

Every Architect and Draftsman a Salesman

IN THE August issue of *The Charette*, a bright little journal published by the Pittsburgh Architectural Club, there is a letter addressed to the Editor, from which we quote as follows:

"For example, how does the general public know that a trained architect can plan even a small house more skillfully than the contractor or someone else in the contractor's class?

"If the writer is not mistaken, the general public has exactly the opposite impression. We fancy that nine out of ten men in the street believe that any contractor of experience can design a more practical house and for considerably less money than any architect. It seems to us that the reason for this state of affairs is that the architects are exceedingly indifferent in the matter of educating the public to the real facts."

In slightly modified forms this same story comes to us from various parts of the country, sometimes from architects and sometimes from members of the drafting fraternity who are working toward architecture as their life work and who are disturbed by the lack of appreciation of the value of professional services as manifested by the general public and as affecting their future professional careers.

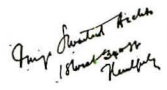
We recently heard of a city of some sixty thousand where the average architect's fee, including full service, is 3%. We asked one of the architects located there how it happens that such an inadequate scale of compensation prevails. His answer was that the clients would not pay more, that if the architects did not take the work on that basis, there wouldn't be any architect. In other words, the jobs would go direct to the builders, and professional services would be entirely dispensed with. What's the matter with that town and lots of other towns and why do similar conditions prevail on an enormous volume of work even in the larger cities? There is no use quarreling with your public. It doesn't do any good to say the owner is a fool and ought to know better. If he does not know better, and does not more fully realize that a competent architect can save him money and give him a better building than he would otherwise get, the blame lies squarely with the architectural profession and not with the client. In our editorial which appeared in the August issue entitled "Selling Architecture," we suggested one means whereby the architect, which includes the draftsman, may improve his standing as an economic factor in the community. There is another way in which this situation may be improved. Every architect and every architectural draftsman who has the good of his profession at heart must take off his coat and become an active, aggressive selling force for the benefit of the entire profession. There are many things that may be done—all coming within the highest ethical standards and all perfectly legitimate considered from the highest professional viewpoint. Contacts should be made either by clubs or individuals with the local newspapers; not in any sense to run down the builder, but to set forth for the consideration of business men and intending home builders the reasons (and they are many and clear) for employing an architect. A certain amount of time may be required to furnish articles or interviews for the press and in the preparation of drawings to be used as illustrations for such articles. But this time will be well spent. Those taking active part in this movement should work in a broad way for the better education of

the community rather than to attempt to further their own individual interests. Contacts should be made with Chambers of Commerce, Rotary and other clubs, and organizations and lectures arranged, designed to demonstrate that it pays from the dollars-and-cents standpoint to have a building well planned, well designed and carefully superintended; and that the money spent for the professional services involved will be reflected in initial savings, larger rentals, higher sales value and lower upkeep.

These problems have always faced the profession, and much good and earnest work is being and always has been done by many individuals and some organizations. The draftsmen as a class have never been conscious that this problem was their problem just as much as it is that of the boss, and they have not as a class been aware of the great good they could do in "selling" architecture. Every architectural club should actively consider this problem as part of its program for this winter. In many communities where clubs do not exist, groups of architects and draftsmen can and should get together to make definite plans to improve conditions in their particular community. The word "education" is worked to death, but what we are talking about is purely a matter of education and should be approached as an educational matter; dispassionately and without any feeling of pique or ill-will. We hear that Mr. Jones, the rich banker, has just let a contract for a fifty thousand dollar residence to a builder and is employing no architect. He has been told that an architect is a nuisance anyway, that he can save several thousand dollars by getting along without one and get just as good a house from the builder. No use getting sore about this, but you should see that this does not happen again in your town. All the Mr. Joneses by one means or another should be brought to know the truth. He really doesn't want a house done from a plan factory book without any consideration of the peculiar needs of himself and family, without any thought to the site and without any of the other refinements which only an architect can give. He lets the contract to the builder because he doesn't know any better, and to stand by and watch him get into a mess and spend a lot of money he didn't expect to in getting out of it, should not be a source of satisfaction to any one.

Let every draftsman, especially, realize that his professional future, whether he ever opens up an office for himself or not, depends to a certain measurable extent upon his efforts and the efforts of all the draftsmen to "sell" architecture in every legitimate way. The architect's problem is not quite as simple as that of other professional groups; doctors and lawyers, for example. If you have a pain, you go to a doctor; if you get into legal difficulties, you go to a lawyer; the necessity for these professional services is understood by every one in a community. As stated above, the importance of the architect's services is by no means so universally appreciated. In remedying this situation, the initiative must be taken by the profession—nobody else will do it. But a tremendous amount can be accomplished if every architect and every draftsman will make a determined and patient effort to explain the value and importance of professional services in connection with all building operations.

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WORKING DRAWINGS, THE CONTRACT SET

BY EGERTON SWARTWOUT

IT MAY seem a piece of gratuitous information to say that working drawings are the drawings by means of which the building is built, but this little fact is quite generally ignored by those who seem to regard working drawings either as a vague indication of a scheme which will be shown in detail on shop drawings prepared by someone else, or as vehicles for the display of draftsman-ship of a most confusing and complicated nature. Recognizing, then, that working drawings have a practical value and are not works of art, it is evident that to fulfill the purpose for which they are made they must be complete, they must be intelligible to the dumbest mechanic, and they must be convenient to handle.

Take the last point first, the question of size, and in the consideration of this and the other points let us assume that I am speaking of some monumental work, as I have had more experience with that than with any other. In monumental work the drawings are generally at one-eighth scale. The drawings we made for the Denver Post Office were at that scale and were about four feet by five, difficult and expensive to make and unwieldy in the field. The drawings for the Missouri Capitol were worse; about four by seven feet, and with the mechanical and structural drawings there were seventy of them, together forming a roll that had to be carried around in a wheelbarrow. As a matter of fact, they didn't carry them around, they tore off pieces and put them in their pockets. I never saw a complete set on the job, and I don't think we would ever have built the building if we hadn't had photostat copies made. To be sure, you had to carry a magnifying glass to read the figures, but the plans reduced made a nice little roll that could be carried handily.

With this experience in mind we set about some three years ago to make the working drawings for the George Washington Memorial. The building itself was about 300 x 300 feet exclusive of porticos and approaches; not as long as the Missouri Capitol, but wider. Eighth scale was impossible. We thought first of making the plans in two sections on different sheets but that would have been unhandy. The engineers told us sixteenth scale was too small for their work, and yet we did not want big drawings. It occurred to me that, after all, the small scale drawings are only diagrammatic. Eighth scale was too big to be diagrammatic for a building of that size, and too small in scale to show detail, and if the general drawings were only diagrammatic, sixteenth would answer if the drawings were kept simple and were supplemented by large size details. And that is the way the drawings were made; and they were, including border, just 30 inches square. The general drawings at sixteenth were left in simple outline, the masonry shown in the usual manner,

but the terra cotta partitions only in outline, the outline being strengthened by a pencil line just inside of the ink. The center lines of the windows and the steel columns were shown and figured and the general dimensions put on. The elevations were in outline and no foundations were shown as is usually done, but the elevations started at the terrace level. The foundations were of pile and quite complicated and were shown clearly on the structural set at eighth scale, and there was no need at all of cluttering up the elevations with useless duplication. In the elevations the openings were numbered, all similar openings having the same number, the number being prefixed by a letter indicating the character. This was explained by a note on the drawings which read: "The sixteenth scale drawings are diagrammatic. Symbols E1 etc., refer to similarly marked portions on the quarter scale detail drawings. The broken line between two symbols shows that units covered by this line are similar. The number 98208 for example enclosed in a circle with E-P above indicates the number of the drawing on which adjacent work is shown in detail. E stands for elevation and P for plan." For instance, you see on the elevation a row of windows marked E-13 and you are referred to No. 98202. This drawing is at quarter scale and E-13 is here fully drawn and figured and all stone joints and detail shown for the entire bay. Therefore, a man taking off the quantities lists carefully one bay from the detail and gets the number of bays from the general drawings. Not only windows but all parts of this elevation are numbered, columns, entablature, balustrades, even inscriptions.

The same system applies to the plans and to the sections and interiors. The plan of the elliptical auditorium was so complicated that it was drawn at eighth scale, getting one-half the plan on a sheet. These drawings were carefully figured and were supplemented by a sheet of details at quarter. The interiors were generally drawn at quarter scale, or rather parts of them were, for we had no repeats; if all the openings were alike we only showed one, carefully drawn and figured. The stairs were all drawn out complete at quarter and there were numerous structural sections at that scale. The exterior details were very carefully figured. To obtain these figures some of the parts were studied at three-quarter scale and some at full size. We also showed levels very freely on the plans, sections and elevations, giving the level in decimals in relation to the established datum, the figures being ringed for greater distinction. These levels were exceptionally valuable in the roof plan showing heights of copings and roof grades.

In all there are 24 sheets and everything is shown complete except the terrace which was not to be included in the then contract, and the finish of certain rooms on the first and second floors which was at

PENCIL POINTS



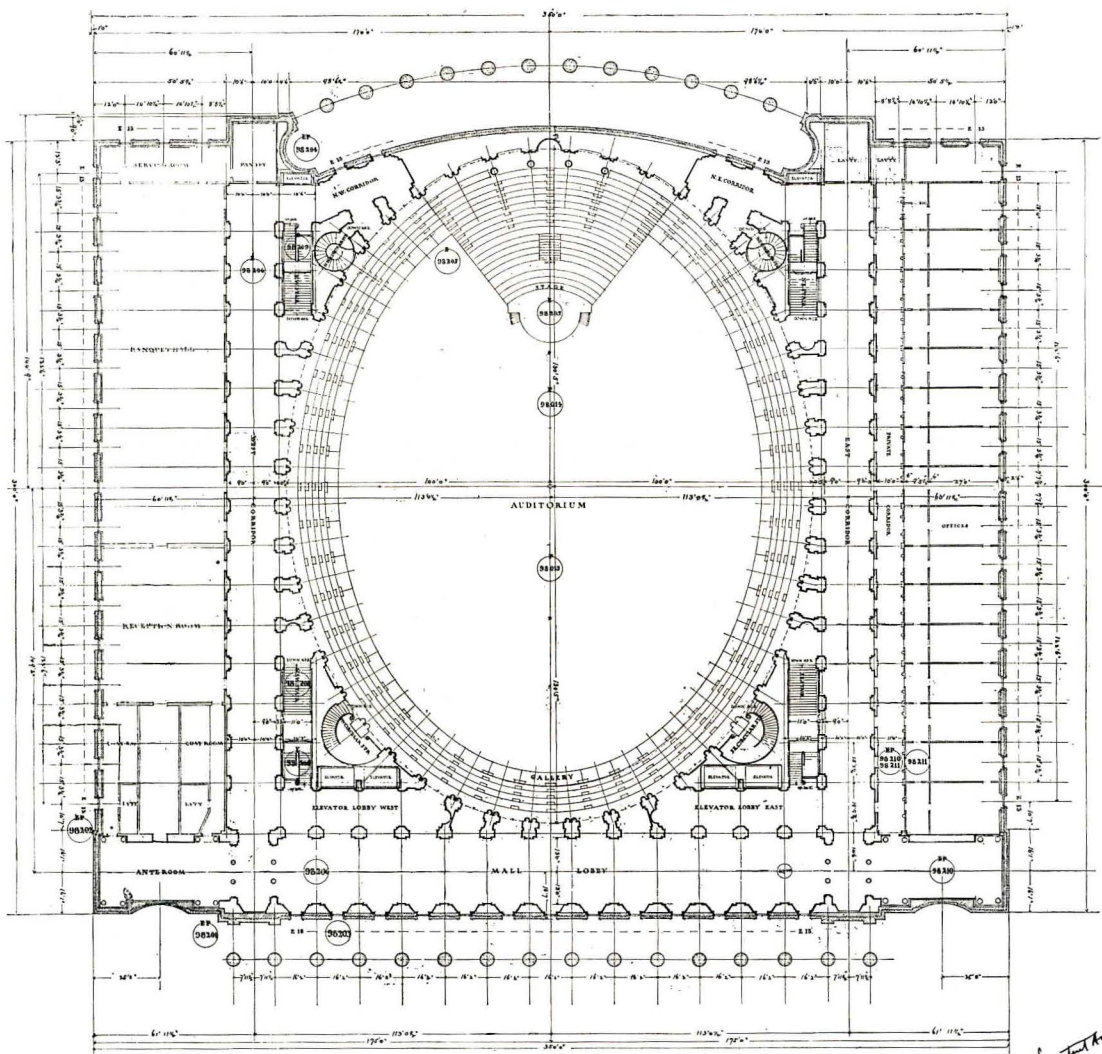
ONE SIXTEENTH SCALE

NATIONAL VICTORY MEMORIAL

98 003

First Floor Plan, National Victory Memorial, Washington, D. C. Tracy & Swartzwout, Architects.

PENCIL POINTS



SECOND FLOOR PLAN

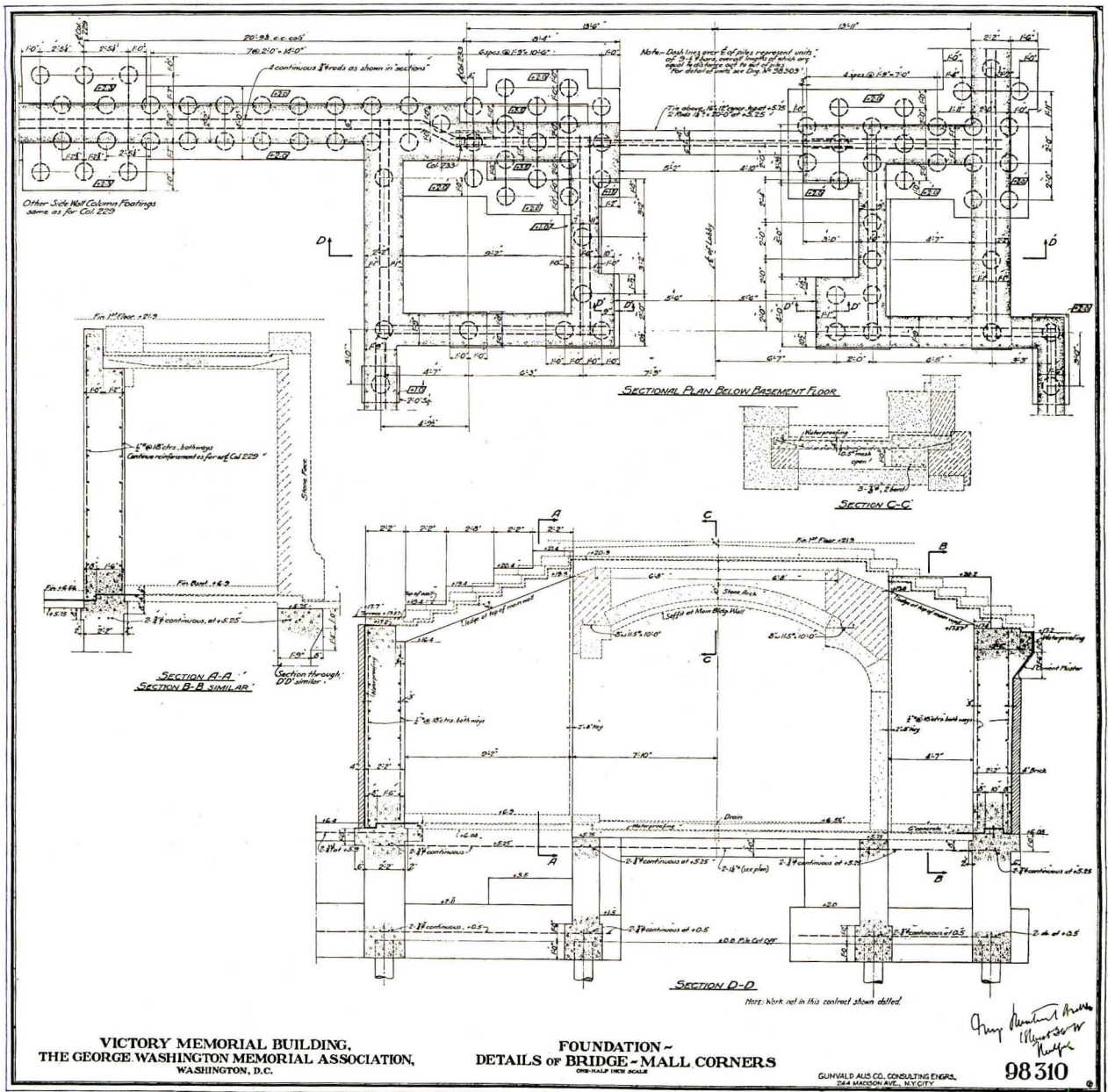
NATIONAL VICTORY MEMORIAL

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Group - Investment in debt
- 18th Nov 30th Nov
Newspaper

Second Floor Plan, National Victory Memorial Washington, D. C. Tracy & Swartwout, Architects.

PENCIL POINTS



Foundation—Details of Bridge-Mall Corners, National Victory Memorial, Washington, D. C.
Tracy & Swartwout, Architects.

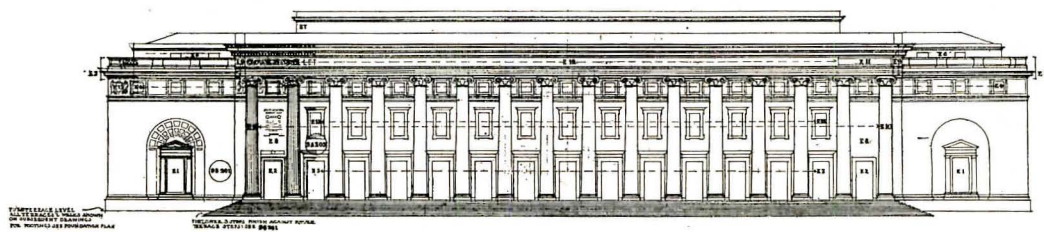
VICTORY MEMORIAL BUILDING,
THE GEORGE WASHINGTON MEMORIAL ASSOCIATION,
WASHINGTON, D.C.

PIILING PLAN
S.W. QUADRANT
GURVALD AUL CO., CONSULTING ENGRS.
524 MADISON AVE., N.Y. CITY

98301

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PENCIL POINTS



MALL ELEVATION
ONE SIXTEENTH SCALE

NOTE: THE TWENTY SCALE DRAWINGS ARE DIAGNOSTIC SYMBOLS & ETC REFER TO SIMILARLY MARKED PORTIONS ON THE QUARTER SCALE DETAIL DRAWINGS. THE DIMENSIONS BETWEEN TWO SYMBOLS SHOWS THAT UNITS COVERED BY THIS LINE ARE SIMILAR.

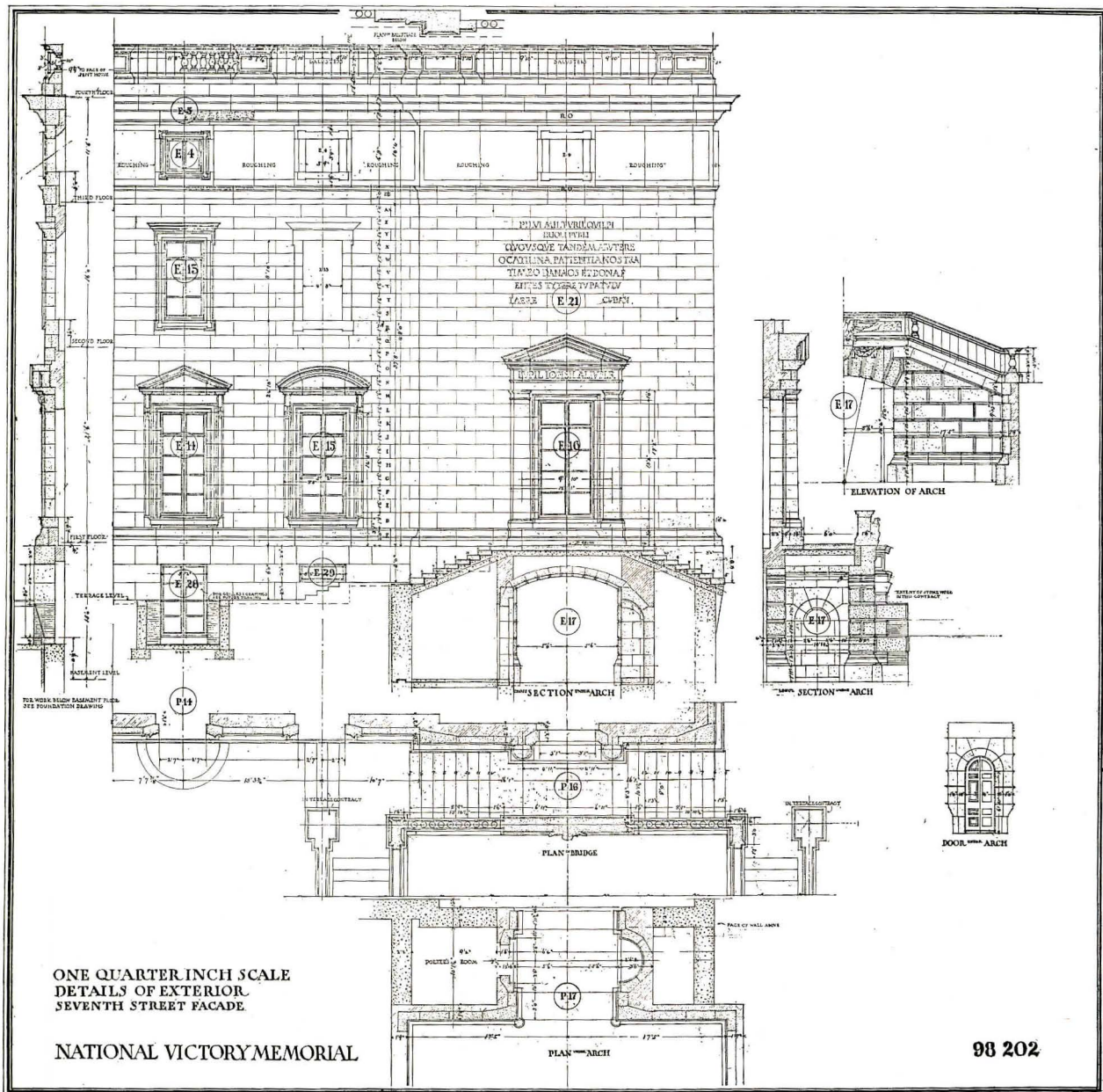
INDICATES STORIES OF DRAWING ON WHICH ADJACENT WORK IS SHOWN IN DETAIL.

