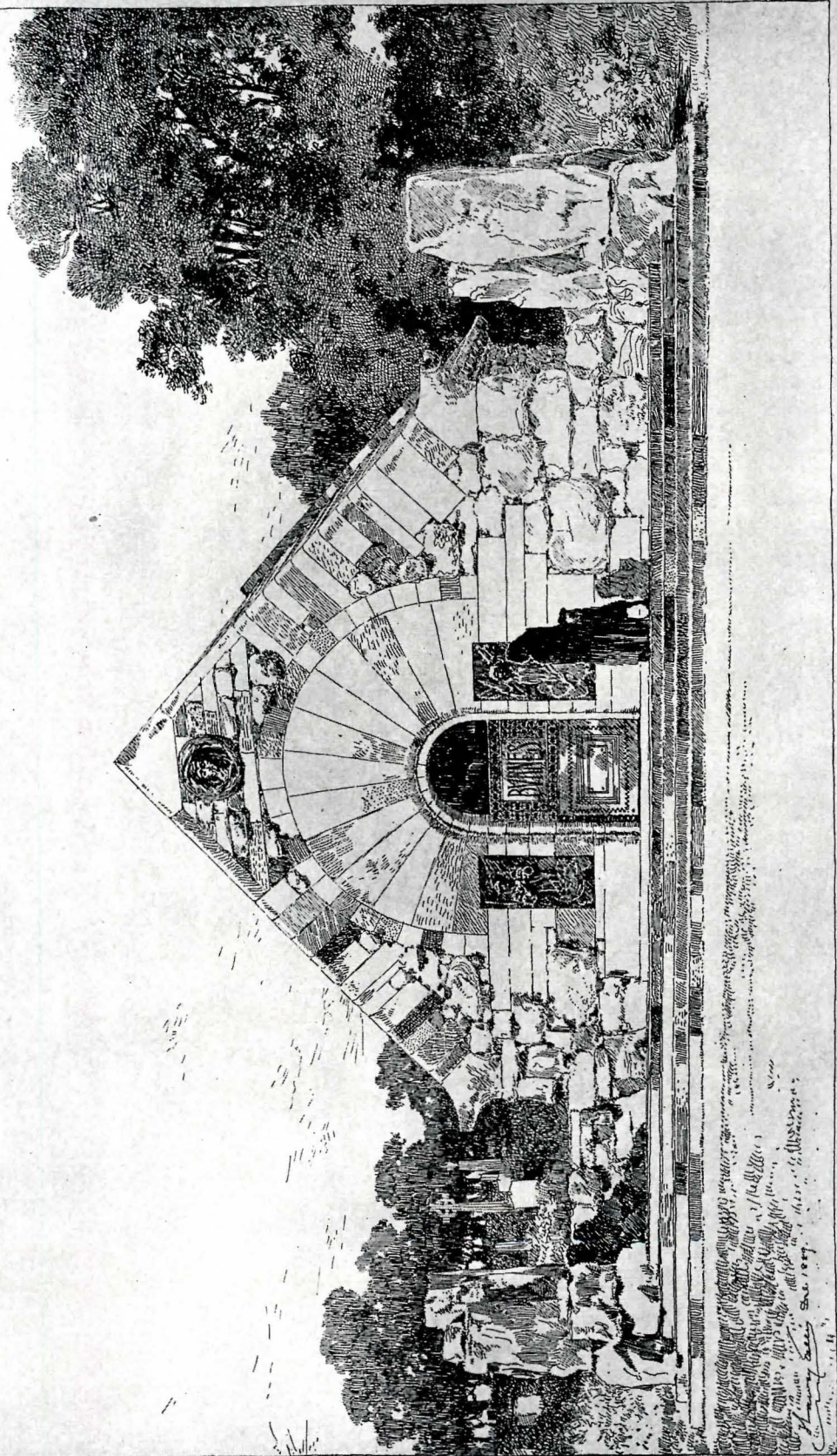


Drawing by Harvey Ellis



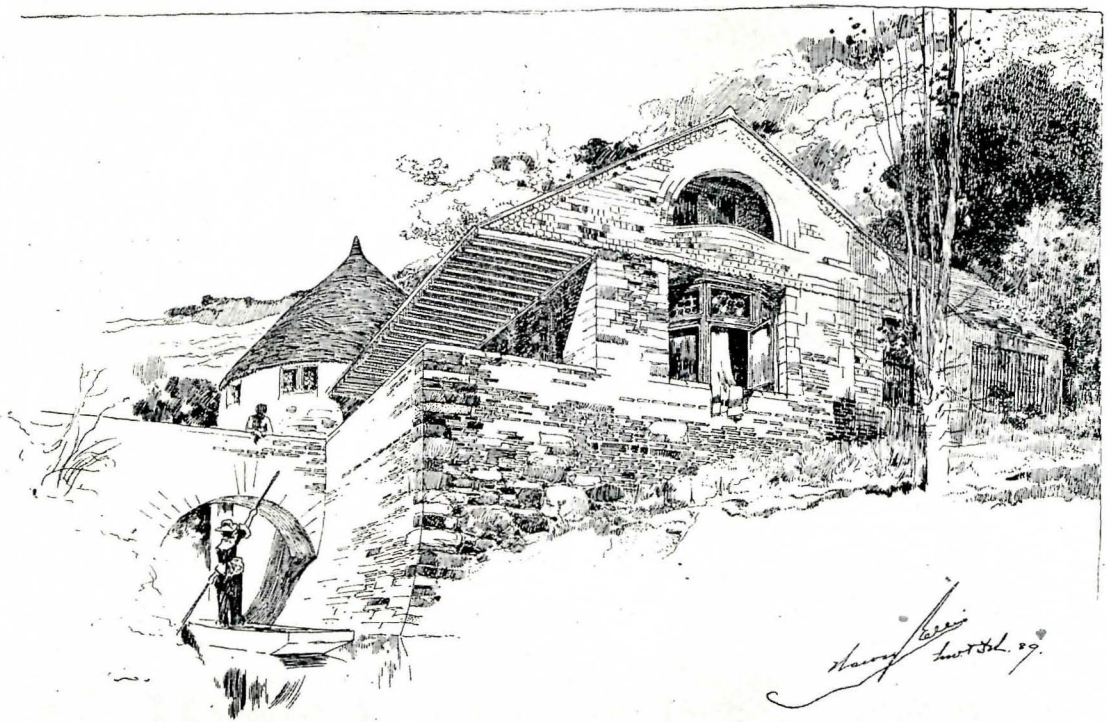
Perspective Study by Harvey Ellis.

ECKEL & MANN ARCHITECTS, ST JOSEPH Mo. 1889.

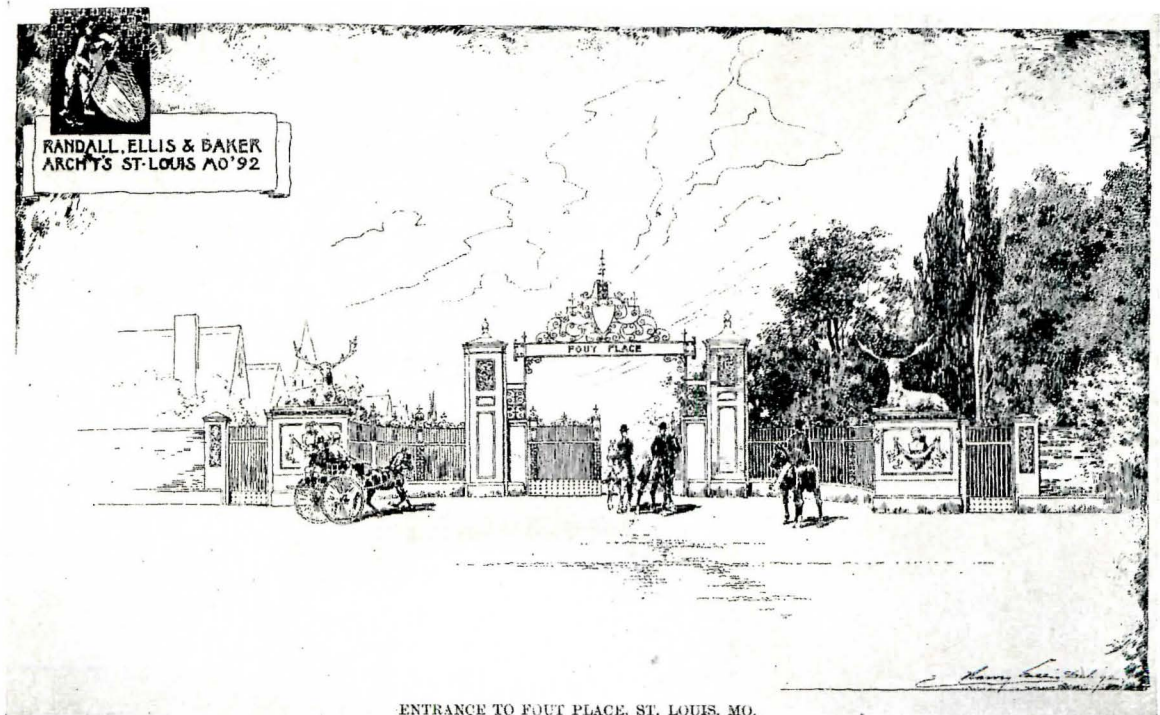


Perspective of Tomb by Harvey Ellis.

PENCIL POINTS



Drawing by Harvey Ellis, "Seaside Cottage."



ENTRANCE TO FOUT PLACE, ST. LOUIS, MO.

Drawing by Harvey Ellis.

PENCIL POINTS

ances which he had cultivated to his disadvantage and returned east to seek some quiet nook where he could work in peace and be away from roistering "friends." He also took to teaching—was lugged into it!—and proved successful, and he enjoyed great popularity among the young students who gathered around him—some of his pupils are among the best decorative illustrators of today. He had no understanding of the value of money and would give a five dollar bill to a street corner beggar—and borrow his street-car fare to get home. He was the easy prey of solicitors for all kinds of charities. To one of these he was said to have commented: "Art is long and artists usually short."

He was a great student and reader of history, biography, poetry, and writings upon music and the graphic arts. He was also a shrewd judge of human nature—in spite of which he permitted himself to be continually cajoled into giving away his sketches, and even drawings, paintings and etchings upon which he had often spent several days' or weeks' time. While he knew at once the thoughts or motive of every new admirer and would predict what would "happen next"; and was well experienced in merely being used for somebody's else purposes, he never became "hard boiled." But he sometimes "came back" with a sally that left a chuckle to last a life time with those who knew about it. On one occasion a "friend"—he was a very superior friend—wrote an article about Ellis and his work. It contained much praise but some rabid criticism. I did not like it and told Ellis I thought it "rotten." "Well," he said, with a grin, "I've written an article about *him*, and I have described him as a 'young man of model deportment!'" Several years passed before Booth Tarkington pictured "Penrod" as taking umbrage at being called "a little gentleman."

He took a lively interest in the artistic work of other men and was as familiar with that of the old and modern Japanese print-makers as with the paintings of Valesquez and Puvis de Chavannes. He greatly admired the drawings of Boutet de

Monvel and was among the earliest to take note and draw the attention of his students to the work of Guerin, Parrish and Peixotto. No work of any contemporary architect escaped his observation and comment, and he went so far as to watch the progress of the students in the several schools of architecture. He was helpful—even enthusiastic as to the future of architecture in the United States; and predicted at the very outset of the competitions of the Society of Beaux Arts Architects that they would develop a national school of the greatest importance. While his work was far from academic in its leanings he admired scholarly designs and was full of praise of good classical studies. He held a very high estimate of Thomas Jefferson as an architect. During the evenings of one summer at his home when we worked together on some architectural studies, the opportunity presented itself to observe the man free of inhibitions of the day and working as he chose, for the fun of it.

He sat in a comfortable chair and worked with his board set upon an easel; used a soft pencil, and with the exception of a few long lines, upon which he used the T-square, drew his plans as well as elevations with a free-hand line. He also drew his perspective without using vanishing points or other mechanical means of assistance, but depending on eye and imagination as guides.

The books in his library were not numerous but they were choice as to subjects, and as volumes—for he was a book-lover and was as interested in the fine bindings and printing as in the literature and illustrations. He used his books for reference but not for purposes of copying.

His method of attack was interesting: he would sit a long time looking at a blank sheet of paper on a board set upon his easel, then begin by drawing two or three definite lines, and after a further period of deliberation, would proceed to complete the drawing in pencil, or in beautiful light charcoal lines, and finally ink it in—which he did with a large pen and a strong wavy line. He drew very rapidly

(Continued on page 79)



The Wise Virgins—Drawn by Harvey Ellis.

	Ceiling Outlet		This Character Marked on Tap Circuits Indicates 2 Number 14 Conductors in 1/2" Conduit
	Ceiling Outlet (Gas and Electric)		This Character Marked on Tap Circuits Indicates 3 Number 14 Conductors in 1/2" Conduit
	Ceiling Lamp Receptacle <small>Specification to Describe Type Such as Key, Keyless or Pull Chain</small>		This Character Marked on Tap Circuits Indicates 4 Number 14 Conductors in 3/4" Conduit Unless Marked 1/2"
	Ceiling Outlet for Extensions		This Character Marked on Tap Circuits Indicates 5 Number 14 Conductors in 3/4" Conduit
	Ceiling Fan Outlet		This Character Marked on Tap Circuits Indicates 6 Number 14 Conductors in 1" Conduit Unless Marked 3/4"
	Pull Switch		This Character Marked on Tap Circuits Indicates 7 Number 14 Conductors in 1" Conduit
	Drop Cord		This Character Marked on Tap Circuits Indicates 8 Number 14 Conductors in 1" Conduit
	Wall Bracket	NOTE—If larger conductors than number 14 are used, use the same symbols and mark the conductor and conduit size on the run.	
	Wall Bracket (Gas and Electric)	————	Feeder Run Concealed Under Floor Above
	Wall Outlet for Extensions	-----	Feeder Run Exposed
	Wall Fan Outlet	————	Feeder Run Concealed Under Floor
	Wall Lamp Receptacle <small>Specification to Describe Type Such as Key, Keyless or Pull Chain</small>	○—○	Pole Line
	Single Convenience Outlet	□	Push Button
	Double Convenience Outlet	□	Buzzer
	Junction Box	⬢	Bell
	Special Purpose Outlet <small>Lighting, Heating and Power as Described in Specification</small>		Annunciator
	Special Purpose Outlet <small>Lighting, Heating and Power as Described in Specification</small>	⬢	Interior Telephone
	Special Purpose Outlet <small>Lighting, Heating and Power as Described in Specification</small>	⬢	Public Telephone
	Exit Light	⌚	Clock (Secondary)
	Floor Outlet	⌚	Clock (Master)
	Floor Elbow	⌚	Time Stamp
	Floor Tee	⬢	Electric Door Opener
S ¹	Local Switch—Single Pole	⬢	Local Fire Alarm Gong
S ²	Local Switch—Double Pole	⬢	City Fire Alarm Station
S ³	Local Switch—3 Way	⬢	Local Fire Alarm Station
S ⁴	Local Switch—4 Way		Fire Alarm Central Station
S ^D	Automatic Door Switch		Speaking Tube
S ^K	Key Push Button Switch	⬢	Nurse's Signal Plug
S ^E	Electroliner Switch	⬢	Maid's Plug
S ^P	Push Button Switch and Pilot	⬢	Horn Outlet
S ^R	Remote Control Push Button Switch	⬢	District Messenger Call
	Tank Switch	⬢	Watchman Station
	Motor	⬢	Watchman Central Station Detector
	Motor Controller	⬢	Public Telephone—P B X Switchboard
	Lighting Panel	⬢	Interconnection Telephone Central Switchboard
	Power Panel	⬢	Interconnection Cabinet
	Heating Panel	⬢	Telephone Cabinet
	Pull Box	⬢	Telegraph Cabinet
	Cable Supporting Box	⬢	Special Outlet for Signal System <small>As Described in Specification</small>
	Meter	⬢	Battery
	Transformer		Signal Wires in Conduit <small>Concealed Under Floor</small>
————	Branch Circuit, Run Concealed Under Floor Above	-----	Signal Wires in Conduit <small>Concealed Under Floor Above</small>
-----	Branch Circuit, Run Exposed		
————	Branch Circuit, Run Concealed Under Floor		

Courtesy of the Electrician.

