

SELLING ARCHITECTURE

THAT many architects throughout the country are of necessity working for an inadequate commission and consequently feel unable to do as good work as they are capable of and are actually unable to pay their draftsmen as well as they would like to pay them are facts that are recognized. In many communities the standard of payment for an architect's services is so low as to be utterly discouraging.

There is no use in mulling over this fact. The thing to do is to look around for a cure. If we try to get down to the root of the trouble it looks as though the whole thing grows out of a lack of appreciation of the value of an architect's services on the part of the public of the communities in which an inadequate commission is the rule.

Assuming that we have put our finger on the cause, what can we do about it? Of course, much can be done through articles in the local papers to give the public a better knowledge of the services an architect sells. But that is indirect and slow. It should be done by all means. However, isn't there something else to do that is more direct? Yes, in our opinion there is—make each job an advertisement, by showing the client an object lesson in the value of an architect's services. It isn't easy to do one's best work in the face of a lack of appreciation and of inadequate compensation—but it is often the way to win. And it isn't really much if any harder or more costly in time and draftsmanship to make the kind of job that will make the client a salesman for the architect's services.

In order to do this, it seems to us that the architect should concentrate his effort on the things his client will recognize as advantages, things that require no argument to make clear their value. Good composition, and good designing of detail should, of course, be the rule, for the architect's own satisfaction.

If he is a good designer he will do those things well anyhow, but they are not the things that will get the quickest and surest recognition from the client in most cases where the condition we are considering exists. The client may not know a good façade, from a bad one or good detail from bad detail, but if the architect saves him money or makes a building that is more profitable, that is better planned through the use of his services, the value of what the architect has to offer is plain to the client. If in the case of buildings constructed as an investment the architect can give the building superior earning capacity and in the case of residences if he secure greater convenience and comfort

as well as a more attractive appearance, he very effectively establishes the worth of his services.

Some architects who can ill afford to do so refuse to undertake the designing of buildings in which the limitation of cost leaves no opportunity for the creation of what they regard as "architecture." Others accept such work and run it through in a perfunctory manner, regarding it as artists are supposed to regard the pictures called "pot boilers."

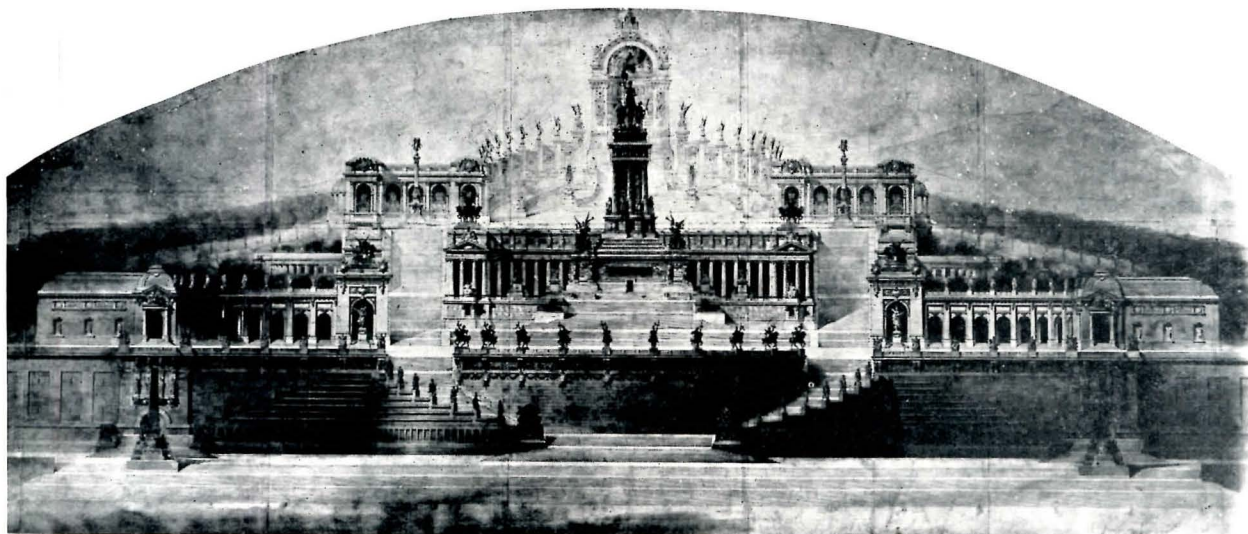
A better way, as has been proved time and again, is to accept the job and tackle it in all earnestness—making a bold and clean cut study of the plan requirements and developing a design that, however lacking in architectural features it may be, is good in plan and proportion. There are a number of notable examples of success achieved along this line on the streets of New York. One great hospital built not long ago is an outstanding example of good design with no unwarranted expenditure for architectural effect. In a hospital the expenditure of money for architectural features and expensive materials used for the sake of their appearance should be strictly limited because it is easy otherwise to deprive the sick of several beds or a whole ward that might have been provided with the money.

The wisdom of the architects of the Fifth Avenue Hospital and their skill in architectural design are evident, for the building has been made good architecturally as well as efficient in the treatment of the sick through good designing and with no waste of money.

The kind of thing that has been done in a big way in that case, if done in each and every case by the architects in every town, big and little, would soon do a great deal to open the eyes of the public to the value of the services an architect can render and place the members of the profession who are now suffering from inadequate compensation in a much better position.

It isn't a quick way or an easy way, but it is the strong way to meet the problem and it is always fun to take hold with both hands and earnestly work one's way through.

And the draftsman has a part in this method of curing the inadequate compensation evil, for he is the right hand of the architect with whom he works and if he does his part in the spirit we have been talking about it will make a big difference. The job that would otherwise be a distasteful "pot boiler" becomes fun when one goes at it with the intention of showing just what can be done with the thing, of making Mr. Owner sit up and take notice, of teaching him and others who intend soon to build the value of an architect's services.



Design by D. Despradelle for a Proposed Monument to Joan of Arc at Rouen.

THE TECHNIQUE OF RENDERING, PART VIII

By FRANCIS S. SWALES

In the serial article of which this is the eighth installment Mr. Swales explains practical methods of rendering. These methods, though based on what may be regarded as standard practice include variants that have been found effective in actual work. In preparing this article Mr. Swales has drawn freely upon the fund of experience he has gained in his architectural work.—ED.

THE plan (Figure 1) of the Kansas City Peace Memorial, is a very interesting example of the application of the theory of "warming" plans to bring them forward or up and of "cooling" them to set them back or down, as is often done with elevations but seldom with plans. All of the lower levels of the site are toned with blue while the upper ones and the shadows of the buildings, trees, etc., are warmed with red. There is about this plan a realistic effectiveness rare among American rendered plans. It gives a very good expression of the relief of the buildings and sloping of the surrounding roads and land, much as it would appear from a balloon or airplane. The intensifying of the lighting at the most important point—the group including the tower and two flanking buildings—with an apparently easy workmanship which shows mastery of the conventions of the French School and an exhibition of a personal way and skill of handling them that could hardly fail to excite the interest of any good draftsman. Of course, drawings of this kind require a terrific amount of work—a strong stick-to-itiveness to reach completion, but that effectiveness doubtless helps enough in a competition to make the means of obtaining it—however laborious—worth while considering, and in great events such as the important and tense competition in which this design of Mr. Magonigle's was submitted every advantage should be taken to show the design at its best.

The set of competition drawings, of which there are four, is such good collective representation of the solution offered that it seems worth while to group the drawings into this part of our article so

that the illustrations show the general effect of the plan (Figure 1), Elevation (Figure 2), Detail (Figure 3) and Perspective (Figure 4), and to show the technique by reproducing parts of each drawing at the actual size of the original drawing (Figures 5 to 7 inclusive). The elevation drawing which is completely inked in with fine lines employs only slightly the use of shade lines or graded lines, a few points of technique to note being the strengthening of the vertical left corner of main podium and the ground line at top of foreground steps; also the top of the lower landing of the steps at the left. The wash rendering is accomplished with comparatively few, quite pale ink washes. The sky is cooled with blue mixed with the washes, while those of the buildings are warmed with a slightly red tone—which is intensified in the foreground planes until the "color" of the ink is about warm sepia. Texture is given to the foliage and stonework with a *piquage* with pen and ink—the ink being varied in strength to agree with that of the washes. The greatest warmth and darkness surrounds and sets off the principal white of the drawing, which is the projecting podium and adjacent stairs—note particularly the grading out of the washes and stippling indicating the hedges or planting at each side of the foreground steps and the rapid gradation from elaborate detail in the foliage at the ground line at the top of steps to the very slight amount of drawing and general "killing," with washes, of the nearer parts of lower foreground. All of which is the designer's technique for the purpose of directing attention upon the inscription which explains the "reason to be" of the monument. Note also in the design that the faces of

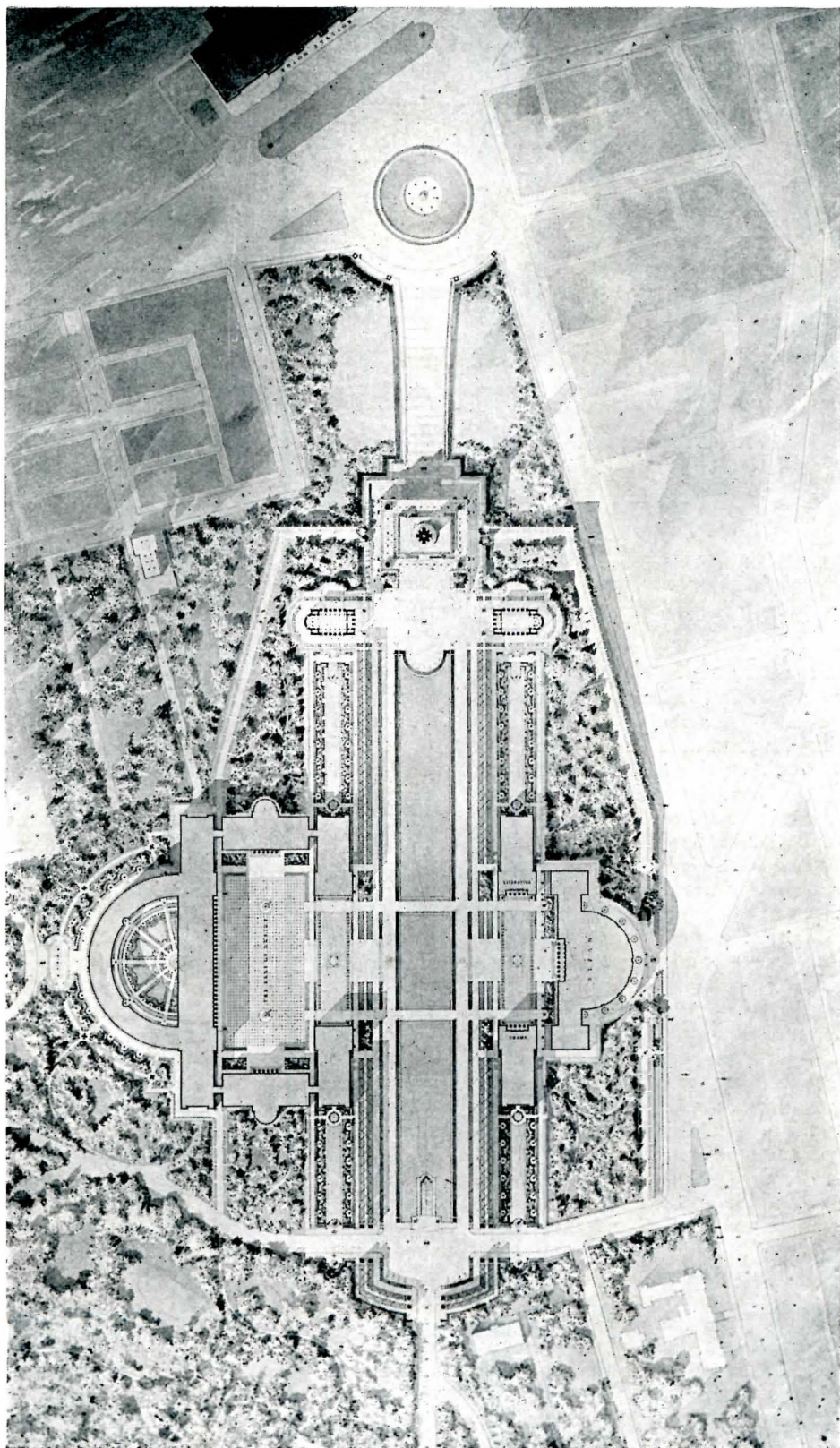


Figure 1. Plan of Winning Design by H. Van Buren Magonigle, Competition for the Kansas City Peace Memorial.

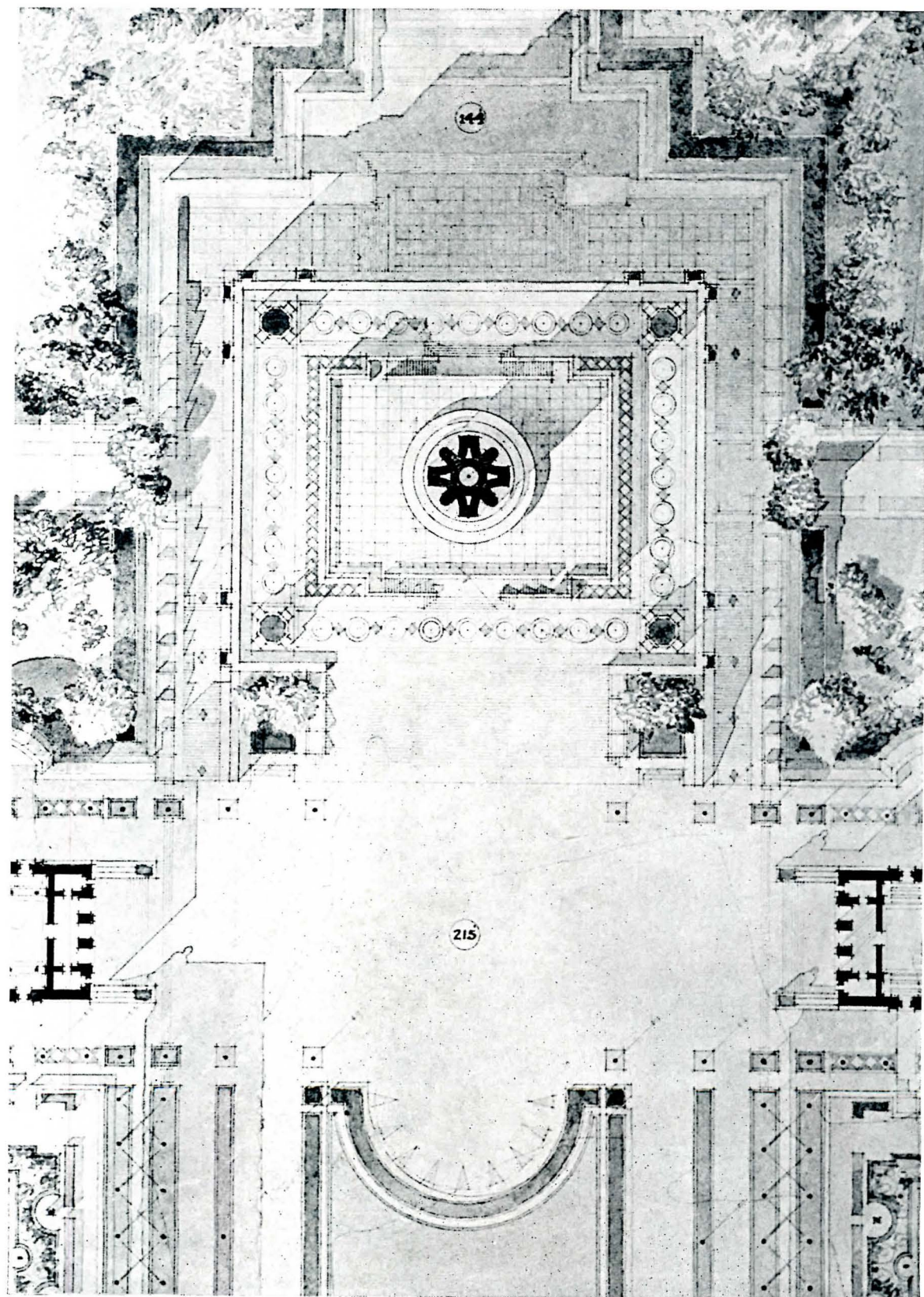


Figure 5. Detail of Plan at Actual Size of Original Drawing. Winning Design by H. Van Buren Magonigle, Competition for Kansas City Peace Memorial.

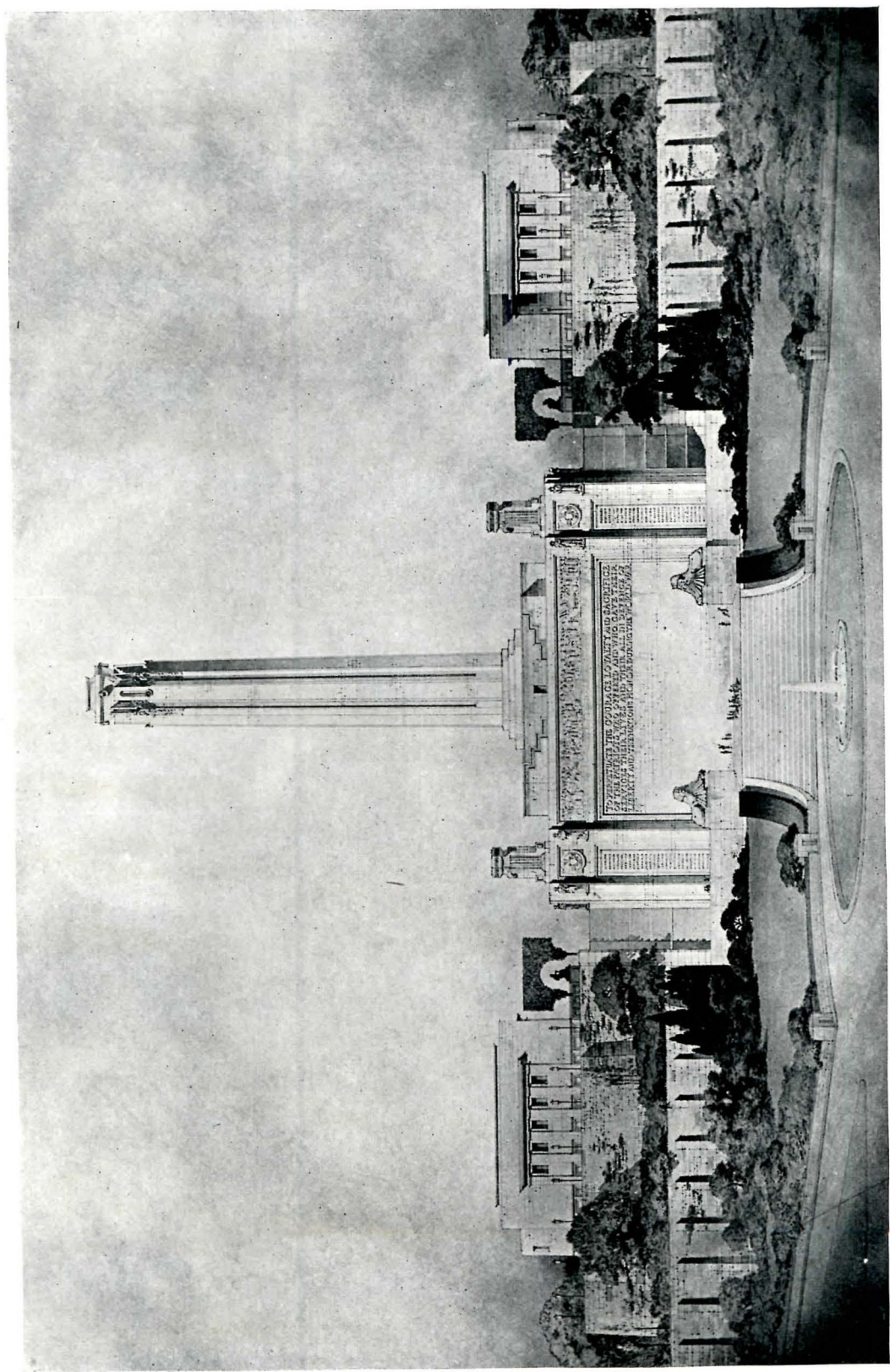


Figure 2. Elevation of Winning Design by H. Van Buren Magonigle, Competition for the Kansas City Peace Memorial.

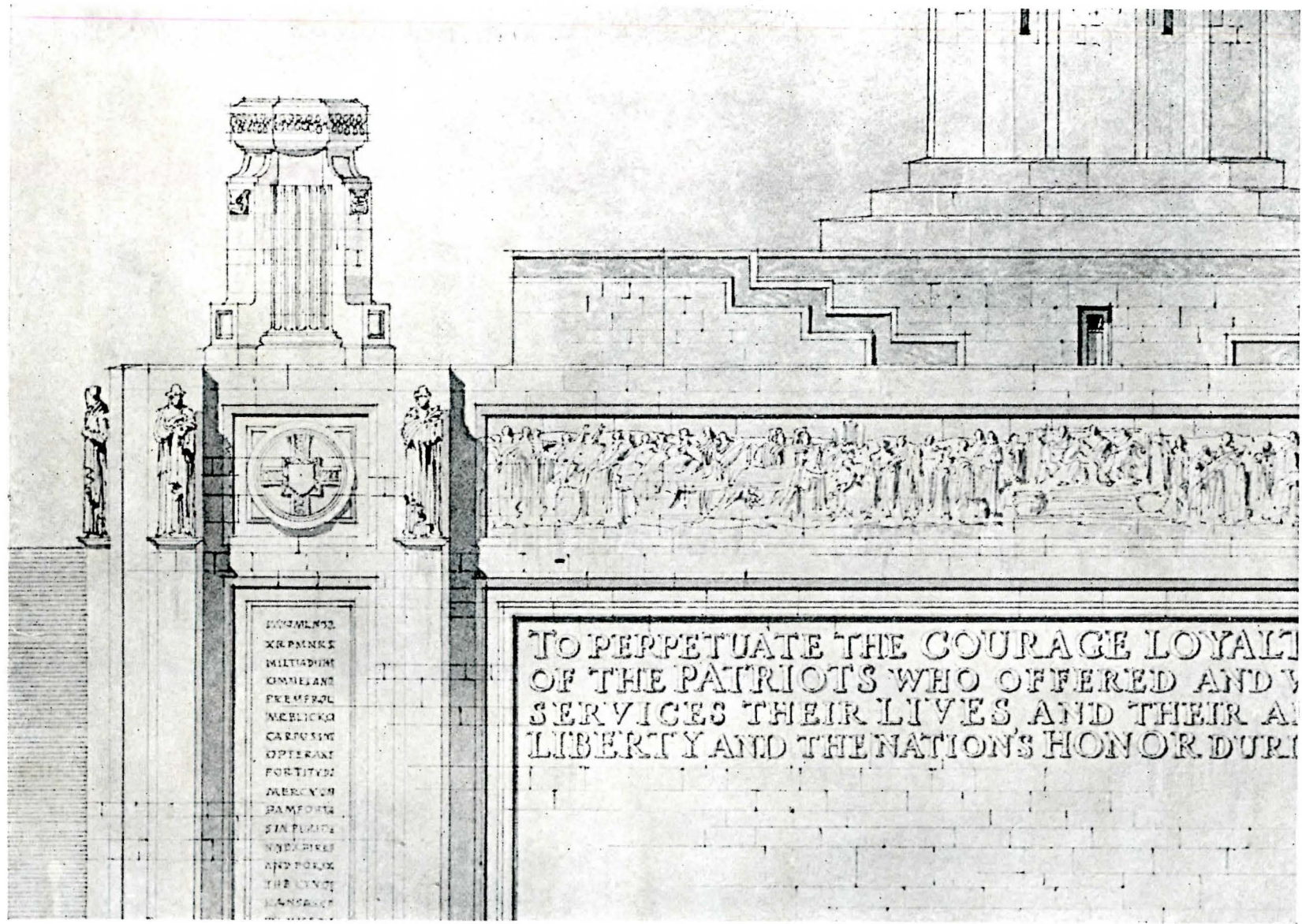


Figure 3. Detail of Elevation. Winning Design by H. Van Buren Magonigle, Competition for the Kansas City Peace Memorial.