NATIONAL VICTORY MEMORIAL

98 008

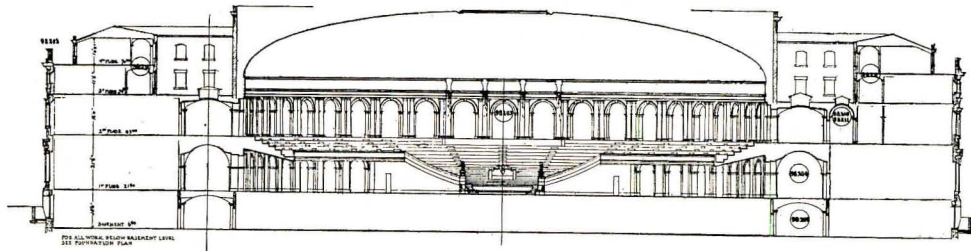
Mall Elevation, National Victory Memorial, Washington, D. C. Tracy & Swartwout, Architects.

PENCIL POINTS



Details of Exterior, National Victory Memorial, Washington, D. C. Tracy & Swartwout, Architects.

PENCIL POINTS



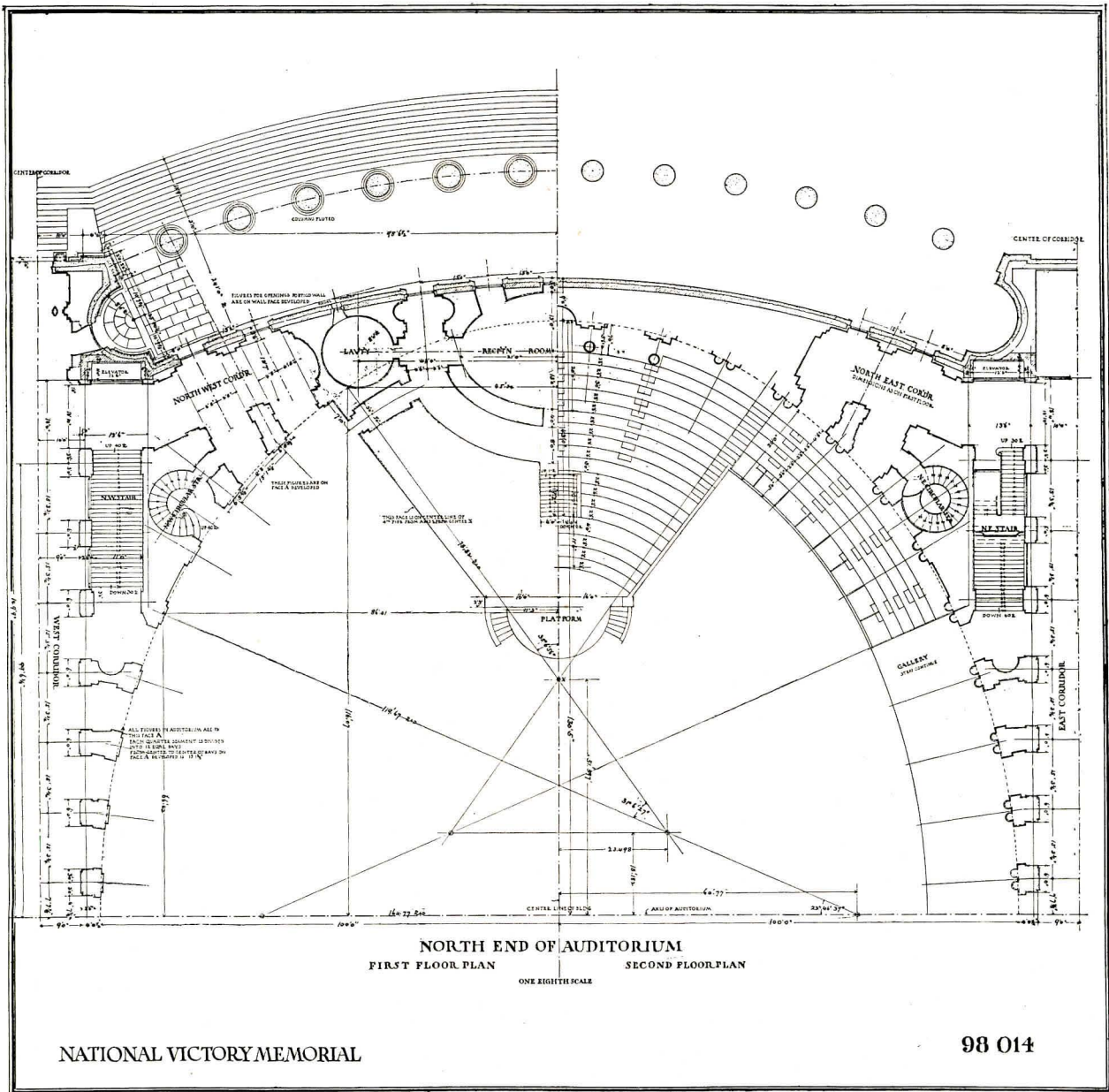
TRANSVERSE SECTION
ONE SIXTEENTH SCALE

NATIONAL VICTORY MEMORIAL

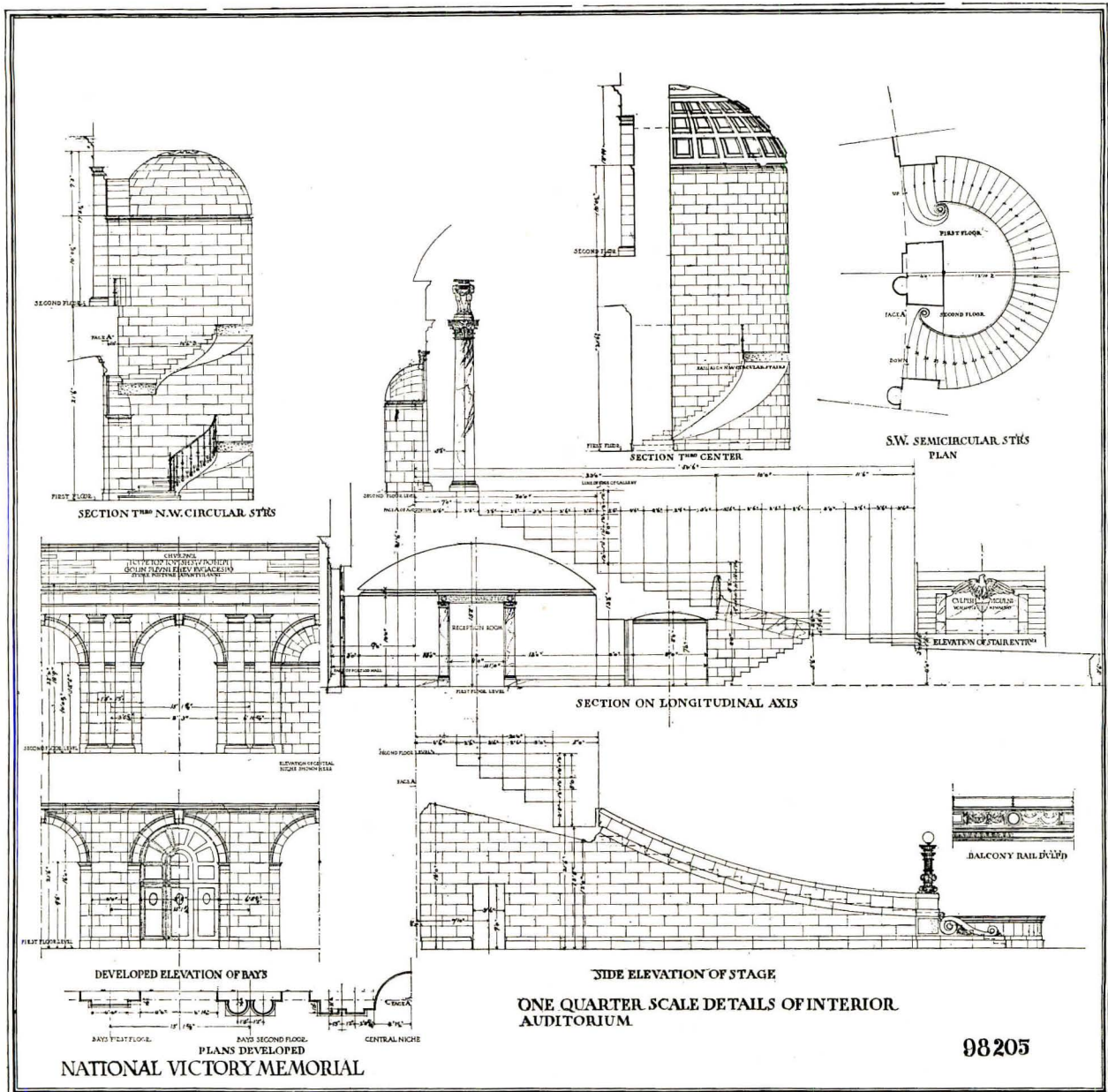
98012

Transverse Section, National Victory Memorial, Washington, D. C. Tracy & Swartwout, Architects.

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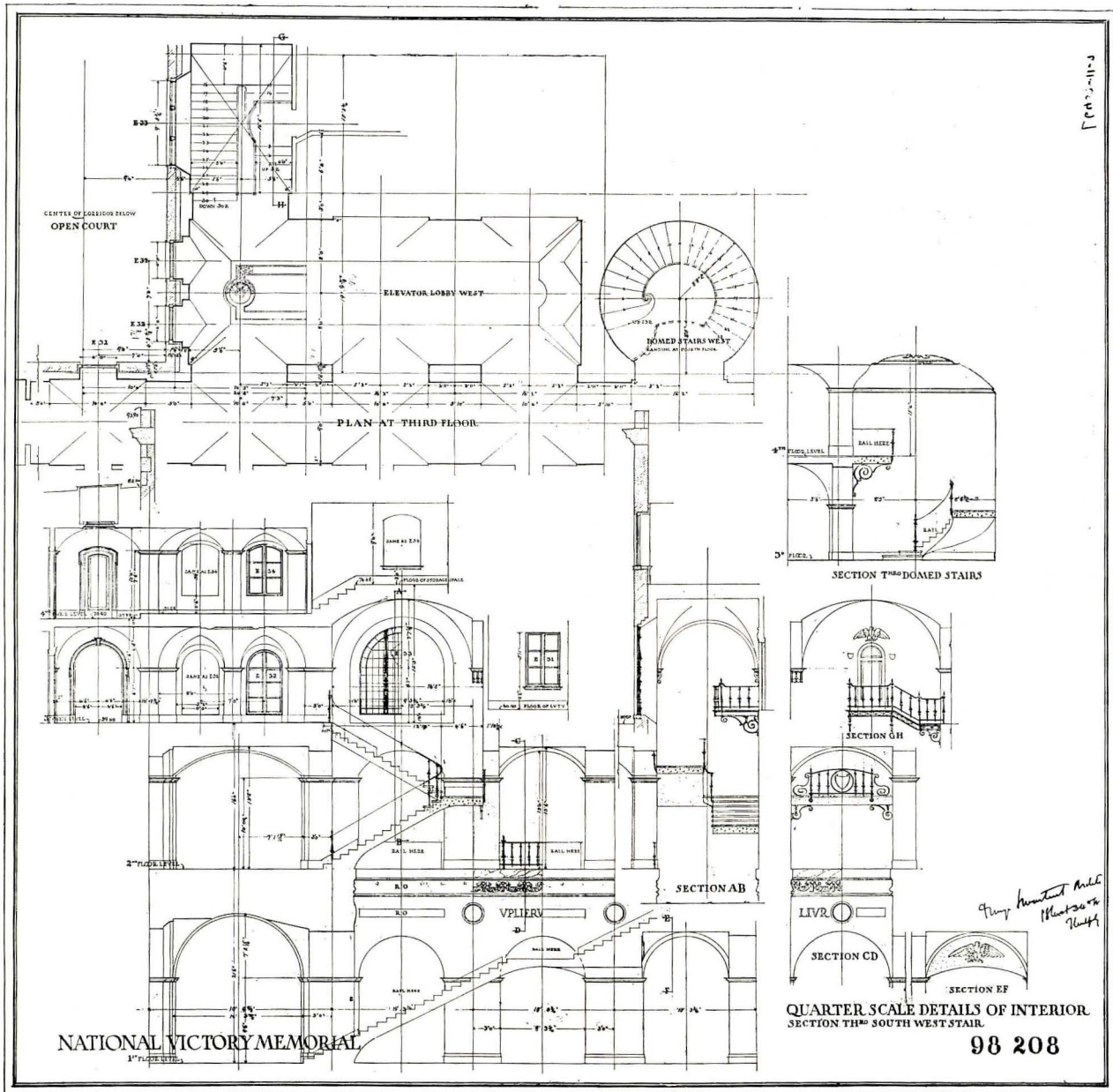


PENCIL POINTS



Details of Interior of Auditorium, National Victory Memorial, Washington, D. C.

PENCIL POINTS



Details of Interior, National Victory Memorial, Washington, D. C. Tracy & Swartwout, Architects.

PENCIL POINTS

that time undecided. It will be noted that the steel is not shown on the plans, and there are two reasons for it, the first and principal one being that at the time the plans were made the engineer had not been appointed. The other reason is unnecessary but it is this: we show the centers of the columns and that is sufficient for figuring. The indication of steel at such a small scale would be useless and would clutter up the plans. It is worthy of passing notice that although there was no engineer when the plans were made, there is one now, and he has made very complete and careful drawings, and has had no difficulty whatsoever in following the centers we established; and the figured allowance we made for floor thicknesses and column covering has proved in every case sufficient. We took somewhat of a chance, a chance I would not advocate as a general rule, but we had to take it in that instance. The foundations of the building are now in place and everything has worked out exactly according to our plans. Contractors who have figured the plans have told us that it was much easier to figure from them than from any others they had seen of a similar sized building, chiefly because of the convenience of handling the sheets. The information was all there and it was

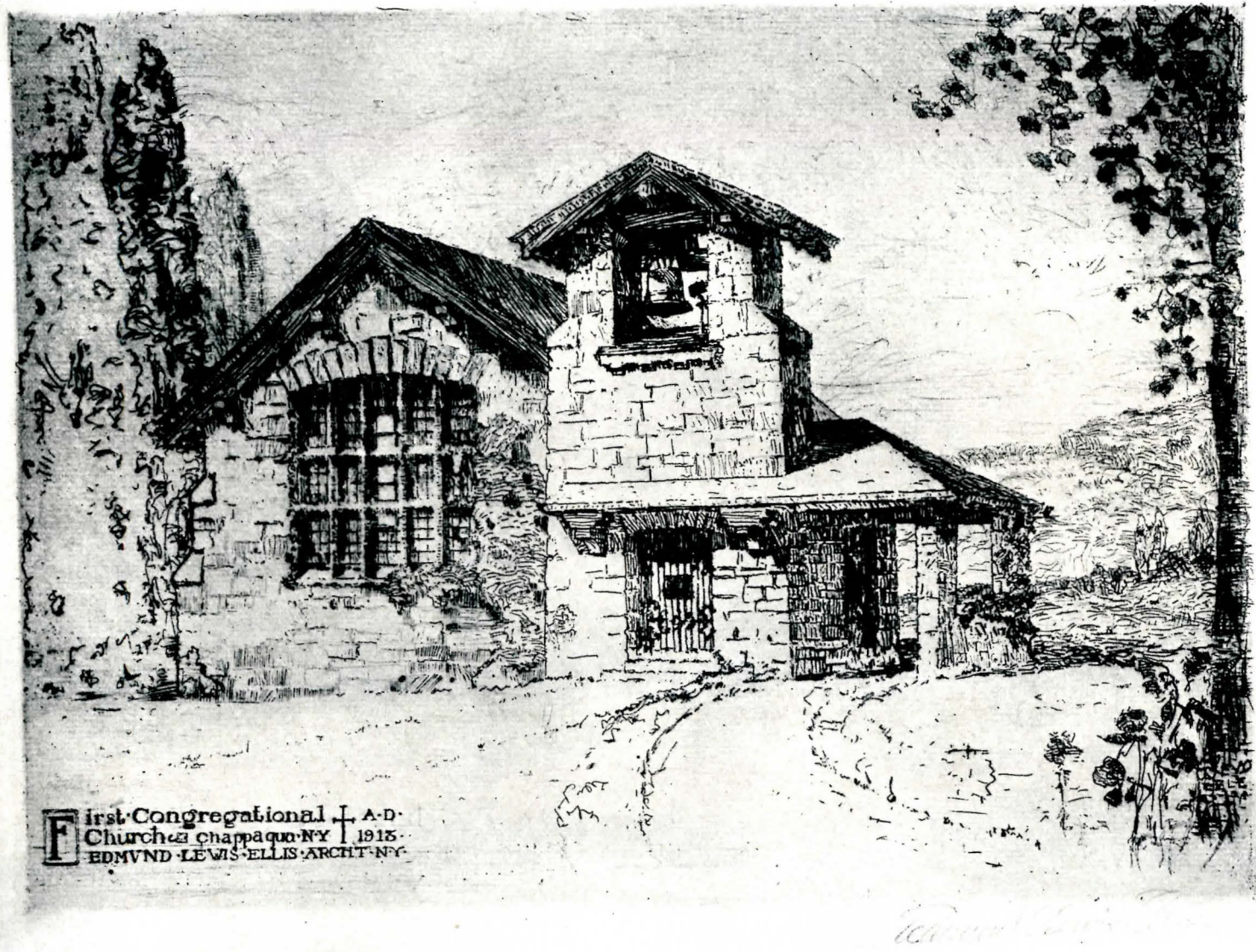
so simply drawn than anyone could understand it.

And there is another side to it, a side that I hesitate to stress because it may be misunderstood the side of economy. The drawings, the contract drawings for the Missouri Capitol, a building of considerably less than half the cost of the George Washington Memorial, were four times the size of the latter and nearly three times the number. It took about eleven months to complete the Capitol drawings, and there was perhaps an average of ten men working continuously on them. The George Washington drawings took about the same time to do but only one man worked on them and he wrote the specifications. Of course the Capitol was much more elaborate, in the interior especially; there was an enormous number of special rooms that were all drawn out on the contract set, and the drawings even more elaborately finished but the George Washington set was much more practical. I only mention this comparison to show how time and money can be saved in the production of drawings by the reduction in size and the elimination of repetitious work, and that such drawings carefully made are more practical and better suited for the work for which they are intended.



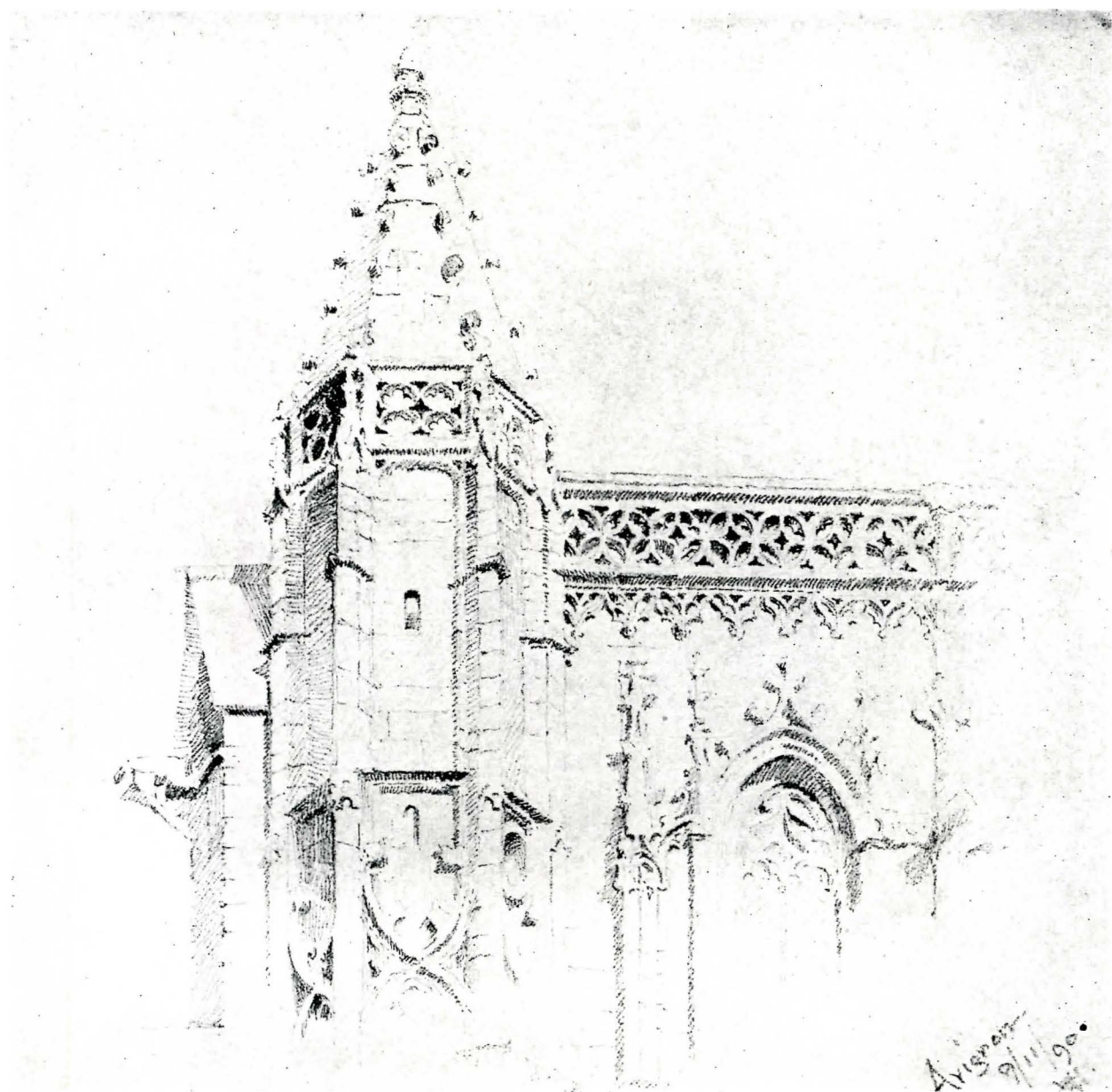
PENCIL DRAWING BY EDWARD C. CASWELL, FOR "COASTING DOWN EAST."