STANDARD SYMBOLS FOR WIRING PLANS

As recommended and adopted by the American Institute of Architects, the Association of Electricians, International and the American Institute of Electrical Engineering Standards Committee on March 6, 1924.

PENCIL POINTS

Published Monthly by

THE PENCIL POINTS PRESS, Inc.

Publication Office—Stamford, Conn.

Editorial and Advertising Offices — 19 East 24th Street, New York

RALPH REINHOLD, President F. W. ROBINSON, Treasurer
 EDWARD G. NELLIS, Vice President and Secretary
 EUGENE CLUTE, Editor W. V. MONTGOMERY, Business Manager
 RAY D. FINEL, Advertising Manager

Copyright, 1924, by The Pencil Points Press, Inc.

Subscription rates per annum, payable in advance; to The United States of America and Possessions, Argentina, Bolivia, Brazil, Columbia, Costa Rica, Cuba, Dominican Republic, Ecuador, Guatemala, Honduras (Republic), Mexico, Nicaragua, Panama, Paraguay, Peru, El Salvador, Spain and Colonies (Balearic Islands, Canary Islands and Spanish possessions on the north coast of Africa), and Uruguay, \$2.00. Single copies, 25 cents. Canadian Subscription, \$2.50. Foreign countries not mentioned above but in the Postal Union, \$3.00. Payment for foreign subscription should be made by International Money Order or American Express Money Order drawn in terms of United States Funds.

All subscribers are requested to state profession or occupation.

In changing address, please send old as well as new address.

THE AMERICAN ACADEMY IN ROME

FROM letters recently received by C. Grant LaFarge, Secretary of the American Academy in Rome, from Gorham P. Stevens, Director, we quote the following items:

"The month of May has been a busy one—it has been the month of our Annual Exhibition and Concert, and as Mr. Canziani, the Superintendent of Buildings had to undergo a serious operation, all of us have taken off our coats and pitched in. Prof. Fairbanks arranged the exhibits splendidly, and Prof. Lamond licked his seventy-six musicians into shape in an incredibly short time. We had rain and wind both before and after the Exhibition, but most fortunately the sun smiled upon us at just the right moment. The concert was given in the courtyard, and as the latter is only covered with canvas, wind and rain are important factors. The American Ambassador and Mrs. Fletcher were the guests of honor, and about five hundred people were present. The first event of the afternoon was a paper by Senior Architect Hafner on the Dome of St. Peter's; the lecture room was crowded. I am sorry to say that we were weak in painting this year. Among those present at the exhibition were the directors of the French Academy, the British School, the Spanish Academy, the French Archaeological School, and the Royal Academy of the S. Cecilia.

"Both the British School and the French Academy held their exhibitions during the month; they were interesting.

"Musician Hanson has been offered the directorship of the Eastman School of Music in the University of Rochester, New York. He will have grave responsibilities, for there are to be twenty-five professors under him and two thousand pupils.

"One more student has registered with us, namely, Sculptor Antonio di Filippo, who holds a Fellowship from the Italian American Arts Association.

The following gifts have come in:

\$200 from Miss Agnes M. Carpenter for helping in cataloguing the Library

Lire 100 from Mrs. W. T. Jackson, to be expended at the discretion of the Director.

"Mr. Charles A. Platt spent a few days in Rome. He went through the studios and lunched with the Staff and Fellows, making a speech which did us all good.

"Mrs. E. H. Harriman remained in Rome about two weeks. She, too, went through the studios, and bought a bas-relief from Senior Sculptor Amateis, with the understanding that she is to have it if the Trustees do not retain it.

"Prof. Francis W. Kelsey has likewise passed through Rome, after a successful trip to Constantinople and Egypt. He has offered a fellowship for next year to Architect Clay of Yale, who was with us this year—it is this architect, who, with Miss Van Deman, so cleverly restored the Neronian Sacred Way in the Forum.

"The son of Mr. Carrère, of Carrère and Hastings, has established himself in Florence as a practicing architect. He has very generously offered to make his office the headquarters for our men while in Florence, and to assist them in measuring and seeing the monuments and villas of Tuscany.

"On May 3rd the American delegates, of which the American Ambassador was Chairman, of an International Congress of Agriculture, which was being held in Rome, gave a reception in the Villa Aurelia to all the delegates of the Congress. There were over two hundred present. The Department of State of the United States of America had asked for the use of the villa.

"Finally, the Chilean Ambassador, through Ambassador Fletcher, is trying to make some arrangement, whereby art students from his country may be affiliated with the American Academy in Rome."

From a letter recently received from Frank P. Fairbanks, Professor in Charge, School of Fine Arts, we quote the following items:

"We have just concluded our annual spring exhibition, showing a total number of 104 works.

"The departure this year was in having only the architecture and paintings shown in the living rooms of the main building, allowing the sculpture to remain in each of the sculptors' studios. There were 29 pieces of finished and uncompleted sculpture shown in this manner. The visitors to the exhibition were better able to identify the personalities of the men, besides finding much of interest in studying the work in progress in the individual studios.

"There are sixteen men in residence at the present time. Of the senior men Hafner, architect, has completed his study of the approach to St. Peter's and after a last glance about Rome will start on his final travels before sailing. Amateis, sculptor, has begun his final group composition, while Schwarz, painter, has concluded his work and is travelling.

"Of the second year fellows, Marceau, architect, has completed the plan, elevation and section of his Pazzi Chapel, required second year work. Stevens, sculptor, is putting into plaster his single standing figure of a girl. Floegel, painter, is travelling.

"Deam, first year architect, and Newton, landscape architect, are away. Meyer, sculptor, has completed his first year figure and Bradford is preparing for his required copy.

"All four composers, three classicists and two visiting architects are in residence."

THE FIFTH AVENUE ASSOCIATION PRIZE FOR COVER DESIGN AWARDED TO ERNEST CLEGG OF NEW YORK

THE Fifth Avenue Association competition for the best cover design for its Centennial Book: "Fifth Avenue: Old and New—1824-1924," resulted in the submission of one hundred and twenty-five drawings, seventy-five from New York City and the balance from New England States and the Middle West. The Jury of Award, comprising Charles Dana Gibson, Chairman, F. D. Casey, Charles B. Falls, Harrison Fisher and Penrhyn Stanlaws, Art Members, and Melville F. Stone, Chairman, Arthur Brisbane, John C. Martin, Frank A. Munsey, Ogden Reid and Herbert Bayard Swope, Lay Members, gave the decision which carries with it a cash prize of five hundred dollars to Ernest Clegg.

The central feature of Mr. Clegg's design is the old map of Fifth Avenue and of New York, as of 1824. Around this map are scenes of long ago and of today, every detail authentic, and the contrast emphasized by the Fifth Avenue Traffic Tower (that symbol of engineering efficiency joined to architectural beauty) and the old horse-drawn turnout of the middle of the nineteenth century. One insert is Fifth Avenue and Forty-second Street today, the traffic tower flanking the Public Library.

PENCIL POINTS

ATELIER HIRONS

THE Atelier has two men in the Paris Prize Final again this year, making seven in the past five years who have taken the competition under Mr. Hirons, besides Deam, winner of the Rome prize last year, who studied under Mr. Hirons while at Columbia. It has just been announced that Gambaro has won a scholarship at Princeton for next year, submitting the best projet in a special competition. We will miss our Secretary and Treasurer, but wish him the best of luck.

We hope to have the two best projets in the Paris prize this year at last, but without any H.C.; and with half the Atelier "niggering" nights it looks more than probable. The Atelier was very hard hit last year, but has come back strong and has two more men in this year. The officers this year are Massier Paul Pablo Simonson, Sous-Massier Andy Fustonian Euston, Secretary-Treasurer, James Gambol Gamboge Gambaro, lightweight boxing champion and short-change artist of the Atelier.

The annual dinner and celebration of our fifteenth anniversary was held in the Atelier on May 26th. The Atelier was tastefully decorated for the occasion; rolls of Dennison's softest tissue streamed from the ceiling, garlands adorned the tables, and festoons of garbage covered the floor. Our guests of honor included the Patron, Mr.

Gurd, who is responsible for the origin of the Atelier, and takes his responsibility with due gravity; Mr. Koyl of Atelier Corbett-Koyl; Mr. Charles R. Morrison, Secretary of the Beaux Arts; Babitsky, Logeist, of Atelier Wynkoop Seymour; S. R. Moore and A. F. Euston, Logeists; R. Banks Thomas, Sr., and R. de Ghetto, Logeist in 1923; Massier Simonson presided and acted as Toast-master. At the end of the dinner toasts were proposed to the Patron—the success of this year's candidates—and the rapid recovery of MacLaughlin, 1920 prize winner, who is convalescing from a recent severe illness. After this the Atelier Hymn was sung, followed by other songs, and speeches by the guests. Legg gave a solo on his ukelele and bazoo, but further tortures were barred. The dinner then lapsed into informality and broke up (literally) at a late hour.

The Atelier has been divided into two camps for the Paris Prize, each candidate having his own "niggers" and half the room. The space in the middle of the room is left empty for boxing exhibitions which we always have at this time of the year, and the first meeting of the Hirons A. C. will take place very shortly. As each fellow in the Atelier looks forward to being Logeist at some future date, niggering on the Paris Prize is taken seriously as the best training possible. The following have been selected as



Annual Dinner of Atelier Hirons.

1. The Patron, 2. Mr. Morrison, Sec. of the Beaux-Arts Institute, 3. Mr. Gurd, 4. Mr. Koyl, Atelier Corbett-Koyl, 5. Massier Simonson, 6. Sous-Massier Euston, Logeist, 7. Babitsky, Atelier Wynkoop-Seymour, Logeist, 8. Moore, Logeist, 9. de Ghetto, 1923 Logeist, 10. MacCathern, 11. Thomas, 1923 Logeist, 12. Gambaro, Sec. Treas., 13. Golden, 14. Baum, 15. Frohwerk, 16. Singer, 17. Ferrari, 18. Olschner, 19. Judge, 20. Kirkpatrick, 21. Delamare, 22. La Susa, 23. Martin, 24. Angilly, 25. Turcotte, 26. Swenson, 27. Harrison, 28. Hatch, 29. Legg, 30. Poehler.

PENCIL POINTS

regular niggers, others dropping in occasionally, or when not required at their offices by heartless employers. "Fustonians"—Thomas, Simonson, Rudy de Ghetto, Gambaro, Hank Van der Lyn, Diamond-nose Baum, Booby Hatch, Roy Pullyer Legg, Fred Poehler and Goggles Harrison. "Morons"—Beetles Frohwerk (Louie), M. Gauthier, Ashur Uri Perkins Angilly, Howard Beauxart Hays, Fat — Warridy, Hot Lickity Judge, George Mousy Kirkpatrick, Howard Geewhiz Swenson, Richard Thomas Little Dick Leslie, Susie La La Susa, Moynel Murno.

AWARD OF PRINCETON ARCHITECTURAL PRIZES

CHARLES HENRY DORNBUSCH and E. JAMES GAMBARO, both of New York City, were declared the winners of the Princeton University School of Architecture and announcement made by Professor E. R. Bossange, Director of the Princeton University School of Architecture and Chairman of the jury which decided the contest.

The prizes, of \$600 each for the year 1924-1925, are part of a general fund for annual prizes and other special purposes which has been established in the Princeton School of Architecture by friends of the School. The winners of the contest will reside at the Graduate College of the University during the year of their tenure, and besides being required to take a course in design, offered by the School, will also 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 all tuition charges.

Both Dornbusch and Gambaro are skilled draftsmen and displayed unusual talent and ability in their drawings presented during the short elimination competition which lasted ten days, from May 9th to 18th, inclusive.

Dornbusch, who lives at 2276 Hampden Place, the Bronx, has studied for five years at the Columbia University School of Architecture and has had seven years of practical experience with different architectural firms of New York. At present he is connected with the office of Helmle and Corbett. He was placed second in the Le Brun Scholarships Competition and has received high awards in the competition of the Beaux-Arts Institute of Design.

Gambaro, who lives at 423 Broadway, New York, has had eight years' study in architectural work and four years' experience in the offices of Larremore V. V. Sweezy and Alexander Mackintosh, New York City. He is a graduate in architecture of the Mechanics Institute and has also studied in the City College of New York and under Atelier Hiron. He holds six values in the Class A Projets as credited by the Beaux-Arts Institute of Design. He wrote and illustrated an exceptional article published in "Architecture," October 1923, under the title of "Colonnade Row, La Grange Terrace, New York."

Dornbusch, Gambaro and R. M. Sentman of Philadelphia were chosen from all those competing by the jury on awards, which consisted of Professor Bossange, Donn Barber, Frederick A. Godley and George A. Licht.

The three men came to Princeton Tuesday, June 3rd, and conferred with Dean Andrew F. West of the Graduate School and Professor Bossange. Following the conference they were entertained at the Graduate College. After a careful consideration of the work of these three candidates, the prizes were awarded to Dornbusch and Gambaro.

Professor Bossange, who is largely responsible for the planning of the Architectural Prize Contest, came to Princeton last fall to take over the directorship of the School of Architecture, filling the vacancy left by the late Howard Crosby Butler. He was formerly the Director of the College of Fine Arts at the Carnegie Institute of Technology, Pittsburgh. While at Princeton he has already instituted a number of improvements in that department and has made a distinct success of his work.

PERSONALS

JOHN U. CLOUDSLEY has withdrawn from the firm of Losekann & Cloudsley and has opened an office at 309 Exchange Bldg., Stockton, Calif.

WILLIAM E. LESCAZE, ARCHITECT, has removed his offices to 17 East 49th Street, New York.

HERMAN R. KAPLAN, ARCHITECT, has opened an office for the practice of architecture at 1628 Aeolian Hall Bldg., New York.