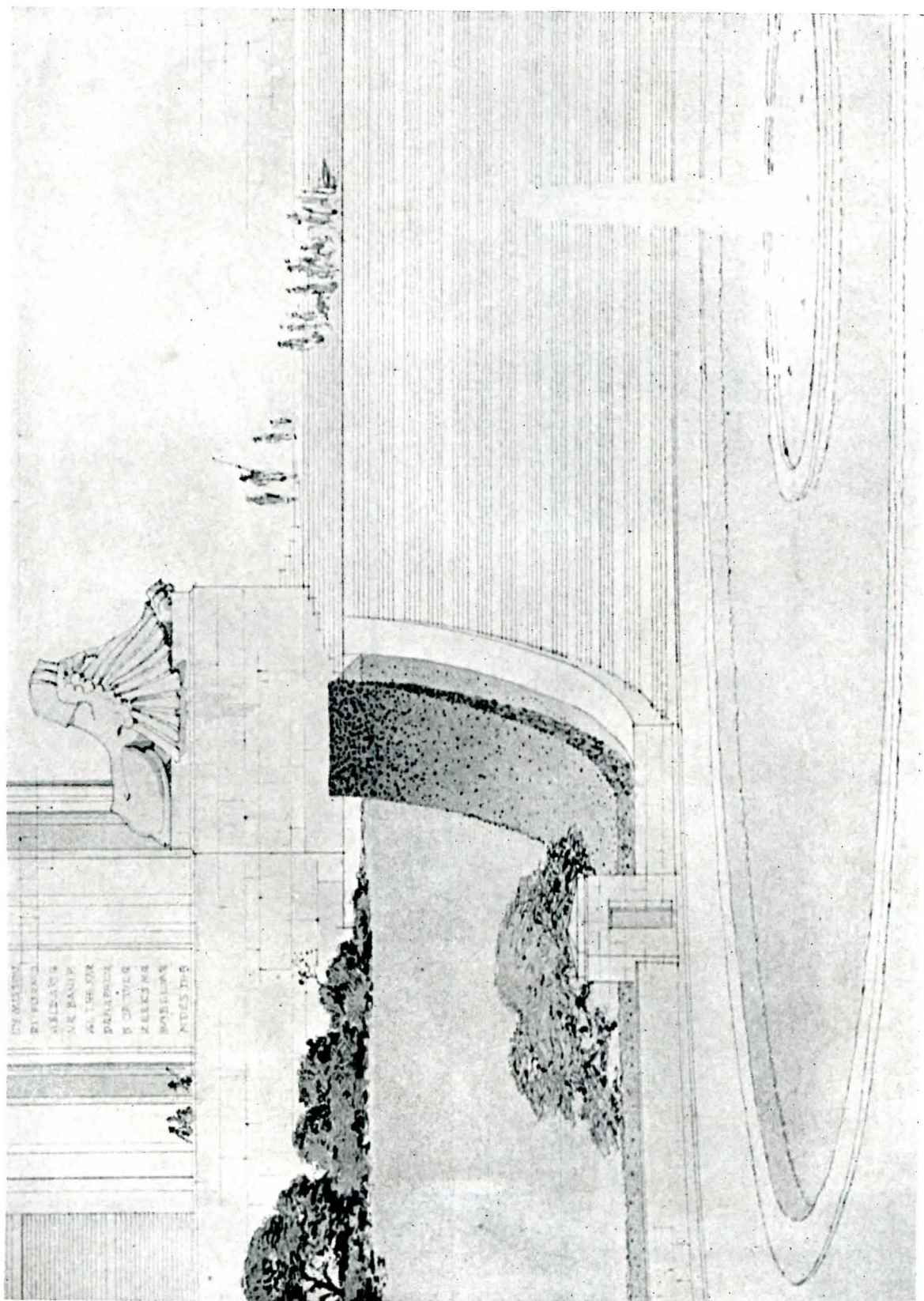


Figure 6. Detail of Elevation at Actual Size of the Original Drawing. Winning Design by H. Van Buren Magonigle, Competition for Kansas City Peace Memorial.

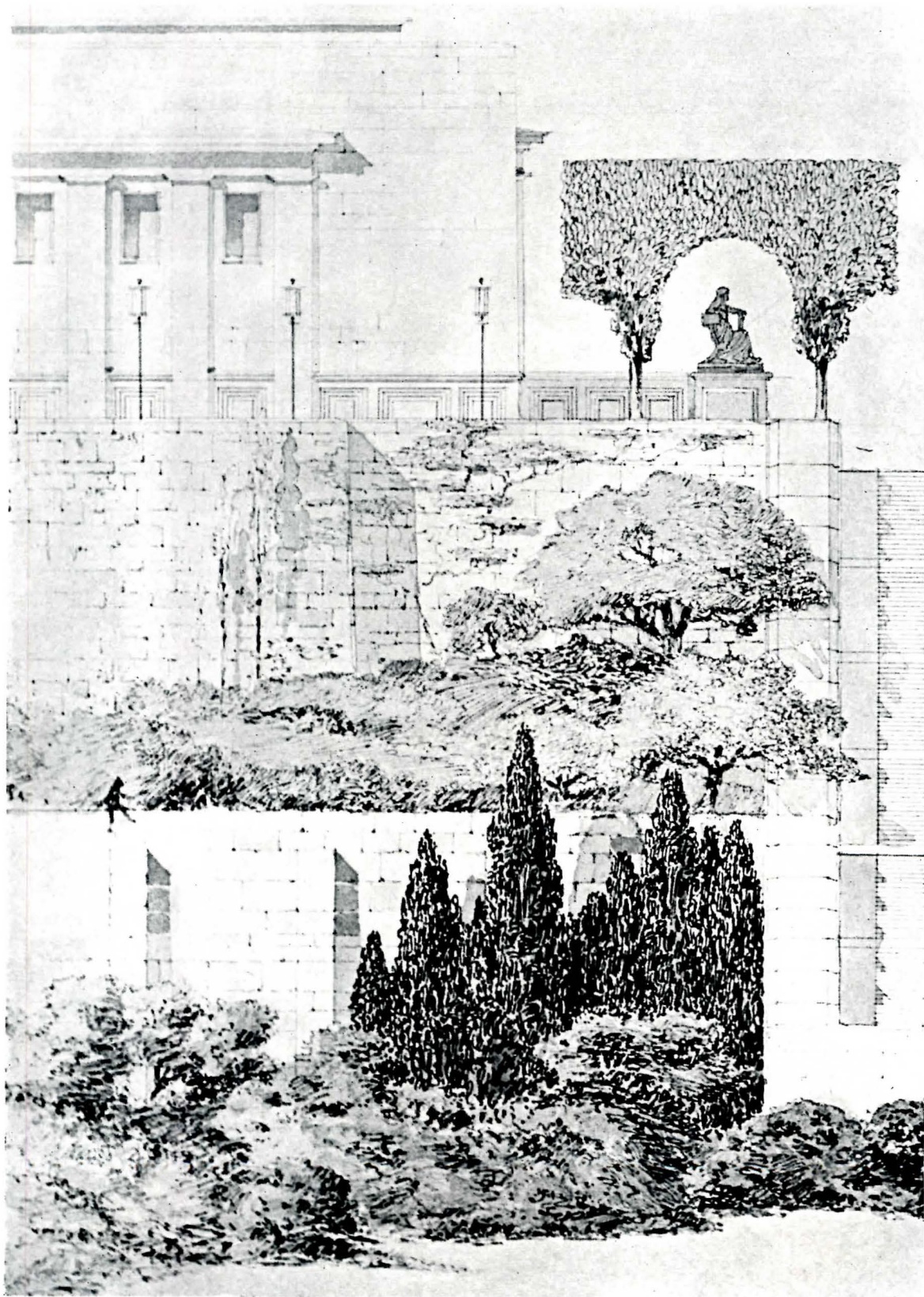


Figure 7. Detail of Elevation at Actual Size of the Original Drawing. Winning Design by H. Van Buren Magonigle, Competition for Kansas City Peace Memorial.

PENCIL POINTS

the sphinxes are turned toward the inscription. The three principal darks of the drawings are at the top of the tower, and the two masses of black trees at the sides, together forming the points of an almost equilateral triangle; and the principal white at the base of this triangle. The grading out of the washes rendering the lower part of the tower until at its base it is as light as the sky; and of handling the plinth of the tower, frieze of the podium, and inscription as three successive advancing bands — emphasizing the last by limiting “whites” while the “gray” of the frieze is picked up on either side by statues and panels and carried the full width of the design is an exceptionally skillful presentation of very well thought out composition — a model worth having around when rendering any similar subject. The detail (Figure 6) is practically a free rendering in water color of the upper part of the tower. It is so simple in drawing and coloring as to impress the casual observer as being a sketch detail, rapidly and easily drawn — a quick, offhand production — a mere illustration. But there is a vast amount of knowingness about it. I suspect that it was not sheer accident or haste that caused just a few vertical stone joints to be so well placed and the horizontal joints seem to slip in with a pleasing negligence where they came while concentration was being placed on the figures in the high balcony and the expression of their intentness upon the distant windings of the river beyond Kansas City. This drawing is a good representative of a manner of technique and method which meets popular understanding and does something to awaken the imagination. It is a first class academic presentation, with a Frenchman's facility for disguising the pains taken, by a well studied expression of indifference to

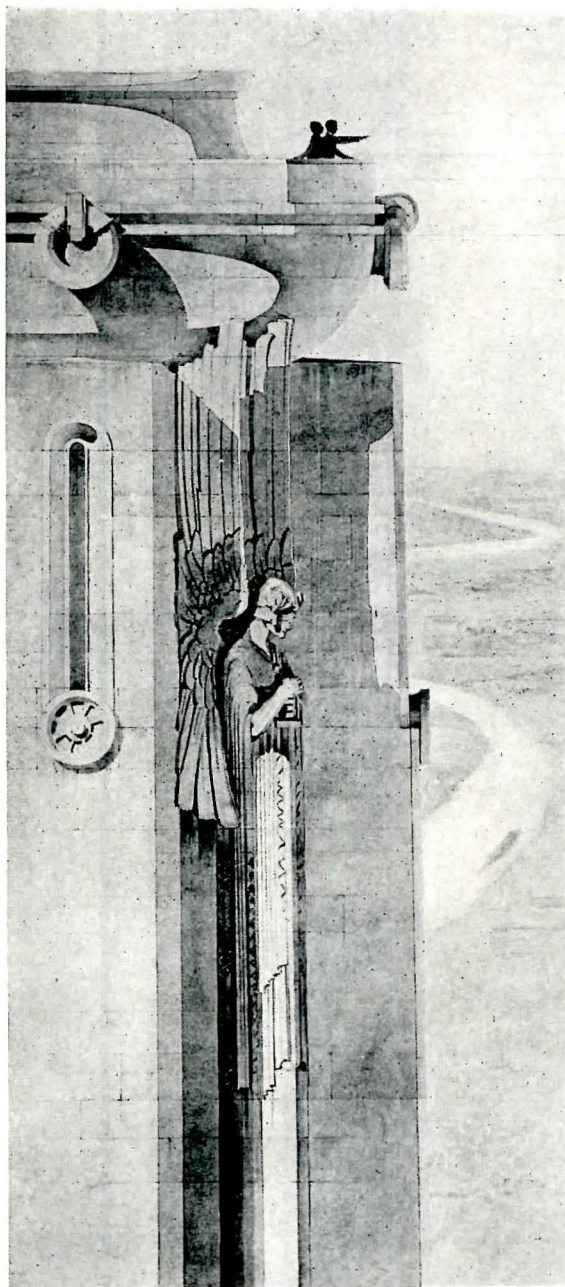


Figure 8. Detail of Tower at Actual Size of Original Drawing. Winning Design by H. Van Buren Magonigle, Competition for Kansas City Peace Memorial.

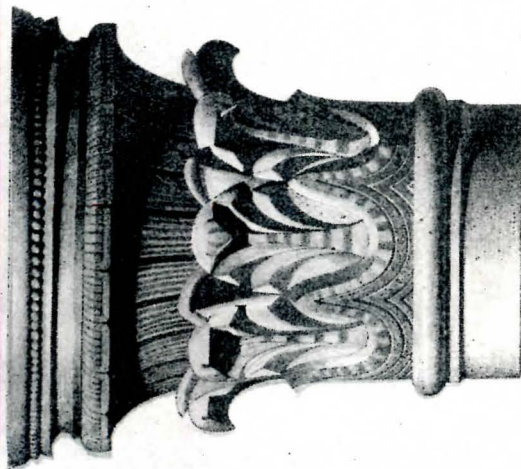
and ease of technique.

Somewhere between the orthodox, academic rendered wash drawing and the free rendering comes a type of drawing which belongs to a middle ground. The method is academic but the effect is free and naturalistic or even dramatic. Mr. Magonigle's perspective (Figure 4) is a fine example of such drawing. The whole drawing is treated as a moonlight scene and stars are represented in a sky of cold blue, against the upper part of the tower shows “white,” that is warmed with red and yellow washes; the shadows are mainly of carmine. The lower part of the tower and upper part of the podium are shown in warm grays. A strong dramatic effect is produced by the introduction of an artificial lighting coming from torches carried in the part of the procession which is supposed to be passing behind the sphinx. The lighting effect is maintained by a luminous quality in the washes, obtained by running many washes, one over the other, and grading each wash sharply from dark to light. Against the artificial light the silhouettes of onlookers are shown in dark blue, while the procession is illuminated to display in the flags and uniforms lively points of red, yellow and bright blue. The tone of the silhouetted figures of onlookers is warmed and en-

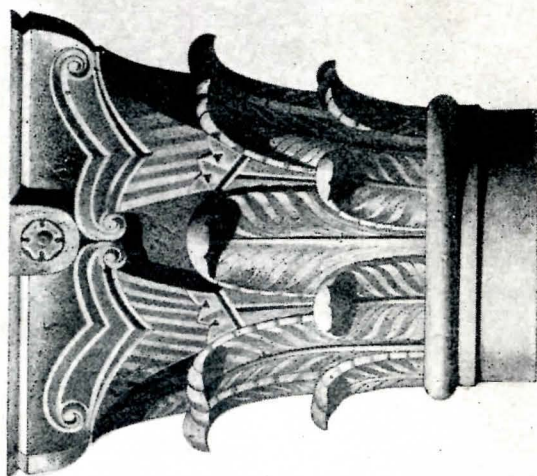
livened with touches of red and black.

The wall and sphinx in the foreground are rendered in a deep blue-gray over red under-washes and the high lights on sphinx, etc., thrown by the torches, are indicated with bright orange. The immediate foreground, rocks and foliage are predominantly cobalt blue and viridian. The texture of foliage is given by use of pen and diluted ink, giving that touch of ease and freedom from the mechanical style which is too often apparent in ordinary academic rendering.

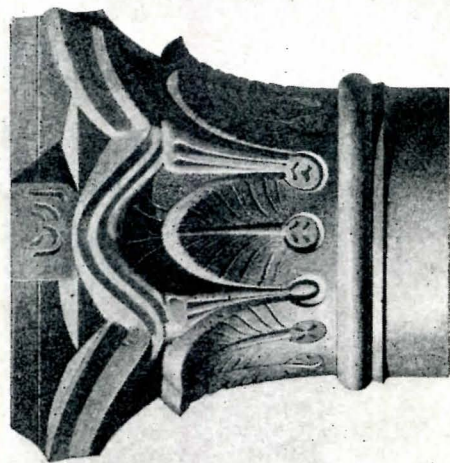
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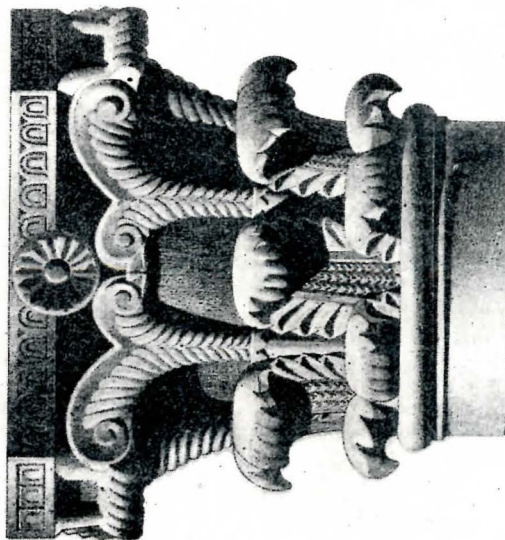
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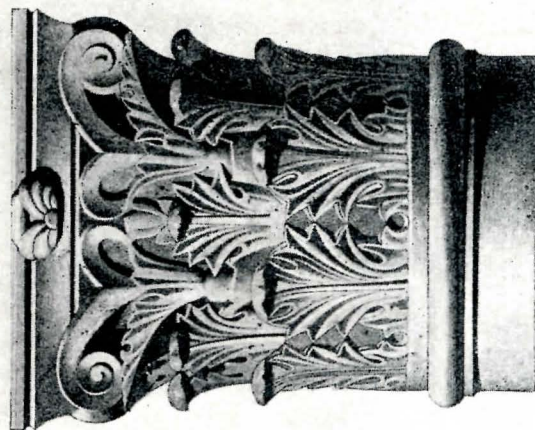
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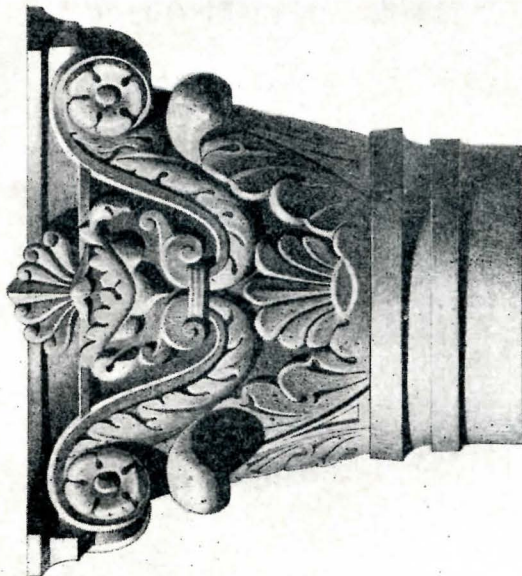
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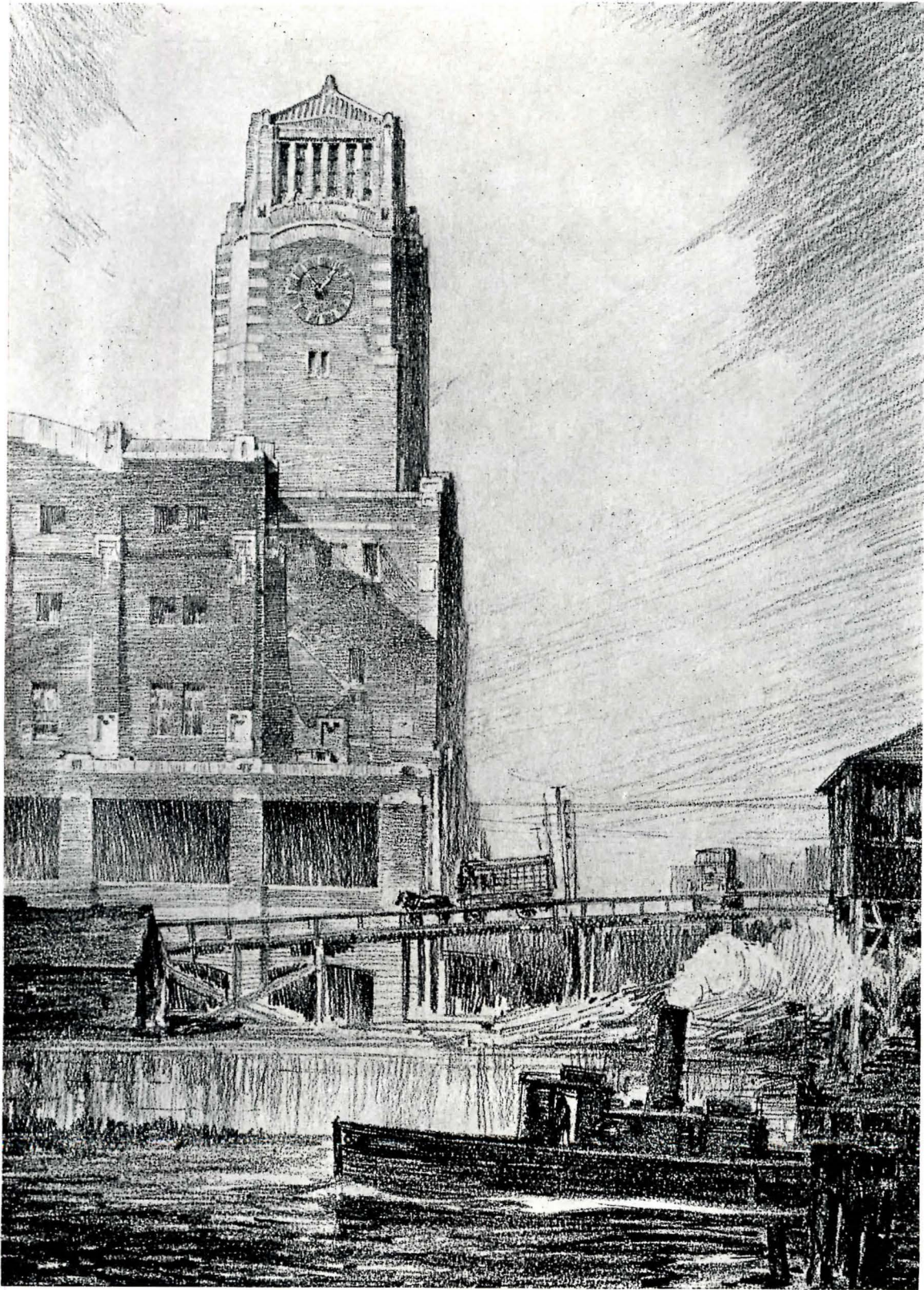
CAPITALS IN THE CATHEDRAL, AT CORDOVA
FROM "SPANISH MASTERPIECES OF ARCHITECTURE."