The sketch reproduced on the other side of this sheet is one of the many fine pencil drawings made recently by Edward C. Caswell, for "Coasting Down East," by Ethel Hueston and Edward C. Caswell, published by Dodd Mead & Co., an interesting account of a trip from Kittery to Calais.



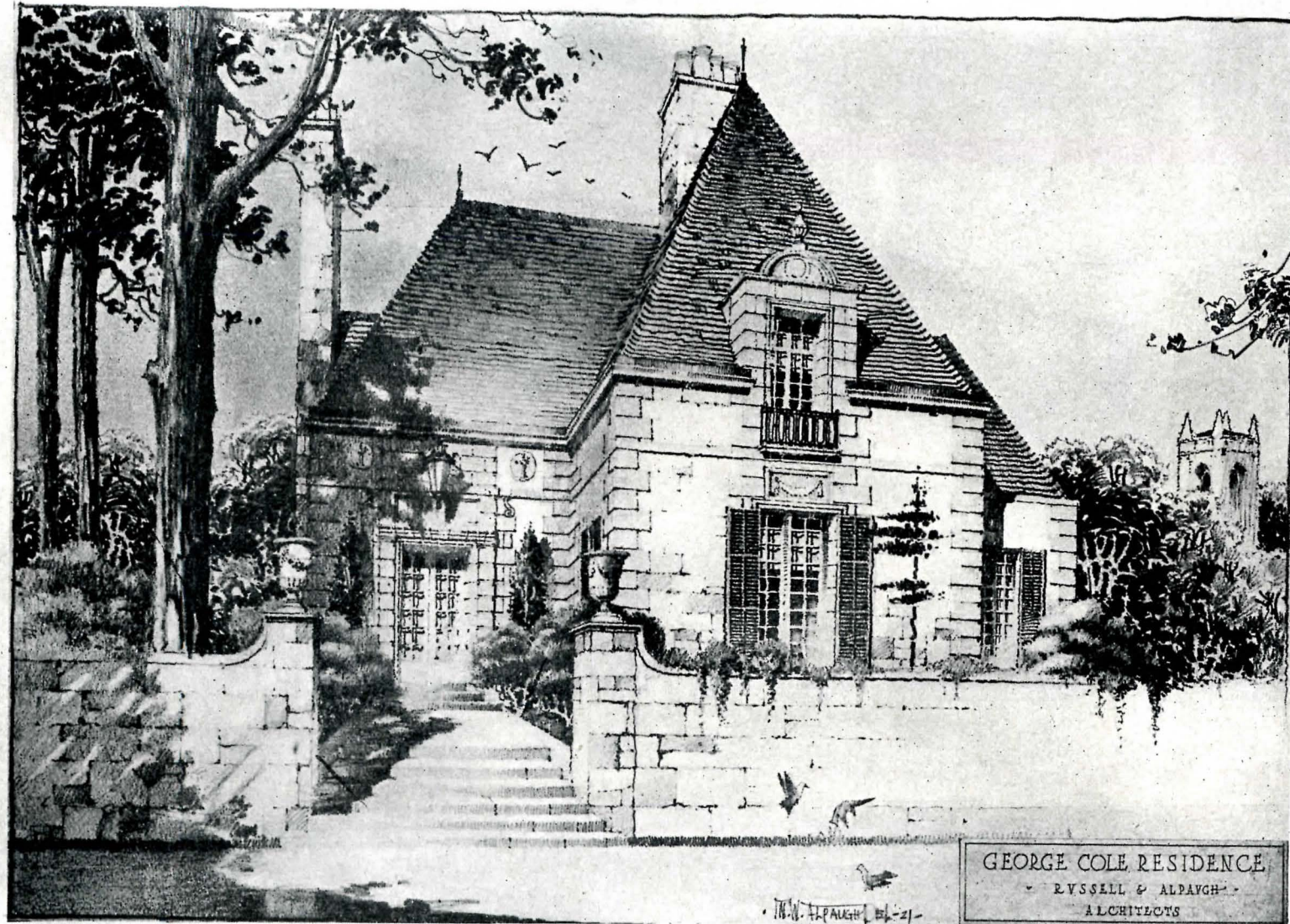
ETCHING BY EDMUND L. ELLIS

On the other side of this sheet is shown an etching by Edmund L. Ellis of the First Congregational Church, Chappaqua, N. Y., of which Mr. Ellis was the architect.. The sensitiveness and freedom of treatment well express the character of the building. Etching is a means of expression that especially well preserves the charm and dignity of an architectural subject.



SKETCH BY WALTER B. CHAMBERS—AVIGNON.

The pencil sketch, by Walter B. Chambers, reproduced on the other side of this sheet is one of the many made by Mr. Chambers in 1899, when Mr. Chambers and the late Henry Bacon were travelling in Europe. It, like the other sketches by Mr. Chambers which we have published in recent issues of this journal, is an example of pencil technique that is well worthy of careful study.



RENDERING BY NORMAN W. ALPAUGH.

The rendering by Norman W. Alpaugh, reproduced on the other side of this sheet shows the masterly technique and the charm that have made Mr. Alpaugh's drawings widely known and admired in the architectural profession. Not only is the rendering of the building excellent but the entourage is handled especially well, is given entirely satisfactory treatment while it is kept in its proper relation.

MASTER DRAFTSMEN, VI

ERNEST PEIXOTTO

ERNEST PEIXOTTO comes from "the Coast" and some of his earliest training was received in an art school in San Francisco where Frank Norris—the author of "The Octopus" and "The Pit"—was a fellow student before he turned to writing.

Back in the early nineties there appeared a magazine, brochure—book—pamphlet—it would be hard to state exactly what — or whether humor, nonsense, wit or art its motive. It was written, illustrated, edited, published — perhaps peddled — I'm not sure! — by a firm, society, group or team; but at least, by a quartet composed of Gelette Burgess, Bruce Porter, Willis Polk and Ernest Peixotto. It was called "The Lark" and it started from San Francisco and got everywhere. It made two things world-famous, world-notorious or world-popular — and it doesn't matter which. Both were published and republished wherever a printing press was to be found throughout the longitude and latitude of the globe. One was Burgess' "Purple Cow"; the other was an impressionist study in light, shade and shadow in the medium of pen and ink; the technique of which was made up of tiny rings, giving an effect of a picture made of small beads. It was signed Peix Otto, the name appearing in the form of a fraction. Somebody told me, however, that his name was not "Otto" but "P. Shoto" and otherwise endeavored to convince me that the artist was "a Jap." (He has a Japanese manservant—hence, possibly! the confusion.)

To the drawings in the *Lark*, Claude Bragdon alluded when he wrote:

"When I draw pictures for the Shark
I do not have to think,
My fingers chase the pen
And the pen chases the ink."

* * *
"What is it Mother?"
"A freak, my Child."

However lacking in seriousness, the "pictures" were not lacking in ideas or in originality of expression.

But later in the '90's, "Scribner's Magazine" published an article on the Boston Public Library illustrated with brilliant little sketches bearing the signature of E. C. Peixotto, who had meanwhile journeyed east, and their maker "woke up,

famous." It was a time when everybody in the world of art was interested in pen-drawings. Mr. Peixotto told me of taking those drawings to the Art Editor of "Scribner's," who said, "We must take these over to the architects to see what they think." So they went together to the office of McKim, Mead and White. Stanford White greeted the sketcher with buoyant approval — his usual first enthusiasm—but casually remarked of the arches in one drawing, which were rather stilted, "But ours are fifteenth century arches and yours are sixteenth century." Peixotto ventured a word or two in defense of his perspective; and White quickly replied, "Oh, yours are much *better!* Fine, *fine!*"

Soon afterwards "Scribner's" sent Peixotto to Europe to make some sketches. The trip was to have been "for a few weeks"; but more and

more sketches and articles were demanded and Mr. and Mrs. Peixotto continued to spend several years in Europe travelling about from place to place, he making sketches and both he and she writing entertaining descriptive articles. The work grew to volumes as popular demand increased. Hundreds of readers of "Scribner's" themselves prepared to spend "A Summer in Sabots" in Holland, "A Summer in a Gondola" in Venice, or a "Mostar", or "Loches," attracted by the alluring stories and the sketches which displayed fairyland on a solid foundation. A "travelling exhibition" of Peixotto's sketches was sent out through the western cities. Harvey Ellis and I went together to see it and I recall well his comments: "Watch that young man's



Ernest C. Peixotto

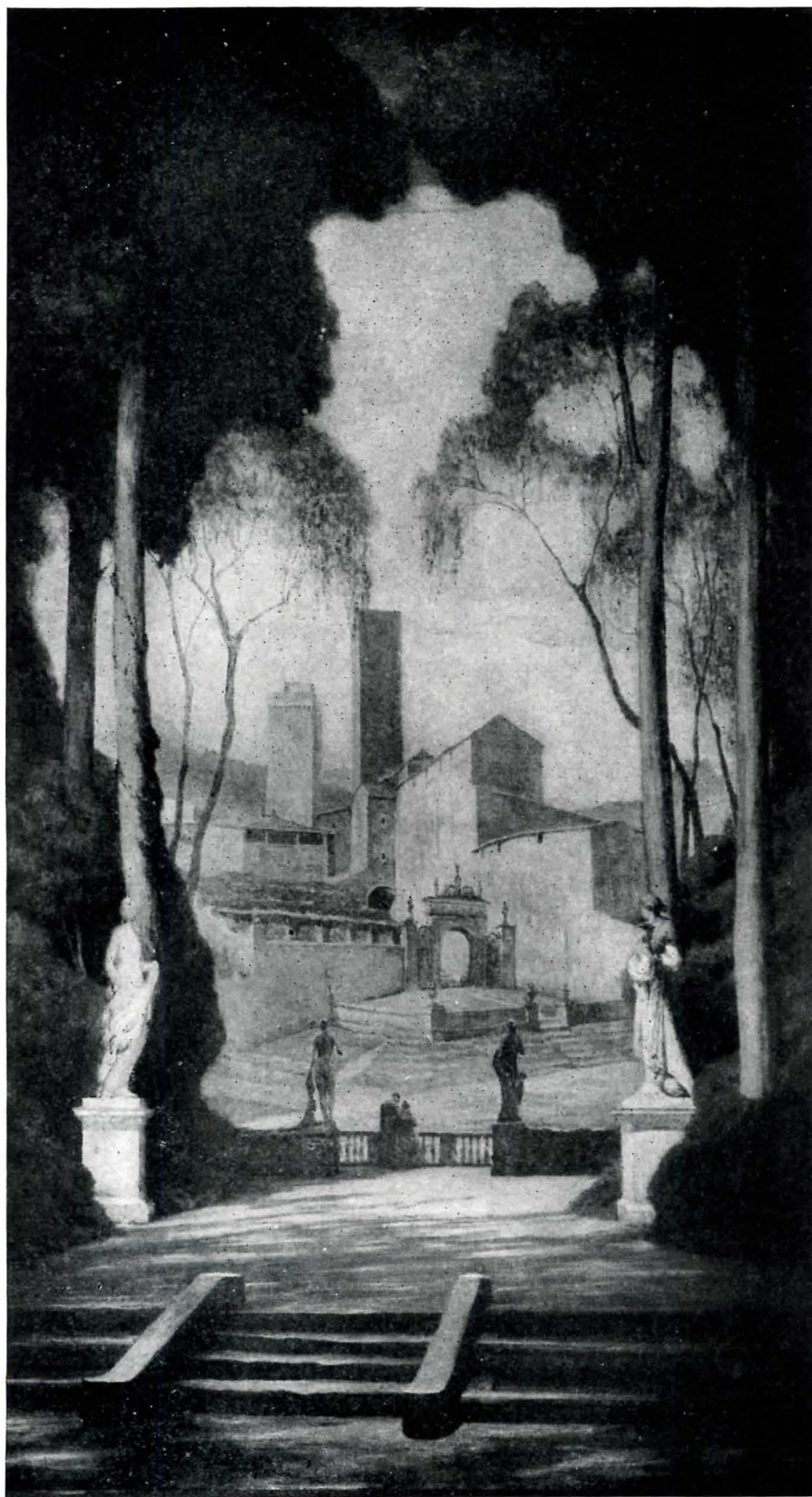
From a portrait by Albert Sterner.

PENCIL POINTS



*Drawing in Wash by Ernest C. Peixotto. Palazzo Besano, Milan.
Courtesy of Scribner's Magazine.*

PENCIL POINTS



*Painting by Ernest C. Peixotto.
Panel for a Reception Room at 9 East 76th St., New York.*

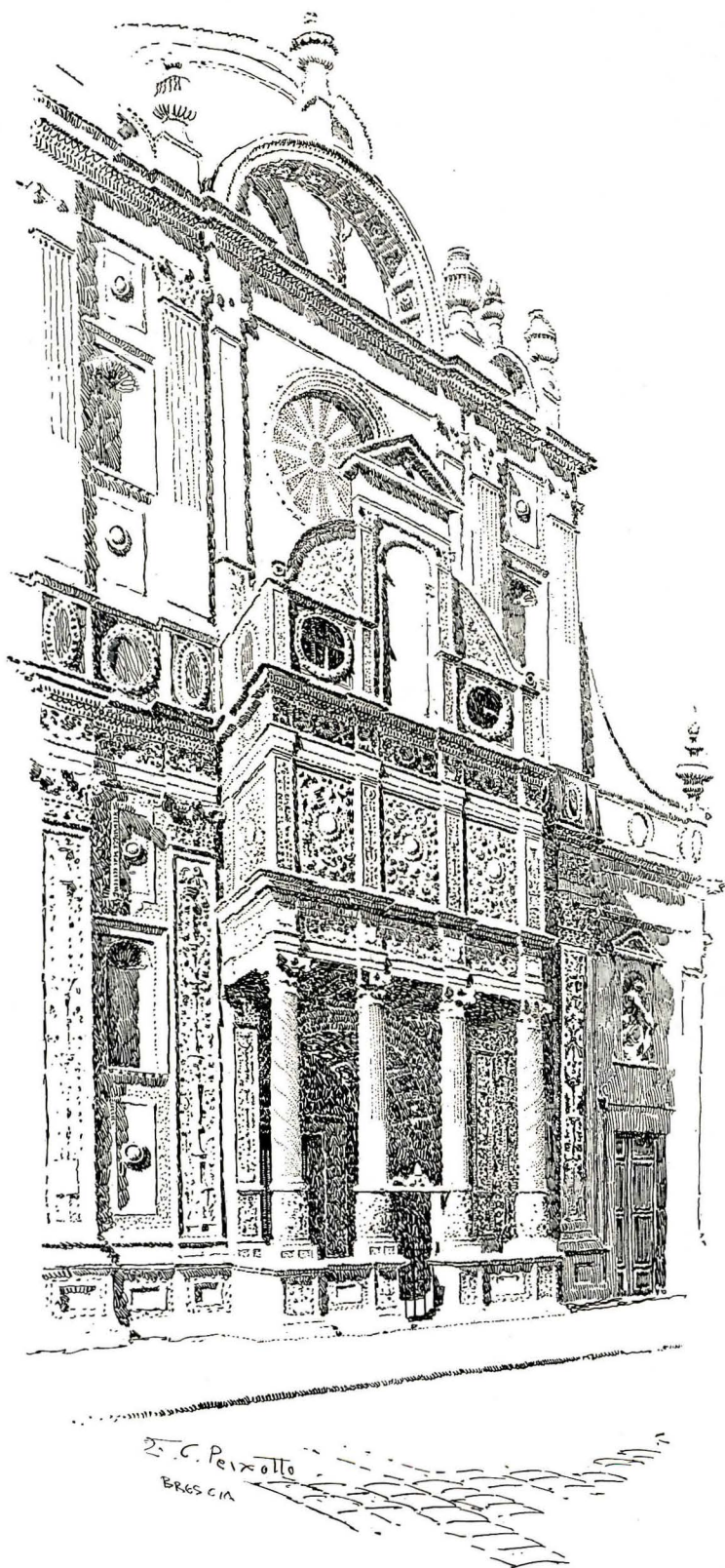
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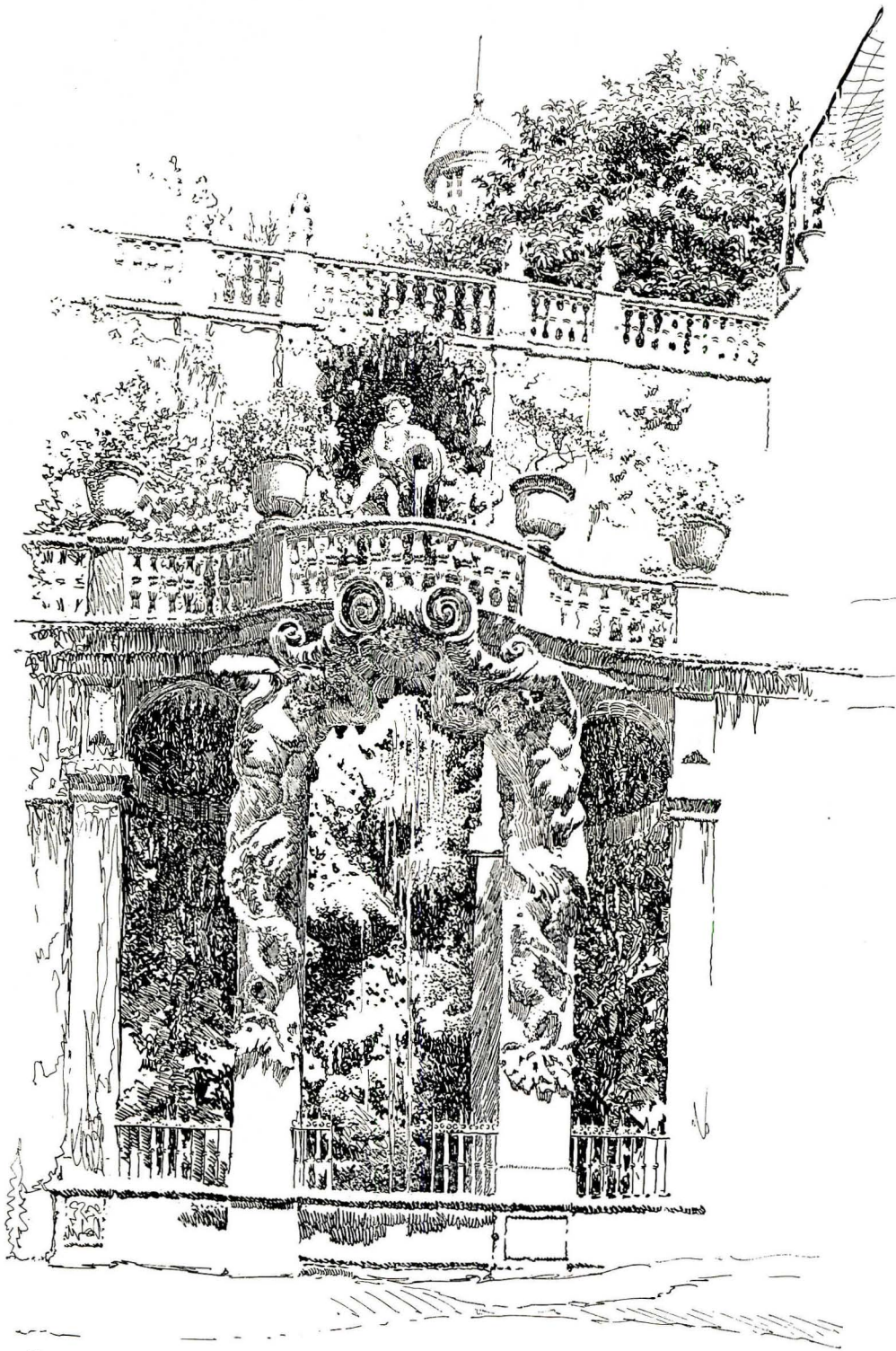
Courtesy of Charles Scribner's Sons.

*Pen and Ink Sketch by Ernest C. Peixotto.
Rocamadour from the River Alzou.*

PENCIL POINTS



*Pen and Ink Sketch by Ernest C. Peixotto.
Chiesa dei Miracoli—Brescia.
Courtesy of Scribner's Magazine.*



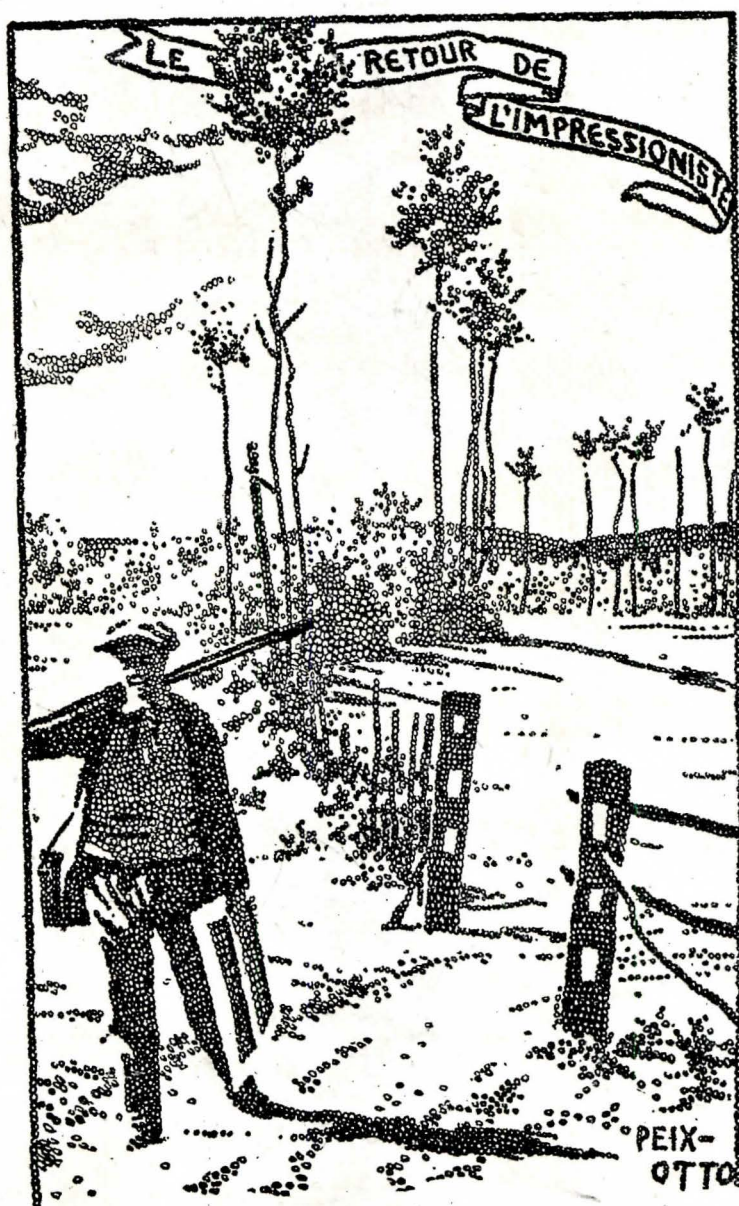
E.C. PEIXOTTO

*Pen and Ink Sketch by Ernest C. Peixotto.
Fountain in Palazzo Podestor, Genoa.
Courtesy of Scribner's Magazine.*

PENCIL POINTS



*Pen and Ink Sketch by Ernest C. Peixotto.
St. Cirq-la-Popie in Southern France.
Courtesy of Scribner's Magazine*



Drawing by Ernest C. Peixotto, from "The Lark."