JOHN S. SIEBERT, ARCHITECT, has removed his offices to Pacific Bldg., 524 F St., San Diego, Calif.

ERNEST IRVING FREESE, ARCHITECT, has removed his offices to 5566 Pasadena Ave., Los Angeles, Calif.

GEORGE Y. MASSON has been taken into partnership with Nichols & Sheppard, Architects. The firm will hereafter be known as Nichols, Sheppard & Masson, with offices in the Dowler Bldg., Windsor, Ontario.

L. T. BENGTON has formed a partnership with A. F. WYSONG, formerly Wysong & Jones, for the practice of architecture under the firm name of Wysong & Bengton with offices at 310 Professional Bldg., Charleston, W. Va. Mr. Bengton will also maintain an office in Richmond for practice there.

EDWIN L. ROTHSCHILD, ARCHITECT, has removed his offices to 917 Bankers Trust Bldg., Walnut and Juniper Streets, Philadelphia, Pa.

WILLIAM H. MACLUCAS has retired from the firm of George and MacLucas, Architects and Engineers. D. J. ZIMMERMAN has taken Mr. MacLucas' place and the firm is now George & Zimmerman, with offices in the Meyer-Kiser Bank Building, Indianapolis.

THE DRAFTSMAN WITH A JOB

FROM one of our readers, Mr. Samuel N. Crowen, Architect, Chicago, we have received the following interesting letter.

"In the May issue you have an article entitled 'The Draftsman with a Job' which is of great interest to every practicing Architect and after thirty years of active practice in Architecture, I wish to state that the definition the 'Architect is a draftsman with a job' is entirely wrong.

"No Architect who has an active practice can be his own draftsman, but a good many draftsmen that get a job can hang out a shingle and call themselves Architects. This is due to the unbusinesslike methods pursued by Architects remitting draftsmen knowingly in their employ to take jobs on the side. Much to my sorrow I have made the same mistake and found that a draftsman with jobs on the side concentrates so much time and effort on *the side*, that he neglects his work in the office or does so much work at home evenings that the next day he is not fit to do any work in the drafting room.

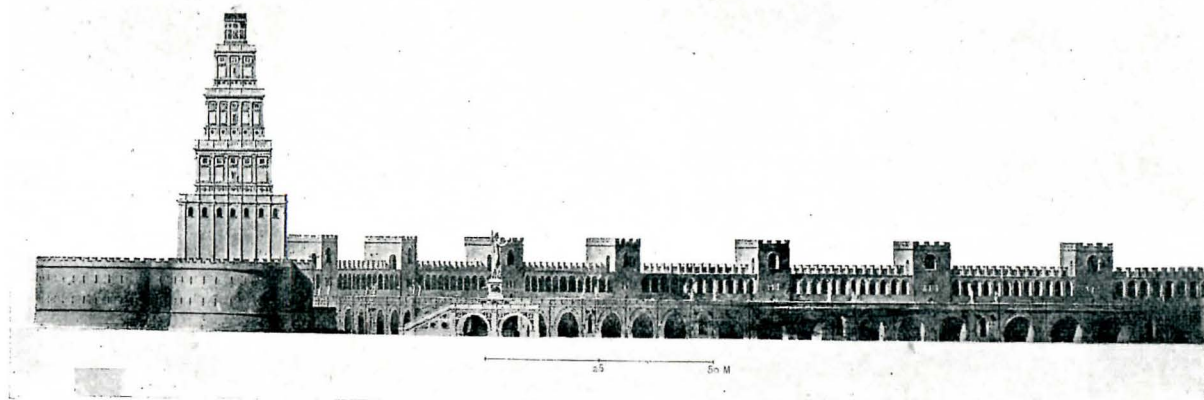
"No man can serve two masters. Either the draftsman must work for his employer, the Architect, or practice Architecture under his own name and office.

"The draftsman with a job on the side with no overhead and no expense, has a position with an income during the day time, can afford to take a job on a fraction of the usual percentage in competition with his employer. Frequently he undertakes a job that he is not altogether qualified to take and he does it on the reputation of the Architect that employs him and it reflects discredit on his employer.

"This pernicious habit has become so aggravated that it has made draftsmen dishonest to the extent of stealing employers' jobs where they can, because after a client has given some work to the Architect and he finds that the draftsmen do the work he thinks by hiring the draftsman he can get the work done cheaper and he usually pays for it in the long run. I know of a case where one of the leading firms of architects was indirectly responsible for allowing draftsmen to design a residence that was to cost approximately \$35,000 and before it was finished cost over \$65,000 and today the contractor and owner have gone into bankruptcy due to the fact that neither the owner nor the contractor nor the draftsmen were able to handle the *business end* of the job.

"I am writing this letter in response to your soliciting opinions from readers and asking for suggestions concerning 'the Draftsman with a Job.'

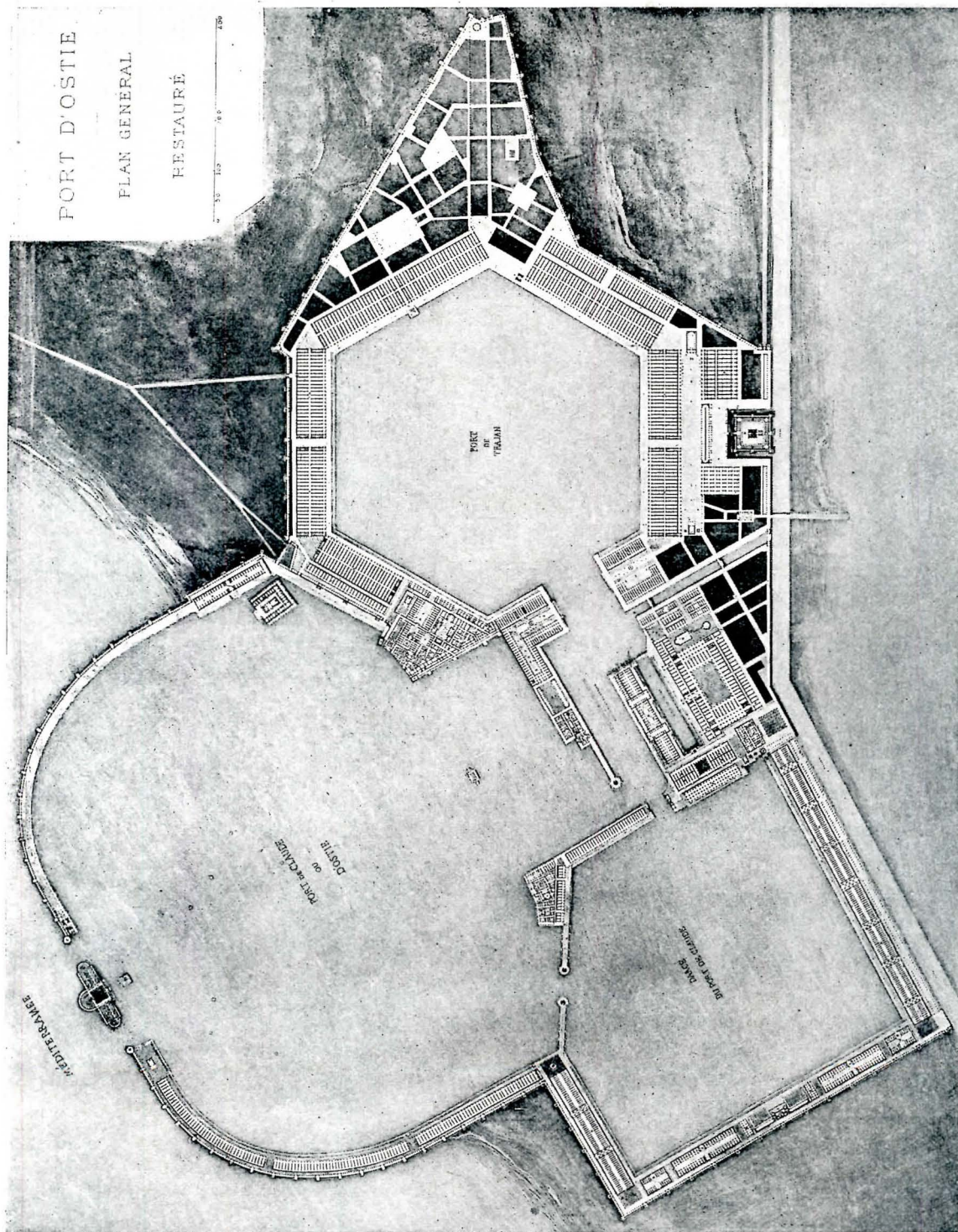
"I should also be interested in hearing from other Architects. When you get all the comments, by publishing an abstract of same, you will be rendering the profession a great service."



At the Left—Port of Trajan at Ostia, Restoration by M. Garrez, from which the Architects derived their inspiration for the design shown below. Other development drawings in August issue.

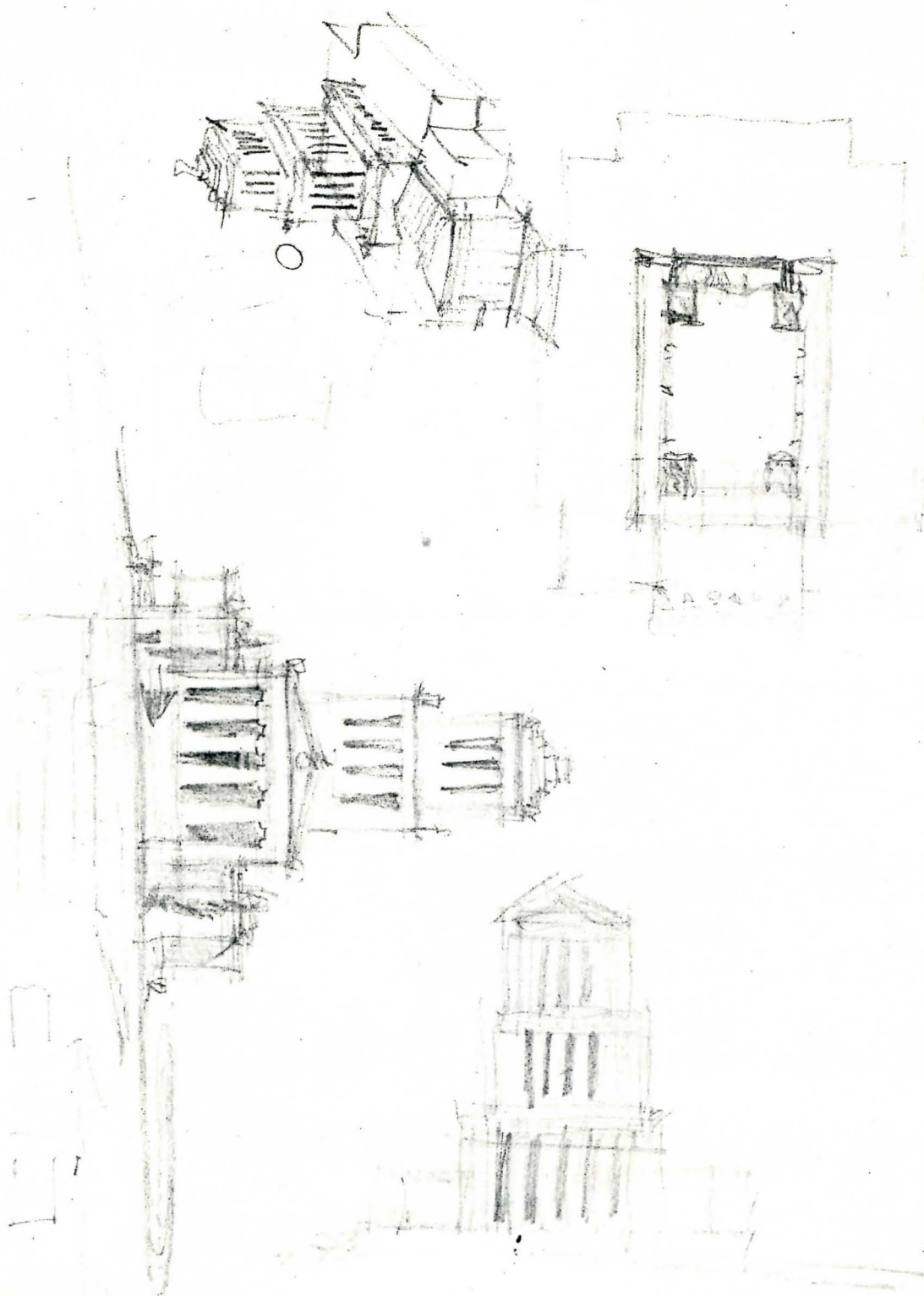
At the Right—The George Washington Masonic National Memorial at Alexandria, Va. Helmle & Corbett, Architects. (Photograph of Model.)





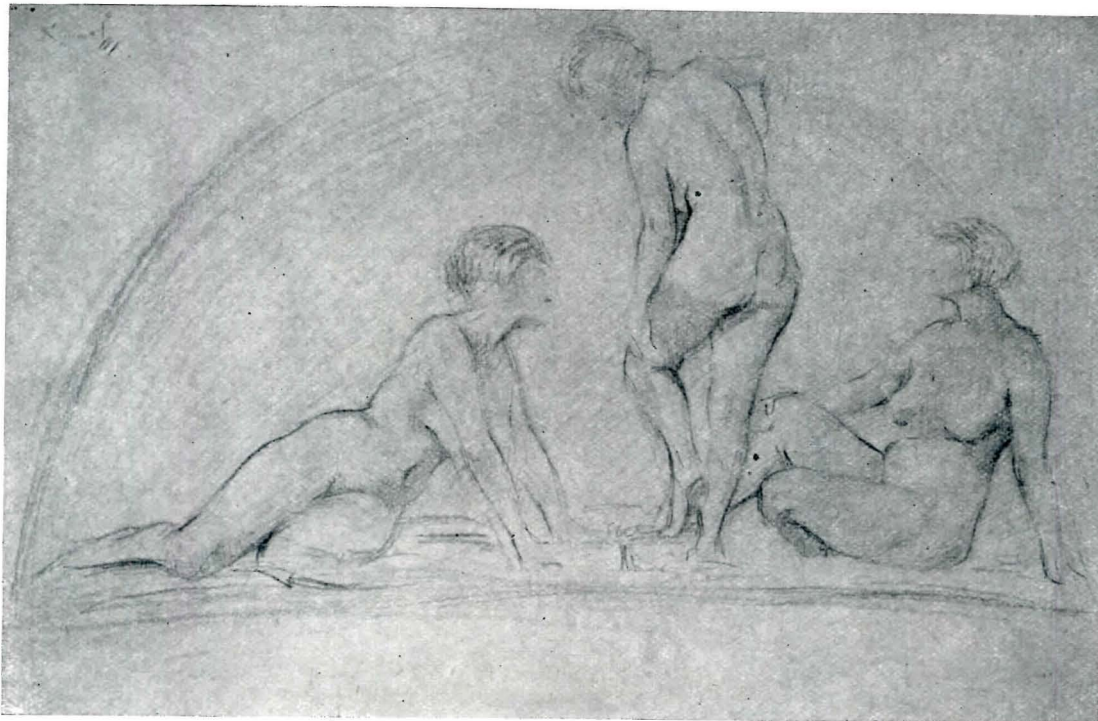
Port of Trajan at Ostia, Restoration by M. Garrez.