On the other side of this sheet is shown an unusually interesting group of capitals representing a phase of Spanish architecture that has much inspiration to offer the present-day architect. This plate is from "Masterpieces of Spanish Architecture," a book now being printed by the publishers of PENCIL POINTS. This book will be Vol. IV of "The Library of Architectural Documents."



ARCH OF CONSTANTINE, ETCHING BY EDMUND L. ELLIS

The etching of the Arch of Constantine, Rome, by Edmund L. Ellis, which is reproduced on the other side of this sheet is unusual in that it shows the arch as it appears in its setting of trees and houses, not presented in the dramatic manner in which this subject is usually treated. It was drawn from a photograph which Louis K. Comstock, a friend of Mr. Ellis, recently sent to him from Italy. This etching is a skillful and appreciative interpretation as well as a delightful picture.



PENCIL SKETCH BY B. C. GREENGARD, PENNSYLVANIA FREIGHT TERMINAL, CHICAGO

The pencil sketch by Mr. Greengard shown on the other side of this sheet is marked by freedom and sureness of drawing and simplicity of treatment. The facts and the spirit of the scene are conveyed in a rapid sketch that has a sense of completion and mastery.



PENCIL SKETCH MADE AT POMPEII, BY WALTER B. CHAMBERS

On the other side of this sheet is reproduced one of the many interesting sketches made by Walter B. Chambers during his travels in Europe in 1889 and 1891 when he made several sketching trips. It is interesting both as a study of an architectural subject and as an example of sketching technique.

MASTER DRAFTSMEN, IV

LOUIS CHRISTIAN MULLGARDT

FROM some of L. C. Mullgardt's letters are quoted the following passages which give glimpses into the thoughts of the man, a sketch impression of conditions in Europe following the war, a hint of his firm views as to architects and architecture and a touch of reflection and humor.

"What a lot of things have taken place since we were together last. It hardly seems to be like the world we used to know. Europe, of course, has gone completely crazy. It was bad enough when we lived in London. The recent slaughter and destruction has completely jumbled their sense of proportion. I do hope that we won't be led into trying to put their house in order."

"If an architect can't express his thoughts fluently, graphically, then he is like a blind fiddler who has to depend on a dog to get anywhere. Even then he may be only a poor copy-cat fiddler, without any worth while ideas of his own."

To escape from boring you stiff, by chawing over and over the old thoughts and spittin' fire at a subject which you and I are perfectly agreed on . . . etc."

We have met in our travels at Chicago, Philadelphia, St. Louis, London, San Francisco and elsewhere. Our discussion has always turned to architecture—its design and presentation—which allegation may suggest an excess of seriousness little in accord with some of the facts. For example just before he left St. Louis for London—about twenty years ago—he "wished" one of his clients on me. The client owned a workmen's lodging house and was having a row with the Building Department owing to some changes demanded by the latter. This client was willing to do "anything within reason," except obey the mandates of the Department. So he had all kinds of plans made and kept "the department" busy examining them, month after month. I don't know how many months Mullgardt carried along with him before he decided to go on a visit to Europe, and sent him to me. I made plans, and plans! and

plans!! "The Department" never got through examining the latest revisions—as far as I know—for I too went to Europe and wished the client on somebody else. I suppose he and his planning are still going strong.

In London Mr. Mullgardt planned part of the

Savoy Hotel, and, as consulting architect to James Stewart & Co., the builders, had the direction of putting some English plans in such shape that an American building superintendent might understand them. The mere object of which was to save two or three years' time in building operations. He had been in London several months when I arrived from Paris to take up some similar work on other buildings. As I began to discover the meanings of the London Building Act—the original of which was probably written to limit the Tower of Babel—I consulted Mullgardt regarding the "authorities." One morning I phoned him as follows: "Listen! here's a brand new one! The District Surveyor says, that if we use steel columns in the outside walls of the building they will count as flues! and he will require

us to thicken the masonry to compensate for the holes made by the columns." A roar of laughter was the immediate response; then he said, "I'm glad they have pulled that on you too!"

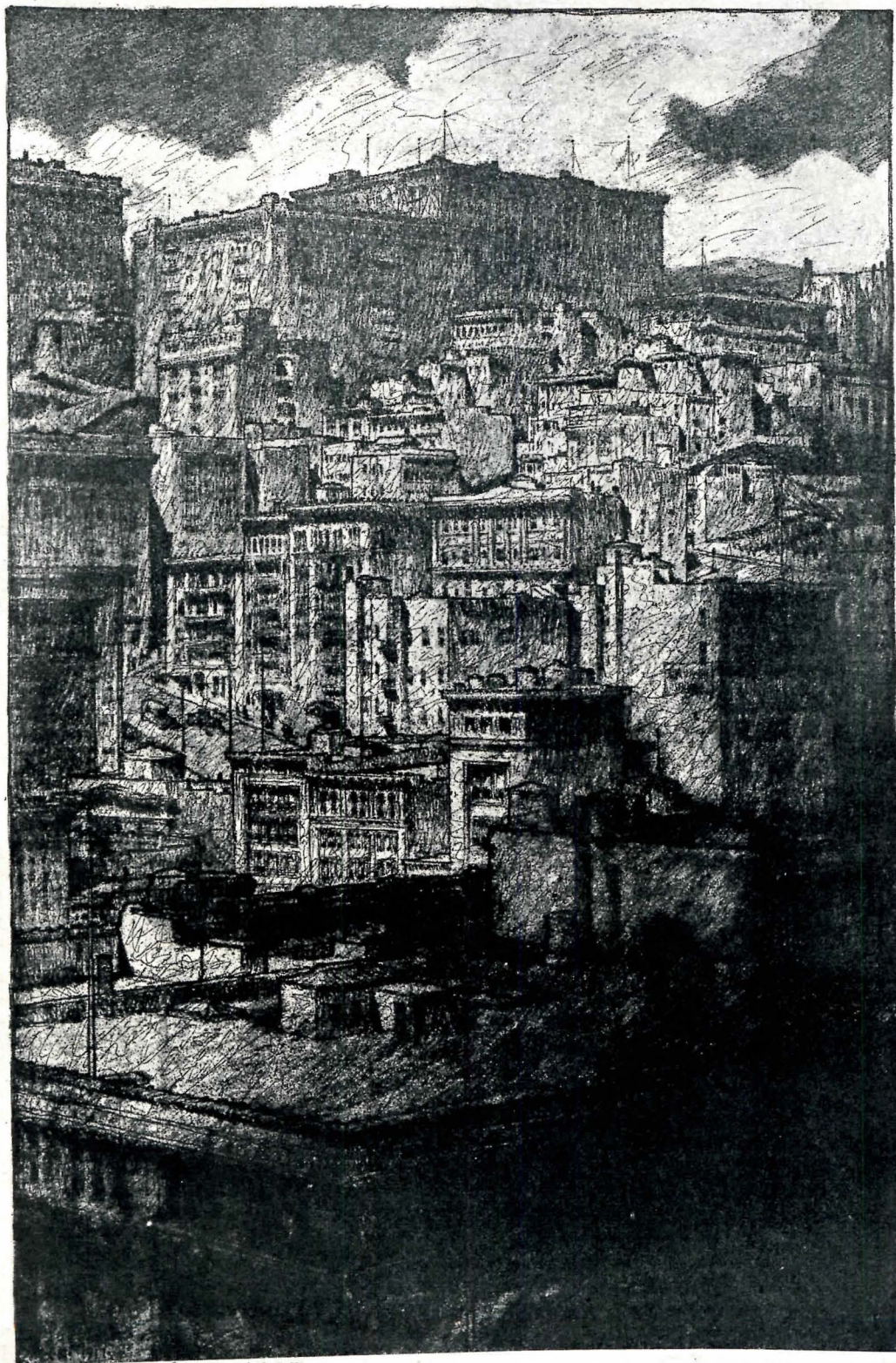
I remembered that, when I received his letter containing the first quotation in this article, stating, "Europe of course has gone completely crazy. It was bad enough when we lived in London." (Well, what difference does twenty years make?)

Long before the above incidents took place—and they serve to suggest that the drafting end of the design and presentation of architecture is not altogether a matter of the ornamental and artistic sides—L. C. Mullgardt had had experience and shown abilities of a kind that "leave a clear trail behind." His work on the Fisheries Building at the Chicago "World's Fair" did most to cause attention to be drawn to his talent as a designer of



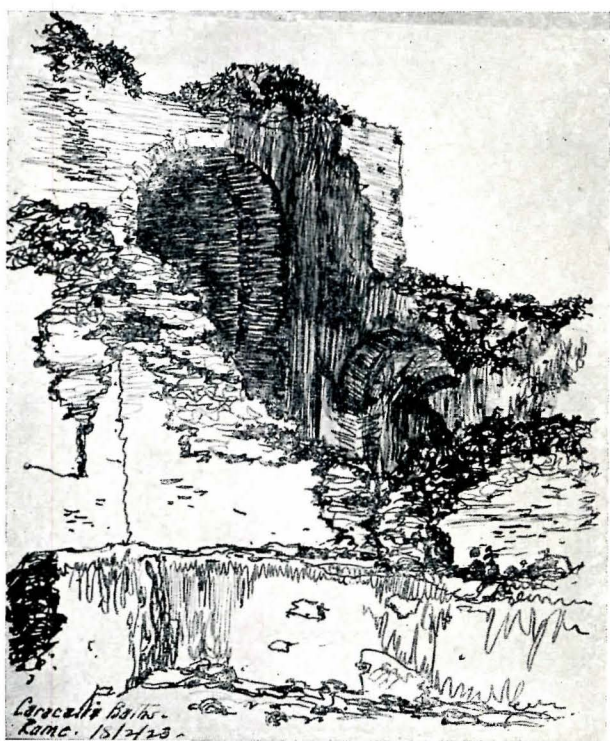
Louis Christian Mullgardt

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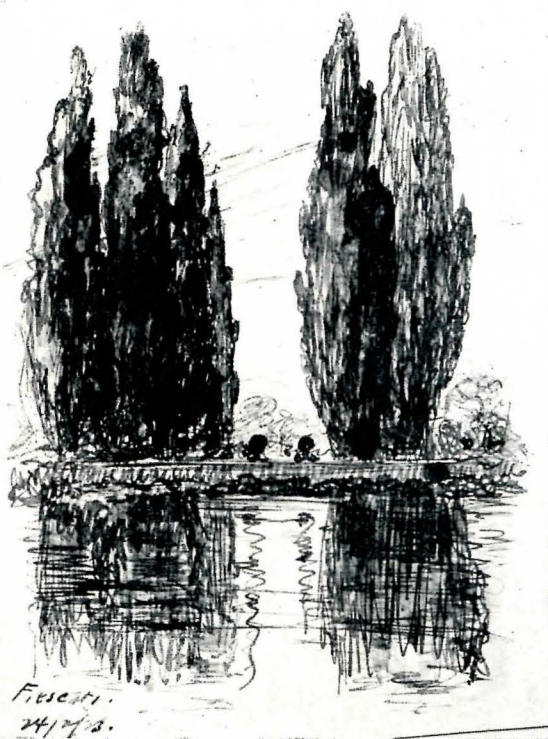


Lithograph by Louis Christian Mullgardt. A Hillside of a Portion of San Francisco, Cal.

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Baths of Caracalla, Rome.



Fieschi.



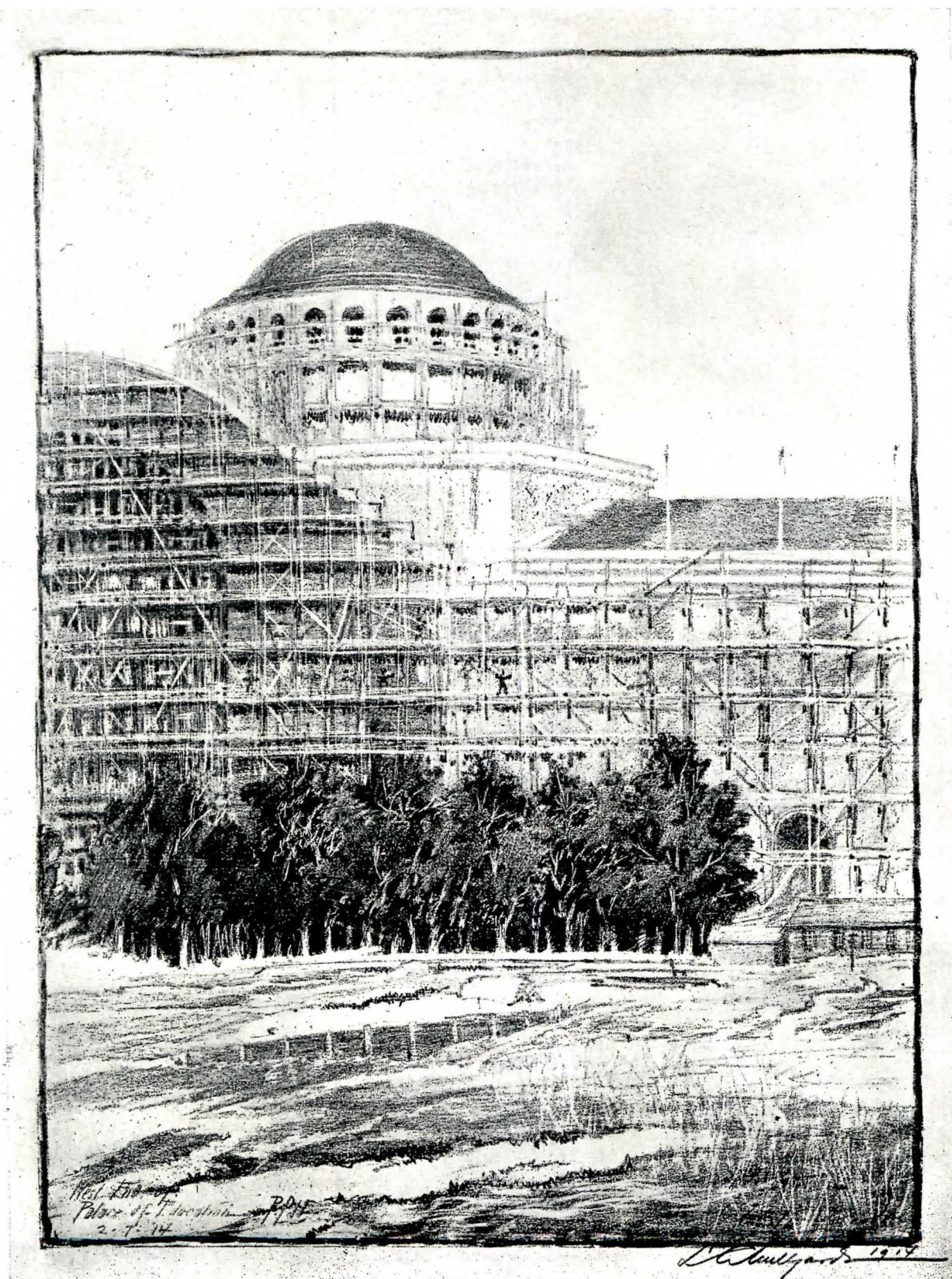
S. Giovanni.



Temple of Vesta, Tivoli.

Pen and Ink Sketches by Louis Christian Mullgardt

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Lithograph by Louis Christian Mullgardt. Palace of Education, Panama-Pacific International Exposition.

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Villa Adriana, Tivoli.



Street in Venice.



A Sketch Made in Italy.

Pen and Ink Sketches by Louis Christian Mullgardt

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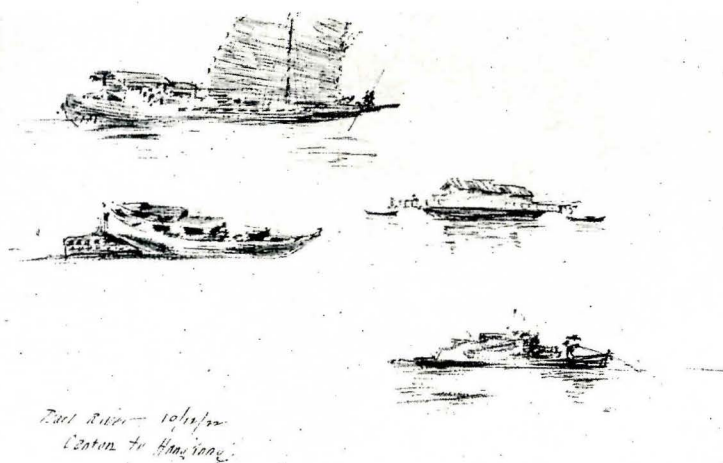
Drawing by Louis Christian Mullgardt. Waiaimea Beach, Oahu, Sandwich Islands.

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interesting architecture; but even earlier than that—soon after he graduated from Harvard—several of his pen-and-ink sketches published in the magazines, indicated the advent of an artist with an individual point of view; and a way of expressing his vision to cause it to linger in one's memory. After the work at the Chicago Exposition he went to St. Louis to practice architecture; his designs and drawings appeared regularly at the annual architectural exhibitions. Among them, a design for a hotel at Hot Springs, Arkansas, (while in partnership with Messrs. Stewart and McClure) which, though belonging to no previous period or architectural style, told its own story clearly: a big, hospitable, Southern inn.

After his work in London and other things which he designed at Manchester and up in the North of Scotland, he returned to the United States and went to San Francisco.

One day, while meandering along some show-windows of the shops of Vienna, I was slapped on the shoulder by a large, glowing, be-caned, be-spatted, Englishman, his gloves in his hand and his handkerchief up his sleeve. "Just to think of seeing you heah!" he said. "Do you know he was in it?—When the earthquake came he picked up his boy under one arm, and his wife's harp under the other, dashed into the road and wheeled them to safety—miles and miles over the hills." I had seen that Britisher, somewhere, before—not quite sure when, and did not know his name. It turned out that he, and Mullgardt and I had met once or twice in London—two or three years previously—and it was of Mullgardt that he spoke—and of the San Francisco "earthquake" (it is called "the fire" by San Franciscans). I had seen the Mullgardt's small boy and Mrs. Mullgardt's large harp; and was impressed with a vision of Louis Christian Mullgardt "dashing—miles and miles over the hills," of San Francisco,



Sketch by L. C. Mullgardt. Pearl River. Canton to Hong Kong.

his address in the "Chronicle" Building. I had already discovered that San Francisco was almost completely rebuilt, with no marks of an earthquake and few of a fire—but somehow I expected to find the boy and the harp and perhaps a wheelbarrow in the office. What I ran into were beautiful sketches, studies, tracings, details, models of ornament in clay and plastaline, and studies in oil color of the decorative panels for his "Court of the Ages" at the Panama-Pacific Exposition. All very fresh in vision and originality which spoke the prologue to the actual court as it appeared a year later—one of the most impressive works of architecture that have been produced in this country.

Mullgardt was in his shirt with a handkerchief around his collar—a hot day, and he was working with energy. But he pulled out a package of new sketches he had been making in the open country and out at the Exposition grounds:—"I want to show you some new lithographs I am making! This is a trick Pennell showed me!—this is the way it is done! . . . etc." I believe I could have made some myself, after receiving those instructions, and was almost worked up to the pitch of enthusiasm to go out and "go to it."

During the past year Mr. Mullgardt took a trip around the world and returned to San Francisco with dozens of sketches and drawings made with a fountain pen on all sorts of cards, envelopes, a piece of silk, the entertainment programs of the ships he sailed on, etc. The subjects include everything:—

(Continued on Page 65)



Sketch by L. C. Mullgardt, "A Chinese Rice Bird."

with each under an arm, or both in a wheelbarrow—leaving, of course, all other valuables—his reams of small and large drawings, etchings, lithographs, posters, water colors, etc.

Such was my moving picture of "L. C. M." during some years. But in the course of events I went to San Francisco, and one morning in 1913, located

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EXHIBIT OF CHURCH ARCHITECTURE

AT THE Quadrennial International Conference of the Methodist Episcopal Church held in Springfield, Mass., during the month of May, the Bureau of Architecture of the Methodist Episcopal Church had an exhibit filling one of the rooms of the Municipal Auditorium. This consisted of 14 panels, 36" x 48" in size, several mounted renderings of exteriors, transparencies, professional journals, books on architecture and folders containing blue prints, showing suggested plans in sketch form at $\frac{1}{16}$ " scale.

A feature of the exhibit was a panel showing elevation and floor plans of a "Seven Day a Week Church." The floor plans were developed on the departmentalized plan now growing in usage in the educational section of church buildings. Around the margin of the panel were photographs illustrating various activities conducted in such rooms. Ribbons extended from the rooms shown on the floor plans to lists of activities possible and groups served in each of the rooms of the building and illustrated by the photographs.

The Methodist Episcopal Bureau of Architecture is endeavoring to promote throughout its constituency a demand for church equipment adequate for the modern needs, particularly for the requirements of a departmentalized school of Religious Education in each church plant.

AMERICAN INSTITUTE TO HOLD BIG EXPOSITION OF INVENTIONS

THOSE interested in architecture and building will be interested in the Exposition of Inventions to be held, December 8th to 13th inclusive, 1924, in the famous Engineering Societies Building, New York City. The American Institute of the City of New York is handling this display through its Inventor's Section, with behind it an experience of ninety-six years in fostering and portraying American industrial life.

A feature of the Exposition will be exhibits from the leading American industries showing developments of various machines, utilities and processing methods. In all fields the ingenuity of the inventor and the part he has played in the progress of America will be emphasized.

In this display of American inventions the American Institute will be continuing with a new emphasis almost a century's encouragement of inventors and introduction of their works to the public. Among inventions now used throughout the world that were first displayed to the public at earlier All-American fairs of the Institute are the Morse

telegraph, the Hoe lightning printing press, the McCormick reaper, the Howe sewing machine, the Bell telephone, the Colt revolver, the Francis metallic life boat, and many others.

The American Institute also established the first permanent exhibit—an idea later adopted in various industries—where "machines, models, specimens and drawings were displayed to the public. Great annual fairs of the Institute, begun in 1828 and held at such widely known places in their times as Niblo's Garden, Castle Garden, Crystal Palace, Palace Garden, the Academy of Music and Madison Square Garden, in New York City, portrayed year after year the advancements in agriculture, commerce, manufactures, science and the arts, until, with the expansion of the country's business in the last quarter century, the idea developed into the more famous world fairs and national and international industrial expositions under various auspices and managements. Arrangements for the display of working models or actual devices at the Exposition of Inventions can be arranged through a Committee of the American Institute at 47 West 34th Street, New York City. All proposed displays are subject to approval by the Institute, it being the desire to show only those things of sound worth.

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:

"Professors Rolfe, Lord, Van Buren and Curtis have left the Academy for the summer. Professor Showerman is due in a few days with his forty students in the Summer School: he has a most attractive program.

"Of the third year men, Hafner, Sowerby and Schwarz have left the Academy and are travelling about Europe in various places.