PENCIL POINTS

work. He's on his way to do great things. His compositions are excellent! The technique is as dainty and delicate as bird tracks in fresh snow!"

During several years many were the students who noted his work and bought the magazines and books containing reproductions of his drawings. Progress continued to mastery. Atmosphere, a great sense of space and picturesqueness and a wonderful representation of peopled streets—of light and air—developed in his pen-and-ink, and also in his wash sketches to the limits of his media. Then he took up color (which he had studied from the first) and his sketches were less and less frequently seen.

A short time ago while looking over a book of his drawings of the old colonial architecture of Philadelphia I asked my friend to whom the book belongs: "What has become of Peixotto?" "Oh," he said, "he's been dead the past five or six years." Not quite satisfied on that point I looked up his name in the telephone book. It was there. I went to his studio; but when I told him the report of his death he assured me it was "not true." There were plenty of evidences, besides himself, that it was not. His work is decidedly alive—he had only buried himself in study and work and disguised himself by using his full given name instead of his initials. He had simply gone on from sketching to painting; from illustration to mural decoration. In

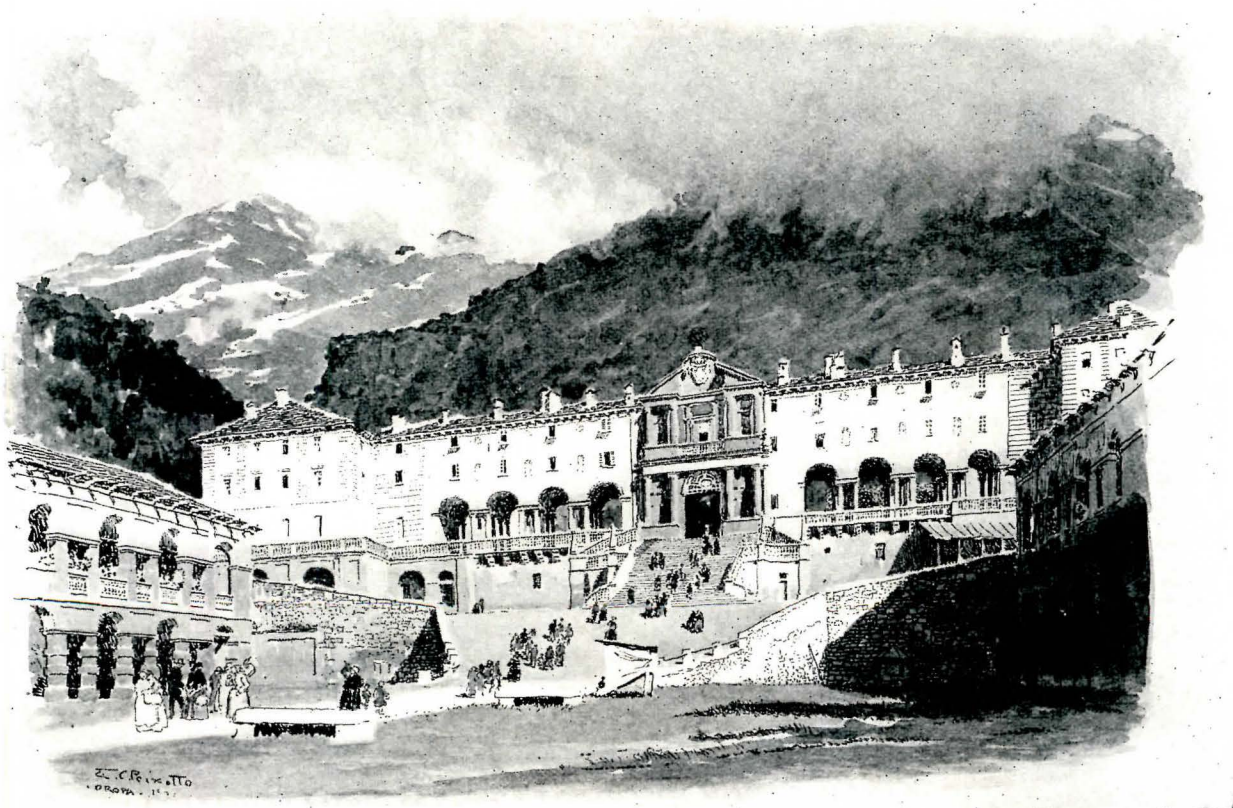
his works of decoration the broad medium of oil painting affords scope for his imagination to play with color as well as values and composition. The striking qualities of life, light and air are in the paintings as they were in the earlier drawings; and the same masterly draftsmanship—eliminating the superfluous but retaining the effect of all essential detail. The fine dramatic poise of the architecture in his decorative compositions, the imaginative quality and excellent sense of scale are the same; but carried further—for his color is good; and that adds much.

Now he is using the sketches, which he made in the early part of his career, as preliminary studies for the bases of his decorative paintings.

It is worthy of note, here, that all of his sketches and drawings made during his travels in Spain were purchased by Mr. Huntington for the Hispanic Museum in New York City.

During the War he was one of the official government artists with the Army, and our portrait is from a sketch from life made and presented to him by his friend Albert Sterner during that time.

He is now Director of Mural Painting of the Beaux-Arts Institute of Design, and Chairman of the Department of Painting and Sculpture of the Fontainebleau School of Fine Arts at the Palace of Fontainebleau, France, under the patronage of the French Government.



Drawing in Wash and Ink by Ernest C. Peixotto. Oropa in the Alps.

PENCIL POINTS



Ezra Winter, Painter.

Cabot's Boat, Decoration in the Cunard Building Great Hall. Size of Painting, twenty feet high, twenty feet at top.

THE GALLEON IN DECORATION

BY FRANCIS S. SWALES

WHO that picks up such a book as Howard Pyle's "Book of Pirates" or "Treasure Island" is not at once fascinated by the call of the sea? It is mainly to be heard in the flapping of the huge sails and big pennants; the wash of the great waves about the high, safe-from-the-sea hulls; the suggestion of the great views to be had of "the rolling deep" from the skyscraper-like, storied, stern cabins with their architectural allurements of baroque carvings, gilding, corbelled decks and ornamental lanterns of the galleons—the great ships of which the sails, displacing the oars of the earlier galleys as a principal means of propulsion, made it possible to cross the Atlantic and travel round the world. For a good picture of a fine ship—and in the decorative sense there has never been anything finer than the galleon—provides music and sound waves, as well as the words, of the song of the sea—the lure to travel and adventure.

"1916" was a period of submarine warfare but who, that might have owned that ship that Aylward drew for the cover of the Ladies' Home Journal—wouldn't have taken her out beyond "the three mile limit" though the sea were as full of hostile submarines as it is of fish? Who that walks into the new Cunard Building in New York, and sees Ezra Winter's decoration, "The Voyage of Columbus" does not wish to immediately buy a ticket and "go somewhere?" It wouldn't matter much where—the disappointment would come after getting aboard. A "liner," with a cabin like a room in a New York or Berlin hotel, "steady as a rock," driven by a screw, no sails—general disillusionment—no place for a fellow who has read Marryatt, Stevenson, Kipling and Conrad or ever sailed, in even so much as a "twenty-five-foot water-line," lugger. But to go back to pictures there is one by Ross Turner of a chunky old galleon: "The Wind of Victory in Her Burly Sails!" That is enough to make one wish to join the "bootleggers" and defy "the whole darned dry Navy." But for the thoroughly subdued American, who envies the participants in Teapot Domes and Airplane grabs and abides by the Volstead act—if capable of understanding that a "picture" can be anything else than a "movie"—and who would get seasick watching a boat at sea "on the screen"—well, the best he can do is, still, look at a picture of a galleon! Consider that the kind of men who started these colonies, which later became these United States, came over in ships something like these—they are the very beginning of our history—and distance in that matter surely lends enchantment! To have about us reminders of a good beginning is an object in itself. But a thing also so very decorative, whether in picture or model, is difficult to find.

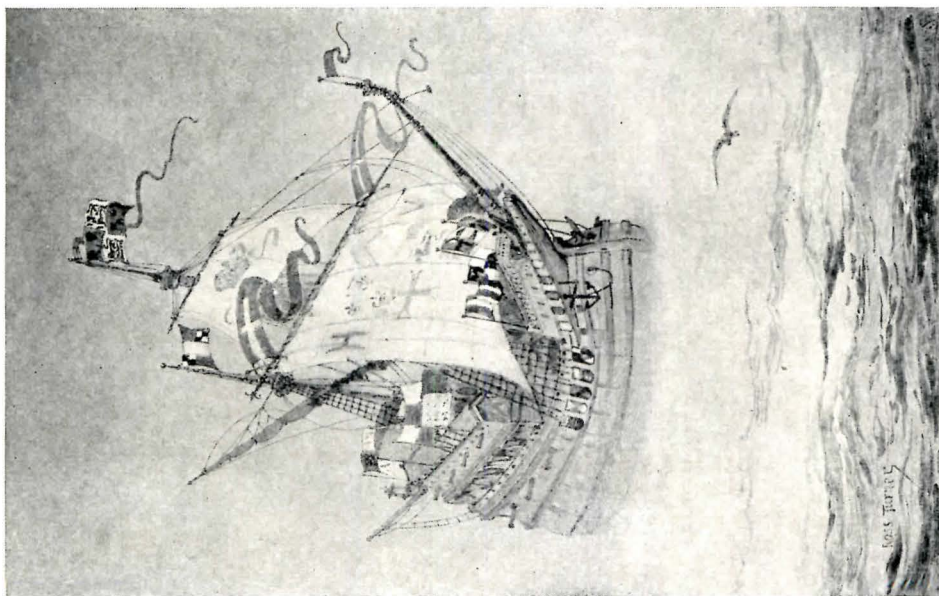
Whether the galleon is shown going or coming, or lying at the dock—in movement or at rest and by whatever means it is shown it is invariably decorative. Perhaps that much may be said of any ship—

even our modern liners, of the most inferior sort, are decorative. But there is a difference in degree. As with most things modern and up-to-date one soon tires of seeing an *Olympia*, for instance—or a picture of her, however good. But as to the picturesque and truculent ships of the fifteenth and early sixteenth centuries it may be safely said, we shall not tire of them. The earlier types—before the time of The Great Harry, when "the biggest" ship began to become an obsession of ship builders—belong to a time of change and development which marks the mind of the designer and builder at work. A period when artist and constructor thought and wrought new things—when the naval architect was like the architect of buildings—a progressive contriver of better things, practical and beautiful. The earlier hulls seem to have been similar to a modern canal barge, but with high bows and stern and a strong "lean-home." Above the main deck, fore and aft constructions of one or more stories were built to contain cabins and the "bridge." Authentic information, even as to pic-

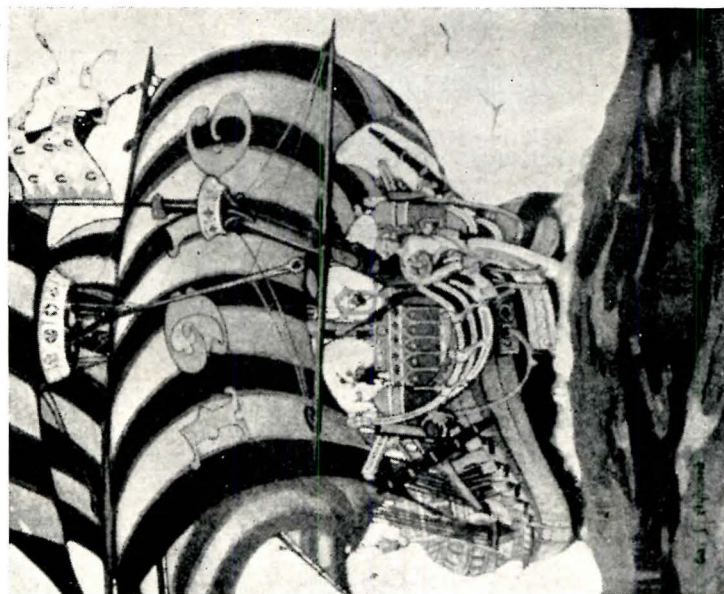
(Continued on Page 80)



Dome of the Cunard Building, New York City, showing Ship Designs in Pendentives. Mural Decorations by Ezra Winter. Benjamin Wistar Morris, Architect.



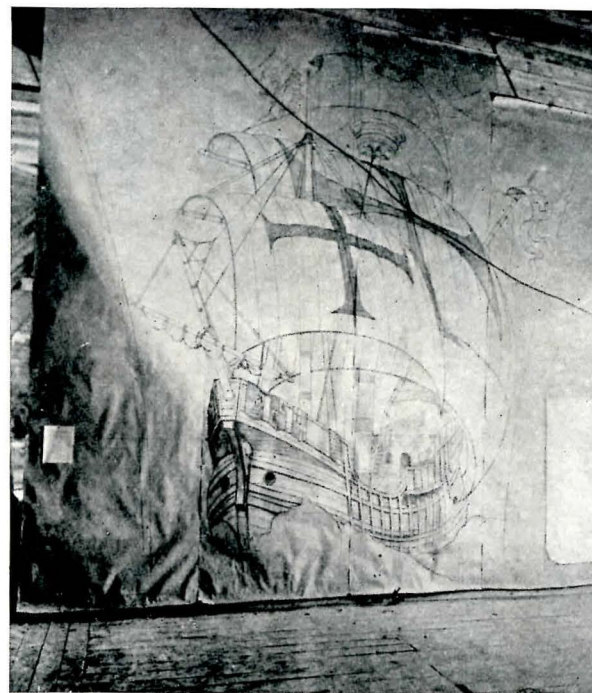
Drawing by Ross Turner "The Wind of Victory
in Her Burly Sails."



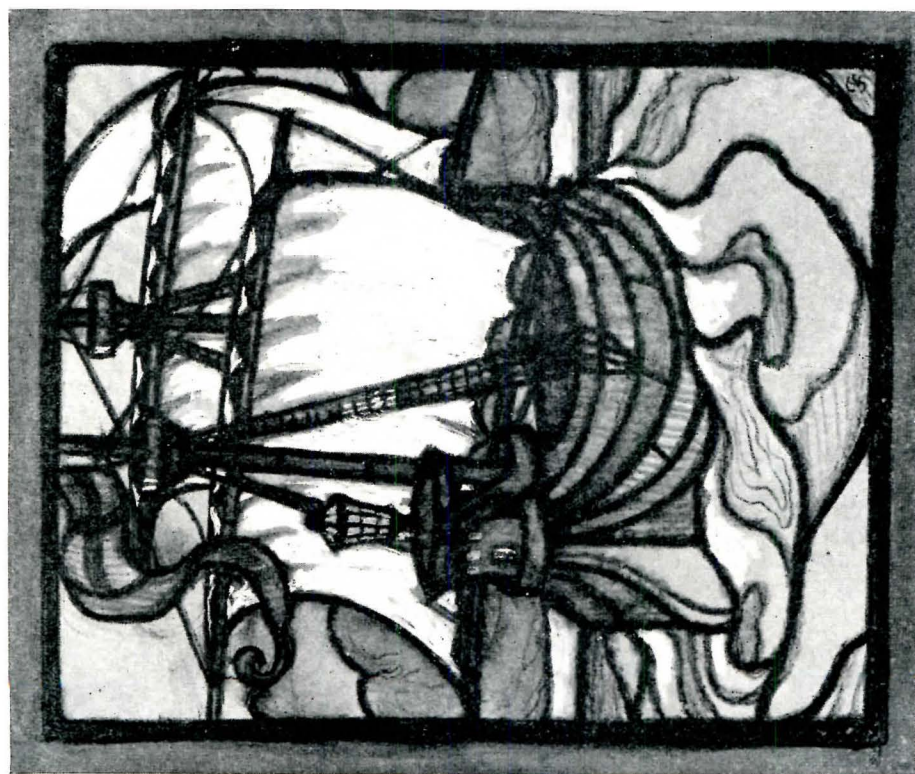
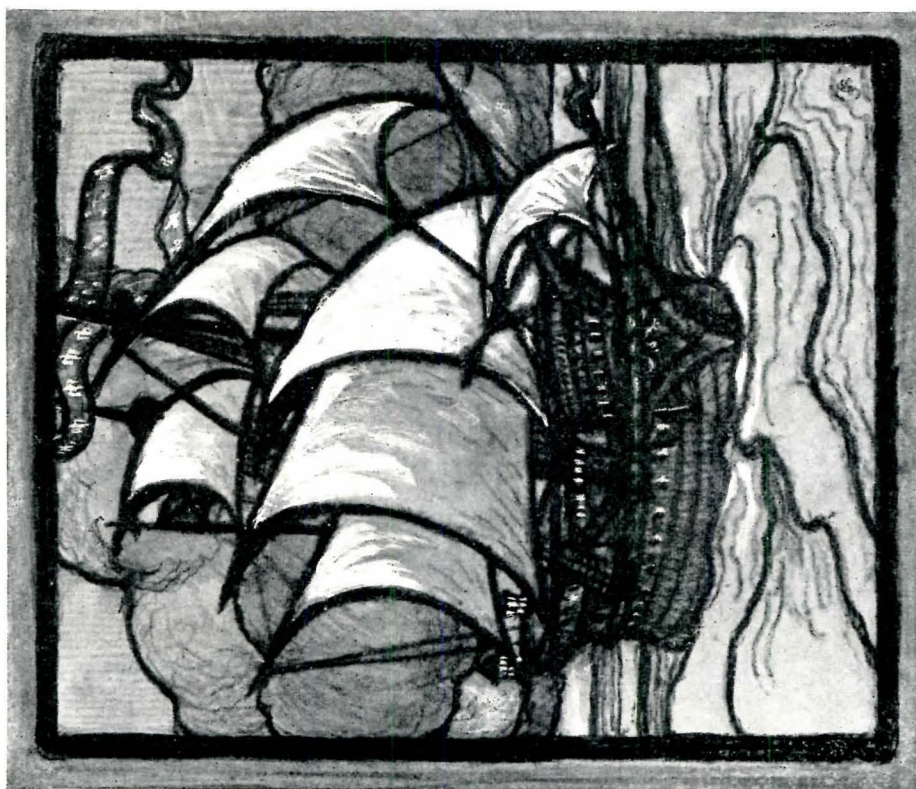
A Cover Design by W. J. Aylward, for
"The Ladies' Home Journal."



One of the Ship Decorations in the Cunard Building in Process of Painting.



One of the Ship Decorations for the Cunard Building Drawn in Outline on the Canvas in the Painter's Studio.



Cartoons for Stained Glass by Francis S. Seales.

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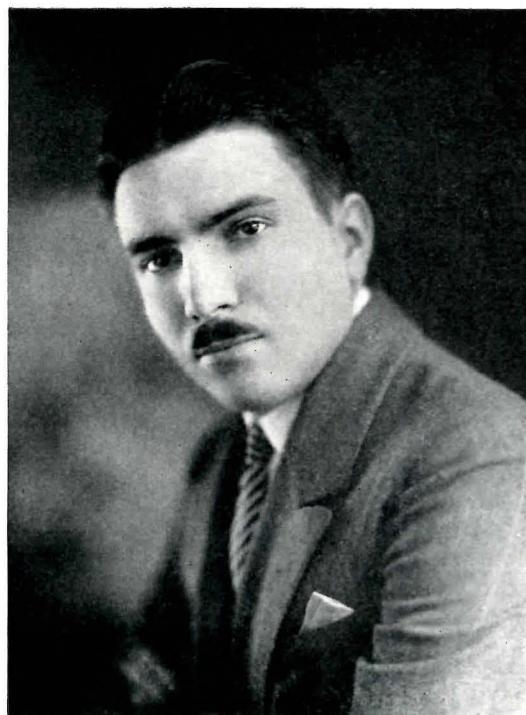
RAY D. FINEL, Advertising Manager

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THE AMERICAN ACADEMY IN ROME

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

"The Summer School came to an end on August 16th. There were thirty-nine registrations, as against five for last year. Nineteen took the examination on the 15th, and received certificates stating that they had faithfully fulfilled the requirements and were recommended for graduate credit of six hours. The states of the Union represented by the enrolment numbered nineteen. The students so appreciated the benefits derived from the course that at their departure they presented the Library with one thousand lire for the purchase of such books as Professor Showerman should recommend.

"Professor Lamond has gone to America to discuss with the members of the jury on musical composition the method of appointing Fellows in music. He hopes to remain in America until the October meeting of Board of Trustees.

"Stevens, Fellow in sculpture, is at work upon a lay-out for Belleaux Woods in France; he has designed a colossal figure of America for this site. Flögel, Fellow in painting, is taking a chapel in the largest of the American cemeteries in France for his collaborative problem for next year (there are thirteen thousand Americans buried in this cemetery).