PENCIL POINTS



*Sketch Studies for the George Washington Masonic National Memorial at Alexandria, Va.
Helmle & Corbett, Architects. (See pages 60 and 61.)*

PENCIL POINTS



Life Drawing by Louis Kimmel, Second Year General Art, Pratt Institute.

PRATT INSTITUTE

THE annual exhibition of students' work at Pratt Institute, Brooklyn, New York City, was interesting and representative of the varied activities of the Institute. One of the most interesting of these activities was the photoplay recently produced by the students of design and costume illustration who designed and built the settings, designed the costumes and enacted the play. The story was based on an old Hindu legend and research work was done at the Metropolitan Museum of Art. On another page of this issue is shown a model of one of the stage settings by Miss Frances W. Hickey, Second Year Interior Decoration, and a portion of the film showing the setting as built. Scenes from the play are also shown. A life drawing by Louis Kimmel is also shown. A design for a textile design by Miss Julia Black and an architectural model with a panoramic background by J. Bradbury Minotti were also selected for illustration, and will be shown in the next issue. Mr. Arthur L. Guptill, author of "Sketching and Rendering in Pencil," sails June 28 for Europe as instructor in sketching with the School of Art Appreciation of which Henry Turner Bailey is Director. Mr. Guptill is also one of the leaders of the travel group.

COMPENDIUM OF BUILDING DATA

THE Jual Publishing Company, 581 East 170th Street, New York, has just published a document with the above title. The author is J. Soman, designer and engineer.

It contains eleven full page charts dealing with the design and cost of composite building construction in handy usable form obviating much tedious calculation.

While the charts are based upon the New York Building Code they will be found useful in all parts of the country.

The cost data for approximate estimating is presented with the idea of pointing out to the profession certain factors usually overlooked. It is a booklet containing 18 pages and cover, 8 x 11, price \$1.00

A. I. A. SCHOLARSHIP AWARDED TO ISADORE SHANK

THE work of the winners of the A. I. A. medal in each of the seventeen schools which are combined in the Association of Collegiate Schools of Architecture was

shown in Washington during the Fifty-seventh Annual Convention of the A. I. A. A jury of award composed of representative members of the A. I. A. made a thorough study of the entire exhibition and unanimously awarded the first Institute Travelling Scholarship to Isadore Shank of the School of Architecture of Washington University, Saint Louis, Mo.

FREE EMPLOYMENT SERVICE FOR PENCIL POINTS READERS

(Other Items on Pages 80 and 96)

Young Woman with six years' clerical experience and two years' study in interior decoration desires to connect in any capacity with an interior decorator. Any part of the country. Miss Josephine Golden, Woodside, N. Y.

Renderings, perspectives, birds' eye views, landscapes of different media by artist with wide architectural experience. T. T. De Postels Studio, 511 West 139th St., Apt 12, phone 1170.

ARCHITECTURAL BOWLING LEAGUE OF NEW YORK

THE Architectural Bowling League of New York at a regular meeting of its Board of Directors held recently at the Hotel Shelton decided to appeal to the architectural men of New York through PENCIL POINTS for their personal ideas regarding the desirability of an Architectural Club.

Practically every other large city in the United States has such a club, yet New York, the largest of them all, lacks this very essential feature for the furtherance of good fellowship in our profession. Perhaps the answer is that we have been too big to get together.

Since last October our organization has grown so rapidly that today we find ourselves handicapped by the lack of good bowling alleys in the Metropolitan District suitable to our needs.

Many of the leading Architects of the city have heartily endorsed our good work, and stand ready to advance a building loan for us to build a club house in the event that we do form a club.

Now it is up to you to speak out! Do you want a club

PENCIL POINTS

house with all the conveniences that such a place implies, or do you not?

If you do, it would seem to me that we ought to be able to show at least two thousand (2,000) active prospective members on our books, and by active members I don't mean entry fees. What I do mean is *personal enthusiasm* and *good faith*.

If you want a club now is the time to get up and say so. Your credit is good. What we want to see is the color of your "PEP" first. We are willing to take chances on seeing the color of your money later.

The Editor of PENCIL POINTS is willing to aid a campaign by the publication of further notices and communications and will help along the movement in every way possible.

Write your name and address on a postal card or organize a delegation in your office and send me a list of their names. Just show that you really mean business and the rest will be easy.

There is just one thing, however, to keep before you always, that no matter how many activities we may take up, our Motto will never change "*For the Furtherance of Good Fellowship in the Architectural Profession.*" Norman T. Valentine, Secretary, 16 East 47th Street, New York City.

DRAWING IN "CLASS A" PROBLEMS AND COMPETITIONS

(Continued from Page 40)

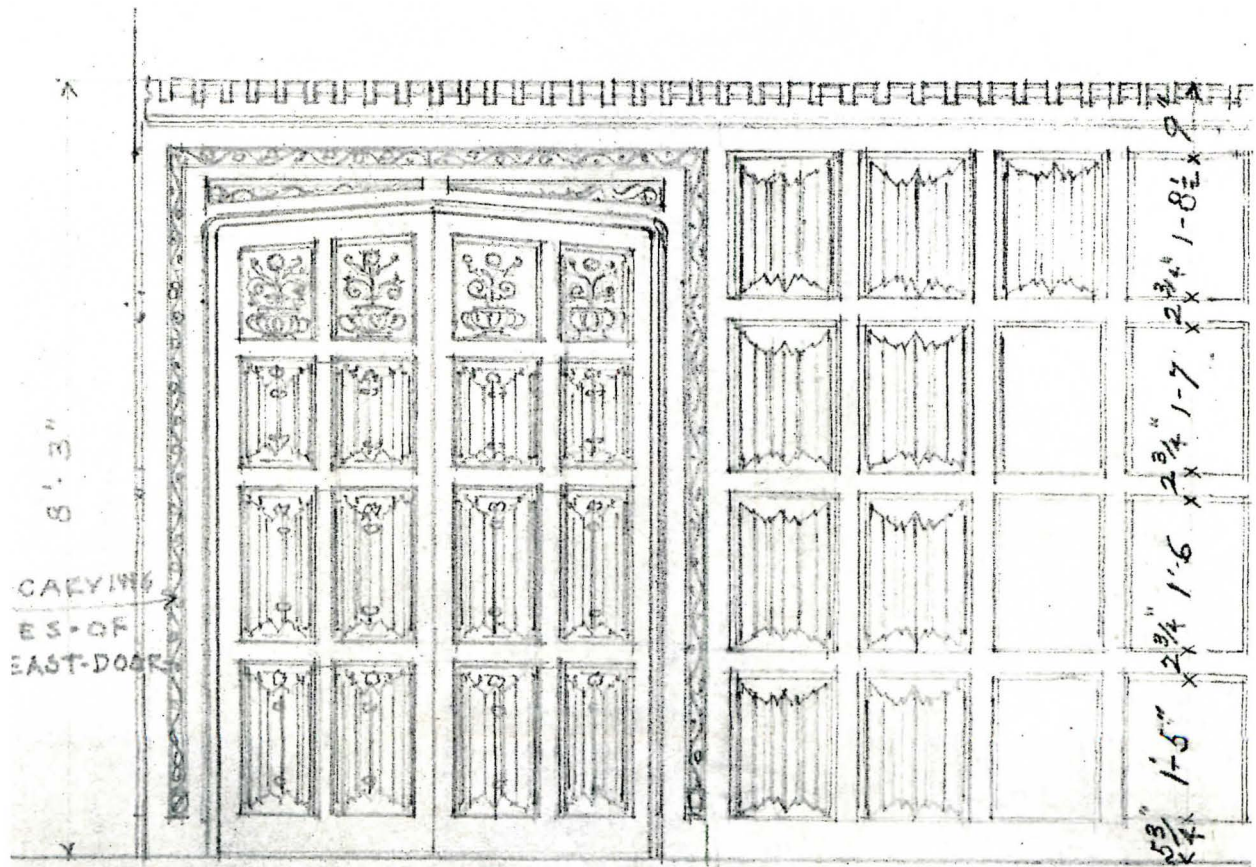
degree of skill in *freehand* drawing. If a man has gone as far as Class A and cannot draw freehand work convincingly it would be worth his while to stop his work

in design long enough to put in some time in intensive training in freehand, drawing from the antique—from casts of ornament and the figure—and from life. This can be *supplemented* but not replaced by outdoor sketching from nature. Valuable as this is it cannot be compared as a method of training with the more arduous, perhaps less interesting, study in pure drawing to be had from the cast and from life.

In sketching outdoors, as many different types of subjects should be chosen as possible, if the aim is to improve architectural draftsmanship—not with the idea of collecting a number of copy forms to be used in rendering, but to build up the power of visualization.

It is possible to make studies of trees, vertical trees like Lombardy poplars, spreading trees like elms, and the rounded apple tree forms. Then, too, clever studies of a single limb, the studies of the silhouette of groups of leaves close to the eye (Figure 6). These can be made in two and three hour sketches; they can also be made in rapid sketches where an effect is quickly obtained by simple means (Figure 7). Studies of rocks, hills and mountains are frequently of great use in presentation (Figures 8 and 9); even such things as small stones, a few leaves lying on the pavement, and tree shadows on the ground are used by such able renderers as Jules Guerin, Birch Burdette Long, and Otto Eggers to "compose" a drawing.

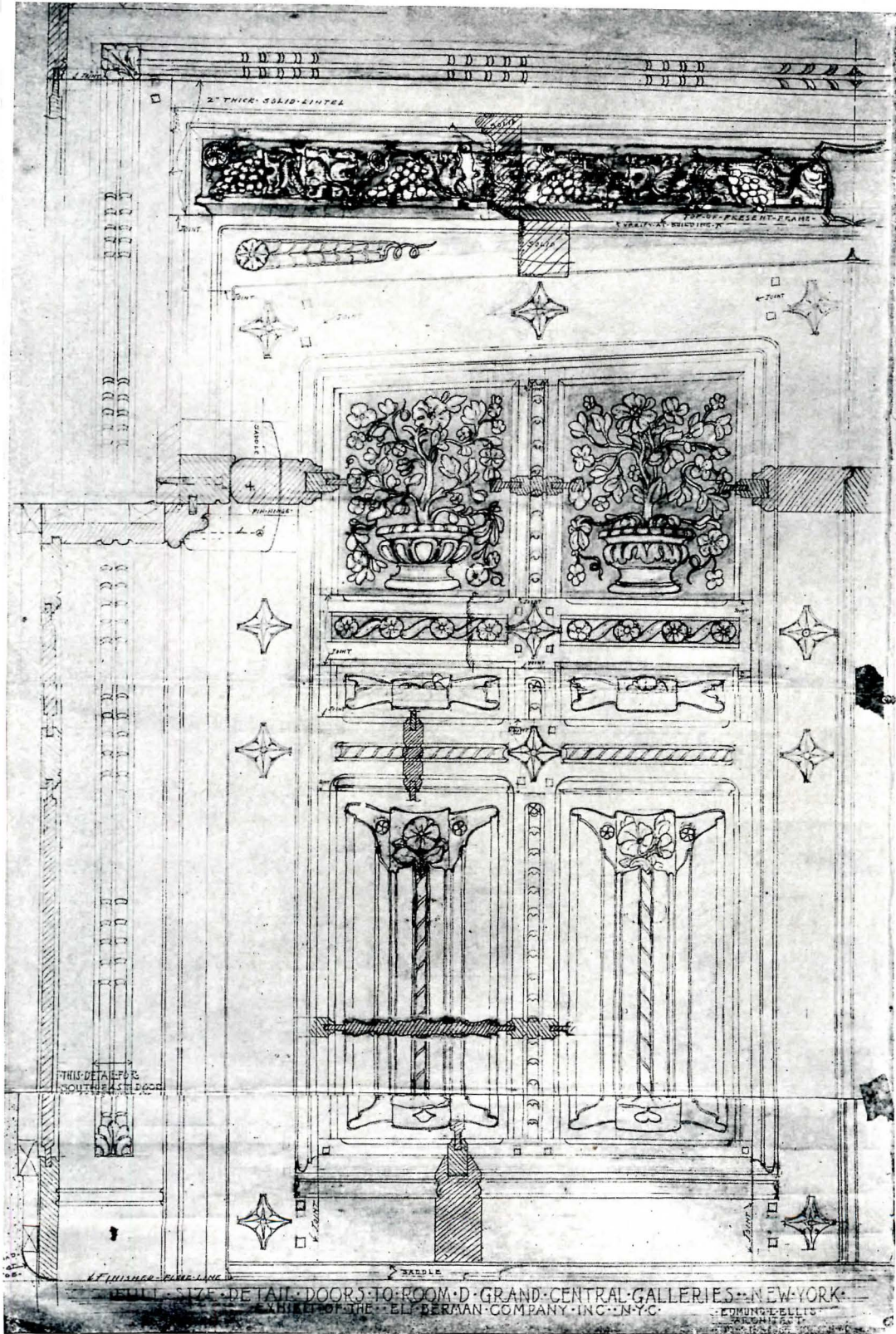
Anyone can improve his skill in draftsmanship if he is willing to make the effort, if he can keep himself at a course of training to that end. One way is to try different mediums of expression—pencil, pen and ink, monotone, and color, and then back again to India ink. To try to present the same objects in these different expressions will give many new ideas—will form a deeper vision, a clearer visualization.