"The Academy was asked to send representative work to the International Congress of Architectural Education of the Royal Society of British Architects, to be held toward the end of this month. We have sent thirty-seven photographic enlargements.

"We are all delighted that Jennewein is to be with us next winter. Lascari is to move into one of the painters' studios on the first floor, so that Jennewein may have a sculptor's studio in which to work up his important pediment for the Museum of Philadelphia.

"Lascari's mosaic for the Church of Saint Matthew's at Washington is advancing splendidly. Yesterday he had about a quarter of one of the whole pendentives assembled in mosaic on the floor of his studio. He has an excellent Byzantine technique. We are looking into the question of labor laws in America, as Lascari wishes to take back his best worker here to set the mosaics in place.

"Dr. Esther Van Deman, Research Fellow of the Carnegie Institution, has been working up an interesting article for the American Journal of Archaeology. Her researches were made upon a corner of the Palatine, and she has cleverly distinguished between the work of Caligula, Domitian and Hadrian.

"Dr. Whitehead's work upon the transformation of Roman buildings into Christian churches is advancing well.

"Lloyd Melville Hendrick, Jr., a former visiting student at the Academy, has written an interesting article upon the way the crowds reached their seats in the Colosseum. This is an important study upon circulation, and I hope that he will work his article into shape for our Memoirs.

"Professor David M. Robinson writes from Asia Minor that he has made some remarkable excavations, which are particularly interesting in architectural and epigraphical material. At his request, we have sent him Mr. Frederick Woodbridge, a visiting student in architecture at the Academy; he is also a graduate of Amherst and the School of Architecture at Columbia.

"We all deeply feel the death of Mrs. Frederick Crowninshield. She always took a great interest in the Fellows and their work, and will be greatly missed by all of us.

PENCIL POINTS

"Professor and Mrs. McClellan were in Rome two days and went through the studios."

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

"Our senior architect, Hafner, has concluded his required work and left the Academy. He is to travel in Italy, France and England, before returning to New York in October.

"Floegel, second year painter has brought back from France and England some very fine studies of stained glass. He has laid out his work to include a special study for each of his three years at the Academy some technical phase of decorative treatment, such as fresco the first year, mosaic the second year, and stained glass his final year.

"Newton, a landscape architect, has just returned from an eleven weeks' trip to Northern Italy. Seven of his weeks were spent in Florence, Venice, Bellagio and Siena."

THE ARCHITECTURAL BASEBALL LEAGUE OF NEW YORK

THE Architectural Baseball League of New York has organized for the season with the following offices represented:

Alfred C. Bossom,	New York City
Cass Gilbert	" " "
James Gamble Rogers	" " "
Starrett & Van Vleck	" " "
Warren & Wetmore	" " "
Thomas Lamb	" " "
Geo. B. Post & Sons	combined " " "
W. L. Stoddart	
Guilbert & Betelle	Newark, N. J.

The first League game was played on Wednesday, July 9th, 1924, and the other teams opened their season on July 10th, 1924. The League has organized an all star travelling team to represent the League and is desirous of booking games with all architectural offices, clubs and all other organizations, providing that a guarantee is offered covering all expenses.

All games are to be played on Saturday afternoons.

Kindly mail all letters pertaining to games to M. L. J. Scheffer, Permanent Chairman of the Architectural Baseball League, 367 Lexington Avenue, New York, N. Y., care Jas. Gamble Rogers, Architect.

ARCHITECTURAL CLUB OF NEW HAVEN

THE Club's annual outing held on June 28th was attended by about fifty architects of the state and their friends. It was an unqualified success—one of the most enjoyable the Club has yet held. The dinner was served al-fresco on the lawn in front of the Field farm house. An element of pleasurable surprise was obtained in viewing this old dwelling built about 1800. It was found to be replete with interest to those with a penchant for Colonial details. The house was built by the great grandfather of the present occupant and owner. The several committees recently appointed by President del Grella have planned an unusually interesting and active program for next season and we shall be happy to give out the details when the program is entirely arranged.

We have just sent a young Connecticut architect to France as a student in the American Summer School at Fontainebleau. This student, Mr. Elbert J. Richmond, was selected through a competition.

The Club has recently voted to establish a medal of honor, to be awarded annually at the discretion of the jury, which is to be known as The Leoni Warren Robinson Memorial Medal. The medal will be awarded for the first time at the opening of the club's next exhibition, February 14, 1925. H. Story Granger is chairman of the committee to obtain the medal and George H. Gray is chairman of the jury of award. It is required that the medal be awarded to an architect resident and practicing in Connecticut.



Elbert J. Richmond.

ELBERT J. RICHMOND of Waterbury, Conn., one of the best known of the younger Connecticut architects, was the winner of the scholarship to the Summer School for American Architects at Fontainebleau, France, awarded by The Architectural Club of New Haven, for the first time in May of this year.

Mr. Richmond was born in Wallingford, Conn., about thirty-five years ago. His family later moved to Waterbury where he started his architectural career as an office boy with the firm of Driggs & Hunt. Under the instruction of these architects he rapidly developed into a dependable draftsman and at the same time evidenced an extraordinary aptitude for domestic design.

While yet in his early twenties he went to New Haven where he soon became chief draftsman in the office of C. F. Townsend, and later in that of Philip Sellers. During his practice in New Haven he is credited with having planned some of the most attractive homes built in that city during the past decade.

The purpose of the New Haven Club's Fontainebleau Scholarship is to assist just such young architects as Mr. Richmond. Therefore, its first award is generally conceded to have been most satisfactory.

Mr. Richmond was given a bon-voyage dinner by some twenty or more of his architectural friends in New Haven, at the Hotel Bishop, on the Friday evening preceding his departure for France.

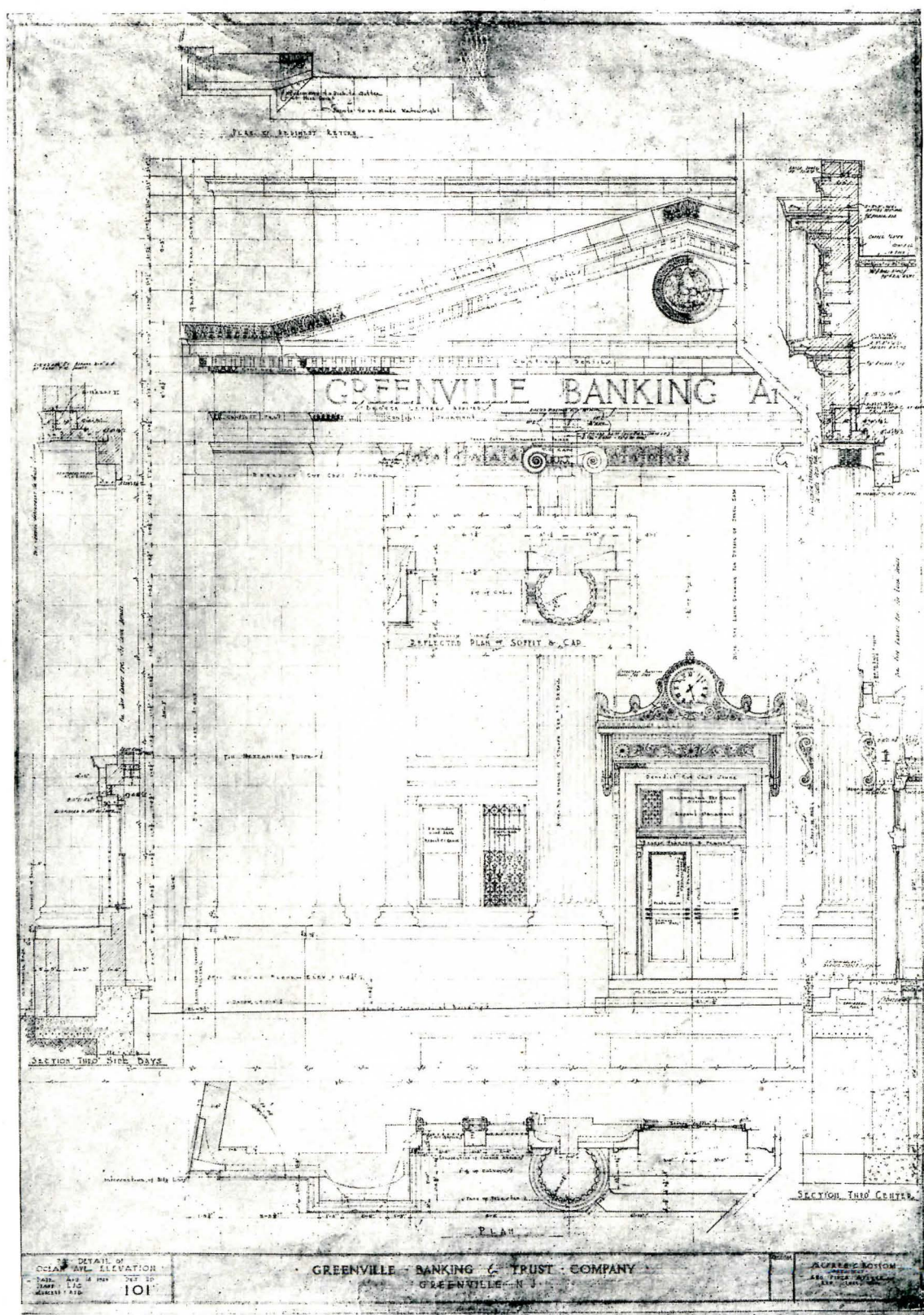
JOHN A. GURD

JOHN A. GURD, Architect, 101 Park Avenue, New York City, resident of River Edge Manor, N. J., died at the Hackensack Hospital on Friday, June 20th, after an operation for appendicitis.

Mr. Gurd was a graduate of the Ecole des Beaux Arts. For a number of years Mr. Gurd taught design at Pratt Institute, Brooklyn, New York. During the war he was connected with the Y. M. C. A. in their hut building work. After the war Mr. Gurd returned to private practice.

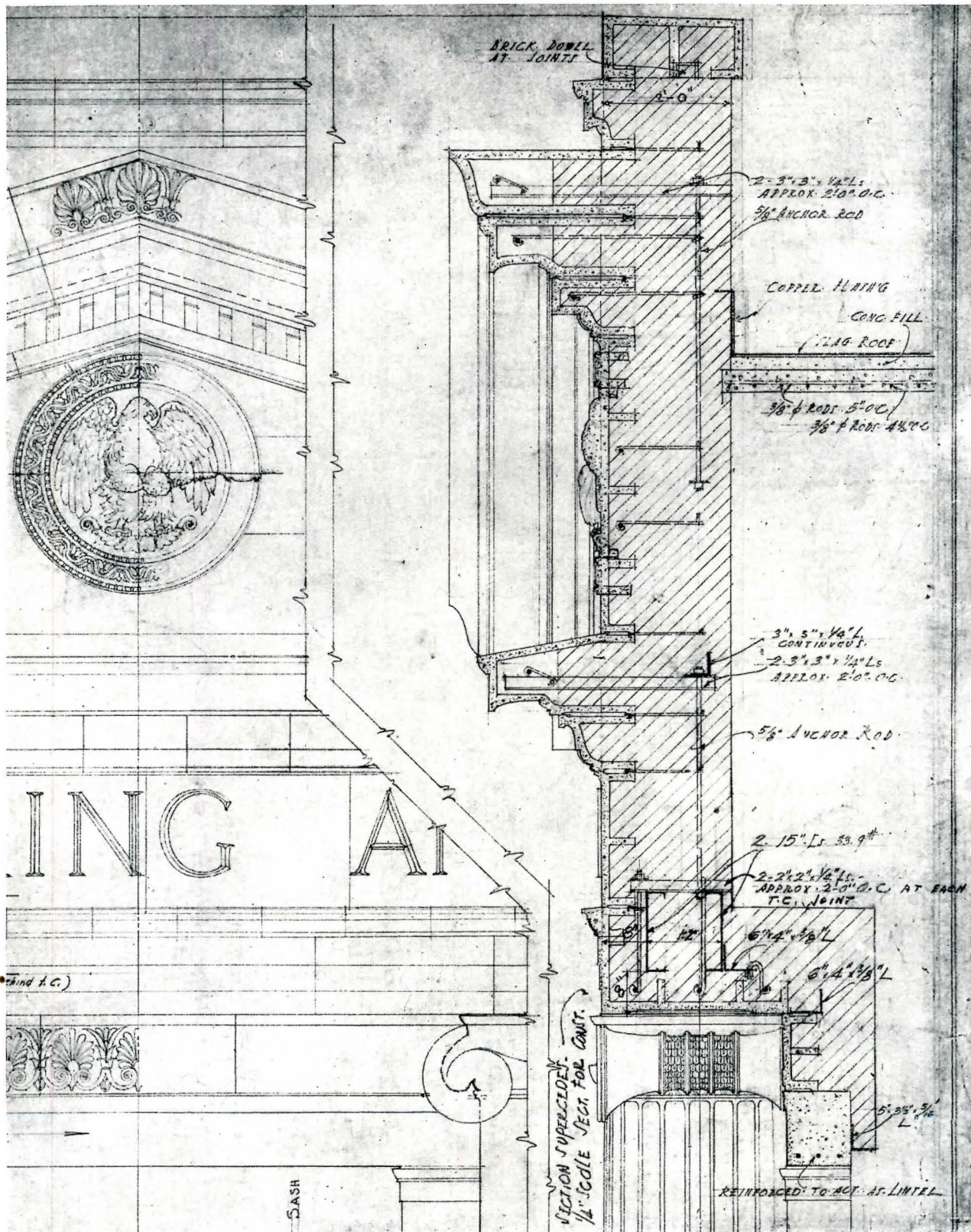
He is survived by a wife and four children.

PENCIL POINTS



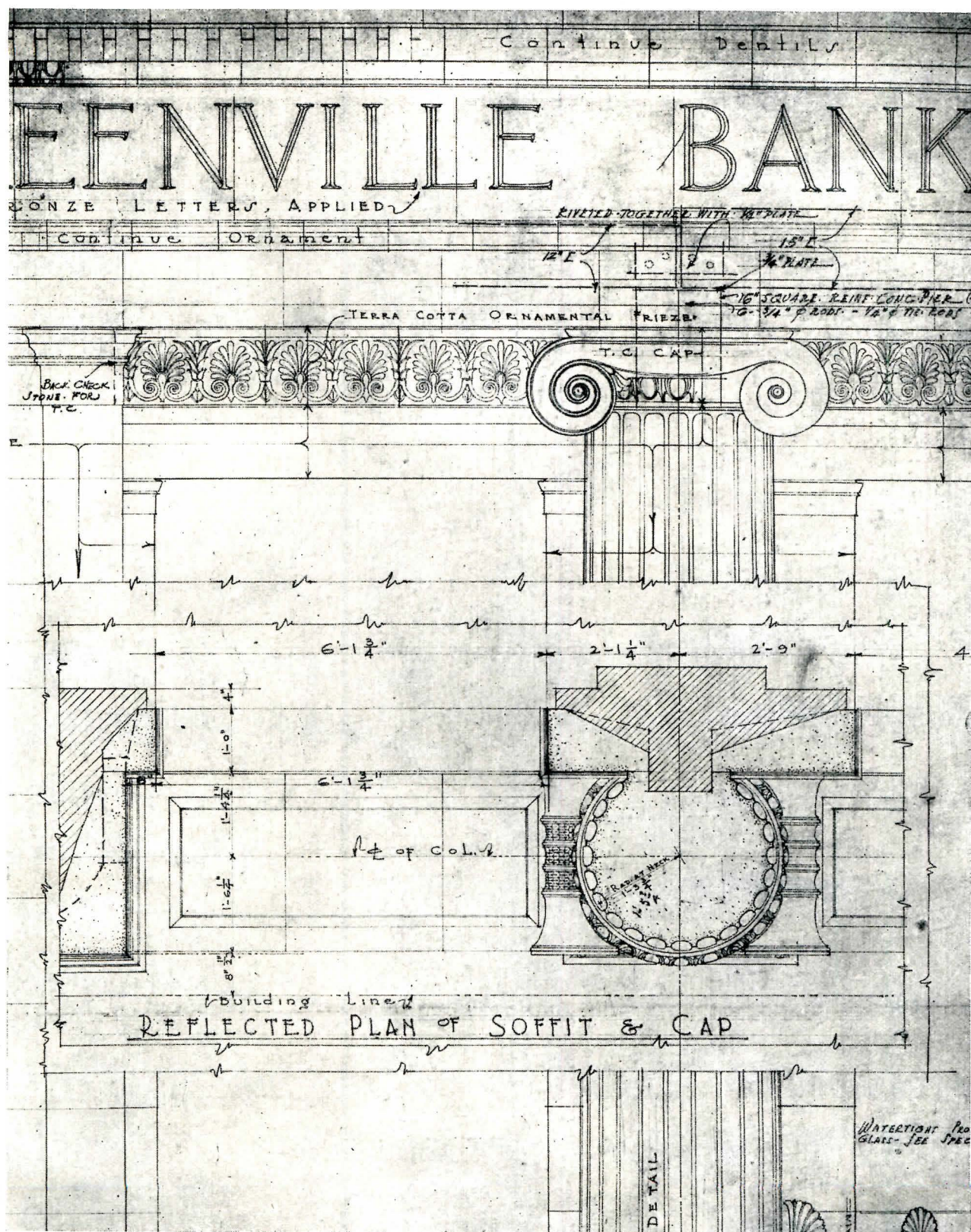
Details of Construction—Building for the Greenville Banking and Trust Company, Greenville, N. J. Alfred C. Bossom, Architect. See large details on pages 61 and 62.

PENCIL POINTS



Details of Construction, at Actual Size of the Original Drawing. Building for the Greenville Banking and Trust Co., Greenville, N. J. Alfred C. Bossom, Architect.

PENCIL POINTS



Details of Construction, at Actual Size of Original Drawing. Building for the Greenville Banking and Trust Co., Greenville, N. J. Alfred C. Bossom, Architect.

PENCIL POINTS

SAINT LOUIS ARCHITECTURAL CLUB

AMONG the many groups of people gathered in the concourse of the Union Station at nine o'clock on the morning of July 4th were the "pilgrims" from the St. Louis Architectural Club, about to entrain for Jefferson City, Missouri. The shrine of art towards which we were journeying was the State Capitol; and a large painted sign conveying that information was placed on each side of the special car which had been provided for the Club's party on the Missouri Pacific train. This model of the sign painter's art, done in red, white and blue, was the combined effort of Ray Leimkuehler, Dan Carroll and Charles Gray, who, as sign painters, are good architects.

The ride from St. Louis to Jefferson City consumes a little more than three hours, it being a distance of about one hundred and fifteen miles. Arriving at the Capitol Grounds, our party, thirty-five in number, proceeded to inspect the building under the guidance of the Custodian. First our attention was called to the sculptured pediment, by Sterling Calder; and next the huge bronze doors were the subject of comment.

Passing through the main doorway, we came immediately to the grand stairway, thirty feet in width. At the top of this stairway is the rotunda, with the four pendentives of the dome decorated with the beautifully colored murals from the studio of Brangwyn. The eye of the dome also contains a canvas by Brangwyn. The scale of the rotunda and dome, the pleasing color of the murals, and the detail of the bronze railing all combine to make this the most impressive feature of the interior, the part to which all visitors return after seeing the many other beautiful sections of this unusual building.

The Senate Chamber, with the mural panels by Richard Miller, is dignified and impressive, as one would naturally expect. Another feature of this room which we noted was the very interesting manner of handling the acoustic treatment, a fabric placed on the ceiling and walls in graceful folds and held in place with plastic ornament.

Across the corridor from the Senate is the House of Representatives, and that room held the interest of our party a little longer than did the Senate Chamber. The most interesting feature there is the huge mural painting at the back of the room representing Missouri at war. Since nearly all the younger members of the Club are ex-service men, to contemplate this graphic representation of a war-torn French village, with Missouri troops in the foreground, gave more of a Fourth of July thrill than all the noise of fireworks could have done.

While the paintings in the Governor's Reception Room were somewhat disappointing, the proportions of that oval room, the woodwork, and above all the beautiful view out across the Missouri River and the surrounding country are the features which give that apartment its distinction.

The lunettes in the corridor on the second floor, some twelve or fifteen in number, are filled with mural decorations representing the resources of Missouri and also scenes from the various wars in which Missourians have participated.

A climb to the top of the dome completed the tour of the building. Since our train for the return trip left Jefferson City at five o'clock, we had time left only for a leisurely stroll through the hilly streets of the town down to the railway station.

There was no particular excitement on the return trip. In fact everyone was tired, and willing to sit still and doze. Climbing hills and steps, and digesting so large a portion of architecture, painting and sculpture after a three hours' journey are efforts that would consume anybody's pep on a summer day. However the members of the party all expressed themselves as feeling well repaid for the trip and that the Fourth of July had been celebrated in the most fitting and beneficial way that Missourians could conceive. Missouri has honored the memory of Thomas Jefferson more than has any other State; and since the Fourth of July is not only the anniversary of the signing of his immortal Declaration of Independence, but likewise the anniversary of his death, the St. Louis Architectural Club feels that it has performed a patriotic duty and has also paid tribute to the first great American Architect. We also feel that the architects who designed this impressive Statehouse, Messrs. Tracy & Swartwout of New York, have handled their problem in a way that would entirely satisfy Thomas Jefferson."

PERSONALS

RALPH W. HAMMETT, holder of the Nelson Robinson Jr. Fellowship from Harvard, will sail some time in August for eighteen months of study and travel in Europe. Mr. Hammett was engaged as associate professor in architecture at Harvard during the last year.

WILLIAM H. KRAEMER, ARCHITECT and ENGINEER, has removed his office to 4157 West 5th Street, at Western, Los Angeles, Calif.

JOSEPH P. FLYNN has opened an office for the practice of architecture at 217 East Ave., Rochester, N. Y.

DANA R. WESTERMAN has opened an office for the practice of architecture at 335 East Broad St., Columbus, Ohio.

HOWARD H. HAHN, ARCHITECT, has removed his offices to Room 524, Madison Terminal Building, Chicago, Ill.

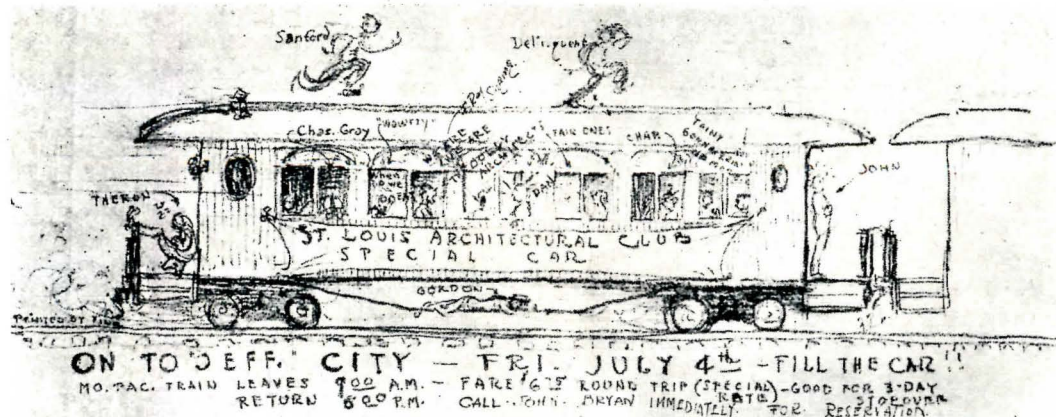
HENRY LA POINTE, ARCHITECT, has removed his office to 145 East Flagler Street, Miami, Florida.