"The cast collection is assuming importance. Most of the reliefs of the famous arch at Benevento are now in place.

"Professor Elizabeth Haight of Vassar has been in town and has shown interest in a new hostel for women students. She is going to see if she can find someone to donate the necessary money.

"The Thrasher-Ward Memorial is to be in place the 20th of this month.

"Prof. Edward G. Lawson, former Fellow in landscape architecture, has passed through Rome. He had charge of a body of a group of landscape architects, a portion of a party of 80, including architects, painters and sculptors. The Institute of International Education organized this European tour. We secured permissions for the party to see many Italian villas, and entertained the members one afternoon at the Academy."

HARRY K. BIEG.

HARRY K. BIEG, winner of the Seventeenth Paris Prize of the Society of Beaux-Arts Architects, was born March 19, 1900 and received the usual preliminary education in the public schools of Chicago.

After graduating from Lane Technical High School in 1918 he entered the Armour Institute of Technology, Chicago for the study of Architecture. In his sophomore year he changed to the civil engineering course but the ever strong appeal of the study of Architecture soon brought him back, and he graduated in 1922 with a B. S. degree in architecture. His work in the Beaux-Arts Institute of design has been notable and he is the holder of seven medals. The summer following his junior year at Armour was spent in travel abroad, touring the countries of Italy, France, Germany and Switzerland. Mr. Bieg received sufficient values during his senior year at college to enable him to compete for the 2nd Preliminary of the 16th Paris Prize in which he placed successfully. In the final competitions he placed second and first medal. More determined than before he again entered the 2nd Preliminary of the 17th Paris Prize, was successfully placed and won in the finals.

Since graduating from Armour Mr. Bieg has worked in the office of Lowe & Bollenbacher and for the past year has been in the employ of S. Schmidt, Garden and Martin, Chicago.

The winner was successful in the recent State board examination and is now a registered Architect of the State of Illinois.

Mr. Bieg feels that he owes much to Mr. Edmund S. Campbell under whom he studied.

CLUB ACTIVITIES

IN RESPONSE to our request published in last month's issue we have received items describing the organization and growth of several architectural clubs and these are published in this issue. We have also received copies of the constitution and by-laws of several clubs, some of which are published in this issue, the others being held for future publication. We believe that the publication of such material on club organization is of the greatest value to all interested in the organization and conduct of architectural clubs and we wish to have contributions from clubs in all parts of the country. Let us hear from your club.

ARCHITECTURAL TENNIS TOURNAMENT FIRST ANNUAL TROPHY DINNER

THE First Annual Trophy Dinner of the Architectural Tennis Tournament, New York City, was held on Tuesday evening, September 16.

Messrs. William A. Delano, Harvey W. Corbett, Olaf Anderson, and W. J. Walsh were the guests of honor.

Mr. Corbett was the first victim of the post-prandial ceremonies, and spoke in praise of the tennis activity and of athletics in general, as aids to better health and wider acquaintance and therefore to higher efficiency. He then brought up the matter of an architectural center for the metropolitan district and seemed of the opinion that such a club was both needed and quite possible of attainment—suggesting, by the way, a promotion method which will be used to that end. In closing his address, Mr. Corbett sprung his own surprise by offering to present a singles trophy for men over fifty years of age and to enter the tennis tournament himself next year. In later bulletins there will be further details concerning the Harvey W. Corbett Trophy.

Mr. Delano was then called upon and, after a few words expressing his pleasure at the success of the tournament and the Syosset Outing, proceeded to award the 1924 tournament prizes:

Men's Singles

Everard Sheppard (York & Sawyer)

William Adams Delano Trophy for 1924, Gold Medal for Winner

George B. Kayser (Schultze & Weaver)

Gold-filled Medal for Finalist

H. W. Lawson (Dwight P. Robinson)

and

N. W. McBurney (Peabody, Wilson & Brown)

Silver Medals for Semi-Finalists

C. E. Arnold (American Architect)

Bronze Medals for Qualifying Round

A. R. Stanley (Dodge Reports)

A. M. Koch (Penrose V. Stout)

and

J. H. D. Williams (Delano & Aldrich)

Men's Doubles

G. B. Kayser and Bert Deer (Schultze & Weaver)

Silver Cups for Winners

E. Sheppard and F. H. Crossley (York & Sawyer)

Silver Medals for Finalists

The Chairman then gave a brief resumé of the 1924 tennis season, naming those whose efforts had helped particularly toward the success of the tournament. He then presented, on behalf of the organization, a gold medal to Mr. Delano, tennis patron, a silver medal to Donald M. Campbell, official Shylock, and a bronze medal to A. E. Watson, designer of the same, for especially valuable services during the past season.

Mr. Campbell next favored with a Treasurer's Report for 1924, and the less said the better. This was not his fault, however, as many of his victims will cheerfully attest. In conclusion, Mr. Campbell presented to Mr. Olaf Anderson of Neumann & Even, for modelling work on the medal, three gold medals of rather conventional design and somewhat commercial significance.

Followed then the reading of a tentative constitution for the proposed general architectural club and, while this constitution had never even been adopted, much less amended, still it seemed to be received with a certain measure of suspicion, characteristic perhaps of the times.

The election of a Chairman to take office January 1, 1925, resulted in the unanimous choice of George A. Flanagan (Donn Barber). This selection was in line with the belief that a yearly change of administration will help to attract and utilize new talent and new ideas, and thus prove in the long run most beneficial to the organization.

Plans for the 1925 tennis season are already under way and we shall be glad to have the names and addresses of any new players who wish to compete in next summer's tournament. Present plans contemplate Men's Singles, Men's Doubles, Veteran's Singles, probably Mixed Doubles, and possibly Women's Singles events, depending upon the interest shown.

A. F. DARRIN, 949 Park Place, Brooklyn, N. Y.



JAMES E. GAMBARO

JAMES E. GAMBARO, the winner of one of the Princeton Scholarships, was born in New York November 17th, 1901. The winning of this scholarship was a result of long years of study and application to his work, and his selection is considered by his friends as well merited. He began his office experience with two years under Mr. L. V. V. Sweezy, A. I. A., whose encouragement was a large factor in helping him get started. For the past five years he has been in the office of Alexander Mackintosh, F. A. I. A., R. I. B. A., Mr. Mackintosh as winner of the Sir William Tites Prize of the Royal Institute of British Architects, as well as a number of other honors in the Royal Academy, London, was in a position to advise and assist Mr. Gambaro in many ways, and Mr. Gambaro feels that a great deal of the credit for this success is due him.

For the past three years "Gam" has been a member of the Atelier Hiron, serving as Secretary and Treasurer for the past year and a half. It is in the Atelier that his true self is shown, his ability at extracting money from stones and his genius in making life interesting for those around him has been very marked. Besides the regular Class A Beaux Arts work he has niggered on two Paris prizes. In the October 1923 number of *Architecture*, he had published an article and measured drawings of Colonnade Row. He is at present measuring St. Marks in the Bowery.

In his academic training Mr. Gambaro feels greatly indebted to the inspiring leadership of Mr. Hiron. While his membership in the Atelier has done a great deal to raise its morale, he feels he has benefited also from association with this dignified and select bunch of pirates, especially Massier Simonson, R. Banks Thomas and Rudolph De Ghetto, Paris Prize Logoists in 1923, and Andrew F. Euston, Logoist in 1924. We trust there will be no great conflagration among the buildings at Princeton this year—but if there is we will know whom to blame.

PENCIL POINTS

THE ARCHITECTURAL AND ALLIED ARTS EXPOSITION

THE first formal announcement of the Architectural and Allied Arts Exposition, which will be held in Grand Central Palace, New York, from April 20th to May 2nd, under the auspices of the American Institute of Architects and the Architectural League of New York has been made by D. Everett Waid, President of the American Institute of Architects.

An advance announcement of the Exposition was published in PENCIL POINTS some months ago, but since that time the work of preparation has been actively pushed and much more can now be said about this most interesting event. It is expected to be the largest international exposition ever held in the interests of architecture and allied arts and trades.

The international exposition will show almost everything that goes into a home or office building from the cellar to the chimney. It is believed that it will attract the largest number of home seekers, painters, architects, sculptors, builders, contractors, and the general public that has ever attended any exhibition of architecture and the allied arts.

During the exposition the American Institute of Architects will hold its Fifty-eighth Annual Convention and the Architectural League of New York will hold its Fortieth Annual Exhibition in Grand Central Palace as a feature of the exposition. There will be a number of national and international congresses and conferences on architecture and allied arts.

Arrangements are already under way to secure foreign participation. Some of the leading foreign architectural associations will send highly selective exhibits and it is expected the exposition will give a good survey of architectural work abroad. Among exhibits may be some made by European royalty. Foreign cities active in city planning including cities in the French restored districts, and Sweden, Norway and others will be represented.

The exposition is expected to bring into New York leading architects from every state in the Union; every one of the fifty-five chapters of the American Institute will be represented by delegates. It is expected that New York will see the largest number of architects from America and abroad of any period in its history.

The awards of the Architectural League, and of the Institute will be made at the time of the exhibition.

Among organizations represented on the advisory committee of the forthcoming exposition are the National Association of Real Estate Boards, the Decorator's Club, the Society of Interior Decorators, the Regional Planning Association, the American Society of Landscape Architects, American Society of Civil Engineers, the Society of Beaux Arts Architects, the American Society for Municipal Improvement, and many others.

The exhibition is under the direction of Charles H. Green, 105 West 40th Street, former director of Manufactures and Varied Industries at the Panama Pacific and other world exhibitions.

Mr. Green thus outlined the forthcoming exposition:

"The Architectural and Allied Arts Exposition will represent the collection of the achievements of a great profession together with objects which may be classified as art in industry, including materials that enter into the construction and embellishment of public buildings and private homes. Such an exposition might well be called an encyclopaedia of society as applied to art, for it will represent in highly specified array society's words and works, and will provide in complete detail 'a living picture of industrial art at which mankind has arrived' and will actually provide a new starting point from which men may direct future exertions. It will present for the inspection of the public an assembly of the best which the world has to show in architecture and industrial art and which is very important; it will offer these achievements of society, these trophies of civilization in highly selected, accurately classified and effectively illustrated array. It offers illustrations covering the full field of artistic performance from the production of designs of public and private buildings to a presentation of the rarest and most delightful creations of the brain and hands of man, in what might be classified as the fine arts of civilization."

D. Everett Waid, President of the American Institute of Architects and Chairman of the General Committee of the Exposition is one of those most actively responsible

for bringing to New York not only the largest architectural exposition in the world but the first A. I. A. convention that has been held here in many years. The National City Planning Conference, the American City Planning Institute, the International Garden Cities and Towns Planning Federation are among scheduled meetings at the time of the exposition.

The directors of the exposition are: Manager, Charles H. Green; Director of Exhibits Walter T. Sweatt; Director of Decorations, Howard Greenley; D. Everett Waid, Chairman of the General Committee; Harvey Wiley Corbett, Chairman of the Exhibition Committee; Robert W. de Forest, Chairman of the Advisory Committee. Among the patrons are: Frank A. Munsey, Adolph S. Ochs, Ralph Pulitzer, Melville E. Stone, Charles M. Schwab, Otto H. Kahn, Nicholas Murray Butler, Irving T. Bush, Henry W. Taft, Haley Fiske, Charles Evan Hughes, John F. Hylan, V. Everit Macy, Charles Mitchell, Paul D. Cravath, Hon. John W. Davis, Paul Dana, R. T. Haines Halsey, Henry S. Pritchett, Albert Shaw, Rollo Ogden, and many others.

As a whole the exhibition will comprise exhibits of everything that goes into the construction, furnishing, heating and lighting of public buildings and private homes. Four floors, with a total area of over 200,000 square feet will be filled with highly selective exhibits subject to the approval of a committee. There will be no repetition. Each will be the best of its own field of endeavor. Stone, marbles, stuccos, fine woods, mantels, furniture, decorative objects of art, paints, painted finishes, wall coverings, tile and flooring, plumbing fixtures, kitchen and pantry equipment, upholstered fabric and other necessities entering in modern life will be shown. Structural features such as columns, beams, steel work, tubing, casings and other materials used in building construction will find a place in a carefully planned educational display. The exhibition will follow through the highest standards set by the American Institute of Architects and the Architectural League of New York. It will be correspondingly instructive to the building trades, and the technical professions, tending to develop a better understanding and an opportunity to make a survey of the latest and most up-to-date appliances which the manufacturers of America have created and placed at the disposal of the building industry.

PRESENT-DAY ARCHITECTURE

AMERICA is working out its own notions of Architecture despite the fondness of Americans to identify our effort in this field with that of the ancients. Prof. William A. Boring asserts in his annual report as Director of the School of Architecture of Columbia University to President Nicholas Murray Butler.

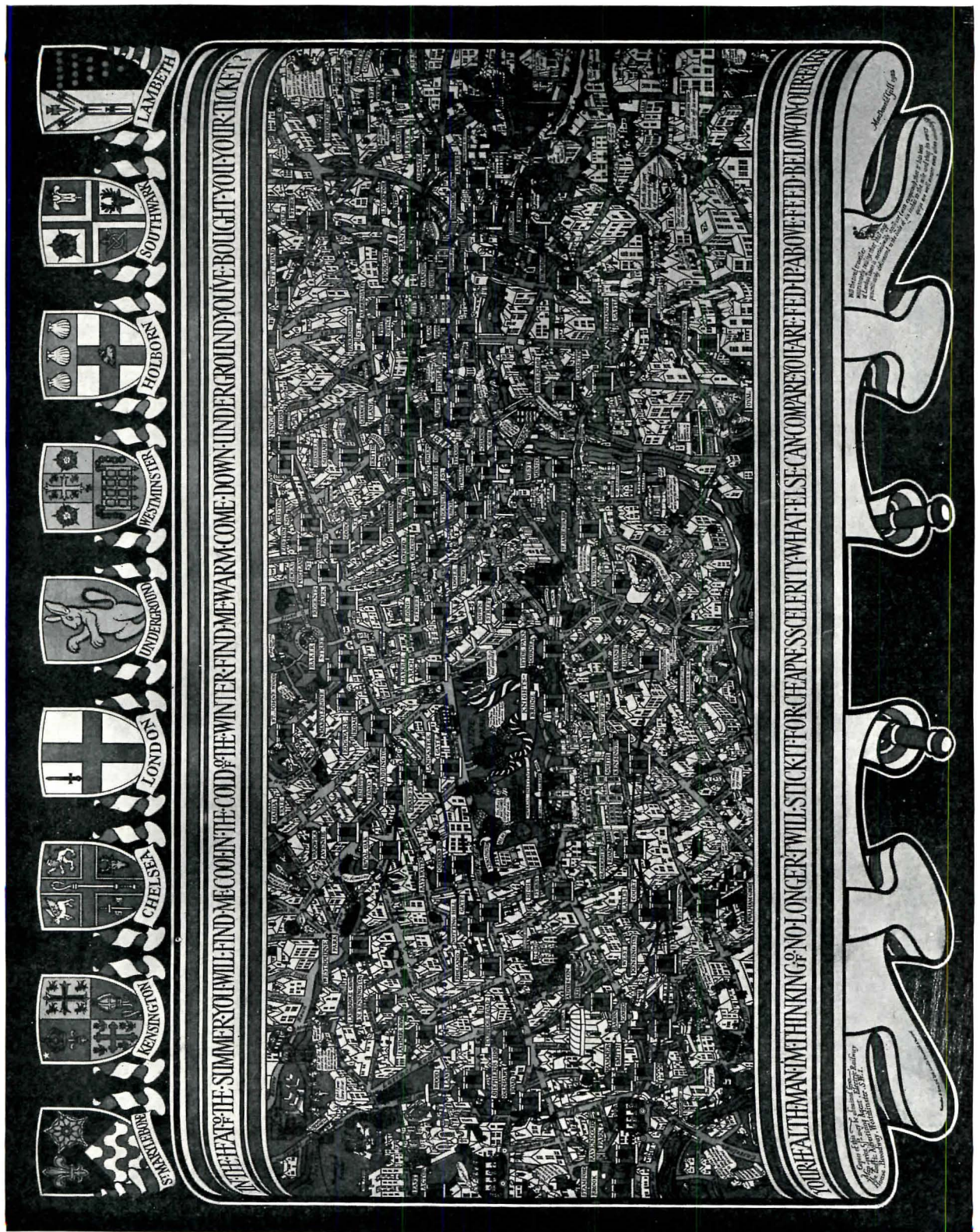
"It is now fashionable in America to liken our tendencies and our probable decline to those of Rome, citing as proof the resemblance of American public buildings to those of Rome," says Prof. Boring. "While our stadiums and places of public assembly are not unlike those of the ancients, the majority of our buildings are of a new system of construction.

"This requires us in our teaching to guide students to personal and independent thought in design, and to acquaint them with the achievement of the past and those truths of beauty which consciously or unconsciously control all artists.

"Training in architecture might well be defined as leading from instruction to reproductive imagination, from this to productive imagination and finally to vision, that divine sense with which genius is endowed and which we endeavor to cultivate in the lesser mortals who have to work for it.

"Imagination produces the first idea. Vision is the power to give this idea definition. The nebulous idea, without form and void, must be followed by a successive process of study to crystallize, round out and perfect it in mass, line, proportion and color in order that it may become architecture.

"Vision is that Godlike quality of the Greeks which envisaged beauty, clearly defined, to the minutest shadow of a line and the most delicate perception of proportion. To few it is given to see things right without infinite pains; our problem in the School of Architecture is to stimulate the imagination and to train the vision by bringing beautiful form to the ideas which are the children of the students' imagination."



Map of London Drawn by MacDonald Gill in a Quaint Decorative Manner. Lithographed in Colors. Issued by the Traffic Advertising Manager, Electric Railway House, Broadway, Westminster, S. W. I. The following humorous note appears in the lower right hand corner: "Will the tired traveller wearisomely realize that this map of London Town is meticulously accurate (with exceptions), that it has been punctiliously delineated to the scale of six inches to the mile and that its merry quips are well meant even when unintelligible."

PENCIL POINTS

PERSONALS

G. WHITECROSS RITCHIE has passed his examination and been granted a certificate to practice architecture in the State of California and is now in his new offices at 2532 West Seventh Street, Los Angeles, Calif.

GEORGE P. TURNER, ARCHITECT, has opened an office at 1420 American Trust Bldg., Birmingham, Ala.

JONATHAN RING, ARCHITECT, has opened an office at 1401 Hibernian Building, Los Angeles, Calif.

LEONARD L. BROIDA and MAURICE G. USLAN have opened an office for the practice of architecture at 701 Century Bldg., Pittsburgh, Pa.

BERTRAM N. MARCUS has opened an office for the practice of architecture at 145 West 57th Street, New York.

STERN & PEYSER, ARCHITECTS, have removed their offices to 12 East 1st Street, Mt. Vernon, N. Y.

W. F. FREDERICK CO., ARCHITECTS, have opened an office at the Continental Trust Building, Fourteenth and H Streets N. W., Washington, D. C.

THOMAS R. MARTIN and CLARE C. HOSMER, formerly Director of the Chicago Architectural Exhibition, have opened offices for the practice of architecture at Sarasota and Fort Myers, Florida, under the firm name of Martin-Hosmer Studios, Inc.

ARCHITECTURAL SOCIETY OF SYRACUSE UNIVERSITY

AT THE first meeting of the year a committee of seniors and a faculty member are named to instruct freshmen in their duties toward the department and to other students.

During the winter a social event is held, to which the entire department, including the faculty members and their wives are invited. Last year this affair took the form of a Christmas party an account of which appeared in the February PENCIL POINTS. Each year a local sketch competition for underclassmen is held, under the auspices of the society, a prize being awarded by one of our members, in the name of the Society to the underclassman who has made the greatest number of points in sketches during the year. This award is made at our annual banquet, which is held early in May. Underclassmen, society members, alumni, faculty and the city architects and draftsmen attend. At this banquet we have speakers of national and international reputation, such as Harvey Corbett and Dwight James Baum, Syracuse '09.

Our key is a gold Greek-Doric cap; our pledge, worn for two weeks before initiation, is 1" diam. 10" long, a pencil, suspended by a bright orange ribbon about the neck of the pledgee. Our society, in various forms has existed since 1902.

THE ARCHITECTURAL BOWLING LEAGUE OF NEW YORK AND THE PROPOSED ARCHITECTURAL CLUB

THE Architectural Bowling League of New York held its first regular meeting since the summer vacations, at headquarters in the Hotel Shelton, Monday evening, September 8th. The various committees which had been working during the summer made their reports at that time.

Mr. R. B. Pierce, a member of the Detroit Architectural Bowling League, of which he was the first president, was a guest of honor. Mr. Pierce gave a very interesting talk on the start of the Detroit League and events leading up to the present successful organization. He also told us of a seven story recreation building in Detroit which holds among other things, eighty-eight splendid bowling alleys. It would certainly seem to the writer that such a proposition would make a very sound investment for a group of New York promoters.

At the close of the meeting an informal talk was engaged in by the directors regarding the proposed architectural Club for New York. After listening to some

very splendid discussions on the subject it was agreed unanimously that the club idea was undoubtedly a very worthy undertaking and if carried out along sane, practical lines should become a very successful organization in future years.

Committees will go to work on a Constitution and By-laws while the representatives will continue to get the various views of the men in their offices. If this club is to be dedicated to the service of the men in the profession its regulations must reflect the ideas of the majority of these men, otherwise it will fail of the purpose for which it is planned.

Our baseball team comprising men from various architects' offices has been booking games with other amateur teams, among which is the famous team of the Welfare League at Sing Sing Prison. This game is scheduled for Saturday afternoon, October 18th, at two o'clock, and special arrangements will be made at Ossining to entertain the visitors with the prison band and other novel features. Many are going by automobile but it would also be a good idea for those going by train to meet at Grand Central and go together. For further particulars get in touch with Mr. Scheffer, care James G. Rogers, No. 367 Lexington Ave. The authorities at Ossining must know at least one week ahead the approximate number of visitors expected.