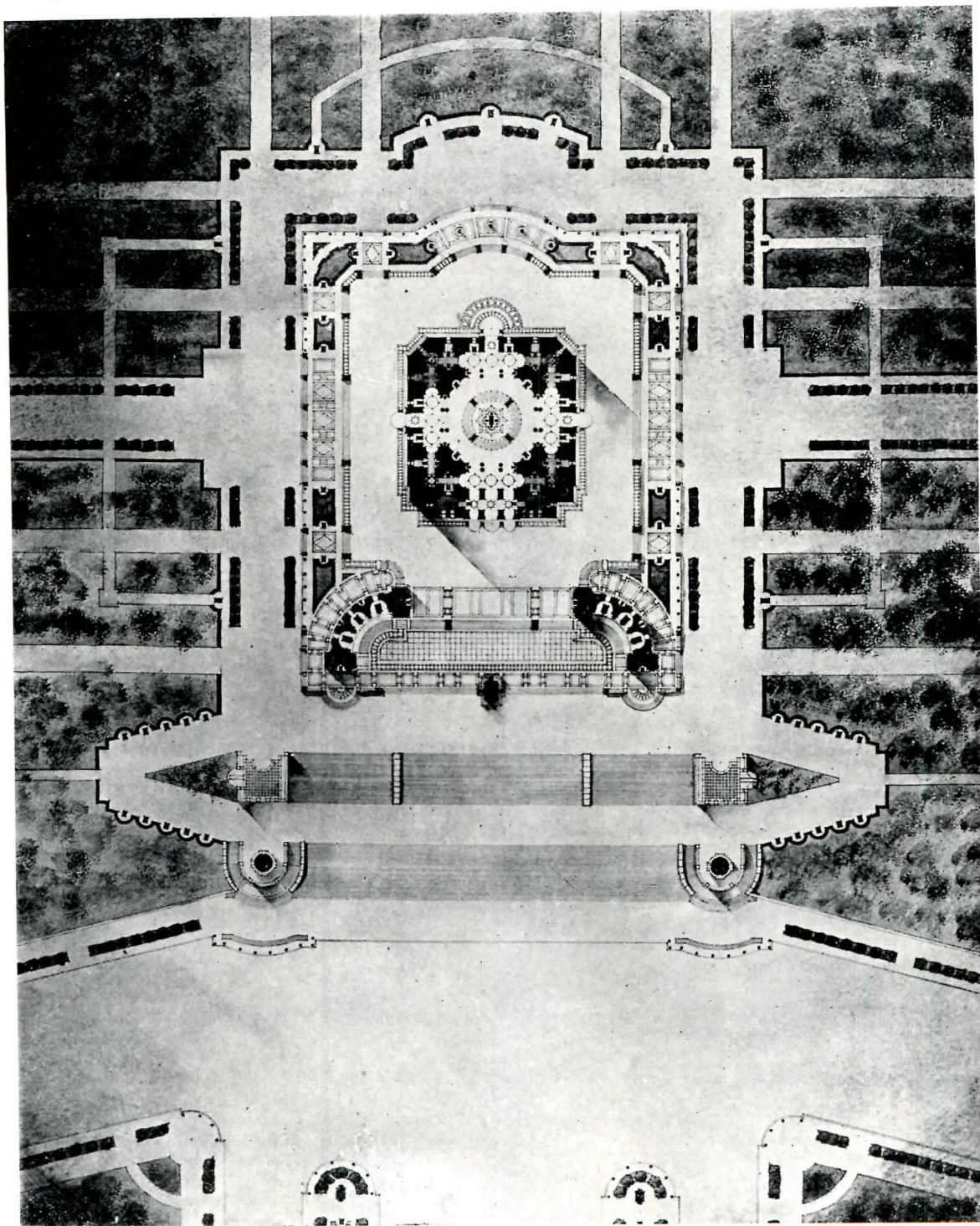
Oak Wainscot in Room D, Grand Central Galleries, New York. Edmund Ellis, Architect.

(See opposite page.)

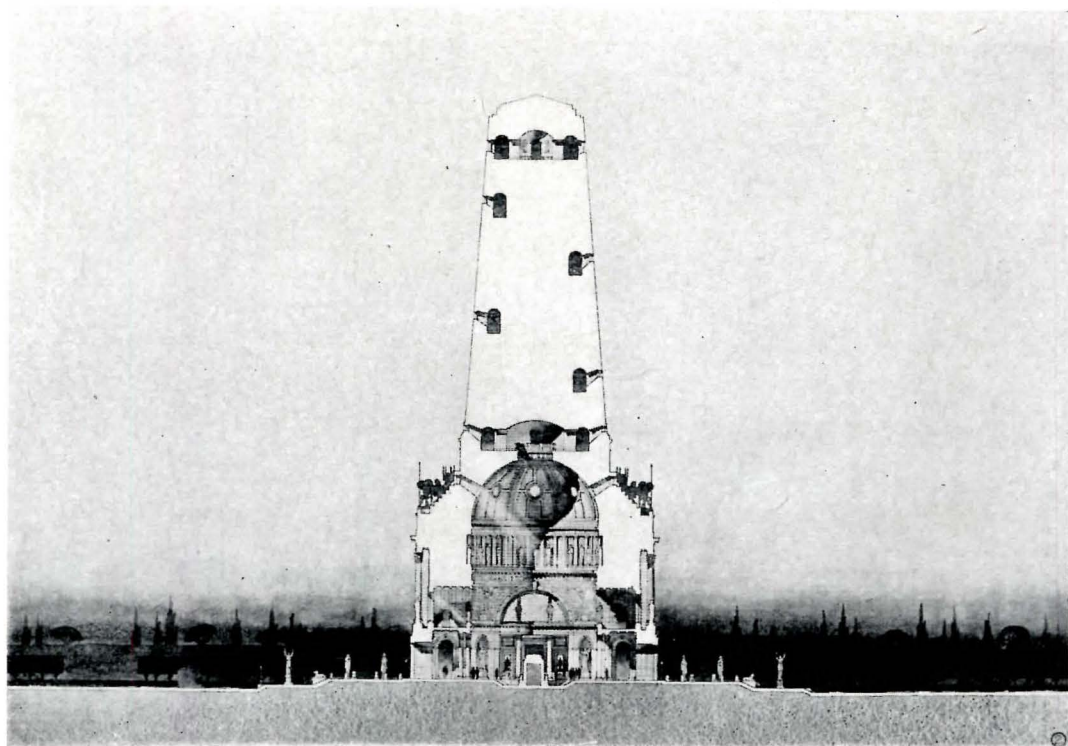
PENCIL POINTS



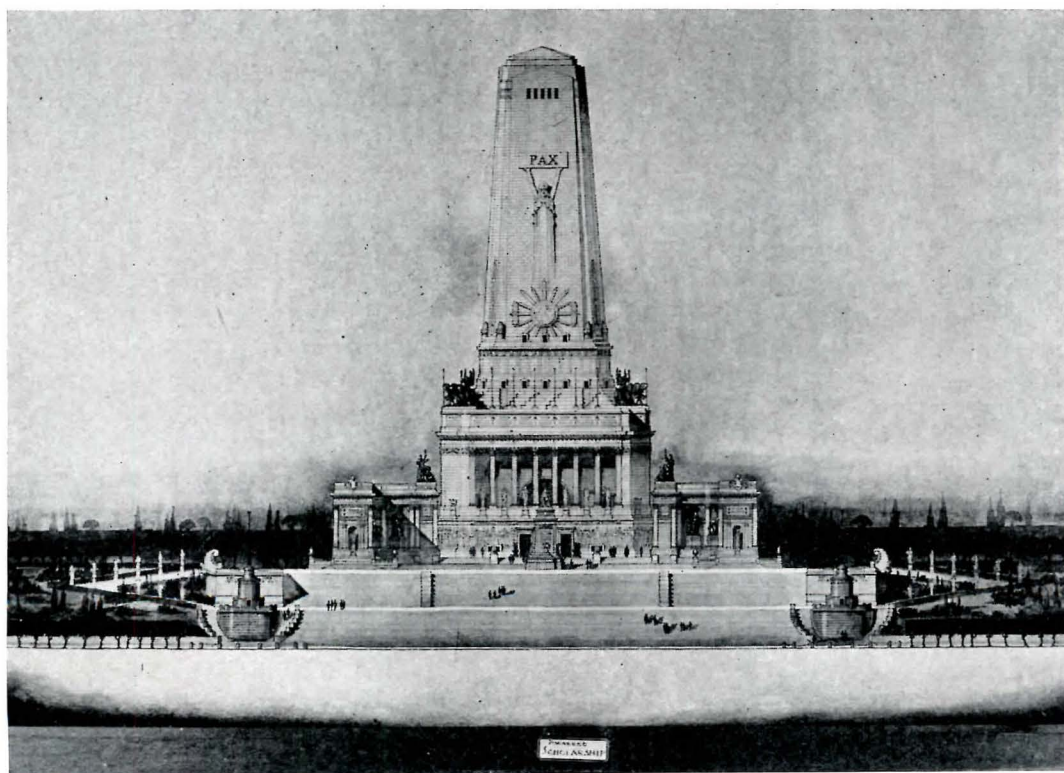
Details of Construction—Door to Room D, Exhibit of the Eli Berman Co., Inc., Grand Central Galleries, New York, Edmund Ellis, Architect.



*Plan of Winning Design in the Competition for the Rotch Travelling Scholarship.
By Eugene F. Kennedy, Jr.*

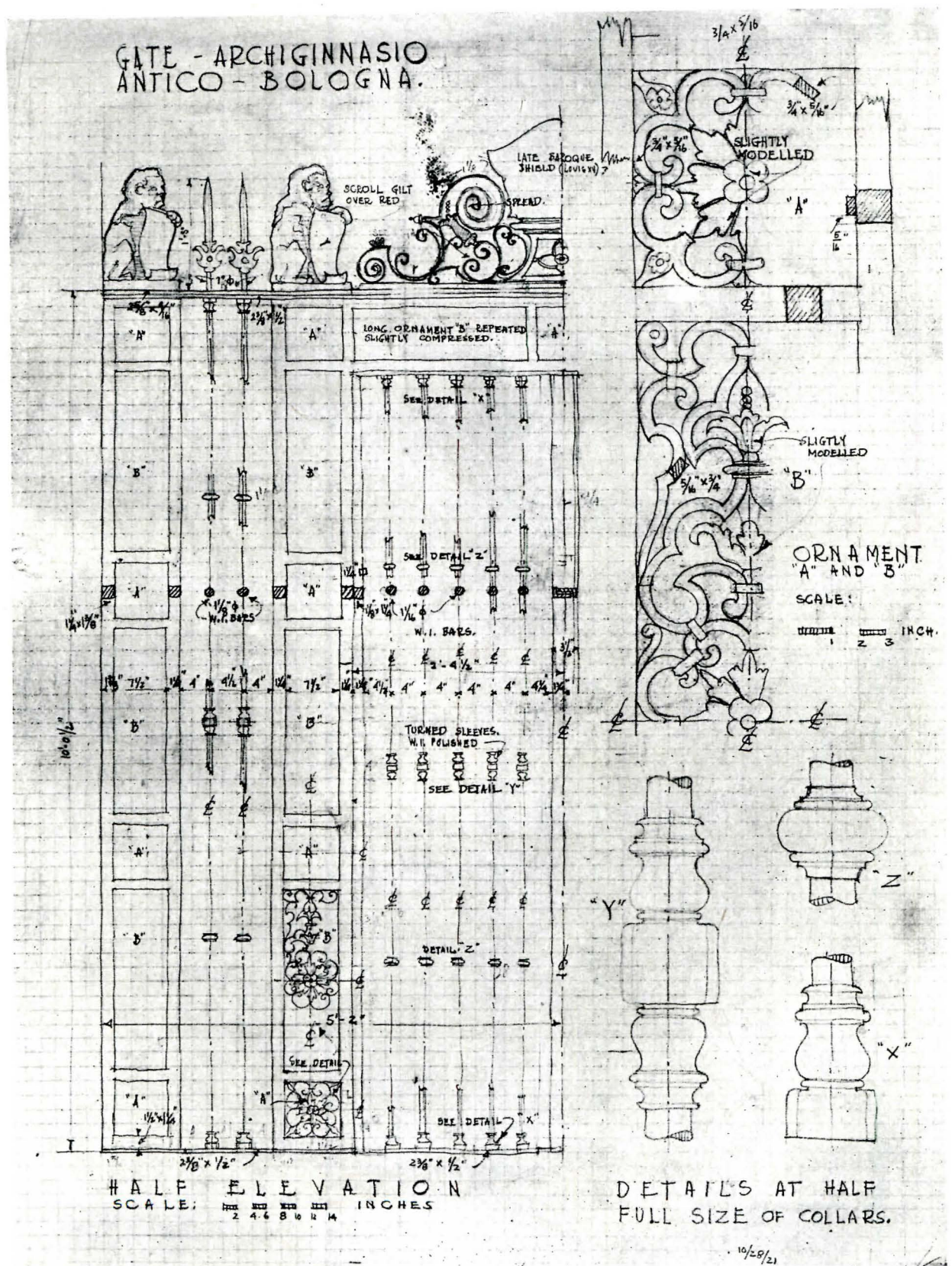


Section.



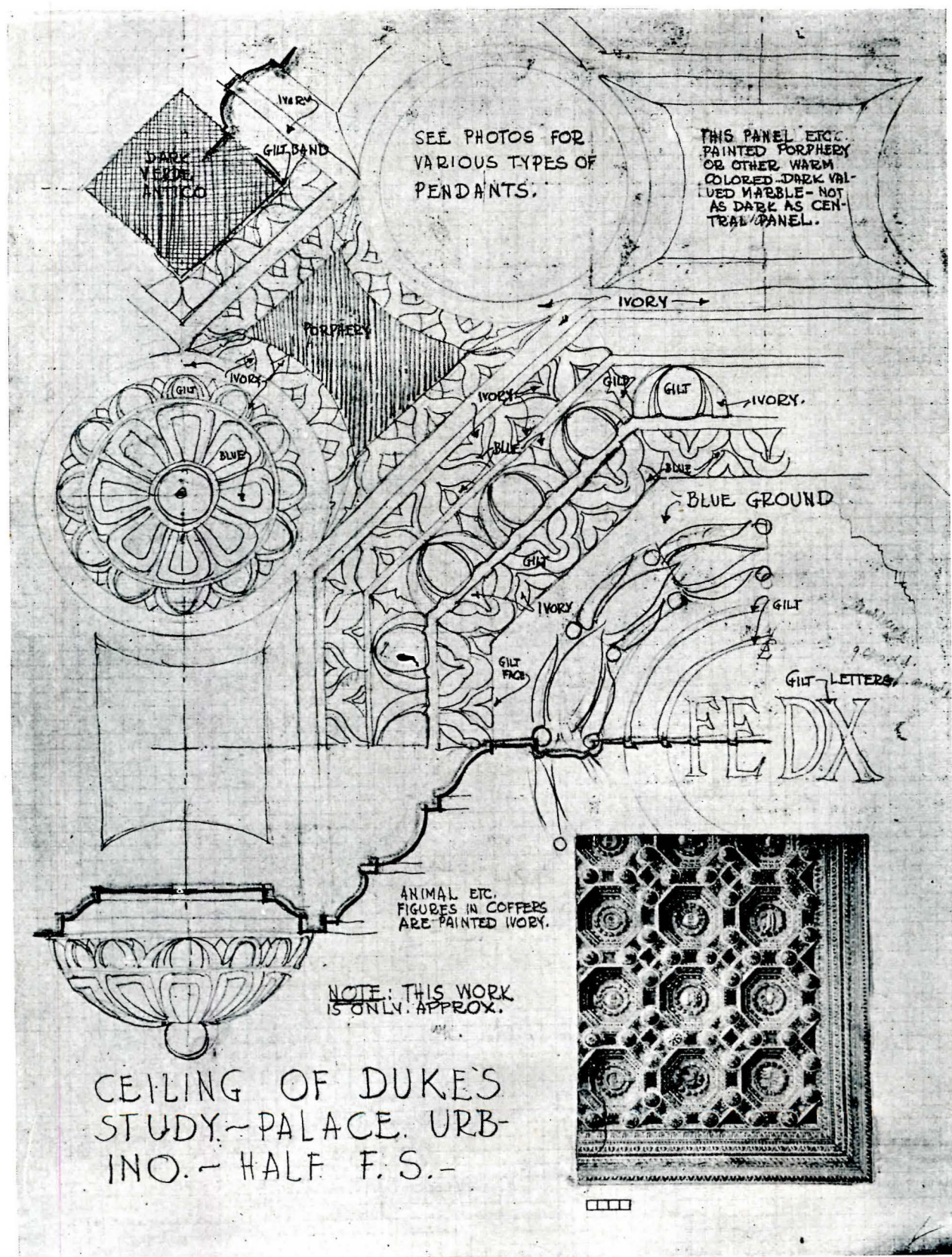
*Winning Design in the Competition for The Rotch Travelling Scholarship.
By Eugene F. Kennedy, Jr.*