ANTONIO DINARDO has become associated with William Koehl in the general practice of architecture. The new partnership will be known as Koehl and DiNardo, with offices in the Park Building, Cleveland, Ohio.

MAURICE PARIS, ARCHITECT, has removed his offices to 148-02 Hillside Avenue, Jamaica, L. I., N. Y.

CARL HARTZELIUS, ARCHITECT and ENGINEER, has removed his offices to 301 Madison Avenue, New York.

ANDREW C. JACK has opened an office for the practice of architecture at 5005 Euclid Avenue, Cleveland, Ohio.



Announcement of Outing of the St. Louis Architectural Club.

PENCIL POINTS



Eugene Kennedy

EUGENE KENNEDY, winner of the Rotch Scholarship, was born in Brooklyn, New York, in 1904. He was educated in the public schools in Boston; left High School in his third year, at sixteen, and went into the office of Mr. E. B. Stratton as office boy, where he remained one year. After this he served one year in Mr. Guy Lowell's office, then one year with Mr. Charles Grece and a year and a half in the office of Mr. Richard Arnold Fisher. At the time of his winning "The Rotch" he had been with the firm of Maginnis and Walsh for about a year.

His advancement has been steady and consistent and his various moves were in the interest of such advancement. In fact Mr. Fisher predicted over a year ago that Mr. Kennedy would eventually be a strong Rotch contender. His whole course of architectural schooling has been through the courses maintained by the Boston Architectural Club for "after hours students," and, though a frequent winner of high mentions in Beaux Arts work and the conjunctive problems with Harvard and Technology students carried on at the Club through the co-operation of the architectural departments of these institutions, he is the first direct winner of the Club's school system alone. Eleven of the last nineteen winners of "The Rotch" have been products of the Boston Architectural Club Atelier, but in each of these cases the students have had the benefit of two years scholarship at Harvard or Tech, through a privilege formerly in existence but now abrogated. At the age of twenty, Mr. Kennedy is the youngest winner to date. He is a fine upstanding product of his own endeavor aided and guided by competent teachers, the Club is very proud of "Gene."

A SYSTEM FOR PRESERVING AND FILING REFERENCE MATERIALS

by Emil Ginsburger, Architect, New York City.

THE interesting discussion started in the February issue of *PENCIL POINTS* and continued in subsequent numbers, in regard to this important phase of efficiency in the architect's office as well as among draftsmen prompts the writer to try to help such readers as are interested in this subject and who may have not fully developed a workable and elastic system, by describing the experience of many years in arranging architectural materials.

It is gratifying to note that some of the correspondents have been travelling in the right direction, having

selected the Dewey Decimal System of Classification as their guide. They have no doubt found it, as did the writer, most simple and flexible, and adapted for ready expansion. It has been used by him as a labor-saving device, responsive to every need, during more than thirty-five years.

It is very evident that only a fraction of the good could be gotten from a library without catalogues to tell the librarian and readers what the collection contained on any given subject. In the same way, architectural publications become a useless mass of inaccessible material, often become an encumbrance in the office. Many a time has the writer seen a score of bound volumes spread on a table being ransacked, as it were, again and again, from cover to cover, in a vain search for some special illustration or other which has become imbedded somewhere among them. This procedure is provoking and expensive. This could be prevented if a little time were taken each day to classify in a logical way, suitable material as it comes to hand. There can be no objection to binding the text, but there is no practical justification for including plates in the same volume unless one wishes just to keep the bound volumes to fill shelves and to accumulate dust.

Away back in 1886, when the writer entered the ranks and his interest in his chosen calling became intense, the great need of conserving tracings of details and ornament, clippings from books, and magazines, architectural club catalogues, and even from the advertising pages, was soon apparent. For this purpose a loose leaf book, containing about 100 manilla sheets, thirteen inches by seventeen and one-half inches was selected. At first materials were pasted on both sides of the sheet; it was soon found that pasting on one side only was more practicable. As the sheets became filled, the volume grew to be too unwieldy and cumbersome. Accordingly the book was discarded and a system of loose sheets of the above size was adopted. These sheets, of whatsoever size adopted, should not be of manilla paper, but rather of a medium weight bond paper, so that the edges may remain permanent, firm, and not discolored and brittle with age.

As the sheets began to multiply and the writer's system of classification did not seem to meet his needs, he became acquainted with the Dewey System of Decimal Classification published by the Library Bureau. It is now generally used in libraries.

This system was found to be a revelation. Having so simple and useful means at hand, the collection grew apace so that it includes some 1200 or more sheets, or approximately 12,000 items. Reproductions of some of these sheets are shown elsewhere in this number of *PENCIL POINTS*. (See page 66.) Of course, these sheets only include comparatively small cuts and details of design in general. Large plates are taken care of in a filing case in the same manner.

An extension of the Dewey System of Classification as applied to architecture and design in general, and suitable to an architect's needs has been developed by the writer who hopes to publish it in the near future.

The work or rather the pleasure of classifying architectural materials will not only become a valuable asset to the office, but has also its cultural value; it systematizes draftsmen's knowledge of forms and styles, and awakens a keener and broader interest in architecture and design.

The Dewey Decimal Classification is founded on the division of the field of knowledge into nine main classes, numbered by the digits 1 to 9. Encyclopedias, Dictionaries, Periodicals belonging to no one of these classes, are given the mark 0, and thus form a tenth class. Each class is again divided into 9 divisions, general works belonging to no division number. Divisions are divided into sections, the process being repeated as often as necessary.

Thus, 729.5 means: Class 7 (Art), Division 2 (Architecture), Section 9 (Architectural Design & Decoration), Subsection 5. (Decoration in Relief).

The system really consists of two parts. One is the complete classification which unfolds, in proper order, all classes, divisions and sections, with all the subsections given under each section; the other is the index in which all heads of the table are arranged in one simple alphabet, with the class number of each referring to its exact place in the preceding table.

PENCIL POINTS

Examples of these are given below.

CLASSIFICATION LETTER A

Abattoir	725.23
Abbeys	726.11
Academics	727.2
Acanthus Leaf	729.5121d
Acroter	729.522d
Adams Style	724.25
Administration Buildings	725.1
Africa N. Mohammedan	723.36
Aisle	726.571
Alabaster	729.531a5
Alcazar Moorish	723.352
Alhambra Moorish	723.351
Altar	723.351
and so on.	

INDEX

726.52	CITY CHURCHES
726.52P	Plans
726.521	Frame
726.522	Stone
726.523	Brick
726.524	Partly Masonry
726.53	COUNTRY CHURCHES
726.53P	Plans
726.521	Frame
726.522	Stone
726.523	Brick
726.524	Partly Masonry
726.6	CATHEDRALS
726.6a	American
6b	English
6c	French
6d	German
6e	Italian
6f	Spanish
726.7	MONASTERIES
726.71	Abbeys
726.72	Convents
726.73	Ecclesiastical Dwellings
726.8	MORTUARY
81	Cemetery Chapels
82	Memorial Chapels
83	Vaults
84	Tombs

PARIS PRIZE AWARDED

THE Paris Prize of the Society of Beaux-Arts Architects has been awarded to Harry Kirt Bieg, twenty-four years old, a student of the Armour Institute of Technology in Chicago. This was the seventeenth award of the prize and the first time it has gone to Chicago.

The following is a report of the Committee:

"The Committee on the Paris Prize announces the results of the Final Competition for the 17th Paris Prize of the Society of Beaux-Arts Architects.

JUDGMENT:—July 15th, 1924. **SUBJECT:**—A Transportation Institute. **JURY OF AWARDS:**—W. A. Delano, R. M. Hood, B. W. Morris, E. S. Hewitt, E. F. Sanford, Jr., W. M. Kendall, G. Lowell, H. Van B. Magonigle, D. E. Waid, A. L. Harmon, R. H. Pearce, and H. O. Milliken, Chairman.

AWARDS:—**PLACED FIRST AND FIRST MEDAL:**—Harry K. Bieg, Edmund S. Campbell, Patron, Armour Institute of Technology, and Chicago Atelier, Chicago, Illinois. **PLACED SECOND AND SECOND MEDAL:**—Samuel R. Moore, Columbia University and Atelier Hirons, New York City, N. Y. **PLACED THIRD AND SECOND MEDAL:**—Percival Goodman, Atelier Licht, New York City, N. Y. **PLACED FOURTH AND SECOND MEDAL:**—Elmer L. Babitsky, Atelier Wynkoop-Seymour, New York City, N. Y. **HORS CONOURS:**—Andrew F. Euston, Atelier Hirons, New York City, N. Y.

DONOR OF PRIZE:—The Paris Prize Committee, Inc. **EXHIBITION (FREE TO THE PUBLIC):**—At Beaux-Arts Institute of Design, 126 East 75th Street, New York City, from July 16th to July 26th, inclusive (except Sunday),—9 A. M. to 9 P. M."

THE DRAFTSMAN WITH A JOB

FROM a reader we have received the following letter:

"I was much interested in your article 'The Draftsman with a Job.'

"It seems to me that there are only two ways for an architect, without private means, to establish himself in practice. One is to do work 'on the side' and the other is to save enough out of his pay envelope to keep things going until his practice is established. The first is dubbed by many architects 'pernicious practice' although many of them would not be practicing if they had not done work 'on the side' themselves. The second way will not be possible for the majority at the present rate of remuneration. I believe I am a fair draftsman, having a good knowledge of architectural design and architectural engineering; yet, after twenty-six years of experience and study I find myself earning the magnificent salary of \$40.00 per week. I have never undertaken work 'on the side' but I regret now that I did not do so years ago.

"A draftsman should not rob his employer of his clients, but if he can obtain a connection which will eventually enable him to practice, he should not be discouraged."

THE SMALL COUNTRY HOUSE.

THE requirements of prospective owners of small country houses are set forth and a design based on these requirements is presented in an article "Here's the House" by F. W. Ives, Farm Engineer in the August "Farm and Fireside," published by The Crowell Publishing Co., 381 Fourth Ave., New York City.

Letters from a large number of readers of that journal were taken as a basis for study, a score sheet was made on which were entered the requirements in order that the points mentioned most frequently might be determined. The resulting analysis shows what is probably a fairly close approximation to the requirements of people who want to build small country houses and the article is well worth reading for this reason.

THE SKETCH COMPETITION.

SKETCHES are beginning to come in for the PENCIL POINTS SKETCH COMPETITION for 1924. Now is the time to make sketches and send them along. By giving due consideration to matters of pictorial composition, by studying for a good arrangement of lines, of masses and of spots of light and dark, etc., and by giving thought to the technique, the sketches that one makes for the sake of studying the architecture of buildings can be given the pictorial qualities that go a long way toward making a successful sketch. Read the conditions of the Competition, the program may be found on page 106 of the June issue of PENCIL POINTS or a copy of the conditions will be mailed free on request addressed to PENCIL POINTS.

MASTER DRAFTSMEN, IV

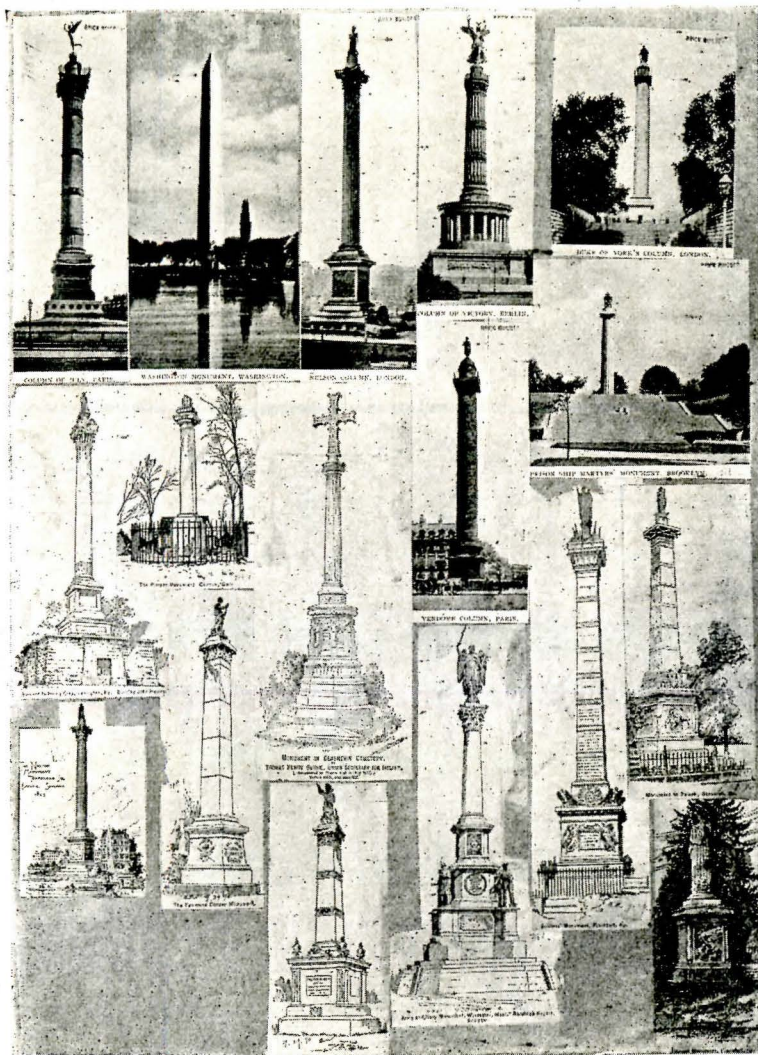
(Continued from Page 57)

ocean waves and rocks; waterfalls and brooks; Chinese ships; ladies from everywhere and architecture from the same places; ruins in Italy; trees in California and France. Everything beautiful interests him, and he draws it with facility and loves to do it.

While it is chiefly as an architect and designer that Mr. Mullgardt is known, his work as a draftsman, particularly in the field of open-air sketching, is so full of qualities of imagination, romantic composition and spirited action as to justify a high rank among the modern masters of that craft.

FRANCIS S. SWALES.

A READER, Paul H. Smith, Wichita Kansas, sends in a blue print designed to fit the average note book and we have made a reproduction which does not show it perfectly, but which does give a general idea of the subject. Useful notes of this sort are desired for our "Here and There and This and That" department. Any little thing that some fellow has worked out that helps him let's give to all the rest of the family. See page 71.



*Sheets of Reference Material from the Files of Emil Ginsberger.
(For system of filing, see text on page 64)*

PENCIL POINTS



*Architectural Model with Cycloramic Background, by J. Bradbury Minott, Second Year Architectural Class, Pratt Institute.
A. L. Guptill, Instructor.*

ARCHITECTURAL EXPOSITION

OF GREAT importance and interest to the profession, the building industry in general and to the public, will be the Architectural and Allied Arts Exposition to be held in New York under the auspices of the American Institute of Architects and the Architectural League of New York, jointly. The opening of the Exposition will coincide with the opening of the Convention of the A. I. A., April 20, 1925, and the Exposition will continue for two weeks from that date. The place will be the Grand Central Palace, where several floors will be occupied by the Exposition.

The work of preparation has been going on actively for two months or more and is being carried forward vigorously, so it is assured that no pains will be spared to make this Exposition a realization of the intention of the A. I. A. and the League. D. Everett Waid, President of the A. I. A., is Chairman of the General Committee; Harvey W. Corbett, President of the Architectural League of New York, is Chairman of the Exposition Committee; Charles H. Green is General Director; Walter T. Sweatt is Director of Exhibits. Howard Greenley is Director of Decorations, and effects may be expected that will equal the standard set by Mr. Greenley in his great work for the "Ball of the Gods" of the Society of Beaux Arts Architects at the Astor years ago, his more recent direction of the Pageant that attended the presentation of the gold medal of the A. I. A. to Henry Bacon on the steps of the Lincoln Memorial at Washington and the notable work he has done for various expositions in the past few years.

The Architectural and Allied Arts Exposition will exert a beneficial influence throughout the country. It is a thing that concerns architects and all others identified with the building industry everywhere. It is under the direction of a national organization, the A. I. A., as well as of the League. Many able men are giving their best effort as officers and members of committees and they should have the co-operation of the profession in general to develop all the possibilities of the plan for this great Architectural and Allied Arts Exposition.

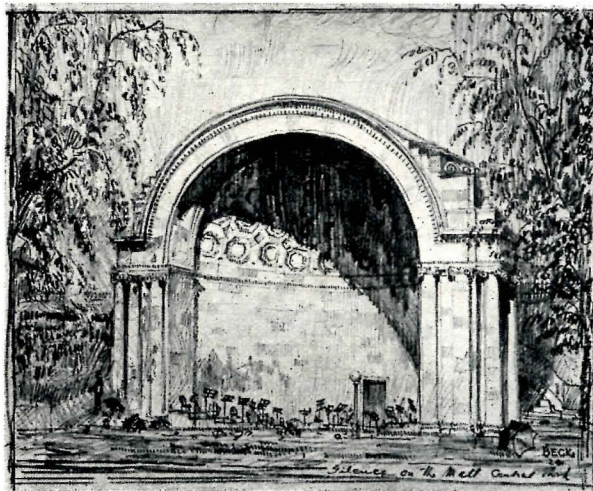
THE ARCHITECT'S LAW MANUAL

UNDER the title "The Architect's Law Manual," the publishers of PENCIL POINTS have just brought out a book that is intended to give readily a grasp of the legal aspect of the practice of architecture and to serve as a ready reference when questions of a legal nature arise in the architect's office. It is not intended to make the architect his own lawyer, but it is safe to say that the information it contains will often prevent the architect from getting into a position to need a lawyer, and will enable him to know in time when he does need to call in legal counsel. It is a readable book, as it is intended to be read and it is so indexed that any point can be looked up without difficulty, as it is intended as a reference book. It is clear, concise and orderly in arrangement. It is a good book for the student.

The author of this book is Clinton H. Blake, Jr., A.M., L.L.B., who is well qualified as an authority on his subject, through the experience he has gained in his extensive practice in this particular field. Mr. Blake is the author of several works on law in its relation to architecture and building and has taught the subject for a number of years.

The contents includes chapters on The Business Side of Architecture, The Contract Between Architect and Client, The Contract Between Owner and Contractor, Representations or Guarantees with Respect to Cost, Acting as Contractor or Principal, Sketches and Plans, The Title to the Plans, Supervision, Competitions, Dealings with Corporations and with the Government, The Lien of the Architect, The Registration of Architects, The Architect as Agent, Termination of Architect's Employment, Legal Don'ts for Architects.

The book consists of two hundred fifty pages, is bound in library buckram and the price is five dollars.

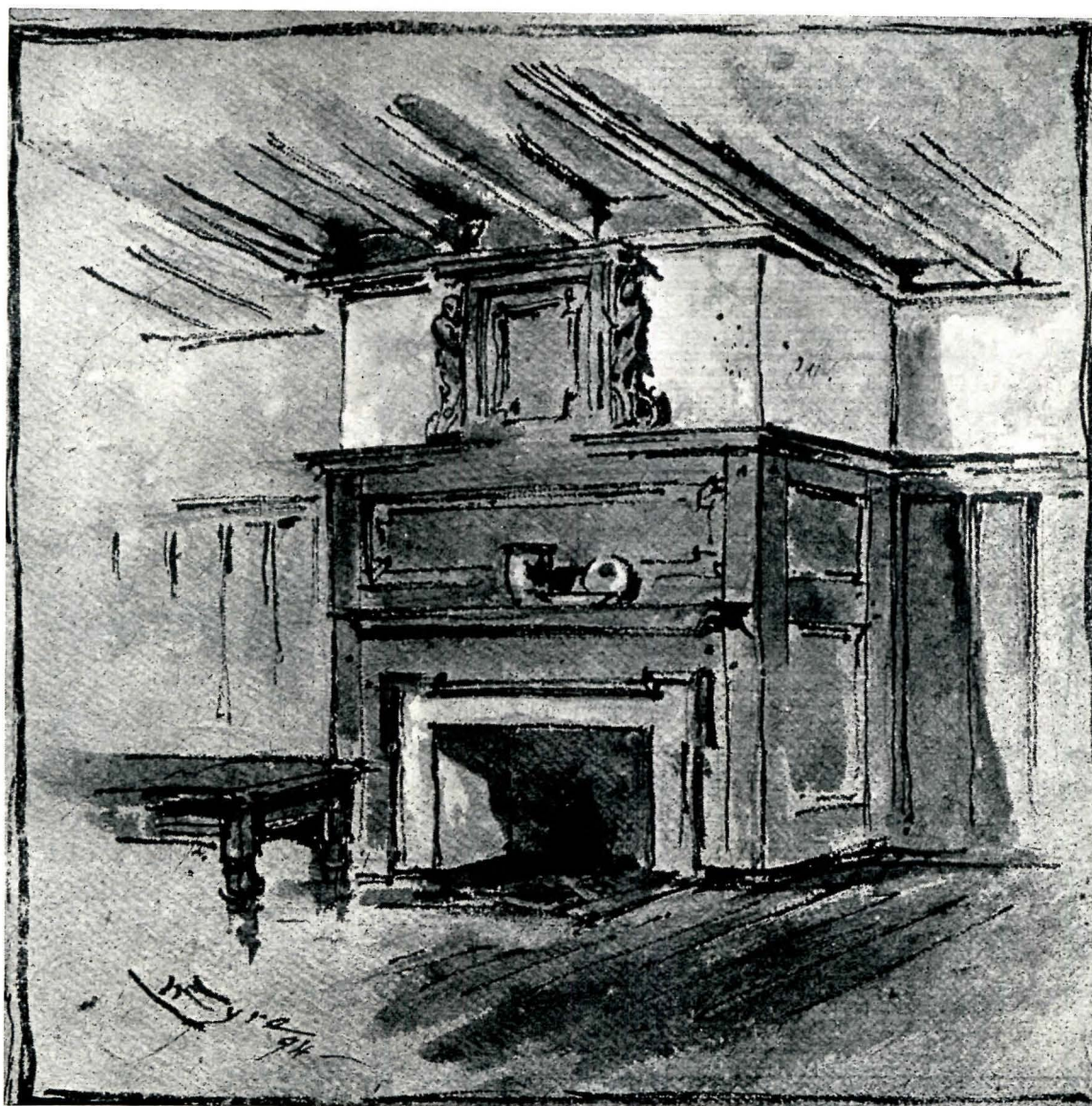


Pencil Sketch by Martin Beck.



Design for Textile by Julia Black, First Year Design Class, Pratt Institute, Mary Starr Taylor, Instructor.

PENCIL POINTS



Water Color Drawing by Wilson Eyre.