A very interesting game was played off with the Westchester Athletics, Saturday, September 20th, and it is a great credit to our newly organized team that we outplayed them 7 to 4 in spite of the fact that our opponents had been playing all season.

Bowling for the season 1924-5 started Monday evening, September 29th, at the Shelton, and will continue through the winter until May.

Announcements of dinners, dances, etc., will be made at an early date.

NORMAN T. VALENTINE, *Secretary*.

THE INTERNATIONAL CONGRESS ON ARCHITECTURAL EDUCATION

By W. S. Purchon, M.A., A.R.I.B.A., Head of the Department of Architecture & Civic Design in the Technical College, Cardiff. Member of the R. I. B. A. Board of Architectural Education, and member of the Executive Committee of the Congress.

IT SHOULD be said at once that The International Congress on Architectural Education, held in London during the last week in July, was a remarkable success. The Congress was organized by the Royal Institute of British Architects, which appointed a very strong executive committee, and the success of the conference was undoubtedly due in the main to the untiring efforts of Mr. Maurice E. Webb, Chairman of the Executive Committee, and Mr. E. J. Haynes, Secretary of the Board of Architectural Education of the R. I. B. A. The efforts of these gentlemen and of the members of the various committees would have been unavailing, however, had it not been for the zeal with which the leading schools of architecture and the leading architects in practically every civilized country in the world backed up their efforts. And of these many countries, none supported this great movement with greater enthusiasm than the United States of America.

The proceedings opened with a reception at the Galleries of the Royal Institute of British Architects in Conduit Street, London, on the evening of Monday, July 28th, when the President (Mr. J. A. Gotch) and Council of the R. I. B. A. welcomed a large number of members of the Congress.

On the following three mornings papers were read on the Past, Present and Future of Architectural Education in America, France, Italy and England; the three papers on the American work being read by Professor Wm. A. Boring (Columbia University), Professor William Emerson (Massachusetts Institute of Technology), and Mr. F. H. Bosworth, Jr. (Cornell University), respectively. The chairman for the first morning was the Rt. Hon. the Earl of Crawford and Balcarres, Hon. Fellow R. I. B. A.; for the second morning Sir Reginald Blomfield, R. A., past President, R. I. B. A., and on the

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third morning Mr. Cass Gilbert, Past President of the American Institute of Architects.

Exhibitions were held in the Galleries of the Royal Institute of British Architects, at Devonshire House, and at Grosvenor House. At the Royal Institute Galleries the Exhibition consisted of the work of students at the American Academy in Rome and at the British and French Schools at Rome, and here also was a fine exhibit of rare architectural books and architects' sketch books. At Devonshire House there was an exhibition of the work of the Schools of Architecture in Great Britain and the British Dominions, prominent amongst which were the works submitted by the students at the University of Liverpool; the Architectural Association, London; University College, London; and the University of Manchester. A selection of the work of R. I. B. A. Prize Winners was also on view at Devonshire House; some entries submitted in the early days of these prizes were particularly interesting, showing as they did the extraordinary strides which have been made during recent years in architectural education.

At Grosvenor House, by kind permission of His Grace the Duke of Westminster, an exhibition was held of the work of Schools of Architecture abroad, including exhibits from America, France, Italy, Holland, Denmark, Norway, Sweden, Spain, Russia, Portugal, Austria and Hungary.

While some of us were undoubtedly attracted by the freshness and vigor of the Dutch section, and notwithstanding the strong claims of the French work, it was quite clear that the principal interest centered in the American section, which included work from Harvard University; University of Illinois; the Carnegie Institute of Technology; Cornell University; Washington University; Massachusetts Institute of Technology; University of Minnesota; Georgia School of Technology; University of Pennsylvania; University of Michigan; The School of Design, Rhode Island; Yale University and Columbia University.

It may be said that the most brilliant drawing was one in the French section, and that, as has been suggested, there was something particularly refreshing—like a North Sea breeze—about the Dutch work. Yet for general excellence in draftsmanship, and—what is, of course, more important—in sheer design, the exhibits from the United States of America were well ahead of the rest.

There was a delightful lunch at the Architectural Association on Tuesday, after which the Architectural Association School and its work were inspected under the guidance of Mr. Goodhart-Rendel, Mr. Robert Atkinson, and Mr. Howard Robertson. A heavy storm prevented all but a few brave spirits (of whom the present writer was one) reaching University College, London; but those who ventured were well rewarded by the delightful manner in which Professor Richardson explained some of his teaching methods. A garden party had been arranged for that afternoon at Grosvenor House on the invitation of the Chairman (Mr. W. Curtis Green) and members of the R. I. B. A. Board of Architectural Education, but owing to the weather tea was served in the beautiful rooms of that house, with the exhibits from the various foreign schools grouped on the walls.

On Thursday afternoon the British teachers had a little meeting all to themselves—they should make this an annual event, for much good arises from these meetings with their free exchange of opinions.

For the benefit of our guests visits were arranged to the British Empire Exhibition at Wembley, and to Cambridge, Greenwich, St. Paul's, Westminster Abbey, The City Churches and the British Museum. Some of these visits took place on Friday and Saturday, but the main proceedings culminated in the Congress Banquet held in the King Edward VII Rooms at the Hotel Victoria on Thursday evening. This was indeed a memorable occasion, a wonderful gathering of the world's leading architects, which one would not have missed for much. Among those who spoke may be mentioned Mr. J. A. Gotch, President of the R. I. B. A., M. Charles Girault, Mr. Cass Gilbert, Mr. Ragner Ostberg (Sweden), Mr. Paul Waterhouse (who delighted us with one of his typically witty after-dinner speeches), Professor Stobell (Norway), Sir John Solmon (Australia), Professor

McConnell (Toronto), Professor Annoni (Italy), Mr. Monasterio (Mexico), Mr. P. M. OFarrio (Spain), Professor Wm. Boring, Sir Reginald Blomfield, and the Rt. Hon. the Earl of Crawford and Balcarres.

It is too early to speak of the results of the Congress—they will emerge in due time when the papers and the resulting animated discussions have been published, read and digested, but it is at least clear that the Congress gave a great impetus to the movement towards better architectural education in this country. We realize that we, like you, have learned much from the French; doubtless you have helped us to benefit more from those lessons than we should have done unaided, for you have helped to show us how they can be applied to the solution of the problems of another land. We are glad to know that much of the work you sent to the Congress is to remain in England for one year to form part of a travelling exhibition.

We in this country certainly learned much at this Congress, particularly our smaller schools which also gained so much in the way of inspiration. But the main impressions with which one left the Congress were those of good-fellowship, the joy of meeting and seeing—perhaps even speaking to—men like Ostberg of Sweden, Slot-houwer of Holland, Girault of France, and Cass Gilbert of your own country; the sharing of a real enthusiasm, and the feeling which the Congress gave that one was no longer merely a more or less solitary worker in a detached school, but one of a world-wide band, working steadily towards the realization of lofty ideals.

SAINT LOUIS ARCHITECTURAL CLUB

YOUR letter of July 29th has been received, and I am glad to tell you something of the history, aims and accomplishments of the St. Louis Architectural Club. I will not be able to send you five copies of our Constitution and By-Laws, as you request, for we have only two copies of it left. These printed copies were made eight or ten years ago, and I am attaching typewritten copy of the amendments which have been made to the Constitution in that time.

The St. Louis Architectural Club was founded in 1894, primarily as an organization of the younger men in the profession who wished to get together for study and exchange of ideas. Later on it took on more of a social nature, and in 1909 when it moved from rented quarters downtown out to the remodeled stable at 514 Culver Way, the membership was enlarged to include associate members as well as active. The Club now has a membership numbering two hundred and twenty-five, divided as follows:

Active, Senior Grade, 100—including architects, architectural draftsmen and superintendents residing in the City of Saint Louis or suburbs within a radius of twenty miles. These members pay annual dues amounting to \$24.00, payable quarterly in advance.

Active, Junior Grade, 30—including students of architecture in the Club's Atelier as well as students in the day school of architecture at Washington University. These members pay annual dues amounting to \$12.00, payable quarterly in advance.

Associate, 84—including men who are in a trade or connected with a manufacturing business related to the architectural profession. These men pay annual dues of \$24.00, payable quarterly in advance.

Honorary Members include the Professors in the School of Architecture at Washington University, and architects who have rendered a distinct service to the Club. Honorary membership is for life, and such members pay no dues. There are seven men in this classification.

Non-Resident Active Members are men practicing architecture whose residence or place of business is more than twenty miles distant from St. Louis. Such members pay annual dues amounting to \$3.00, payable in advance.

Only Active members can hold office and vote, but Associate members may serve on committees and may also serve on the Executive Board.

The officers of the Club are,—President, First Vice-President, Second Vice President, Secretary, and Treasurer. The business management of the Club is in the hands of

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the Executive Board, which consists of the officers mentioned, the two past Presidents, and two additional members elected from either the Active or Associate membership. There are three Trustees, one elected each year, their terms being for three years. Since the new building was bought and financed by a bond issue, three additional Trustees, known as Trustees of the Building Trust Fund, have been provided to serve until the indebtedness on the newly acquired building is wiped out.

Meetings of the Club are held on the first and third Thursdays in the month, from October 1st to June 1st, at 514 Culver Way, where there is a large hall with dining room and other rooms adjoining. The Atelier with its drafting room, class rooms and library is on the second floor of that building. When the first floor is not used for Club purposes, it is rented to outside organizations for dances and parties at \$27.50 an evening. This rental is the Club's main source of income. The building at 3964 Washington Avenue, adjoining on the north the property at 514 Culver Way, is an old three-story brick residence. The first floor contains a Reception Hall, Lounge, Billiard Room, Dining Room, and Kitchen. Those rooms are being furnished this summer and will be open at all times to the Club members. The five large bedrooms on the second floor are rented to bachelor members of the Club, ten men occupying the five rooms. There is one guest room on the third floor. The rest of the space on the third floor has been made into a large room for the class in free-hand drawing.

At the regular meetings of the Club routine business is transacted and a speaker is generally provided. Most of the talks are architectural subjects, but frequently they are along entirely different lines. Dances, amateur shows, and dinners are also on the program each year; and on the Fourth of July, this year, a pilgrimage to the State Capitol at Jefferson City was conducted by the Club.

In October of last year eighty students enrolled in the Atelier conducted by the Club. The problems given the Atelier's classes are the same as those given the day students in the School of Architecture at Washington University, and are judged along with the day school's work. Credits earned in the Atelier can be applied to the day course conducted at the University.

A summer Sketch Class is also conducted by the Club, and an annual prize of \$150.00 is awarded for the best work.

If there is any further information I can give you, I shall be only too glad to do so.

Yours very truly,
John A. Bryan.

THE PEN AND BRUSH CLUB.

THE Pen and Brush Club was founded in 1894, when the School of Architecture was still a part of the Lawrence Scientific School of Harvard University, and was composed of the students of architecture and the fine arts in the College. When the School of Architecture became a separate graduate school the club was continued but contained only students in the School. It was dissolved in 1912.

In 1919 a desire was felt for some form of social organization in the school and a club was formed, the name of the former club being used. The following constitution was adopted:—

CONSTITUTION

To promote a stronger feeling of friendship and unity among the members of the HARVARD ARCHITECTURAL SCHOOL, to afford opportunities for meeting other students of architecture, and to provide entertainments, instructive talks, and other social meetings—the undersigned have joined together and formed a club.

ARTICLE I.

This Club shall be known henceforth as
THE PEN AND BRUSH CLUB

ARTICLE II.

Its officers shall consist of a President, Vice-President, and Secretary-Treasurer who shall be elected for one year by a two-thirds majority vote of the members present at the first meeting in May.

ARTICLE III.

The President, or Vice-President in case of the absence of the President, shall be empowered to call meetings, nominate committees, and otherwise conduct the business of the club. The Secretary-Treasurer shall be empowered to collect the annual dues hereinafter specified and the special taxes from active members, i. e. present members of the school, and to use these funds as the club may direct.

ARTICLE IV.

The annual dues shall be \$3.00 per year until changed by a two-thirds vote. They are payable on or before the Christmas recess.

ARTICLE V.

Amendments and additions to this constitution may be proposed at any regular meeting of the club and become effective when passed upon by two-thirds of the members of the club.

All students in the School of Architecture are members of the club.

An account of the year 1923-24 may give an idea of the Club's activities.

Besides the usual business meetings (held normally about once a month) a dinner was held in November in the building of the Harvard Lampoon. The guests of honor were Dean William Emerson of the Massachusetts Institute of Technology and Dean George H. Edgell of the Harvard School of Architecture.

In February the annual Fête Charrette took place. The Fête Charrette is a dance modelled, as far as conditions will permit, on the Quatz' Arts Ball of the Ecole des Beaux Arts in Paris, and is given annually in conjunction with M. I. T., one school providing a hall, decorations, music, refreshments, etc; and the other, giving a short entertainment. This year the party took place at the Rogers building, M. I. T. and Harvard put on an entertainment of an informal nature.

Several speakers addressed the club at special meetings during the year. The most noted was Mr. Thomas Hastings of Carrère and Hastings, New York, who came late in April.

Usually the club has an annual picnic and outing late in May or early in June, but this pleasure had to be omitted this year owing to a charrette and the arrangement of examinations.

Along with its other activities the club has this year devoted time to decorating the common room in the basement of Robinson Hall, the School's building. The room is being remodelled in the "Gothic taste" and it is hoped that the work will be completed before the end of the next school year.

THE ARCHITECTUDRAL CLUB OF THE UNIVERSITY OF TORONTO

CONSTITUTION

ARTICLE I.

Name and Purpose.

Section 1. This organization shall be known as "The Architectural Club of the University of Toronto," hereinafter referred to as "The Club."

Sec. 2. The purpose of the Club shall be to encourage study and research in Architecture and to promote a spirit of good-fellowship amongst the members.

ARTICLE II.

Membership.

Section 1. The active members of the Club shall be under graduates and graduates of the Department of Architecture in the University of Toronto.

Sec. 2. Associate members shall be university graduates and undergraduates interested in architecture. They shall be elected by a two thirds majority of the undergraduate active members. They shall neither vote nor hold office.

Sec. 3. Honorary members may be elected from the members of the Faculty in the Department of Architecture of the University of Toronto, and from those having won special distinction in architectural and artistic work.

They may make motions and discuss them; but they shall have no vote.

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ARTICLE III.

Duties and Privileges of Members.

Section 1. It shall be the duty of active members to engage in the discussion of papers read before the Club.

Sec. 2. It shall be the privilege of members to deliver an address or read a paper before the Club on request of the Executive.

ARTICLE IV.

Officers

Section 1. The officers of this Club shall consist of Honorary President, President, Vice-President, Treasurer, Secretary and four Councillors.

Sec. 2. The officers shall constitute the Executive Committee.

Sec. 3. Officers shall be elected at the last regular meeting of the academic year.

Sec. 4. The President and Vice-President shall be members of the Fourth Year.

The Treasurer shall be a member of the Third year.

The Secretary shall be a member of the Second Year.

The Councillors shall be elected one from each of the first three years and one from the graduates.

Sec. 5. The term of office shall be one year. No member holding an office shall be re-elected to the same office.

Sec. 6. All elections shall be by the Hare-Spence system.

ARTICLE V.

Duties of Officers.

Section 1. It shall be the duty of the President to preside at all meetings, to appoint all committees not otherwise provided for, to make appointments, to fill vacancies, and to perform all duties usually incumbent upon this officer.

It shall be further the duty of the President to call a special meeting upon receipt of a written request signed by three active members.

The President shall be a member ex-officio of all committees.

Sec. 2. It shall be the duty of the Vice-President to perform the duties of the President in the absence of that officer, to assist him whenever required and to audit the Treasurer's report.

Sec. 3. It shall be the duty of the Treasurer to collect all Club monies and dues, to make disbursements for debts which have been regularly and lawfully incurred by the Club; to keep an accurate account of all receipts and expenditures and to submit a report at every meeting or at the order of the President.

Sec. 4. It shall be the duty of the Secretary to take accurate minutes of each meeting of the Club, and to keep all records and papers pertaining to the Club. He shall conduct all correspondence of the Club, notify members of every meeting and post notices and perform all duties usually incumbent upon this officer.

Sec. 5. It shall be the duty of the Councillors to represent their respective interests in all matters pertaining thereto, that may come before the Executive, and to perform all duties assigned to them by the President.

ARTICLE VI.

Meetings.

Section 1. Regular meetings shall be held on the first and third Tuesdays of each month in the Academic year.

Sec. 2. The date of any meeting may be changed at the discretion of the Executive.

ARTICLE VII.

Fees.

Section 1. Each active associate member shall pay an annual fee of one dollar (\$1.00).

ARTICLE VIII.

Amendments.

Section 1. This constitution may be amended or altered by a vote of two-thirds of the active Club members. Notice of motion for amendment must be given two weeks before the proposed amendment is voted on by the Club.

Sec. 2. Amendments or alterations to the constitution may be voted on only at regular meetings.

Sec. 3. All amendments must be submitted to the council of the Faculty of Applied Science for approval.

ARTICLE IX.

This constitution shall be binding when ratified by two-thirds of the members of the Club.

BY-LAWS.

1. Regular meetings shall be called to order at 8 P. M.

2. A number equal to a majority of the undergraduate members shall constitute a quorum.

3. All dues shall be paid on or before the second regular meeting after they are imposed.

4. Nominations of officers shall be in writing and signed by the mover and seconder.

5. The officers shall be elected by ballot as provided.

6. Scrutineers shall be appointed by the chair.

7. Bourinot rules of order shall govern in Parliamentary proceedings.

8. The order of business shall be.

Roll Call.

Reading of minutes.

Reports of officers and committees.

Old business.

New business.

Nomination of officers.

Election of officers.

Address of evening.

Discussion arising out of address.

Adjournment.

THE GALLEON IN DECORATION

(Continued from Page 69)

tures of the actual ships of the period is very limited. As to their development from the galley to The Great Harry in England, it is mainly upon the work of artists, meagre and largely imaginative, that our modern ideas are based as to how the ships appeared. That sails had supplanted oars as the idea of propelling the ships was the principal development to be noted between the types of ships of the eleventh and twelfth centuries and the time of Columbus. Oars and sweeps were used for auxiliary propulsion, however, to a much later date, but they no longer figure as an obvious feature of the craft.

A Free Employment Service for Readers of Pencil Points

(Other Items on Page 114)

Junior Draftsman, three years' experience, wants position with reliable architectural firm in New York City. Phi Beta Kappa, graduate University of Michigan. Salary \$30 per week. Box 73-C, care Pencil Points.

Wanted: A permanent connection where experience, responsibility, good judgment, ability to handle men and turn out big work in record-breaking time will be properly rewarded. Registered in Michigan. Edwin W. Byers, 15405 Myrtle Ave., Harvey, Illinois.

Position Wanted: Architect's or builder's Superintendent. Young man 33, married, 16 years' outside experience with New York Architects and Builders as Superintendent of apartment houses, office buildings and theatres. Four years' experience as a draftsman. Location New York City or vicinity. Alexander Ilg, 2656 Decatur Ave., Bronx, New York City.

Atwood and Nash, Inc., architects and engineers, Chapel Hill, North Carolina, desire to secure two or three Class A architectural draftsmen for work on high class public buildings which will last several months and may be permanent.

Position Wanted: Artist, educated architect, first-class designer, spec. perspectives, with about 15 years' experience, also in fine art furniture and lighting fixtures. wants suitable steady position. Prefer Chicago or New York. Box 74-C, care Pencil Points.

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THE DRAFTSMAN WITH A JOB

THE discussion going on in your columns about the Draftsman with a Job is really interesting. Better understanding between employers and employees and some good result might come out of it if both parties looked at things a little more from the other fellows side. In the meantime it is a bit amusing to note that, as in every debate, each party is very much convinced, or seems so, that what is to his advantage is necessarily to the general good. As a winning argument sonorous words such as "profession" and "service" are resorted to exactly as the words, "nation," "patriotism," "ideal," etc., are used by persons mainly interested in the triumph of party politics in the hope that the fear of appearing not to possess these virtues will make their opponents side with them.

True, some draftsmen are inclined to lose sight of their employers' difficulties and responsibilities but often also we find an effort, probably unconscious, on the employers' part, to keep their men down, use them as mere tools which are cast aside when not needed any more or when worn out. The draftsmen are bound to feel it. In defense of this policy it is said that the overhead is tremendous and that high salaried men cannot be kept when not absolutely needed on account of the many ups and downs in the architectural business. The very fact that there is some ground for this argument ought to bring forth the extenuating circumstance for the attitude of many draftsmen.

In this state of unsteadiness, the cheap man, unambitious, timid, therefore easily satisfied, will find another job with comparative ease. But what of the draftsman, who by self-denial of comforts and pleasures to have more time for study and hard work, is constantly improving his capabilities and expects his legitimate reward? Why should he be denied the stimulus of better pay and be told that he should be satisfied with the intellectual delight in the acquisition of knowledge for itself? Dissatisfaction will prey on him when he finds out that as years go by salaries do not increase in proportion with his needs and capabilities. Contrary to other professions salaries are comparatively high with us at the start and inadequate later. A man with a knowledge several times superior to another will be ridiculed if he asks double the latter's salary. A difference of a few dollars more will make his job unsafe. Labor unions level the skill of the workman by standard prices and our employers by their preference for cheaper men, even if not quite so good, tend to create the same thing with us. But after all the architect is perhaps right. Why hire expensive men to turn out very good work and reduce profits for an indiscriminating client who will not appreciate it? He was won over by the architect's eloquence, which may also convince him that he is getting an extra good job. How is he going to visualize that a better result could have been gotten with more skillful architectural planning and study?

The writer has met many a client who rejected a plan on which they seemed to agree as to its merits but would not allow its execution on account of the idea being new or somewhat out of the ordinary. The average draftsman therefore will just get the average professional knowledge in the course of time and not feel the impulse to improve himself. It is easier to hang around a pool room evenings than to go to night schools and take up long and tedious studies which may bring no further financial reward.