PENCIL POINTS



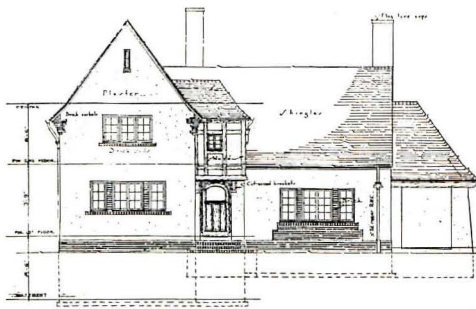
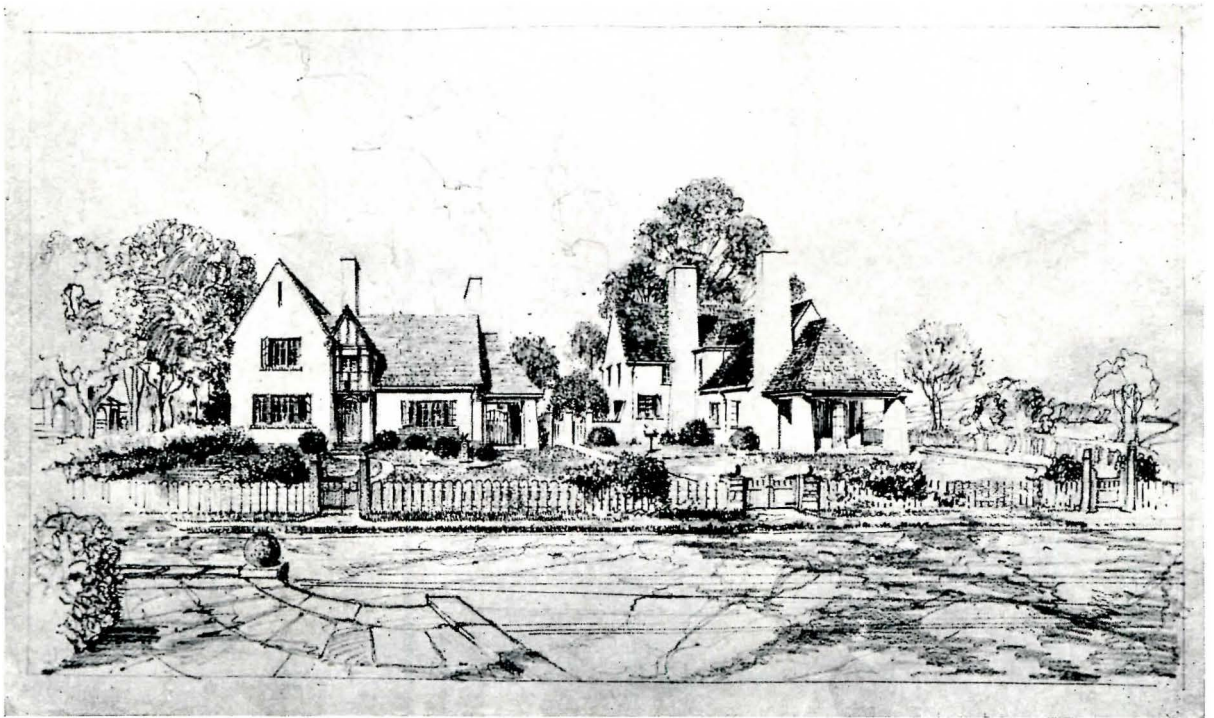
Gate—Archiginnasio Antico-Bologna. Measured and Drawn by Ernest A. Grunsfeld, Jr.

PENCIL POINTS

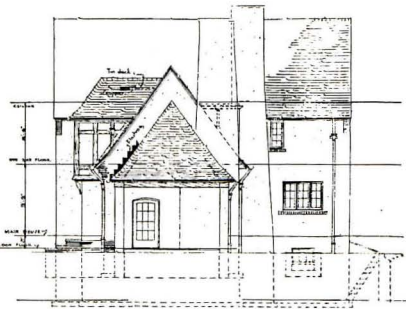


Ceiling of Duke's Study, Palace Urbino. Measured and Drawn by Ernest A. Grunsfeld, Jr.

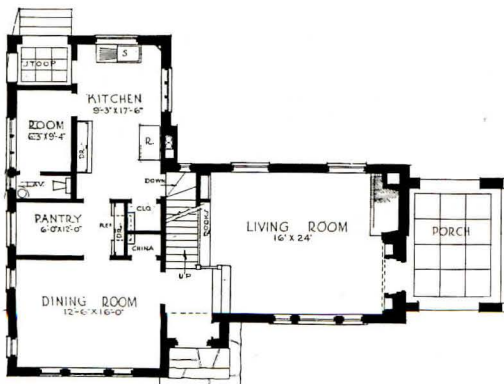
PENCIL POINTS



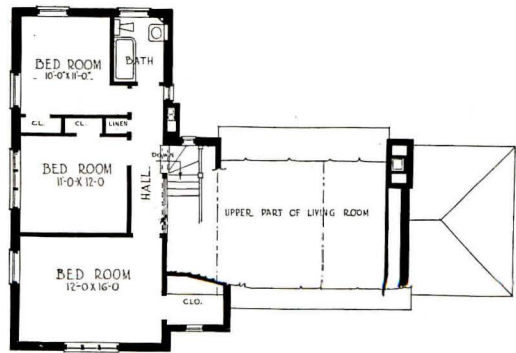
FRONT ELEVATION



RIGHT SIDE ELEVATION

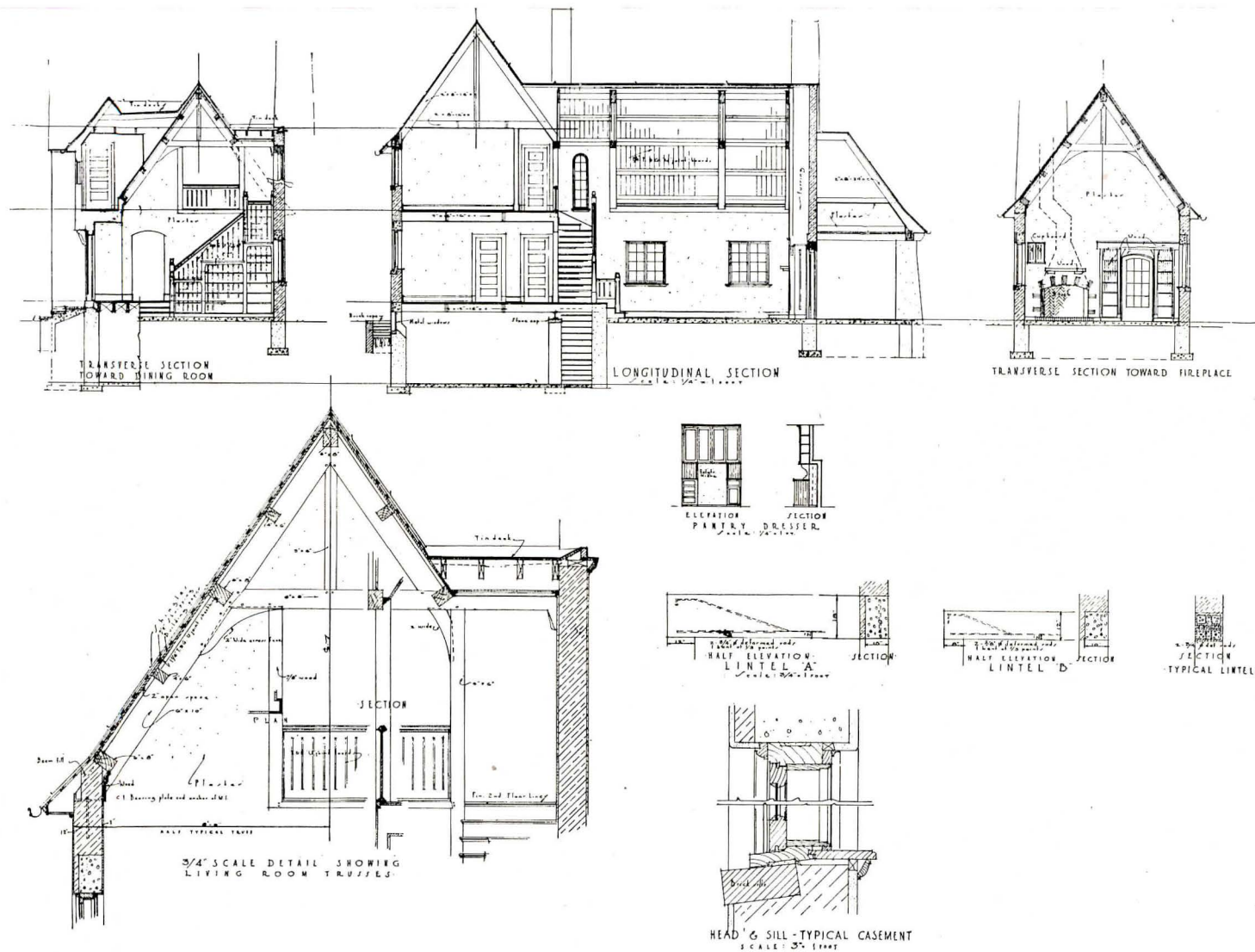


FIRST FLOOR PLAN



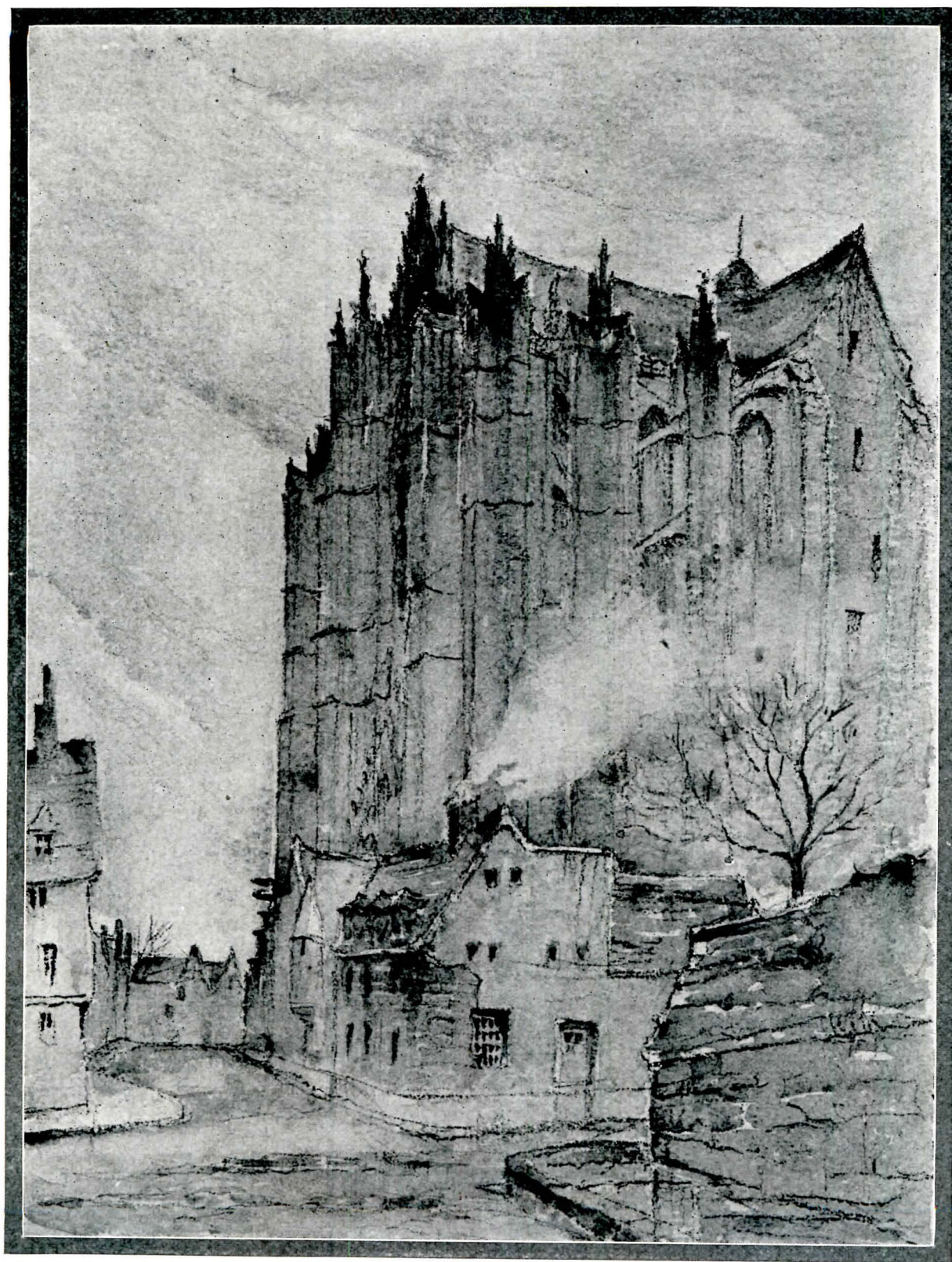
SECOND FLOOR PLAN

Residence for Mr. William Shewell Ellis at Moylan, Pa., Brown & Whiteside, Architects.



Construction Details. Residence for Mr. William Sherwell Ellis at Moylan, Pa., Brown & Whiteside, Architects.

PENCIL POINTS



Water Color Sketch by Llewellyn Robert Price, Beauvais.

HERE and THERE and THIS and THAT

Conducted by RWR

DESMOND McMASTER of 66 Rosethorn Avenue, Toronto, wants to know if station RWR would be willing to broadcast a little verse. Why certainly we would. And just to prove it, here it is.

TRIOLET.

Will some one please tell me what fixatif is?
I'm anxious to know all about it.
Perhaps my quiz too inquisitive is,
Will some one please tell me what fixatif is?
How it's applied and the rest of "the biz"
Your advice—I'm helpless without it.
Will some one please tell me what fixatif is?
I'm anxious to know all about it.

Funny thing about this "fixatif." Another reader asks us for a formula which he can use in making his own. So if any PENCIL POINTER has successfully made a "fixatif" that fixes won't he please write it down on a piece of paper and send it to us.

THE head draftsman of one of our local offices (New York) submits these lines with a question. Here are the lines:

Mister Semsch is a bold engineeah
But, sometimes his actions are queeah,
To find two by fo
To his slide rule he'll go.
He's weak in the headpiece I feeah.

The question is, whether it is better to be a poet or a draftsman? Our opinion is, that it is Oh! much, much better to be a draftsman.