HERE AND THERE AND THIS AND THAT

CONDUCTED BY RWR

WELL, here we are with a brand new heading for this department! The response to the little competition we announced has been most gratifying, 25 designs having been submitted. The one awarded first prize, reproduced above, was contributed by Mr. George H. Mertens, of Buffalo. We feel that he has caught unusually well the spirit of this column, which may be described as a combination of the serious and the frivolous. There is a lighter side of life even in the practice of architecture and this is just the place for us to relax and give expression to it. Who shall say that fun is not just as important to us all as any of the other ingredients going to make up an eight hour day? Our congratulations and thanks to Mr. Mertens.

Ruth W. Rogers, Shreveport, La., was placed second, William Puddington, Battle Creek, Michigan, third, and John P. Morgan of Pittsburgh fourth. Other designs deserving special mention were submitted by, T. A. Hartman, Chicago, Louis Michael, New York, Anthony Hartig, Brooklyn, Stephen D'Amico, Jr., New Orleans, and M. K. McQuarrie, Kentville, N. S.

As a matter of fact practically all of the designs possess considerable merit and we thank all of those who competed for the interest they have taken and the time they have spent.

WE recently spent a couple of days in Pittsburgh and had a grand time. All the architects and draftsmen we saw liked PENCIL POINTS and enjoy this department (maybe they did not mean it but they came through in great shape). And we spent a most enjoyable evening at one of the monthly meetings of the Pittsburgh Architectural Club, where we found a splendid spirit of good-

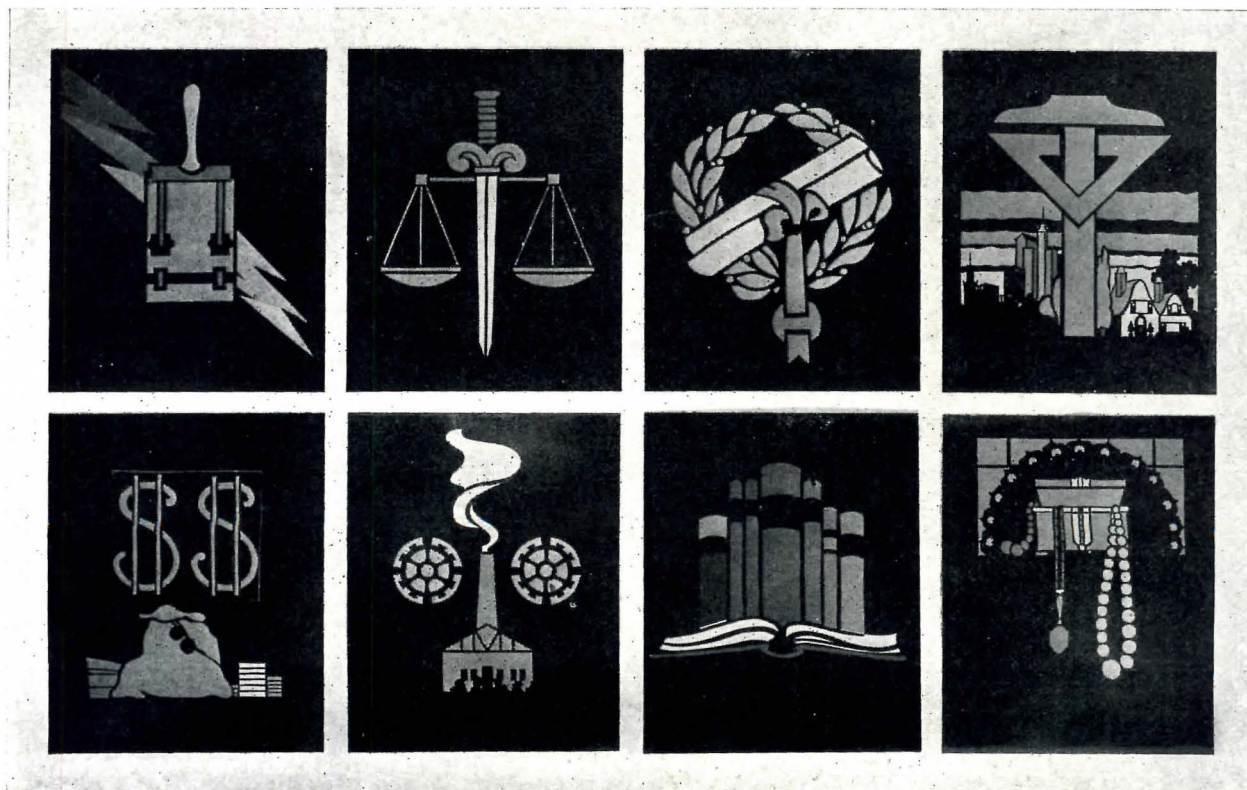
fellowship which cannot help but result to the advantage, not only of the members, but also to the city where such an organization exists.

Now why can't we have more good architectural clubs? We look over our subscription list and see in many places a considerable group of PENCIL POINTERS in which, so far as we know, there is no organization or meeting place for the architects and draftsmen. So much in the way of enjoyment and practical helps are possible that it seems too bad that more clubs are not organized.

Let's start something! Anyone interested is invited to get in touch with us as a preliminary step. We will furnish copies of by-laws of successful clubs, lists of architects and draftsmen in the various communities and some suggestions for getting things going. Exhibitions of various kinds can be held during the winter months, competitions can be arranged, and, in the summer, picnics with roast corn, watermelon and even broiled chicken are possibilities.

ONCE more we have an opportunity to thank the Lady from Minneapolis, Ruth L. Gerth, for an interesting contribution to this department. The above engraving shows small reproductions of eight transparent lighted posters designed by Mrs. Gerth for the Woman's Activities Exhibit recently held in Minneapolis. The exhibits were grouped according to their character and above each booth one of the posters, size 22 x 28, appeared. The reproductions of course do not show the colors.

Now why don't some of the other talented girls who read PENCIL POINTS send along some contributions? You are as welcome here as the flowers of May!



Posters designed by Ruth L. Gerth, for the Woman's Activities Exhibition in Minneapolis.

PENCIL POINTS

HERE is a little item contributed by a reader either too modest or too shy to disclose his identity.

In writing specifications do not say "as shown on the plans" or refer to the "plans and specifications" because here is how the legal fraternity look at it.

Lawyer to witness:— You say the building does not correspond or agree with the plans. Will you point out one discrepancy?

Witness:— The plans call for 2" x 12" floor joist and the contractor put in 2" x 8".

Lawyer:— Will you please point out on the plan where the 2" x 12" floor joist are called for?

Witness:— (Takes roll of plans and points to required place) Here . . .

Lawyer:— But that is not a plan, that is a section

MR. EDWARD B. LEE, Chamber of Commerce, Pittsburgh, would like to secure copies of PENCIL POINTS for January, February and April 1921 to complete his files.

Mr. Thos. A. Fahey, 4945 Walnut St., Philadelphia, Pa. needs a copy of March 1922. In exchange he offers either June 1920 or February or March 1921.

Mr. G. E. McDonald, Jr., 141 East Broad St., Columbus Ohio, can supply to anyone requiring them June, August and September 1920.

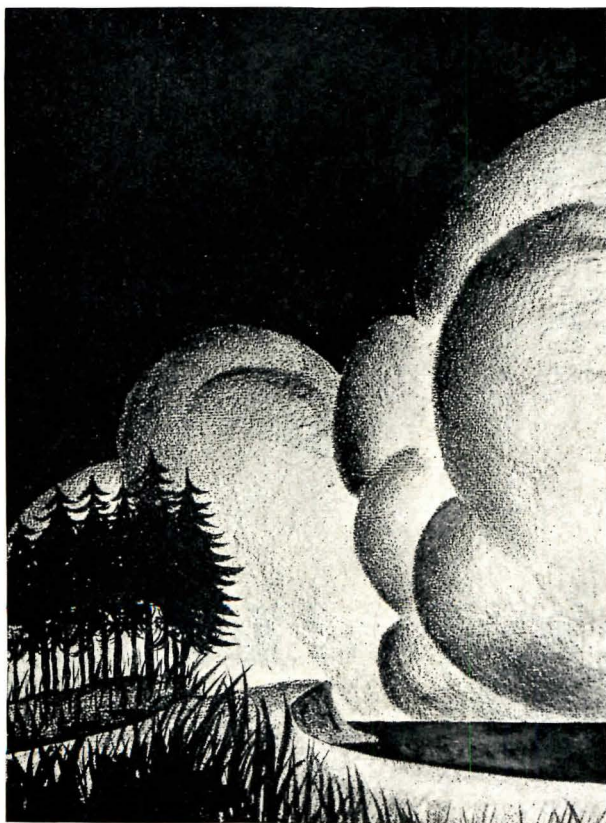
Mr. Birch D. Eastwood, 613 Liberty National Bank Bldg., Waco, Texas, wants copies of January, February March and April 1922.

Mr. George Ruhl, 2928 Dumaine St., New Orleans, La. desires copies February, March, April, May, August and September 1921.

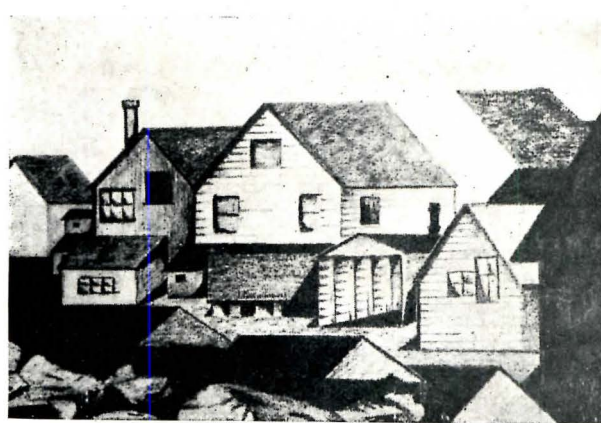
Mr. Andrew Adorno, Box 87, Portland, Conn. would like to purchase PENCIL POINTS complete.

Mr. W. Langcake, 109 Grove Lane, Denmark Hill, London S E 5 is anxious to secure a copy of PENCIL POINTS for December 1923.

HERE are a couple of interesting grotesque sketches done by Mr. Rudolf von Huhn at Ogunquit, Maine. Mr. von Huhn's work has received notable recognition from critics.



Sketch by Rudolf von Huhn.



Sketch by Rudolf von Huhn.

ARCHITECTURAL TENNIS TOURNAMENT

THE William Adams Delano Trophy for the Men's Singles has been secured and is now on exhibition in the display window of the Architects Samples Corporation, 101 Park Ave., N. Y. City.

In addition to this beautiful cup, the following prizes will be awarded: Gold Medal to the winner; Gold filled Medal to the other finalist; Silver Medals to the other two semi-finalists; Bronze Medals to the other four winners in the qualifying round. Details concerning these medals are being worked out by a Medal Committee composed of A. E. Watson (Donn Barber) chairman, A. M. Koch (P. V. Stout), D. M. Plumb (Walker & Gillette), J. H. D. Williams (Delano & Aldrich), and A. F. Darrin (Holmes & Winslow), ex-officio.

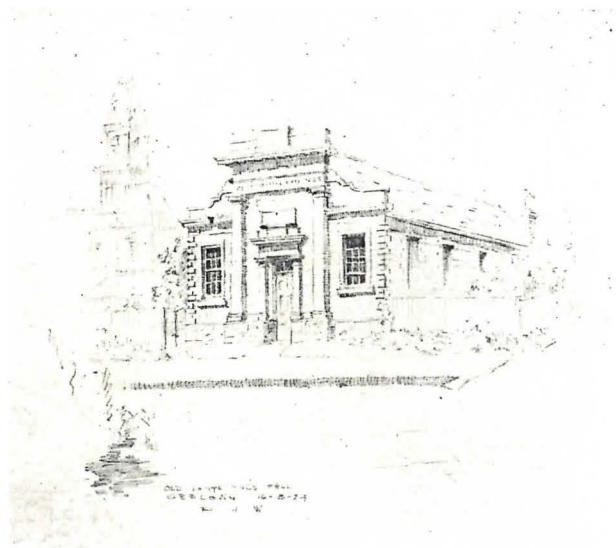
By special invitation of Mr. Delano, semi-final and final matches of this tournament will be played on Saturday, August 30th, on the courts at his estate at Syosset, Long Island. This invitation is extended to all contestants and to a limited number of guests. Suggestion has been made that a motor bus be chartered to convey the party there and back. How about it?

Complete Entry List for the 1924 Tournament.

BRONX	1 Val Kennedy	Dodge Reports
	2 F. M. Refert	Dodge Reports
	3 J. R. Colean	York & Sawyer
	4 R. De Joannis	Charles M. Hart
	5 A. R. Tron	F. L. Ackerman
	6 E. S. Marrotte	Walker & Gillette
	7 A. R. Stanley	Dodge Reports
	8 A. E. Watson	Donn Barber
MAN A	1 Paul Singer	Warren & Wetmore
	2 John Alger	Dodge Reports
	3 George Keyser	Schultz & Weaver
	4 M. W. Hopkins	Delano & Aldrich
	5 Max Zimmerman	Treanor & Fatio
	6 S. M. Palm	Kenneth Murchison
	7 R. E. Pfohl	Moran, Maurice & Proctor
	8 D. M. Plumb	Walker & Gillette
MAN B	1 Geo. A. Flanagan	Donn Barber
	2 Robert Searing	Delano & Aldrich
	3 H. M. Barone	Treanor & Fatio
	4 A. V. Bell	Dodge Reports
	5 S. A. Minoli	Arnold W. Brunner
	6 William Pennell	Alfred Hopkins
	7 (vacancy)	
	8 D. E. Soper	Holmes & Winslow
WEST.	1 A. M. Duncan	Walker & Gillette
	2 H. L. Barton	Helmle & Corbett
	3 W. S. Boice	York & Sawyer
	4 A. D. R. Cowley	Delano & Aldrich
	5 F. H. Crossley	York & Sawyer
	6 C. A. Minoprio	Carrere & Hastings
	7 T. E. McMullen	Delano & Aldrich
	8 L. I. Nichols	Delano & Aldrich
N. J.	1 W. E. Meissner	Delano & Aldrich
	2 G. A. Betschick	York & Sawyer
	3 H. C. Briggs	Dodge Reports
	4 J. Dodd	York & Sawyer

PENCIL POINTS

	5 S. R. Elder	Dodge Reports
	6 R. E. Goddard	Holmes & Winslow
	7 (vacancy)	
	8 C. E. Arnold	American Architect
BKLYN	1 Heath W. Lawson	Dwight P. Robinson
A	2 J. Cohen	Donn Barber
	3 A. F. Darrin	Holmes & Winslow
	4 M. C. LaBarr	Cornell Iron Works
	5 Wallace Herrick	George B. Post & Sons
	6 P. A. Nyholm	Penrose V. Stout
	7 (vacancy)	
	8 E. F. Stoeckel	John Russel Pope
BKLYN	1 Albert M. Koch	Penrose V. Stout
B	2 M. S. Dimmock	McKim, Mead & White
	3 H. A. Cartier	Moran, Maurice & Proctor
	4 J. H. D. Williams	Delano & Aldrich
	5 D. Darrin	Thompson—Starrett Co.
	6 T. L. Finlayson	Edward F. Fanning
	7 B. Moscovitz	York & Sawyer
	8 J. P. Otte	Delano & Aldrich
Q. L. I.	1 E. Sheppard	York & Sawyer
	2 N. W. McBurney	Peabody, Wilson & Brown
	3 C. J. Di Peri	Alfred Di Blasi
	4 M. Jaeger, Jr.	Delano & Aldrich
	5 M. R. Johnke	Dwight P. Robinson
	6 W. A. Delano	Delano & Aldrich
	7 (vacancy)	
	8 R. W. Sexton	American Architect
Four vacancies remain open, to which prospective players are invited.		
		A. F. DARRIN Secretary
		949 Park Place Brooklyn



*Old Temperance Hall, Geelong Victoria, Australia.
by J. R. Wilson*

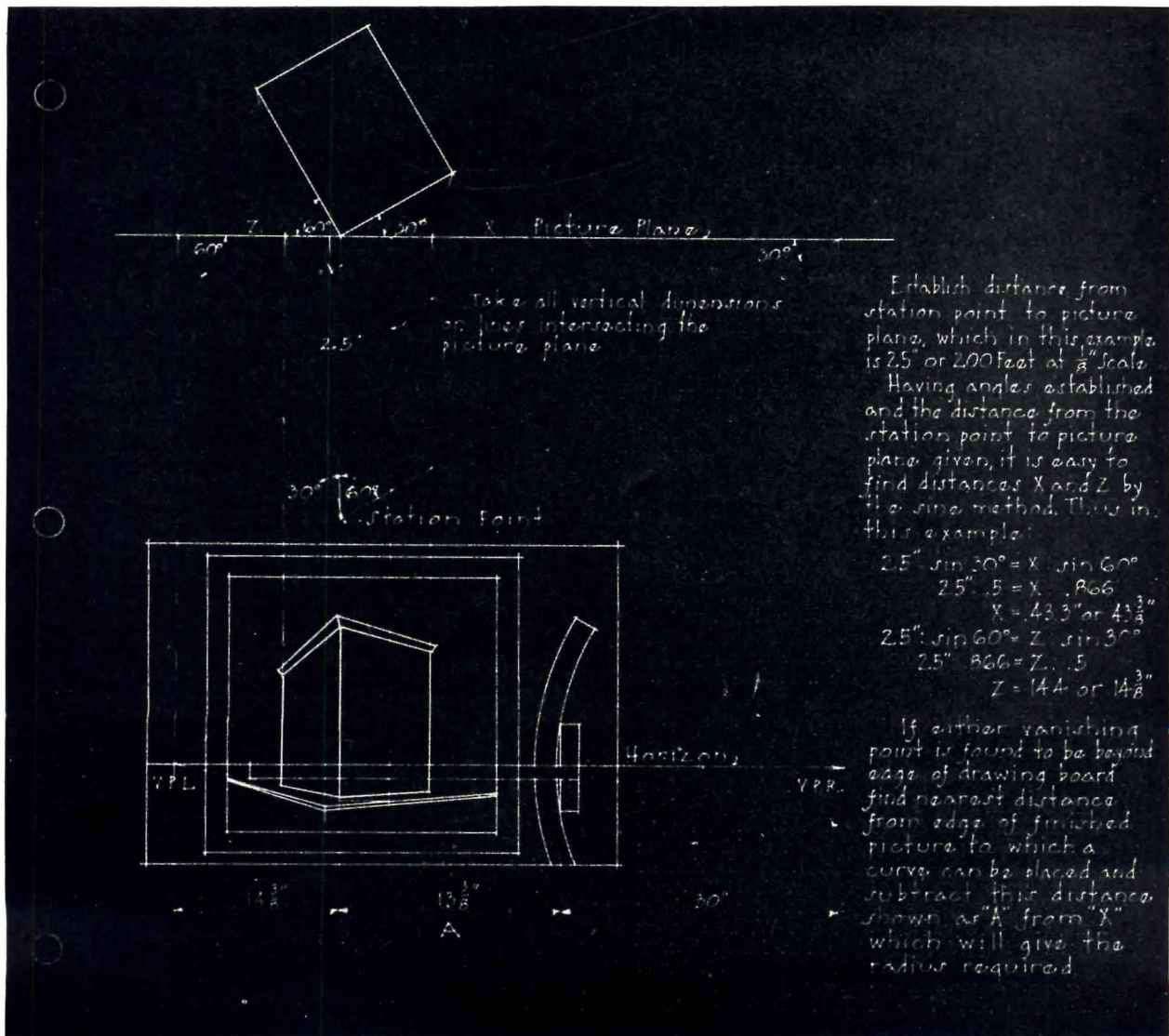
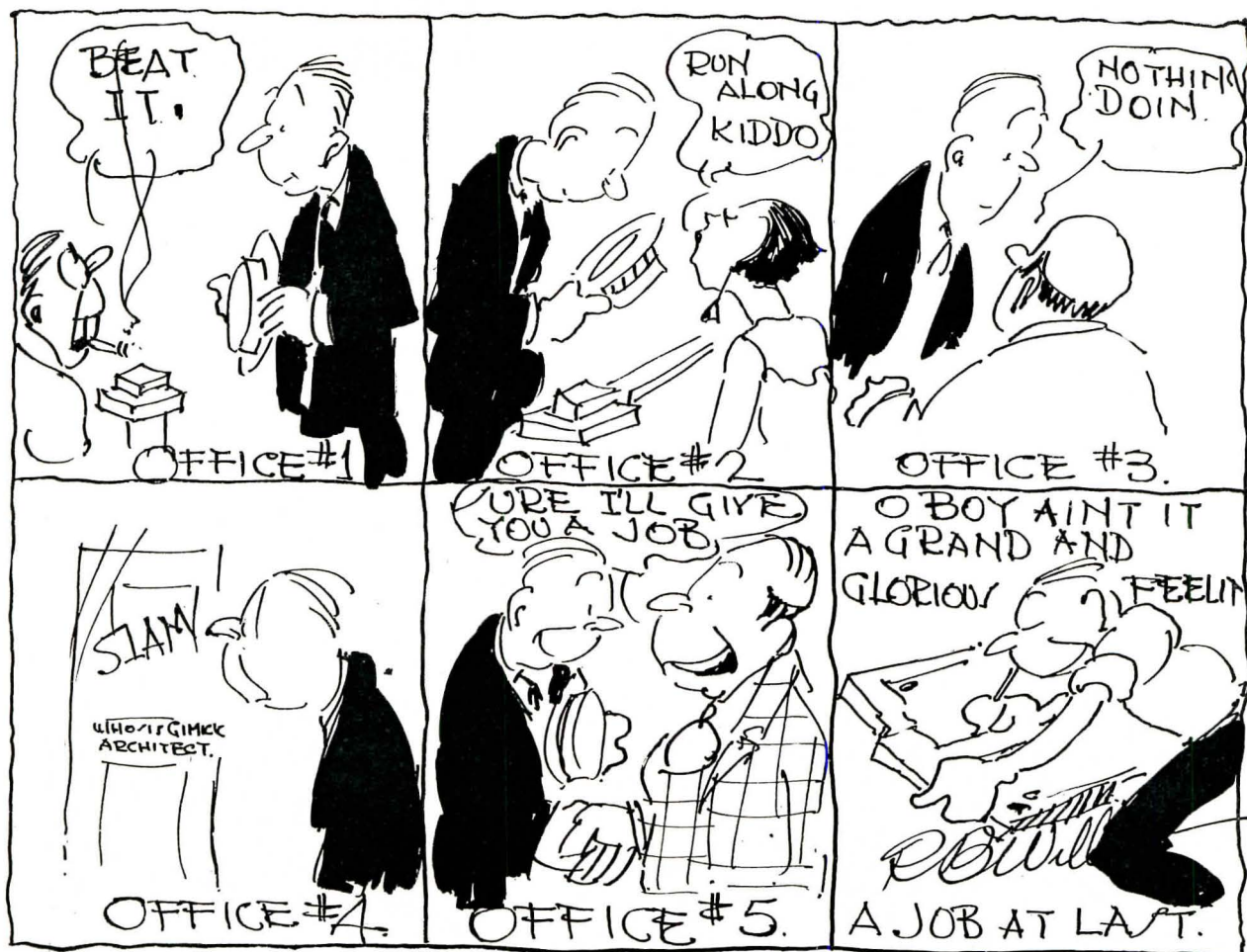


Diagram of Method of Drawing Perspectives, Contributed by Paul H. Smith, Wichita, Kansas.