Some men have found recognition with their employers and are given good positions and partnership interests. The hope of such recognition makes many draftsmen credulous and patient when their prospective employers tell them: "O! We do not pay high salaries but we give bonuses, interests, substantial Christmas presents etc. We want our men to work for a future and bigger common purpose rather than for the Saturday envelope."—a talk many draftsmen have heard and taken seriously. The man is hired say in January, a few months later, better pay is

offered to him but he declines it thinking that his loyalty is going to be appreciated. Just about when he is looking hopefully towards the approaching Christmas he is fired with the excuse that he is no good or, with many circumlocutions, he is notified that, contrary to the firms expectations, work is running low and a previous bad year or some other cause makes it impossible for the firm to consider giving him more than what he found in his envelope on Saturdays! Useless to argue when he knows he stands an Indian's chance. He will look out for himself next time and naturally take advantage of the fluctuations of supply and demand, for which he will be blamed by the employer, but at least will have made hay when the sun was shining.

Realizing however that this is not an entirely satisfactory solution to his problem and that the best would be to work for himself, his longing will be in that direction. He is now beginning to make acquaintances that will give him a small job now and then but not important enough to branch out altogether, especially that he has no financial or influential backing. The job is not of sufficient importance to appeal to his employer if he brought it to the office, and he will be quite justified in his reluctance to do so for the benefit of an office in which he does not feel permanent. So he works on the side. How can anybody demand from him such angelic abnegation as to refuse a personal financial interest and the sacrifice of a job he may point to or fall back on, for the benefit of an employer who, he knows, is going to fire him at the first sign of a slow down.

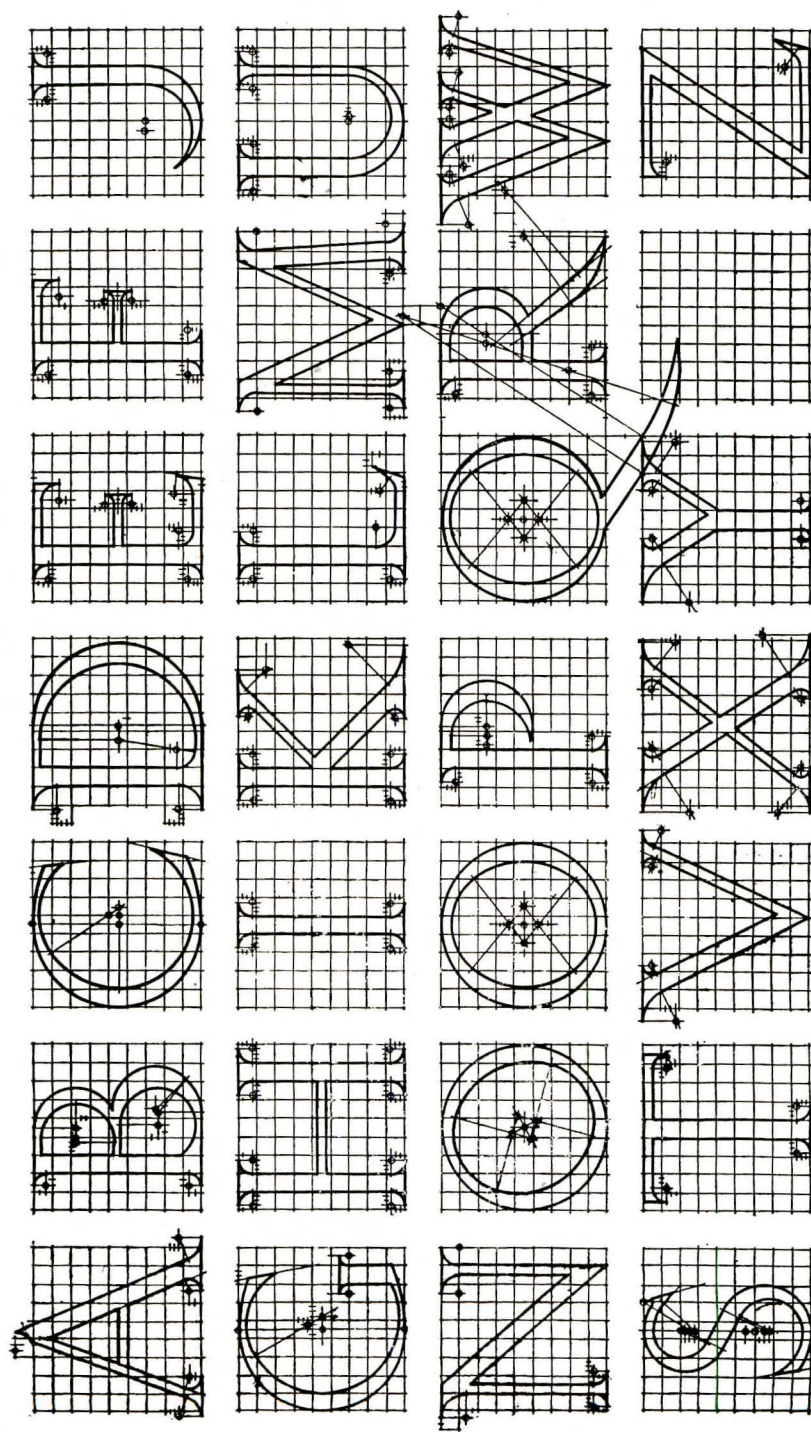
Mr. Crowen, your contributor from Chicago, whose letter appeared in a recent issue, is entirely unjust to the draftsman when he writes: "The pernicious habit has become so aggravated that it has made draftsmen dishonest to the extent of stealing their employer's jobs where they can, etc." Jobs draftsmen get are very seldom, if ever, 'stolen property.' Sometimes the architect leaves to him such small jobs as he himself is not interested in and that will not yield his organization any profit. More often the draftsmen get their jobs from channels and acquaintances of their own, entirely independent of their employers' connections. These could have been made to come to the main stream had the draftsman not been discouraged from doing so by the causes discussed above. It is not often either that the client will decide to go to the draftsman because, as the above mentioned gentleman pretends, the smaller overhead will permit a smaller commission. Some clients realize that their job is not of such importance that will make the architect wait on them and give them undivided attention. They know that the work will be entrusted to some subordinate who will also be told not to fuss too much with it but get it out quickly in order to pay the subordinate's salary, the overhead which is big, the firms prestige and the architect's profits for the occasional glance he may or may not give to the draftsman's board. Neither is the client the loser when he realizes that his job, meaning more to the small man, better attention will be obtained if the man doing the work is getting all the commission.

If there were a means of stabilizing the architect's business and the draftsman's position and allowing him the incentives that would make him take his employer's interest to heart he would be found more stable and dependable.

Truffles, a great delicacy in French cooking, grow underground at the foot of oak trees and are discovered by pigs whose owners prevent them from eating the result of their search. The animals soon get wise to the futility of this trouble for the sole benefit of their owners and make no further effort. The greedy French peasant has learned that the animal must be encouraged by being allowed some share.

The architects have the controlling position in the situation and more facilities at their disposal to take the first step to improve the conditions which Mr. Crowen deplors without pointing to a remedy. I trust it is his endeavor to reach a fair solution that makes him wish to hear from other architects and in fact it will "render the profession a great service" if it is realized that many draftsmen of to-day deprived of financial, or influential backing may not be as the more fortunate ones, architects of tomorrow and that these same men can give much to the profession if they are encouraged rather than hampered.

"Optimist"



Alphabet Attributed to Leonardo da Vinci. Reprinted by request from Vol. I of Pencil Points.

HERE and THERE and THIS and THAT

Conducted by R.W.R.

WE WILL pay fifty good hard round American dollars to the person submitting to this department before November the 15th, 1924, the best letter of one thousand words or less dealing with the subject of the editorial printed in this issue of PENCIL POINTS.

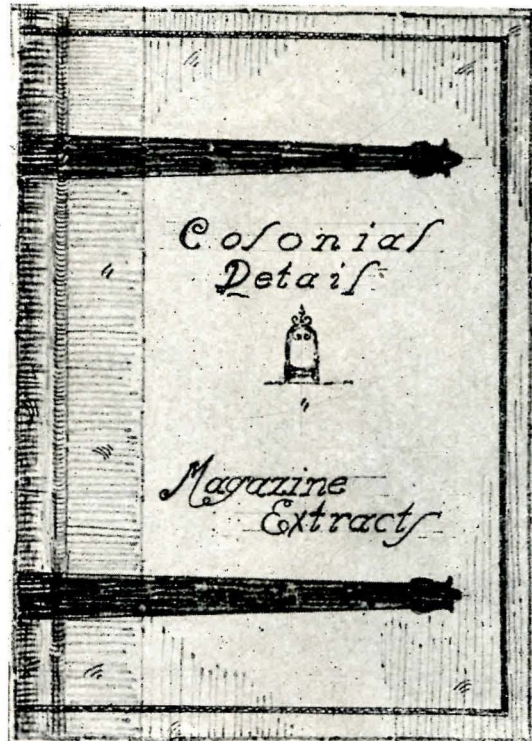
This competition is open to anybody without condition or restrictions of any kind and the prize will be awarded for the letter offering the best practical suggestion or suggestions for promoting a better appreciation of the value of the services rendered by members of the architectural profession.

The prize-winning communication will be published in the December issue of this paper. All letters should be addressed to the Editor of PENCIL POINTS, 19 East 24th St., New York.

THE heading reproduced above submitted by Mr. William Puddington, Battle Creek, Michigan, won Place Number Three in our little competition.

NOW, don't forget to send in your sketches for the PENCIL POINTS Sketch Competition which closes on October the 20th. Even though you may feel that you are not likely to win a prize, send in your sketches just the same. You never can tell.

The complete program appears on Page 106 of the September PENCIL POINTS.



THE little discussion we started a few months back regarding the filing and preservation of miscellaneous printed matter of value to the architect and draftsman seems still to be a live subject. PENCIL POINTER Aaron M. Kiff of New Britain, Connecticut, has this to say on the subject and we reproduce above his pencil drawing of the attractive cover in which he binds his volumes:— "Here is a stunt that may interest you for H. T. T. & T. column, about filing away plates, etc., from the magazines. I have saved the stuff in groups such as Colonial, Classical, Renaissance, etc., and then in groups as to types—country houses, office buildings, etc., and had them bound separately into books. The picture shows what I did to a volume of one hundred and fifty measured colonial details and subject matter. The book is the size of the Architectural Record. It has a light gray paper cover on board (very durable I find) with green vellum-cloth back. The job cost me one dollar and a half to have bound and about an hour to decorate with a pen and some black ink. The hinges go around the book on the back giving the two black bands on the shelf back. Between these on the shelf back I have just lettered "Colonial" and I will say it looks well with my other books on the shelf. The lettering is in black and the footscraper on the front also. The black pen line around the edge just binds the design together. It makes a cheap and a very durable way for the draftsman who has no files to keep such stuff.



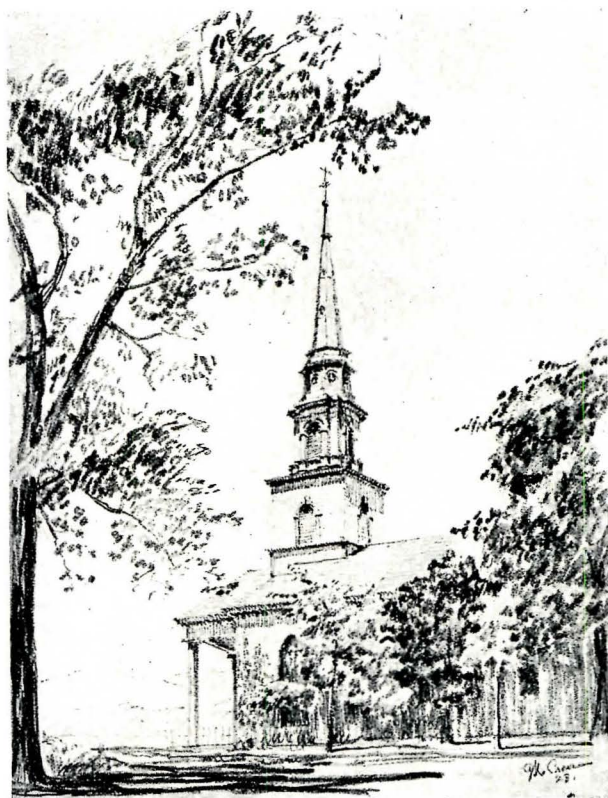
Sketches by Andrew F. Euston, Atelier Hirons. "Gambaro, winner of one of the Princeton architectural prizes, at the Graduate College."

R. A. GRAMMER, 22 Jenison Street, Newtonville, Mass., has the first four volumes of PENCIL POINTS substantially bound in four volumes and would like to hear from anyone desiring to purchase this set.

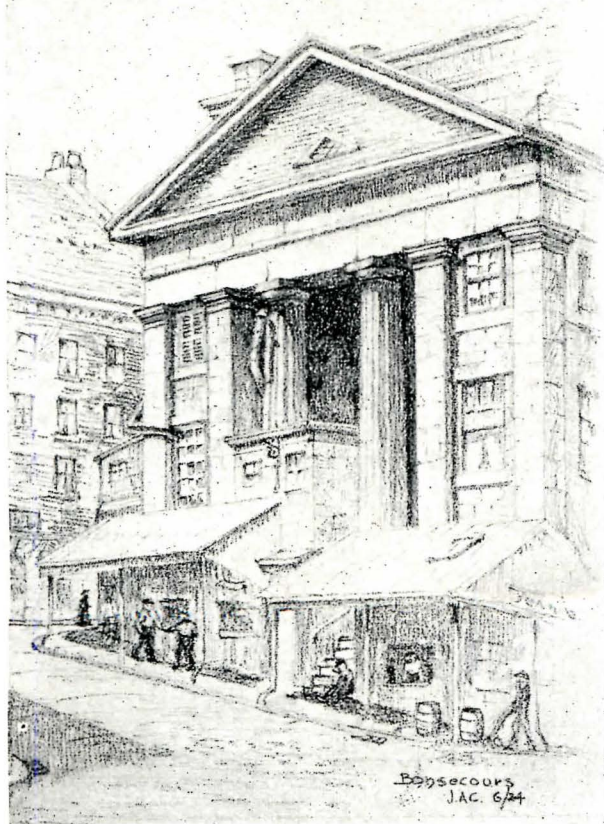
PENCIL POINTS



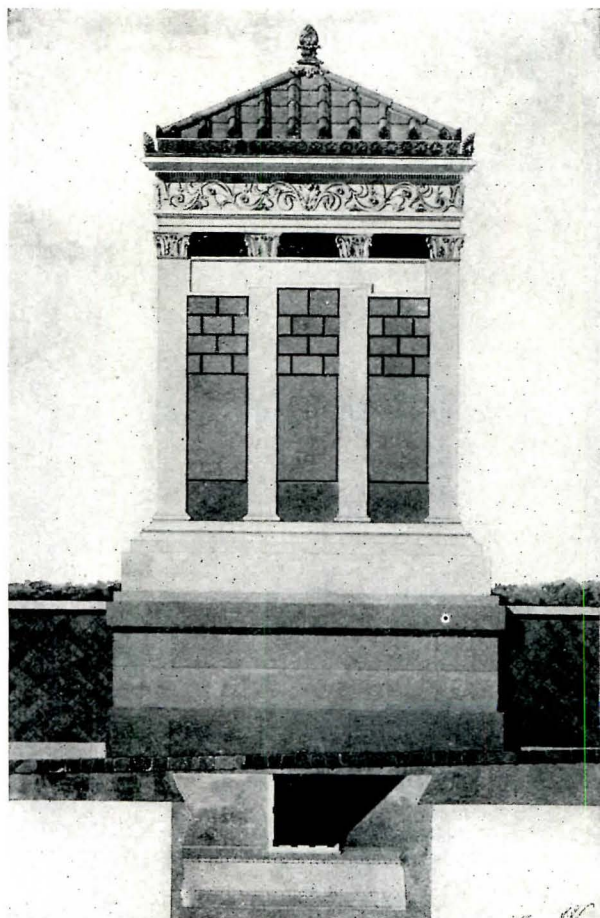
Ruin of St. John's, Chester, by R. J. Nedved.



Trinity Church, Newark, N. J. Pencil Sketch by George Kenneth Crowe, New York.

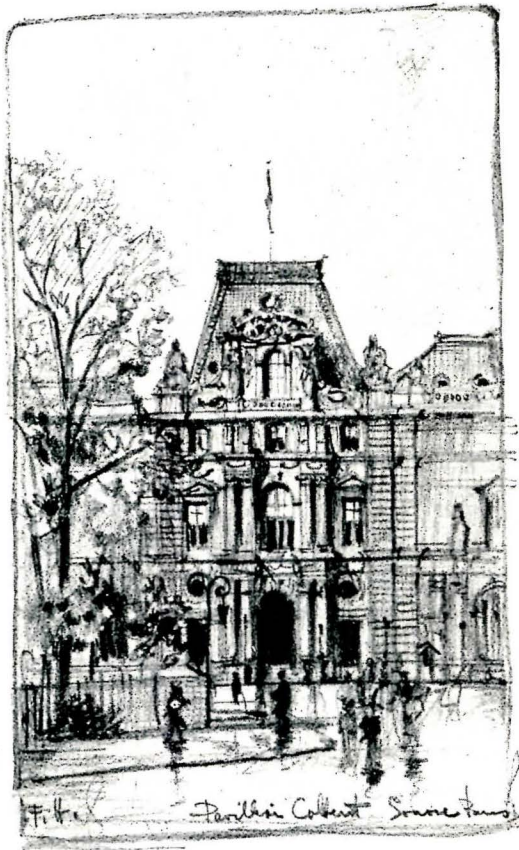


Sketch by J. A. Currie, Notre Dame de Grace, Montreal.

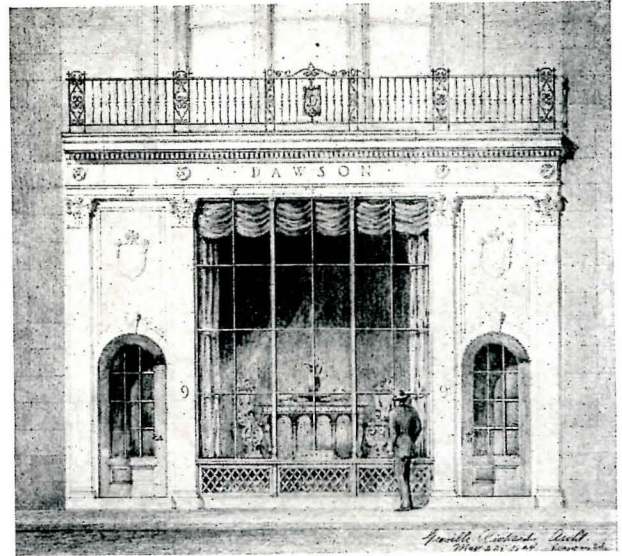


Restoration of a Pompeian Tomb by Antonio Giglio, New York.

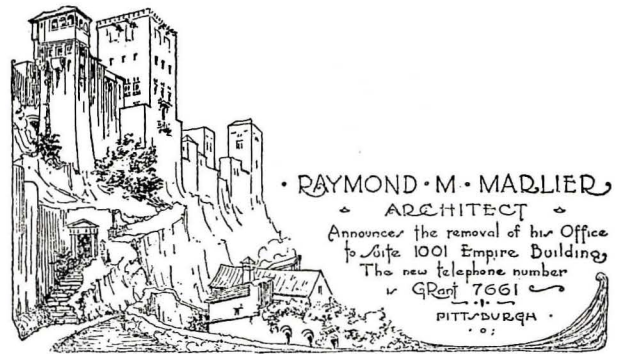
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Pavillon Colbert, Paris, by Frederick Hodgdon, Chicago.



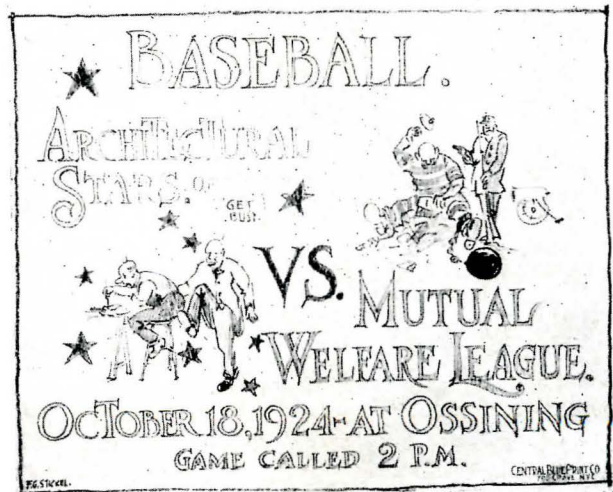
Rendering by V. Hagopian, New York. Dawson Antique Shop, Greville Rickard, Architect.



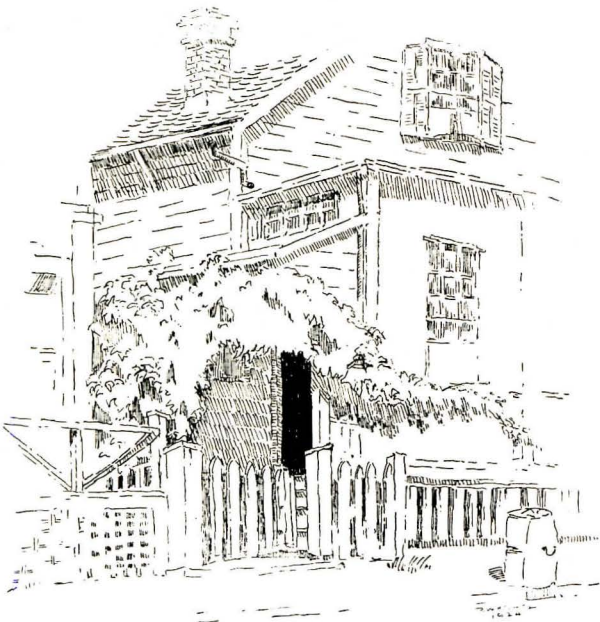
• RAYMOND • M • MARLIER
• ARCHITECT •
Announces the removal of his Office
to Suite 1001 Empire Building
The new telephone number
✓ GRant 7661 ✓
PITTSBURGH
• 0 •



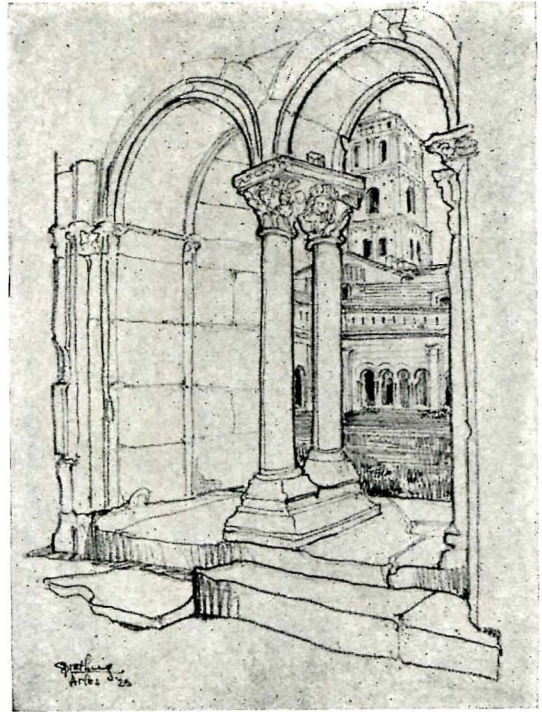
Drawing by Gordon P. Nassel, Buffalo N. Y. Awarded first prize in the competition open to High School pupils for S. P. C. A. poster.