AUSTRALIA is getting to be quite chummy. We hear something from the fellows over there every few days. Here is a paragraph from a letter just received from Ronald J. Wilson, Geelong, Victoria.

"We students of architecture in Australia being situated many thousands of miles away from the seat of architectural development are more or less limited in our vision—however a journal such as "Pencil Points" helps to keep us in touch with the activities of all architectural bodies and works the world over. I am a fourth year student of the Gordon Institute of Technology of this city and a third year articles draftsman with Laird & Buchan, architects, and in connection with my studies and daily office work I find your magazine a wonderful asset."

This international stuff is great. Let's have more of it!

THE Architectural Tennis Tournament bids fair to be quite as popular as the bowling was during the winter. At a meeting recently held at Keene's Chop House a proposed playing schedule was discussed and approval given to the grouping of contestants into sections for the preliminary matches. The following captains were appointed to arrange the schedules and keep track of the results of matches played.

Bronx, Vincent Kennedy—Dodge Reports
Brooklyn, (two sections), A. L. Muller—A. C. Bossom
A. M. Koch—P. V. Stout
Manhattan, Paul Singer—Warren & Wetmore
New Jersey, W. E. Meissner—Delano & Aldrich
Queens and L. I., W. S. Shepherd—York and Sawyer
Westchester, A. M. Duncan—Walker & Gillette

In the preliminary matches, each man will play three sets—one match—with every other man in his section and the two men winning the most matches in each section will be eligible for the semi-final round. This arrangement ensures each contestant plenty of tennis and copious opportunity to participate in the cups and medals to be awarded.

Further doings in tennis and other outdoor sports will be recorded in this reliable paper.

ONE of our subscribers asks us quite a lot of questions about fireplaces. Possibly his inquiry and the answer may be of interest to others. Anyhow here they are.

"I would greatly appreciate information concerning the proper proportioning and construction of fireplaces in general and most particularly in connection with fireplaces having large openings. The ones I now have under consideration are as follows:

1 5' 6" wide 5' 0" high at end of room 27 x 50 by 14 ft. high, flue from floor line 34 ft. high.

2 5' 0" wide 4' 0" high at side of room 20' 6" x 29' 0" x 9 ft. high, flue from floor line 32 ft. high.

3 Does the room size have any effect?

4 How big should the smoke chamber be?

5 Is one tenth of the fireplace opening a good rule for determining a flue size?

6 I have noticed that most of the larger fireplaces are designed without dampers. Is this a good practice? Are dampers located at the top of the smoke chamber which are pivoted and operated by chains hanging down better than throat dampers?

7 Is it true that a small smoldering fire in one of these large fireplaces is liable to smoke regardless of design?

8 Will a fireplace of the dimension given in this letter create a noticeable draft in the room if a damper is not used?"

"Replying further to your letter of May 21st we shall answer your questions in the order in which you ask them:

1 O. K. as to sizes. Width of back of fireplace should be $\frac{2}{3}$ of the width across front opening. Depth of fireplace to be 24" in this case.

2 Same as above fireplace. Depth of fireplace to be half of height of opening but *not* to exceed 24".

3 No.

4 Width of throat across the front in length and width of flue for depth, this to taper up to the flue opening. Smoke chamber lined.

5 Rule O. K. Area means opening of flue lining.

6 We believe damper better as it prevents drafts from occurring in the room when the fireplace is not being used. Throat dampers are the better. Covert Co. have one of their latest, a combination of their previous damper plus the addition of a new handling device which operates by turning a control handle above the opening of the fire place. Simple, does not heat up and is not dirty.

7 Possible.

8 Very probable."

Having gotten into the bad habit of printing in this column some of the swell things our subscribers say about us I suppose we will keep it up for a while (unless they stop saying nice things about us). Anyhow, architect Jos. R. Fallon of Connersville, Indiana, likes PENCIL POINTS and speaks right out in meeting and says so. Here is his letter.

"Editor of Pencil Points:

Your magazine is an inspiration in our office.

It is deserving of all the assistance that the profession can render it.

Very truly yours,
J. R. FALLON,
Architect.

The editor of this department would like to communicate with someone desiring to dispose of copies of PENCIL POINTS for January, February and April 1921 and December, 1923.

and

R. A. Frecht, 30 Bormacord St., Moncton, N. B., wants copies for November, 1921, and June, 1922.

And along comes Mr. George F. Engelbrecht, 218 Fairview Ave., Park Ridge, Ill., who offers for sale PENCIL POINTS complete for 1922 and 1923

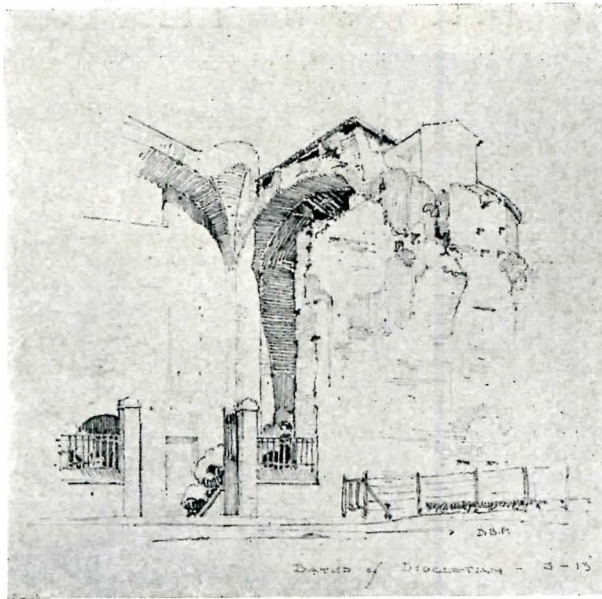
and George Nelson, 1457 Melville Place, Chicago, offers PENCIL POINTS complete for 1920, 1921 and 1922.

TOUGH proposition deciding who gets the prize for the best June contribution as several of the sketches are excellent (nothing else was any good at all). Mr. John P. Morgan, of Pittsburgh, gets the most votes, for his sketch showing a Florentine bit.

LOOKS like this department was going to be a regular picture gallery pretty soon. Sketches and drawings are coming in at a great rate. Space does not permit us to use all that have come this month but here are the ones that came first—and there are some good ones reserved for August.

Ye editor now slips quietly away and leaves the rest of the space to the artists.

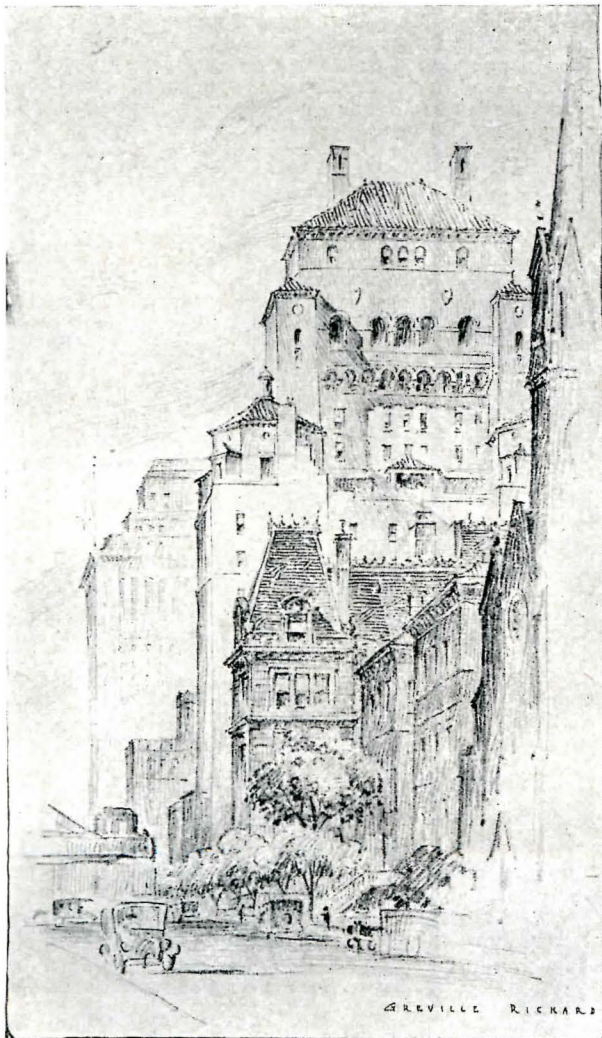
PENCIL POINTS



*Sketch by Donald B. Parkinson, Los Angeles.
Baths of Diocletian.*



*Sketch by Leonard L. Broida
Pittsburgh, Pa. Ambulatory—Colosseum, Rome.*

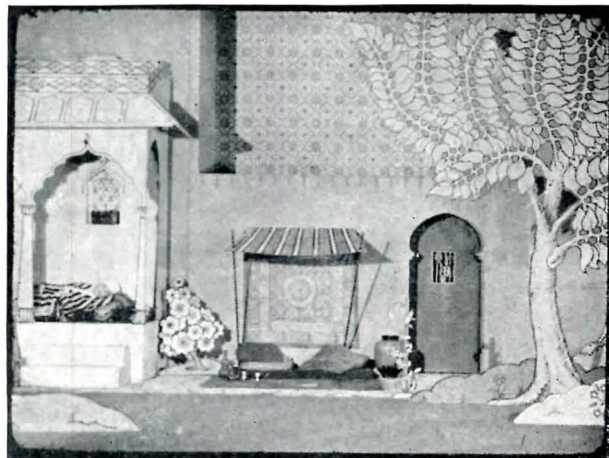


Sketch by Greville Rickard, New York.



*Sketch by Meyer Katzman, from a Window in Geo. B.
Post & Sons' Office.*

PENCIL POINTS



Setting from Film.



Model of Stage Setting.



Scenes from the Play.
Photo-play by Students of Design and Costume Illustration at Pratt Institute.
(Research work at the Metropolitan Museum of Art.)

PENCIL POINTS

**PROGRAM
FOR THE DAY**

BOAT LEAVES BATES ST. DOCK AT 9 A.M.
ARRIVE ON ISLAND. 10.30 A.M.
(NANTUCKET TIME)

FOLLOW THE TWO YOUNG MEN WITH RED RIBBONS AND FEATHERS IN HAT TO OPEN AIR DINING ROOM; THERE YOU CAN UNLOAD YOUR WARES, THEN PROCEED TO DIAMOND #5 WHERE THE BASEBALL GAME OF THE YEAR WILL BE PLAYED AT 11 O'CLOCK

**ARCHIE TACKS
VS.
ENGINE EARS**

LEON TROTZKY - RUSSIA'S WAR HOSS WILL PITCH FIRST BALL
BEN TURPIN WILL RECEIVE THE CATCH

12.30 P.M.
LUNCH

IN OPEN AIR DINING R.M.

2 TO 3 P.M.
GAMES

NAIL DRIVING CONTEST	(LADIES)
FAT MENS RACE 10,000 YDS	(MEN)
THREE LEGGED RACE	(LADIES)
POTATOE RACE	(MEN)
PIPE SMOKING CONTEST	(CHILDREN)
PEANUT SCRAMBLE	(EVERYBODY)
PEANUT SCRAMBLE	(LADIES)
NEEDLE THREADING CONTEST	(MEN)
ZE GRANDE BALLOON POLO GAME	

ADJOURNMENT

TO DANCE HALL & PARK

4.15 P.M.

FREE FOR ALL FOR FOOD LEFT OVER IN DINING R.M.


PRIZES - PHUN - PHOOD - PHROLIC - & PHOOLISHNESS

**ANNUAL
PICNIC
OF THE**

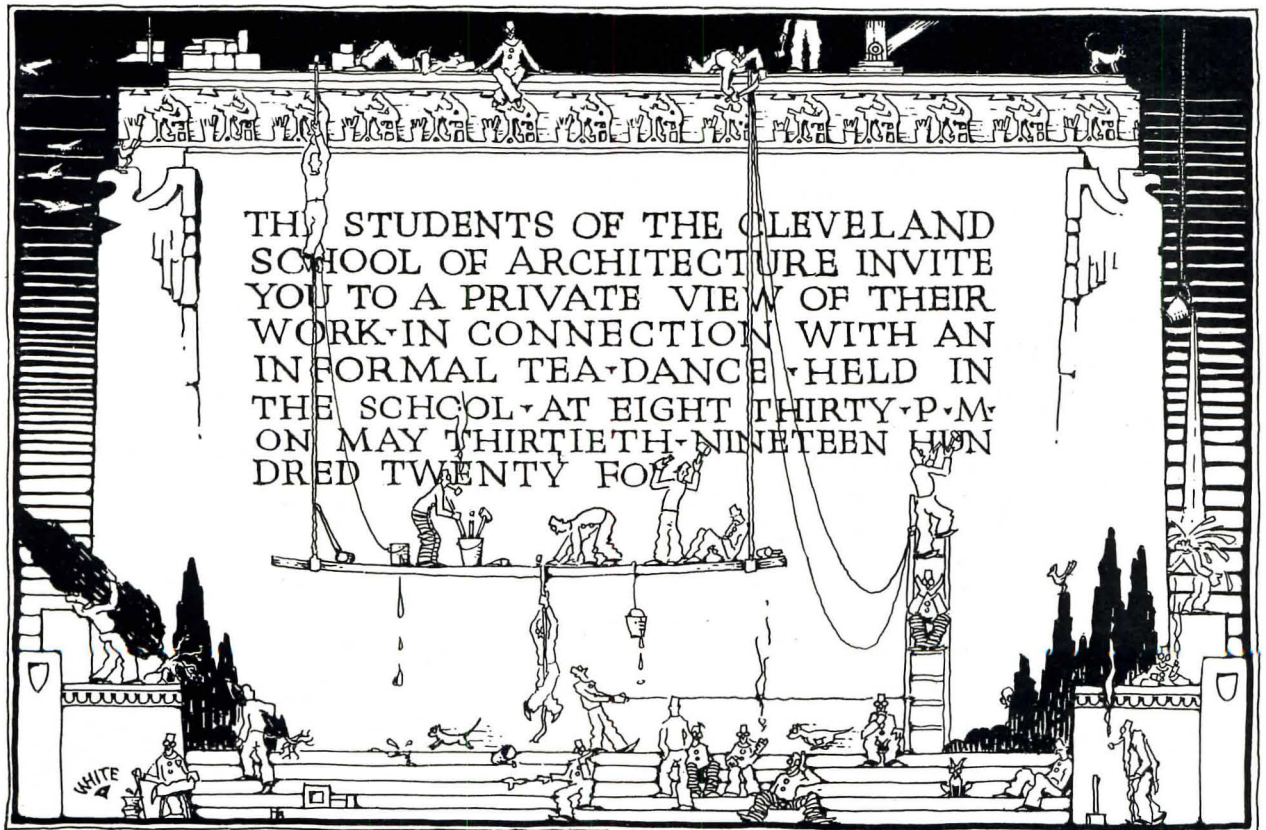
EMPLOYEES OF THE FIRM OF
SMITH HINCHMAN & GRYLLS
ARCHITECTS & ENGINEERS
DETROIT MICHIGAN

JUNE 21ST 1924

AT
(BOB LO) BOIS BLANC ISLAND
ONTARIO, CANADA



Program for Picnic of Office of Smith, Hinchman & Grylls.