PENCIL POINTS



The Student in the Office—Landing His First Job—R. B. Wills, Boston, with apologies to Briggs.

NEW YORK BOWLERS TO PLAY BASEBALL
SUMMER sports are the most difficult of all activities for any city club to take up, no matter how well organized it may be. However, it is a problem that must be met sooner or later if New York is going to have a club. At a recent meeting of the Executive Board of the Architectural Bowling League of N. Y. (which is organizing the movement for a club for architectural men) it was decided that baseball, being the most popular American summer sport, would be the best activity to branch into first.

In accordance with this, Mr. M. L. J. Sheffer, of James Gamble Rogers' Office, 367 Lexington Ave., was appointed Chairman of a Baseball Committee, with Mr. C. J. Jordan, of Alfred C. Bossom's office, 680 Fifth Ave., to assist him in a secretarial capacity. Mr. Sheffer, besides being a good Bowler, is a very enthusiastic Baseball Fan and we are very fortunate in having the unselfish co-operation of such a live-wire leader.

The following representatives were present at a meeting which the Chairman called in his office Wednesday, July 2nd:—

Warren & Wetmore
 Alfred C. Bossom
 McKenzie Voorhees & Gmelin
 Guilbert & Betelle
 W. L. Stoddart
 Thomas W. Lamb
 Starrett & VanVleck
 George B. Post & Sons
 James Gamble Rogers

Mr. A. N. Griffin
 Mr. C. J. Jordan
 Mr. G. R. Paradies
 Mr. G. T. Forman
 Mr. J. R. MacGuinness
 Mr. E. D. Thomas
 Mr. J. E. Quigley
 Mr. W. E. Herrick
 Mr. M. L. Sheffer
 Chairman

Messrs. Griffin, Quigley, and MacGuinness were appointed as a committee of three to draw up a schedule of games. A set of rules and regulations acceptable to the various

representatives were adopted also. Many of the teams are now practicing and a number of games will have been played before this issue of Pencil Points is off the press.

Our hats are off to Messrs. Sheffer and Jordan for their efforts to further *Good Fellowship in the Architectural Profession*.

The Officers of the League wish to announce that they have secured the bowling alleys in the Hotel Shelton for the coming season. We shall have the exclusive use of these alleys three nights a week, together with the conveniences of this large and modern club hotel.

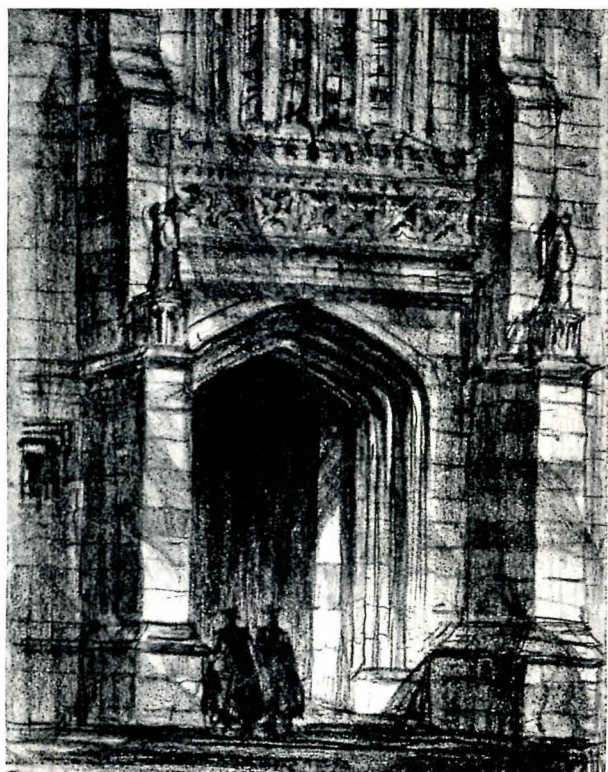
The Hotel Shelton will now be our Headquarters and all communications should be sent to N. T. Valentine, Secretary Architectural Bowling League of N. Y., Hotel Shelton, New York City.

THE prize for the best contribution to the July number goes to Mr. Meyer Katzman, New York, for his sketch from a window in George B. Post's Office.

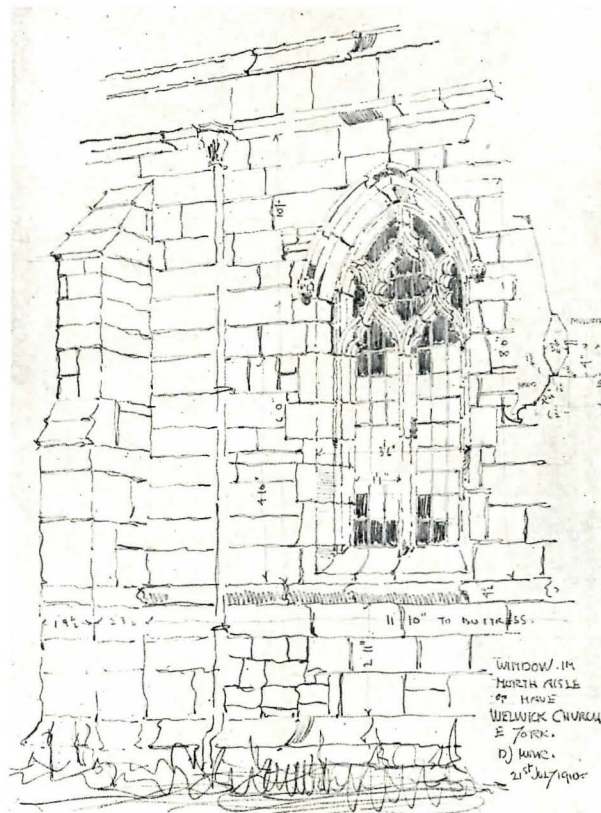
HERE is a nomination for the champion architectural family of the Universe—The Orlopp Brothers of California—six of them, Paul, Harry, Don, Stanley, Gene and Ward, all architectural draftsmen. Any other entries for first place in this event?

GLAD to see work from Australian PENCIL POINTERS. What's the matter with good old England? We have lots of readers there but they do not send us their stuff. Maybe some bold and venturesome draftsman from London or Liverpool, Edinburgh or Glasgow or somewhere else will throw conservatism to the winds and let us look at some of his sketches!

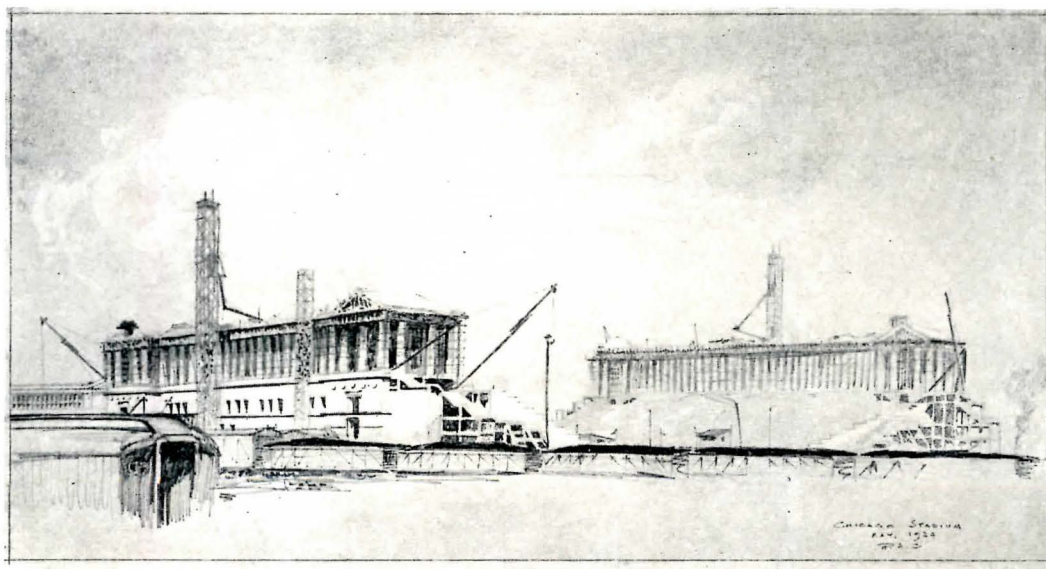
PENCIL POINTS



Sketch by James Francis Keally, Oxford.

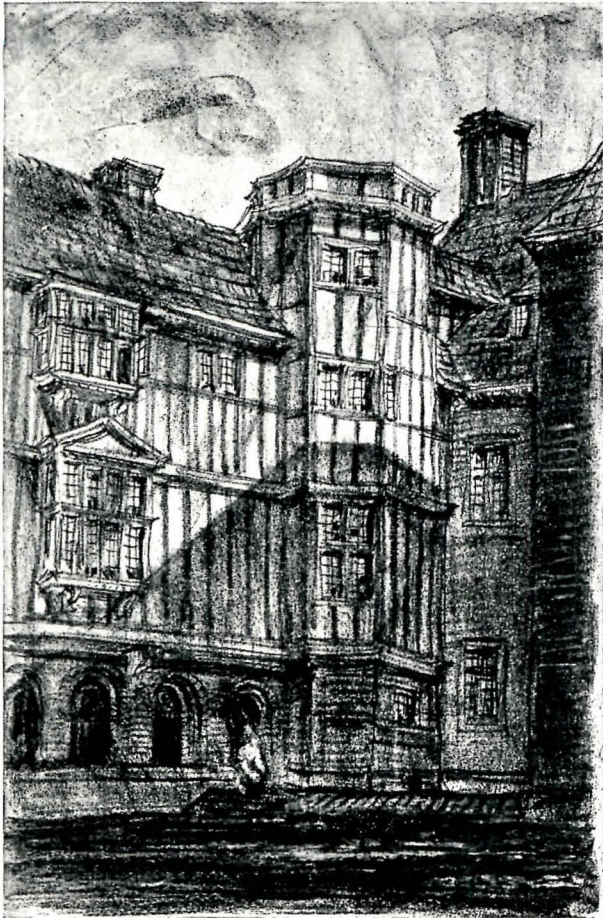


Sketch by D. J. Moir, Window in Welwick Church, East York.

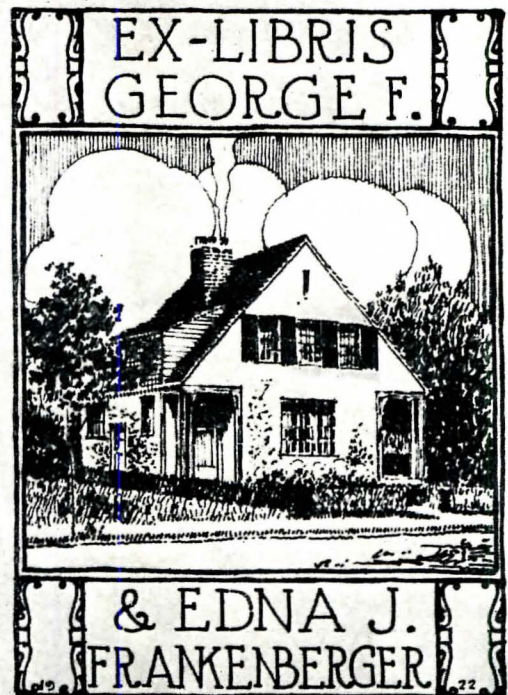


Sketch by Robert A. Crombie, Grant Park Stadium, Chicago.

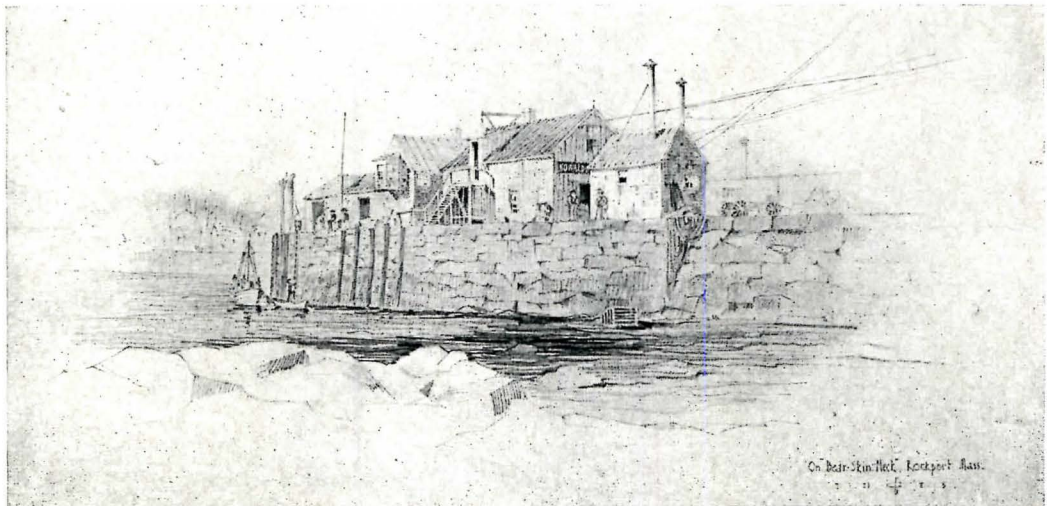
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Sketch by James Francis Keally, Cambridge.

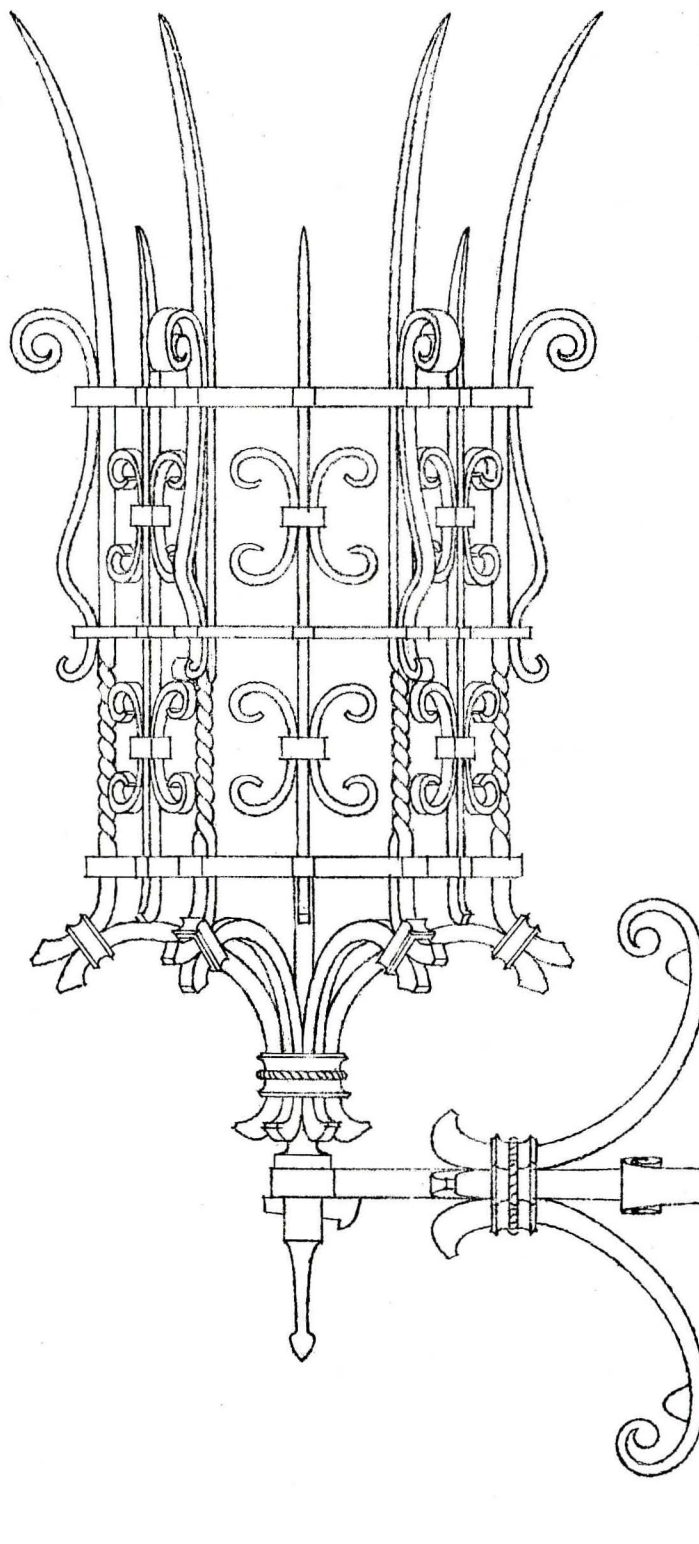


Book Plate Used by Mr. and Mrs. Frankenger in Their Books. The Sketch is of Their Home.



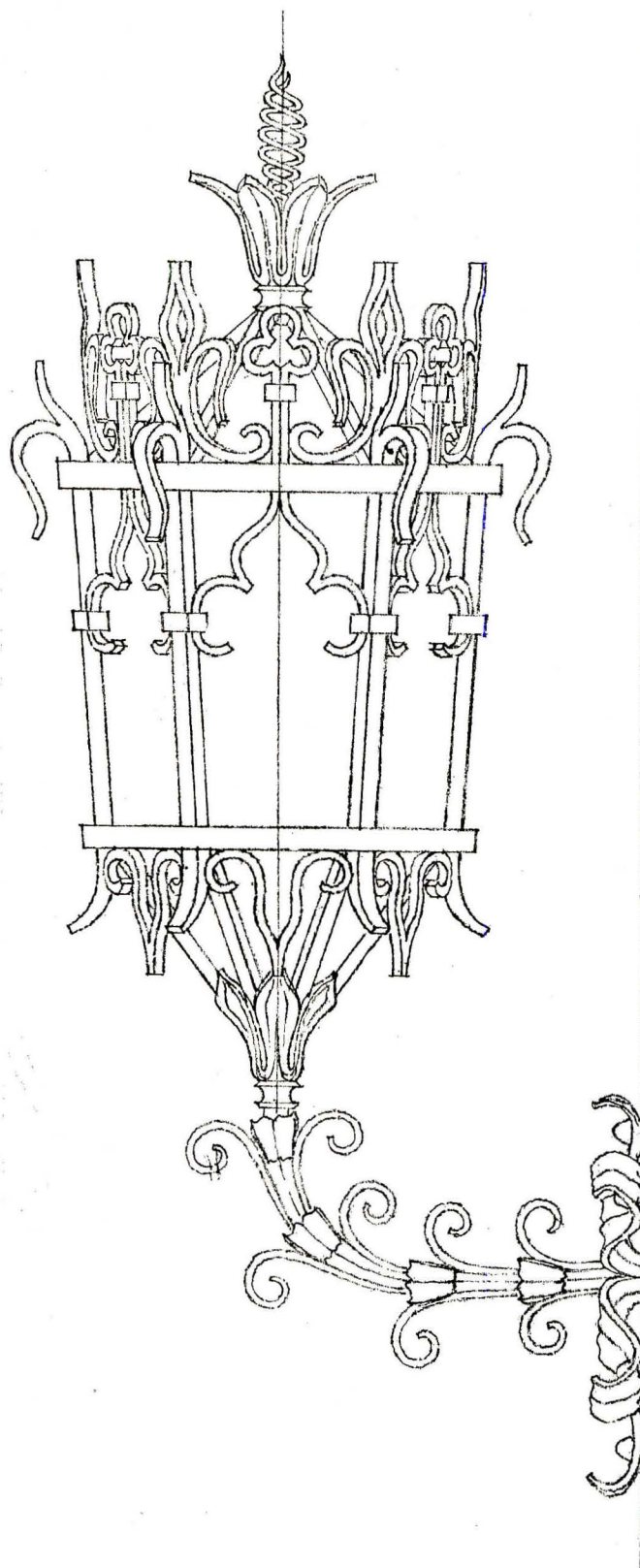
Sketch by Kenneth Geerlings, "On Bear Skin Neck," Rockport, Mass.

PENCIL POINTS



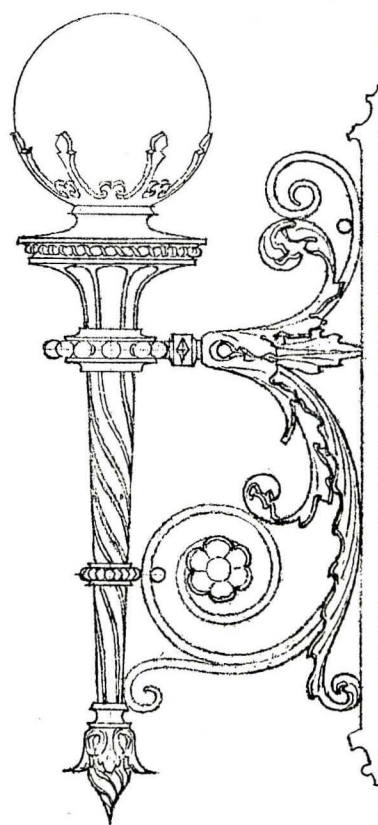
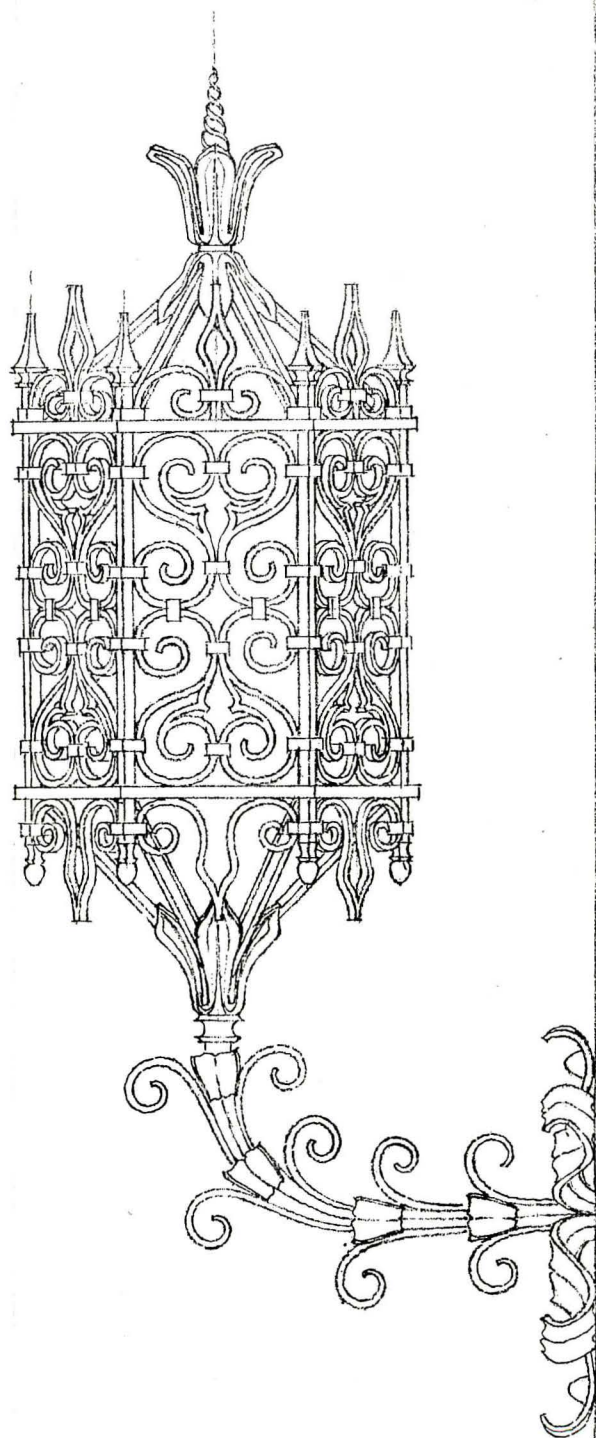
Design for Wrought Iron Lanterns at Main Entrance, Home of George W. Vanderbilt at Biltmore, N. C., Hunt & Hunt, Architects. Reproduced at the Exact Size of the Original Drawing, Scale 1½ in. = 1 ft.