Invitation Issued by the Students of the Cleveland School of Architecture.

THE SPECIFICATION DESK

A Department for Specification Writers

MISCELLANEOUS ITEMS OF CONSTRUCTION PART XX

By OTTO GAERTNER

In this series of notes Mr. Otto Gaertner, A.I.A., Associate Member American Society of Civil Engineers, is treating of a number of the minor matters of construction that are troublesome unless the architect happens to have met a similar problem previously—matters of a more or less special nature.—Ed.

Garages (Continued)—In the larger cities the building codes have minimum requirements which make the construction of the various garage buildings similar so that there is not so much variation in the insurance rates. It would be well to take note of some of the differences in rates in the suburbs where there is more leniency in construction and consequently more variation. When the base rate is one dollar and twenty-five cents per hundred dollars, fifty cents per hundred must be added if there is no public fire protection. Walls of brick, stone, hollow tile and solid or reinforced concrete if only one story high must be of the thicknesses prescribed by the National Board standards and if they are made less in thickness, two cents per hundred must be added for each four inches deficiency in the thickness. If the walls are more than one story high five cents per hundred must be added for each additional story.

Where garages adjoin other buildings they should be provided with standard parapet side walls and in case of the absence of the parapet walls a charge of one cent per hundred dollars is made in addition to the base rate. Charges may be added or omitted in various cases according to the conditions to be met with adjoining buildings. A parapet may not be much protection if there is a frame or other building adjoining the garage which is ten feet or more higher than the garage building. If the garage walls are frame an additional charge of fifty cents may be made, when the area of the building is over twenty-five hundred square feet, but the area is less than twenty-five hundred square feet, a charge of only twenty-five cents may be made. In a case like this the architect can readily subdivide a large area into several areas under twenty-five hundred square feet by fire walls and automatic self-closing fire doors in order to take advantage of the lower rate.

If the walls of the building are only partly of frame construction, a charge of such percentage of the fifty cent additional charge for frame walls is made as the frame portion of the building bears to the whole. Terra cotta block walls are treated the same as brick walls except that the exceptionally bad features therein are charged for. Concrete blocks, on account of the uncertain qualities of some of them and on account of the danger of the aggregates in some of them exploding from the heat are not so well thought of. No additional charge for concrete block walls is made for buildings of one story and the walls are treated the same as brick walls and the same charges are made for deficiencies in wall thicknesses. But for concrete block walls of two-story buildings, one-half of the charge mentioned for frame walls is made, and if the walls are higher than two stories the same charge is made as for frame walls.

If the ground area of a garage building is not over five thousand square feet in area there is no charge in addition to the base rate, but if the area is more, there is a charge of ten cents for each additional five thousand square feet charged pro rata. When the ground area is less than five thousand square feet a deduction may be made of five cents for each one thousand square feet less than the five thousand but the deduction shall not be greater than fifteen cents. In brick buildings ten per cent is al-

lowed for each brick division wall with a maximum allowance of fifty per cent but no allowance is made where the total unobstructed area is sufficient for the charge to be applied. Of course any openings occurring in the brick division walls must be provided with approved automatic self-closing fire doors.

The architect is often careless regarding the skylight construction. When the skylights are not made in the standard way required by the insurance rating departments, a charge of five cents is added to the base rate. Skylights over the building, except over shafts should be of approved wire glass one-quarter inch thick in metal frames or of one-half inch thick ribbed glass in metal frames. It must be remembered, however, that municipal building code requirements must be followed in preference to those made by insurance bodies. Sometimes one will permit wired glass but not the other, et cetera. The insurance rating bureaus also have varying requirements in regard to some items but agree on others. The items mentioned herein seem to be customary. Another skylight condition requested is to have the monitor skylights made with metal frames with the side and top lights of wired glass except again where they occur over fireproof shafts. In order to permit the easy destruction of the glass by firemen in case of fire, the wired glass is objected to. Therefore, over shafts enclosed in non-combustible materials and with openings to floors protected by the standard fireproof construction for doors and windows, skylights are required to have thin glass, usually one-quarter of an inch thick, set in metal frames with a number twelve gauge wire screen of one inch square mesh supported on metal supports placed six inches above the skylight, the screen extending six inches beyond the skylight. If the skylight occurs over a non-fireproof shaft it should be made with one-quarter inch thick wire glass set in metal frame and the screen may be dispensed with.

Roofing material should be of five-ply paper or felt with a slag or gravel finish or of metal. For a shingle roof a charge of ten cents is added to the base rate which is based upon the five-ply and the metal roofs. If the shingle roof is greatly exposed to other buildings, an additional charge of as much as twenty cents and sometimes more is made. For roof coverings of other materials charges are made in accordance with the fire resisting qualities of the materials. A mansard or monitor roof calls for an extra charge but this charge is not added in addition to the charge already made for shingles, nor does it apply to frame buildings.

Cornices should be of brick, stone or all metal in order to be rated under the base rate. There should be no exposed woodwork except on frame buildings. Sometimes the architect designs a masonry building but for economy he finishes it with a metal or wood cornice. If the metal cornice has wood backing two cents is added to the base rate. If it is an open wood cornice the additional charge is three cents, and if it is a boxed cornice the charge is five cents. Wooden awnings, bay windows, and other wooden features are charged for at not less than five cents. If such features occur on the same side of the building as a wood cornice the highest charge prevails but not both. Enclosed porches or show windows, etc., are considered as frame additions and charged for accordingly.

Floors should be of cement or other fireproof masonry but if they are of wood in the garage or repair shop portion of the building, they would be charged for according to conditions, up to twenty-five cents. The hazard is very great where the floors are saturated with oil and gasoline. In other portions of the garage buildings offices and similar spaces excepted, the floors if not cement may be double wood floors or two inch thick single floors and a charge of five cents will be made. There would be no extra charge for wood office floors.

(To Be Continued)

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.

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

Published by the same firm. Ambler Asbestos Building Lumber. Catalog A.B.L. Useful data on Asbestos Lumber, a material of wide adaptability in building construction. 30 pp. 8½ x 11. Ambler Asbestos Corrugated Roofing. Engineers' data sheet. Full of detail drawings and practical helps. 40 pp. 8½ x 11.

Humphrey Service Manual.—Attractive booklet covering subject of gas water heating and heaters, illustrated in colors. Cross section, tables, layouts, diagrams and complete specification data. 32 pp. 8 x 11. Humphrey Co., Kalamazoo, Michigan.

Economies in Building with Iron that Lasts.—Booklet for architects, engineers and others interested in better building materials. List of products made of Armco Iron. 8½ x 11. American Rolling Mill Co., Dept. F, Middletown, Ohio.

Published by the same firm. The Story of Commercially Pure Iron. Treatise on rust-corrosion in relation to building. Much information for the architect and specification writer. 50 pp. 8x12.

Roofing Specifications.—Forms covering extra heavy built-up roof and standard built-up roof. Flashings, materials, and application are considered. Drawings showing actual construction. Bird & Son, Inc., East Walpole, Mass.

Chimney Pieces.—Portfolio of photographic reproductions of fireplaces and mantels in all styles and periods with plans and measurements. A valuable addition to the files of every architect and designer. Jacobson Mantel & Ornament Co., 322 East 44th St., New York City.

Decorative Linoleum Floors.—Large folio in colors showing original designs for all the rooms in the modern residence, with especial reference to the treatment of floors, color harmonies and decorative effects. 14 color plates with descriptive text. 11 x 15. Armstrong Cork Co., Lancaster, Pa.

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

Nateo Standard Fireproofing, Bulletin No. 171.—14th edition just off the press covering in drawings and text the subject of modern fire proof construction. Much engineering data, specifications, construction drawings, etc. 36 pp. 8½ x 11. National Fire Proofing Co., Fulton Bldg., Pittsburgh, Pa.

MacArthur Piles.—Detail sheet showing composite type (wood and concrete). Drawings and other information. 8½ x 11. MacArthur Concrete Pile & Foundation Co., 55 John St., New York City.

Healthful, Helpful Hints.—Booklet on the subject of heating with especial reference to the small house. 16 pp. 4½ x 9. The Farquhar Furnace Co., Wilmington, Ohio.

The Milcor Manual.—Data book No. 20. Covers materials and methods of fireproof construction. Many drawings. Typical details applicable to a wide variety of buildings. 64 pp. 8½ x 11. Milwaukee Corrugating Co., Milwaukee, Wis.

Published by the same firm. Metallic Construction for the Modern Home. Booklet showing application of Milcor products to the modern residence. Color plates and much useful data. 20 pp. 8½ x 11.

Electrical Wiring Devices.—Catalog R. Complete catalog bound in cloth illustrating and describing full line of sockets, switches and other wiring devices. Much useful data for the specification writer. 150 pp. 8½ x 11. The Hart & Hegeman Mfg. Co., 342 Capitol Ave., Dept. 7, Hartford, Conn.

Rockwood.—Booklet on the subject of Gypsum lumber, a material of wide use in modern building construction. Sectional drawings showing approved methods. 16 pp. 8½ x 11. Rockwood Corporation of America, Times Building, St. Louis, Mo.

Elevator Door Efficiency.—Illustrated catalog showing various types of elevator doors, detail drawings, specifications, safety appliances, etc. 8 x 10½. 48 pp. The Peelle Co., Stewart Ave. & Harrison Place, Brooklyn, N. Y.

Architectural Specifications.—Complete specifications on exterior and interior finish coating, structural coatings, cement coatings, shingle stains, floor and wall finishes, enamels, varnishes, etc. 32 pp. 8½ x 11. The Glidden Co., Cleveland, Ohio.

Sheet Metal Building Specialties.—Catalog showing complete line of range boilers, pantry sinks, drain boards, gasoline storage tanks, etc. 32 pp. 5½ x 8½. John Trageser Steam Copper Works, 447 West 26th St., New York City.

Water Mixing Valves.—Illustrated handbook showing thermostatic water mixing valves for showers and a variety of other uses. Diagrams and complete specification data. 32 pp. 7½ x 10½. Leonard-Rooke Co., Providence, R. I.

Air Conditioning Apparatus.—Loose-leaf bulletins Nos. 50 and 120 describing air washers for all types of service, together with complete specification information. 100 pp. 6 x 9. Atmospheric Air Conditioning Corporation, Lafayette Bldg., Philadelphia, Pa.

Norton Floors.—Loose-leaf specification portfolio covering Alundum stair tile, floor tile and ceramic mosaic tile. Full size sectional drawings and much other useful information for the drafting room. 27 pp. 8½ x 11. Norton Co., Worcester, Mass.

Genasco-Latite Shingles.—Booklet profusely illustrated with color plates with details and other data. 24 pp. 6 x 9. The Barber Asphalt Co., Philadelphia, Pa.

Metal Protection.—Technical booklet on subject of rust resisting coatings. Coatings Specialties Corp., 299 Madison Ave., New York City.

Walls and Ceilings.—New illustrated booklet on wall and ceiling construction. 12 pp. 8½ x 11. Truscon Steel Co., Youngstown, Ohio.

Cypress Pocket Library.—Volume 28, trellises and arbors and pergola-garage containing 23 original designs. 88 pp. Volume 35, sun parlors, balconies, etc. 48 pp. Volume 44, authentic Colonial Homes. 192 pp, with many detail drawings. Southern Cypress Mfrs. Assn., New Orleans, La.

Up-to-Date Electrical Specialties.—Catalog No. 6. Handy pocket size in flexible leatherette binding. Illustrations, tabular matter, 285 pp. The Connecticut Electric Mfg. Co., Bridgeport, Conn.

Quick Meal Gas Appliances.—Catalog 133 shows complete line of modern ranges and other equipment for the dainty kitchen. 68 pp. 6 x 9. Quick Meal Stove Co., 825 Chouteau Ave., St. Louis, Mo.

Mechanical Rubber Goods for the Building Trades.—Treatise illustrated in color covering tile flooring, rubber mats for vestibules, fire hose and other specialties. 24 pp. 6 x 9. U. S. Rubber Co., 57th Street and Broadway, New York City.

Metal Weatherstrips.—Catalog illustrated with detail drawings showing application of metal weatherstrips to various types of windows and doors. 24 pp. 6x9. Niagara Metal Weatherstrip Co., Buffalo, N. Y.

The Woodbury Granites.—Brochure showing monuments and mausoleums built of granite. Many attractive designs. 24 pp. 6x8. Woodbury Granite Co., Hardwick Vt.

Published by the same firm. Brochure illustrating a large number of buildings of various types designed for and built of granite. 60 pp. 6x8.

The Royal Line.—Loose-leaf portfolio showing smokeless boilers, sectional boilers, round steam boilers and hot water supply boilers, together with complete technical and engineering data. Hart & Crouse Co., Utica, N. Y.

Published by the same firm. Royal Furnaces, booklet covering hot air furnaces for all uses.

Worthington Bulletin A-3.—Shows complete line of pumps of various types suitable for use in buildings. Complete technical information for the specification writer. 60 pp. 6x9. Worthington Pump & Machinery Corp., 115 Broadway, New York City.

Architects and Engineers Catalog No. 795.—Covers valves of various types for use in buildings. The Fairbanks Co. 416 Broome St., New York City.

Getting The People In.—Booklet showing 18 designs for store fronts, together with other information on store front construction. 68 pp. 6x9. Zouri Drawn Metals Co., East End Ave., Chicago Heights, Ill.

Practical Color Combinations.—A color guide showing combinations of Mellotone Flat Colors. The Lowe Bros. Co., 450 East 3rd St., Dayton Ohio.

Novelty Boilers.—Booklet 77-A covering complete line of heating specialties, etc. Valuable data for the specification man. 32 pp. Abram Cox Stove Co., American and Dauphin Sts., Philadelphia, Pa.

Steel Racks and Shelving.—Catalog 'O' shows complete line of this equipment for industrial and other buildings. Profusely illustrated. 36 pp. 6x9. Durand Steel Locker Co., 75 W. Monroe St., Chicago, Ill.

Published by the same firm. Catalog 'M' Steel Lockers for all uses. Specifications, 36 pp. 6x9.

School Furniture.—Catalog No. 55 covers full line of seating, desks and other equipment required in the modern school. 104 pp. 6x9. American Seating Co., 14 East Jackson Plvd., Chicago, Ill.

Crow Products.—Bulletin No. 11. Preservative paints for a variety of uses. Technical data. 12 pp. 8½ x 11. Crow Chemical Co., 35 Warren St., New York City.

Skylight Details and Specifications.—Portfolio containing detail drawings showing various types of skylight construction. Complete specification data. 8½ x 11. American 3-Way Luxfer Prism Co., 1305 South 55th Court, Cicero, Ill.

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

Steel Equipment for Kitchens and Bathrooms.—Catalog No. 10 showing steel kitchens, kitchen cabinets, wall cabinets, broom and ironing-board compartments, etc. Detail drawings and specifications. 12 pp. 8 x 11. Majestic Steel Cabinet Co., 4223 Belleplaine Ave., Chicago, Ill.