PENCIL POINTS



*Design for Wrought Iron Lanterns of West Loggia, Home of George W. Vanderbilt,
at Biltmore, N. C. Hunt & Hunt, Architects. Reproduced at Exact Size
of the Original Drawing, Scale $1\frac{1}{2}$ in. = 1 ft.*

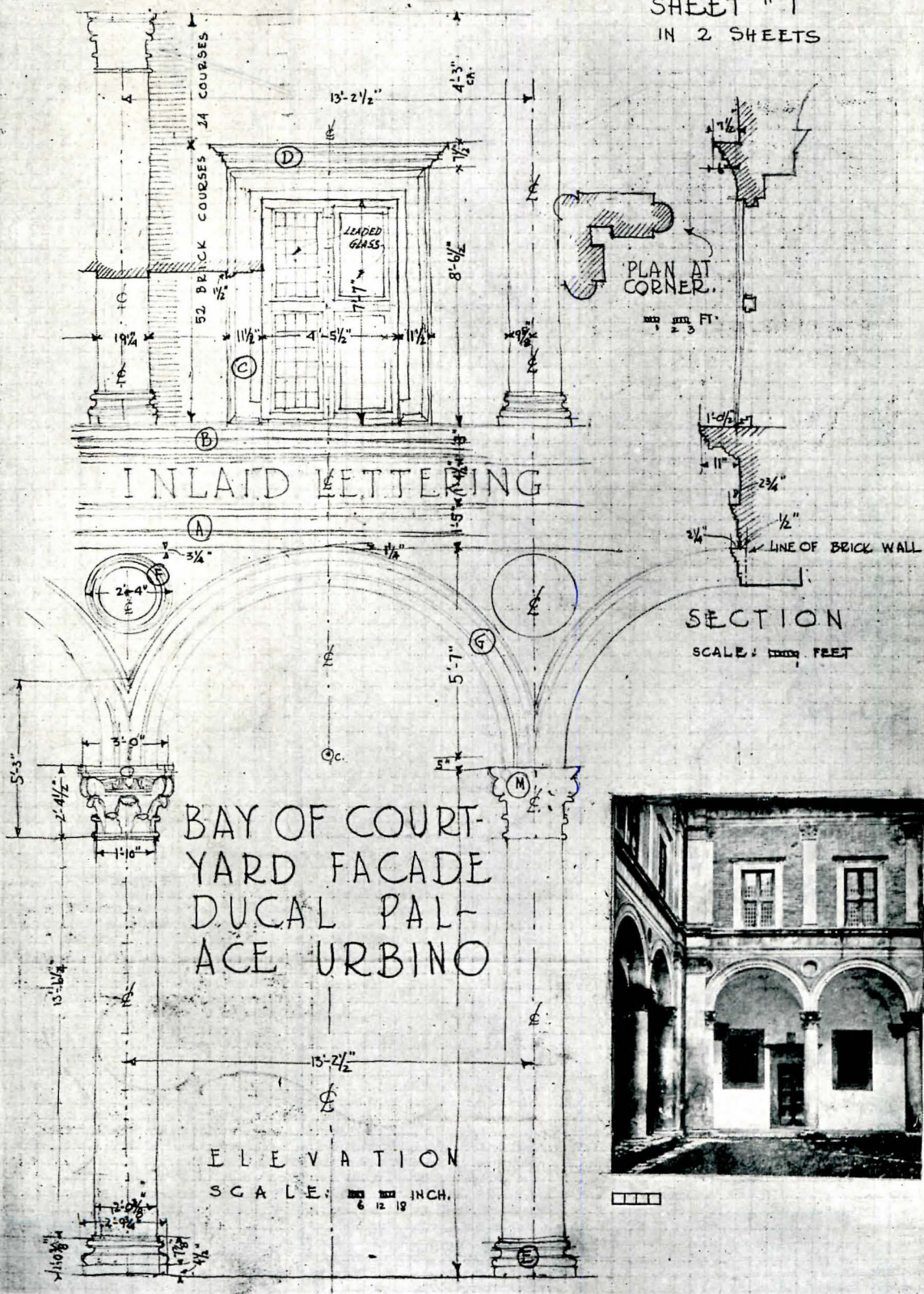
PENCIL POINTS



*Designs for Metal Work for the Home of George W. Vanderbilt, at Biltmore, N. C.
 Hunt & Hunt, Architects. At the left, Design for West Loggia Lanterns,
 scale $1\frac{1}{2}$ in. = 1 ft. At the right—Design for Lanterns at
 Main Entrance, scale $\frac{3}{4}$ in. = 1 ft.*

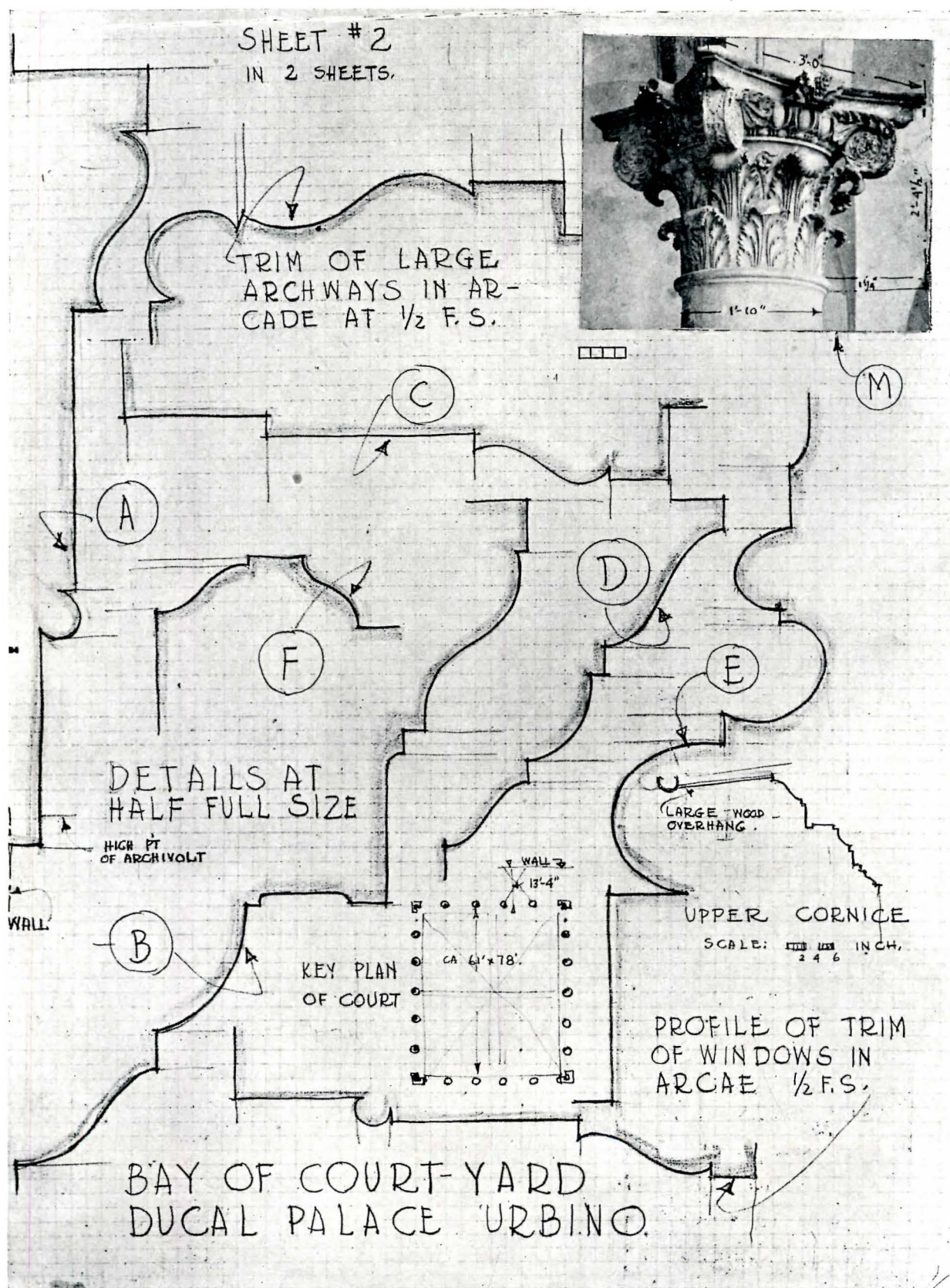
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SHEET # 1
IN 2 SHEETS



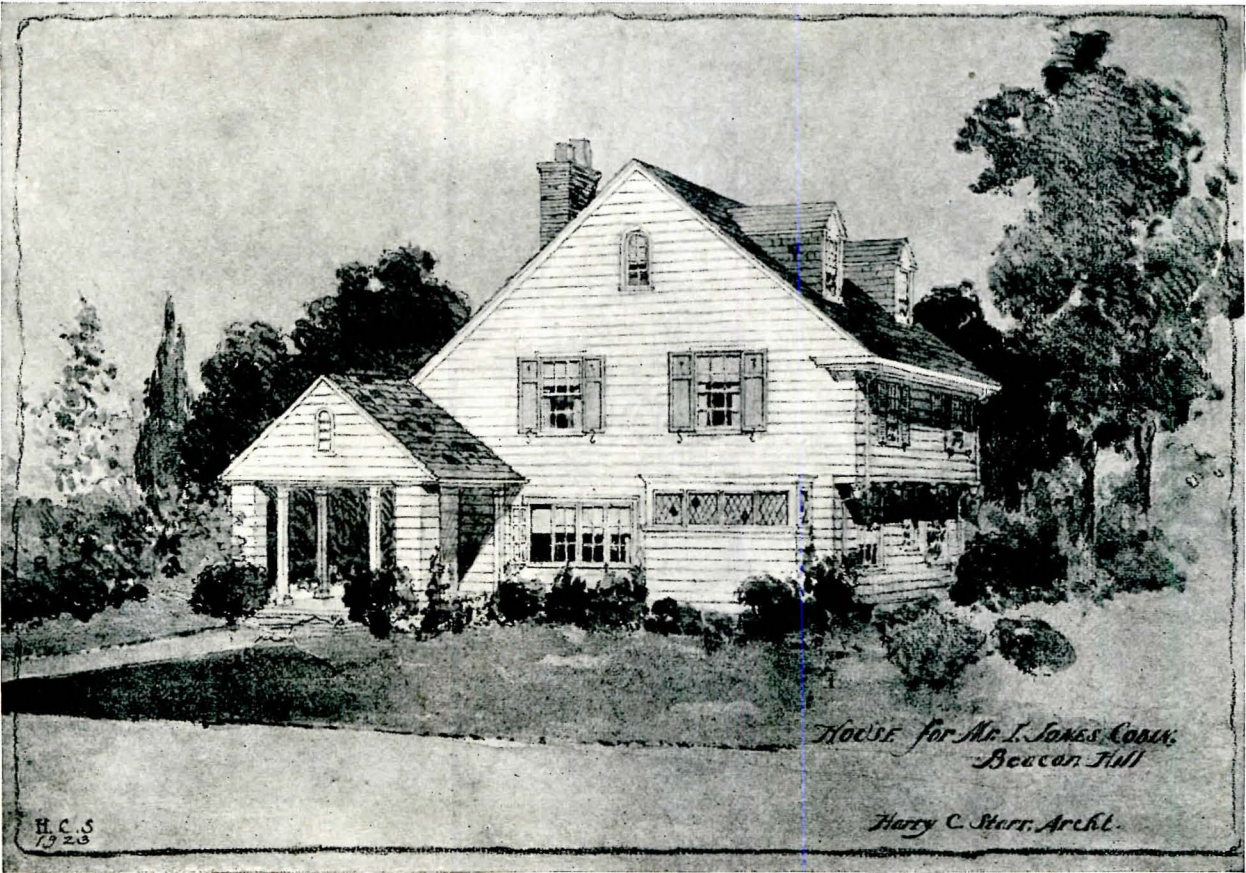
Bay of Court-Yard Façade, Ducal Palace, Urbino. Measured and Drawn by Ernest A. Grunsfeld, Jr.

PENCIL POINTS



Bay of Court-Yard, Ducal Palace, Urbino. Measured and Drawn by Ernest A. Grunsfeld, Jr.

PENCIL POINTS

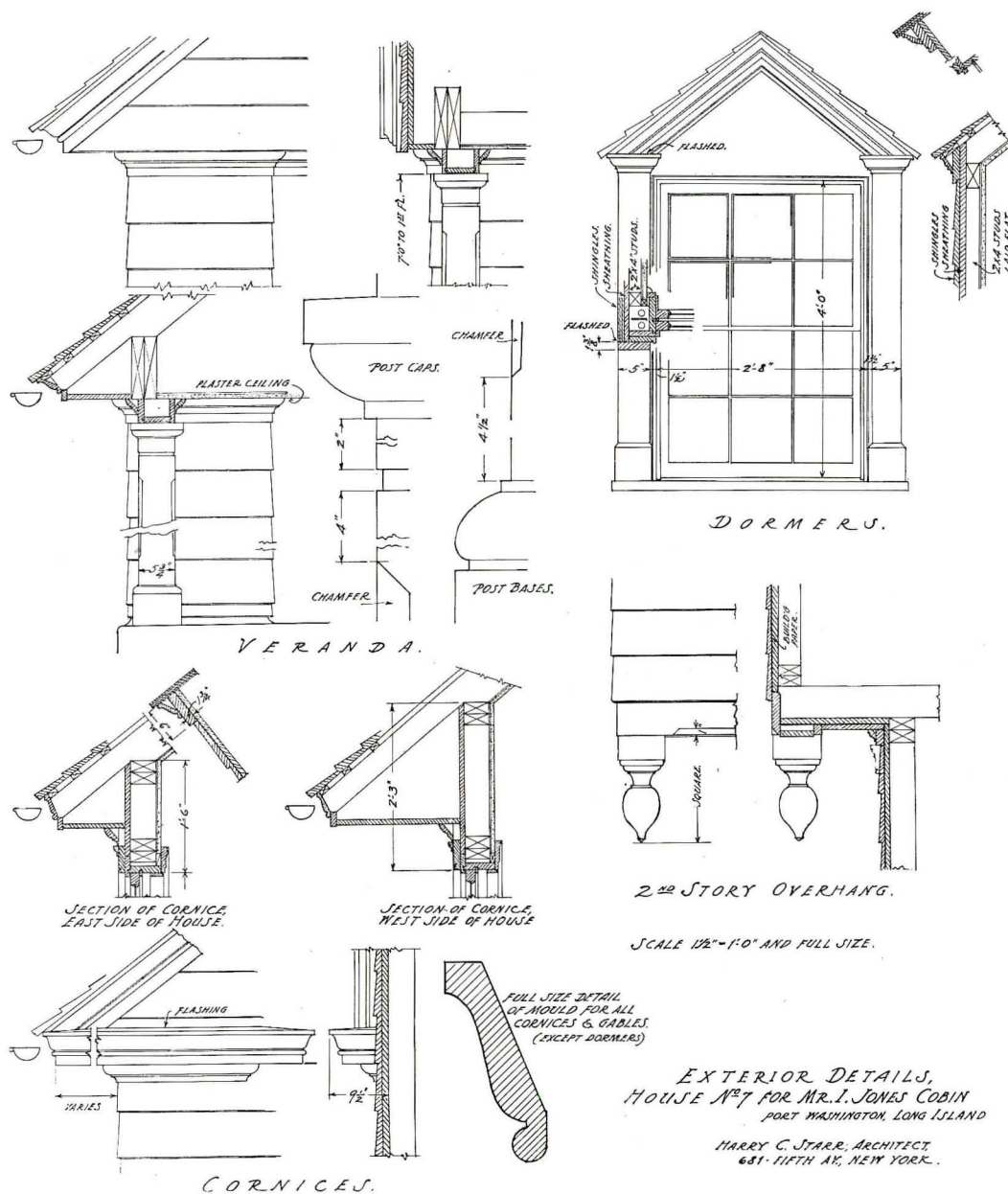


Rendering by Harry C. Starr.



House for Mr. I. Jones Cobin, Beacon Hill, Port Washington, L. I. Harry C. Starr, Architect.

PENCIL POINTS



Construction Details. House for Mr. I. Jones Cobin,
Henry C. Starr, Architect.

THE SPECIFICATION DESK

A Department for Specification Writers

MISCELLANEOUS ITEMS OF CONSTRUCTION PART XXI

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)—Stairs and elevators should be enclosed in fireproof towers with the openings protected with stationary or automatic self-closing fire windows and standard self-closing fire doors. They should be covered by approved skylights and the walls should extend above the roof. If they are enclosed in brick towers and the towers are not standard there would probably be a charge of five cents per hundred dollars added to the basic insurance rate. If plank floor construction is used with self closing doors there would also be an extra charge of five cents and if the doors and other details were not of the standard requirements there would be an extra charge of ten cents. There is also an extra charge of ten cents whenever the shaft or well is an open one. We have previously treated of the proper construction for stairwells and elevator shafts. The more fireproof they are the better.

There are some items which do not come under construction but which are charged for in accordance with rulings made from time to time by the insurance rating bureaus. These rulings are made to meet with conditions found in building and may be affected by the design or construction of the building. Under this heading come communicating openings from one part of the building to another, or from the garage building to another building adjoining it. Also the items of tenants, faults of management, exposure to other structures, locations in certain districts and special departments such as painting and varnishing, paint and varnish storage, upholstering, etc., come under this heading. When bearing these and similar items in mind the architect can design and construct the building in such a way as to facilitate the use of the building and so as to eliminate as many faults of management as possible. Under faults of management come care of ashes, furnaces, greasy or oily clothing, waste or rags, rubbish and sweepings, packing materials, boilers, et cetera. Some other items are conditions of gas brackets, stoves, hot plates, and tubing; conditions of chimneys, smoke stacks, "No Smoking" signs, steam pipes, stoves, stove pipes, and the locations of open flame and heating apparatus and utensils.

On account of the danger of fire from the explosion of gasoline vapors which are heavier than air it is desirable to have boilers and furnaces cut off from the garage section of the building. Preferably they should be above the basement, and not in the basement, when they are not so cut off. In the former case there would be a charge of fifteen cents per hundred dollars added to the base rate, whereas in the latter case the added charge would be twenty-five cents. If the heating is done by stoves the extra charge would be ten cents. For open fire heat the extra charge would also be ten cents or more. Open fires for forges would come under the same heading.

The inside finish of the garage section of a building also affects the insurance rates. We often see metal ceilings and walls in frame and non fire-proof buildings but in general they are not recognized as in the event of fire they would shrivel and not be fire retardant. In masonry building, non-fire proof, if the walls and ceilings are plastered on wood lath there would be an extra charge of five cents for each but this extra charge would not be incurred in a frame building. Where the finish on the walls or ceilings of a non-fireproof masonry building is of wood, cloth, or of a paper product, an extra charge of ten cents per hundred dollars is made for each. In a frame building only one half this charge is made for such finishes. Very often special consideration will

be given for stud partitions filled with gypsum blocks, metal lathed, and plastered on both sides with gypsum plaster applied in three coats. Such partitions are claimed to resist a hot fire for hours.

Another source of fire is the garage repair pit. Oil and gasoline are apt to flow into a pit unnoticed and oil soaked rags and waste are apt to fall into it and remain there unnoticed until spontaneous combustion takes place. For pits with wood sides and wood floors a charge of twenty-five cents is added to the base rate. If the wood floors are omitted and there are dirt floors instead, the extra charge is only fifteen cents. The extra charge for concrete, stone, and brick pits is still less. Such pits if not provided with a drain are charged for at ten cents above the base rate. If they are provided with a drain the added charge is only five cents.

When a commercial garage is used by only one concern rather than by several, there is no divided responsibility and more attention is paid to the proper maintenance of the building. Therefore when a garage is used exclusively for the automobiles of one concern a reduction of twenty-five per cent is generally made. It has been found that the more floors containing automobiles the greater is the fire hazard so that if vehicles are kept above or below the grade level, an extra charge is made for each one thousand square feet of accommodation on each such floor. This extra charge is five cents per hundred dollars.

But the type of work that is to be done in the building also affects the insurance rates. The larger the amount of the work, the larger the fire risk. While the architect cannot control this factor, it is interesting to know how the insurance authorities are apt to deal with it. For the construction work on automobiles there is usually an extra charge of twenty-five cents, and for repair work, an extra charge of five cents is usually made for each hand instead of one. For the use of power machinery there is an extra charge of five cents and for the use of the oxygen process for cleaning engine cylinders there is an extra charge varying from twenty-five cents to fifty cents. For the use of a gasoline spray for cleaning automobiles, the most dangerous work performed, the extra charge is one dollar.

Charges also vary in accordance with the amount of fire protection available. Often fire pails and fire extinguishers are found defective, in which case an added charge of ten cents is made. Often apparatus is installed even though it does not meet with the requirements of the Board of Fire Underwriters and, of course, such apparatus is not recognized and the rates are established as if the apparatus were not installed at all. A deduction of five cents is made from the base rate if the building is adequately supplied with approved stand pipes and fire hose.

A further reduction of three cents per hundred is made if an improved auxiliary fire alarm is installed. When there are three public fire hydrants located within two hundred feet of the building a deduction of three cents per hundred is made. If there are only two public fire hydrants located within two hundred feet of the building and a standard private outside hose supply is provided together with approved fire drills at sufficient intervals, five cents may be deducted from the base rate. This is, of course, when the insurance is figured on the protected basis as previously mentioned. When the insurance is reckoned on the unprotected basis a deduction of ten cents per hundred will be deducted if there is an abundant supply of water with ample pressure and several hydrants are placed within two hundred feet of the building. In this case, however, the employees must have fire drills at frequent intervals under proper supervision. Standard hose equipment must be included under these conditions. Sometimes private hydrants are connected with public water supply and are recognized as proper equipment and as being entitled to more economical classification than the standard basic rate. Under certain conditions additional deductions may be made if approved equipment is installed.

(To Be Continued)