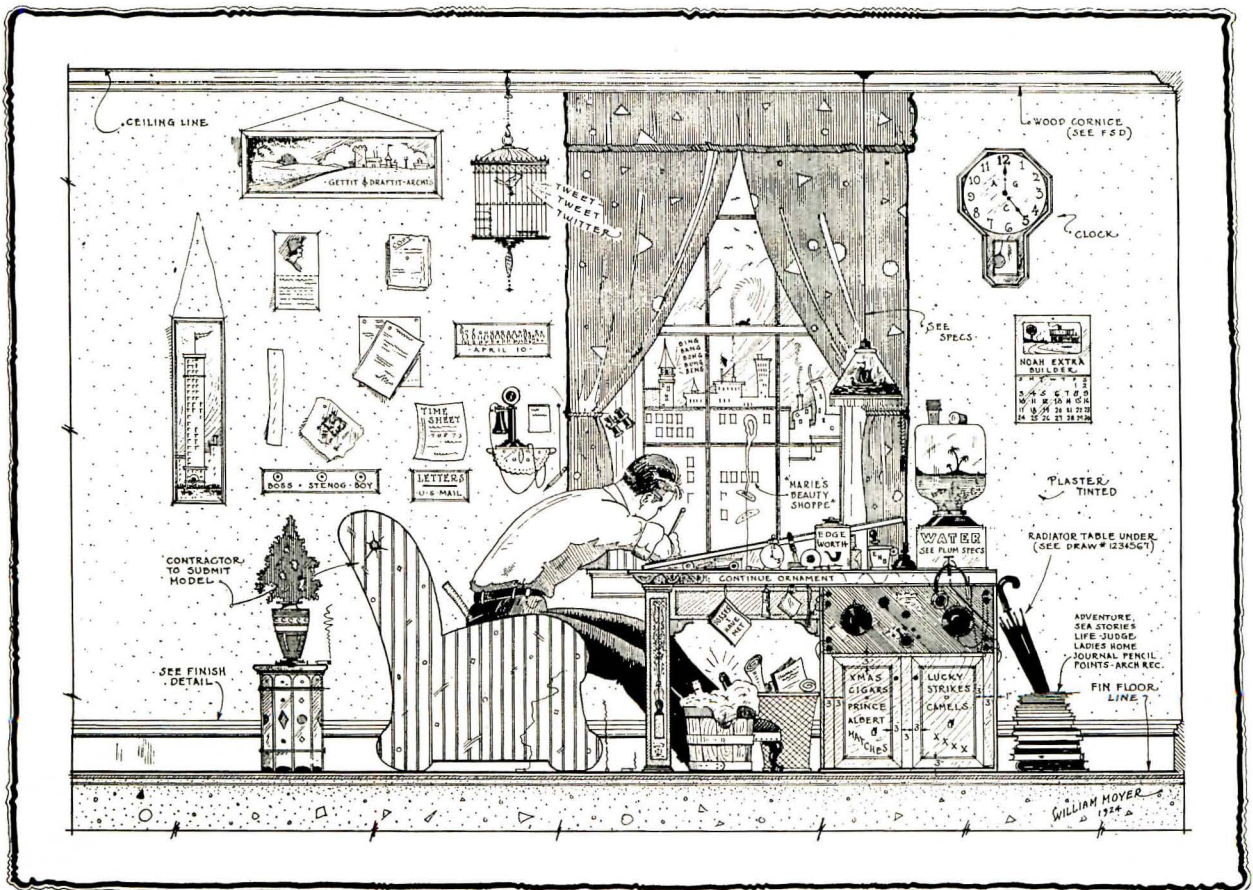
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A Gateway in Randall Court, Newport, R. I. Sketch by Philip W. Kratz, New York City.

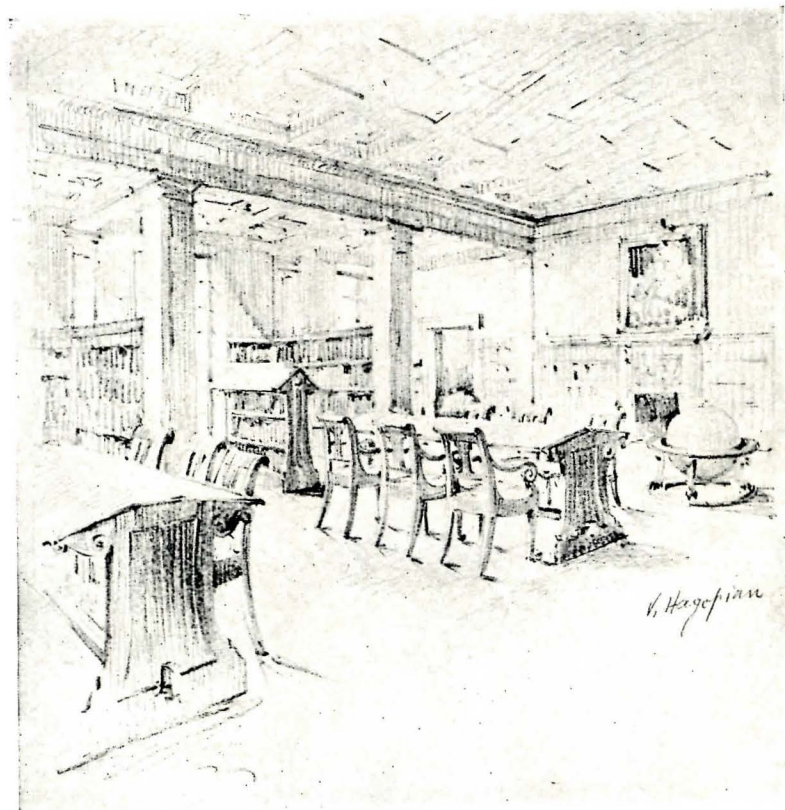


Sketch by Wm. P. Spratling, Tulane University, New Orleans, La. Cloister of St. Trophime, Arles.



The Draftsman's Dream, or "Setting Pretty," by William Moyer, Boston, Mass.

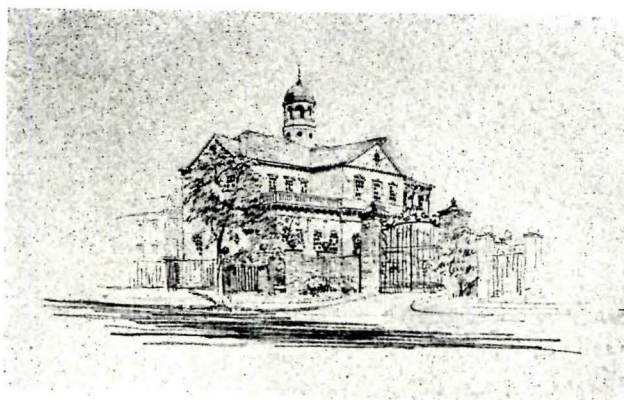
PENCIL POINTS



Quick Study of Display of Furniture in Library, by V. Hagopian, New York.



Shore of East River at Astoria Looking Toward Hell Gate Bridge by Oliver M. Wiard, New York.



Pencil Sketch by George Kenneth Crowe. Harvard Hall, Cambridge, Mass.

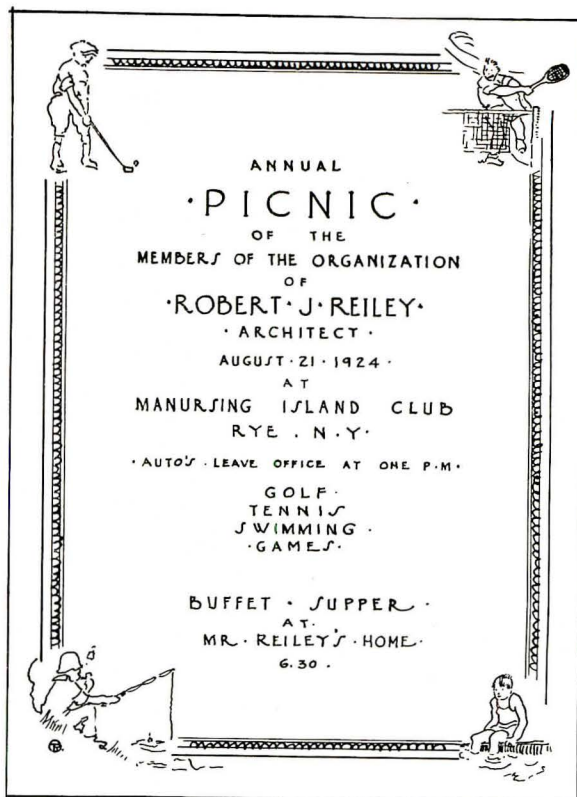
MODESTY is said to be a wonderful trait and maybe it is, but just now it is costing a chap ten dollars. To elucidate—Oong Gow has just been awarded the ten dollar prize for the best contribution submitted to this column for September; but we can't send him the check because we don't know what his real name is and we don't know where he lives. So if he will be a little less shy and a little more practical and let us know these things, we will complete the transaction with utmost speed.

N.B. If more than one Oong Gow lays claim to this prize, positive proof of genuineness will be required.



EDWIN L. ROHSCHILD R.A.
ARCHITECT

ANNOUNCES THE
REMOVAL OF HIS
ARCHITECTURAL
OFFICES TO
917 BANKERS
TRUST BUILDING
WALNUT & JUNIPER STS.
PHILADELPHIA PA.



THE above reproduction of the announcement of the annual picnic of the members of the organization of Robert J. Reiley is not submitted as news as this party was held as per schedule on August 21st and our special staff representative reports that the refreshment table fairly groaned under its weight of dainty viands and that a good time was had by all.

JAMES W. PHILLIPS, 611 Raleigh Ave., Norfolk, Va., wants to secure the January, March, and April 1921 issues of PENCIL POINTS. He has extra copies of September, November, December 1921 and January, February, April, May, June 1922 which he will exchange.

ARCHITECTURAL CLUB OF THE UNIVERSITY OF TORONTO.

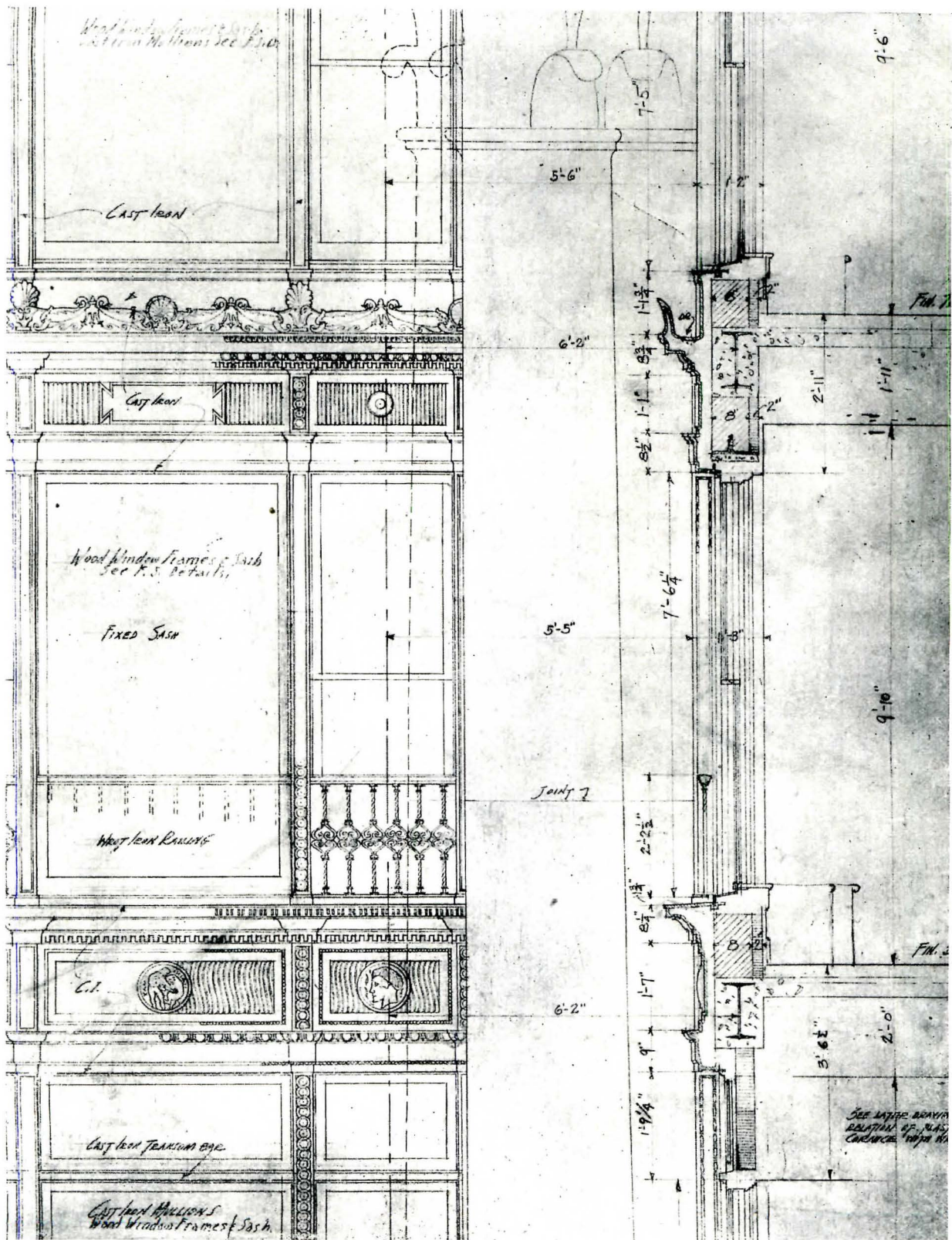
THE first event of any note in the fall is a get-together dinner when members of the staff are heard from and the freshmen are initiated. During the year several dinners are held and prominent architects are invited to address the club. These talks are very instructive and always create a great deal of interest. Throughout the fall term outdoor sketch classes are held each week. This part of the work is very attractive and great interest is taken in sketching. Whenever convenient the members of the Club are taken to the various art exhibitions where criticisms of the various works are given. At the end of the year an exhibition of the work is held which includes the architectural drawings, pen and ink, pencil and water color sketches and modelling.

First Draftsman—My elephant has all broken out in a rash. What shall I do about it?

Second Draftsman—Consult a pachydermatologist!

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PENCIL POINTS



Details of Construction.—Seaboard National Bank, New York City, Alfred C. Bossom, Architect.

[illegible]

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THE SPECIFICATION DESK

A Department for Specification Writers

WHAT A SPECIFICATION WRITER SHOULD BE

WE HAVE received an interesting communication from one of our subscribers who is also a specification writer in a large office.

As a starting point for a discussion of the qualifications and duties of a Specification Writer, our correspondent contributes two outlines; one dealing in the form of an analysis with the training, experience and duties which the ideal Specification Writer should possess and exercise; the other dealing in similar form with the specification writer as he frequently is. These analyses are presented herewith for the study of those interested in this Department. We shall be pleased to receive and publish any comments which may be suggested by these analyses, and also by the broader question as to just what a Specification Writer should be, just what his relations should be to the other members of the organization in which he is working, so that the specification when finally produced may be the best possible document for the purpose of furnishing a proper guide to the contractors in figuring on and completing the construction of the building.

To say that the drawings and specifications together should tell a complete and harmonious story is trite; that's what the drawings and specifications are for and everybody knows it. But frequently they fail in one or more respects, as a result of which a long train of evils with which we are all familiar crops up in the job, either in the preliminary stages of securing bids or in the actual putting together of the building, or both.

To repeat that better specifications are usually required on a large proportion of the jobs is again repeating what everybody knows. It is the primary purpose of this department to disseminate information which will assist the architect to write his own specifications as well as to assist the man employed to do this highly important branch of his work. We believe that the time has passed when general statements on the subject of specifications possess any great value. What is needed is careful thought on the part of the many men all interested in the same subject and a gathering together and dissemination of various items all calculated to bring about better practice in specification writing. These columns are open for a discussion of this subject in any of its phases, and it is earnestly hoped that a large number of our readers will cooperate with us in order that the ends we are all seeking may be achieved.

Questions submitted to this department on any branch of specification writing will be submitted to a group of men who by long training and experience have probably met, and in many cases, solved, just those problems, and the answers will be published in this column. Any suggestions for the improvement of any department of specification work will be carefully considered for publication whether they be brief notes dealing with some comparatively small item, or more extended discussions of fundamental methods which have been worked out and found to be successful. There is no more important document produced in connection with building operations than this same specification we are talking about. It comes in for criticism from the time the first rough draft is made until the final payment on the job goes through, and seldom does the specification go through this ordeal without having a few dents put in it and without producing wailing and gnashing of teeth somewhere. If we by all our combined effort can make every specification prepared just a little better than it otherwise would be, we will have accomplished something of direct benefit to the architectural profession at large, and everybody connected with it. That is our purpose. We don't expect to revolutionize Specification Writing over night, but by bringing together here where all may see a discussion of the knotty problems and a solution of some of them, partial or complete, progress will be made.

So let's tackle this thing with a determination to make some definite progress every month, and let's start now!

THE SPECIFICATION WRITER

EDUCATION An Analysis
English Composition
Architectural (college, preferable)
Constant study of books and magazines
Business judgment developed

EXPERIENCE
Draftsman
Superintendent of Construction
Solicitation of bids and award of contracts
Knowledge of
Materials and Methods
Various Standard Specifications
A. S. T. M.
Federal Specification Board
Underwriters' Rules
Building laws and regulations

DUTIES
Advise (if not control) production of drawings
Assist Superintending Construction
Participate in general business activities as relates to construction, at least
Produce a clear, concise and comprehensive specification.

THE SPECIFICATION SHOULD BE

Clear, concise, coherent narrative of use of materials and methods and the means of accomplishing results desired.

THE AVERAGE SPECIFICATION WRITER

EDUCATION An Analysis
Lack of facility in English composition.

This is one subject that is anathema to the average student.

College education either neglected or never secured.

The college education presumably directs the activities of the student quite strongly toward design and it is hard to imagine a designer interested in specifications. The average human, even in architecture, hates to study after entering business, evidently believing that his education is completed.

The development of business judgment is usually impossible because of lack of contact with business and a more intimate contact with the lackadaisical business of professional practice.

EXPERIENCE

Usually it may be expected that some drafting experience has been had but its value as a preliminary to specification writing is a big factor.

Experience as a superintendent of construction has been had to some extent but if at least two years experience has not been had the value of such experience may not be great enough for the duties expected.

The work of soliciting bids and awarding contracts may be said to be so closely held in the business activities of the architect and his stenographer that contact with such activities is difficult to obtain.

The knowledge of building materials, methods, laws and rules can only be obtained by study and an understanding of drafting and superintending. Whether or not such knowledge is obtained depends on the man but it is believed the *average* specification writer leaves much to be desired in this respect.

DUTIES

The control of drawings, the advising of superintendents and the participation in business phases of practice call for a man of more than *average* attainments. The production of clear, concise and comprehensive specifications is not the accomplishment of the *average* specification writer.

The *average* specification writer may be said to be one who would like to produce good work if he did not have to observe, study and study, study while participating in the many activities of professional practice that should receive his attention. It is probably true that the architect hesitates to unload responsibility on his assistant because of mediocre results that may accrue. Specification writing, just as designing, cannot become good without mixing a lot of brains into the work.

The architect who writes his own specifications must devote sufficient time to the work to produce good material but the average architect does not do this.

PENCIL POINTS

MISCELLANEOUS CONSTRUCTION ITEMS by OTTO GAERTNER

Porch and Lattice Posts in Connection with Masonry. Wood porch posts and posts of lattice arbors and entrance canopies of country houses and out buildings often come in contact with stone, brick, and concrete piers and pavements. The specification writer is apt to overlook this condition and not to take the necessary measures of precaution in his specification to properly preserve and hold them. It is seldom that the estimating drawings go into enough detail to show the intended method.

If the posts are not to have bases, the method of setting them remains the same as when the bases occur. There are several ways to do this, but a method that will fasten the post as well as protect it from dampness should be followed. A recess may be left in the top of the pavement, slightly larger than the area of the post and the post set into it after applying an oil or creosote preparation to the post to protect it from dampness. A waterproof mastic or plastic compound applied to the sides and bottom of the recess before setting the post is also a good protection. Sometimes posts are set on top of the masonry after being flashed with copper or lead on the bottom and up six inches, but such flashing should be soldered and fit snugly to be watertight. With this method some kind of strap anchor bolted to or built into the masonry and fastened to the post should be used. If the post has a base, the core is set and the base applied afterward so that the base may be replaced if it should be necessary. If the base is specified to be set in white lead or mastic, especially on the bottom, it will last longer than if only nailed to the post without this precaution.

The posts may also be provided with cast iron shoes built into the masonry or provided with flanges at the sides and bolted to the masonry. Instead of flanges at the sides, a bolt may be placed through the inside of the shoe into the masonry before setting the post into it. It is well to protect the bottom of the post before setting it into the shoe to be sure that dampness can do no harm. Screws may be placed through the sides of the shoe into the bottom of the post after it is set.

If the post is to have a base, perhaps the shoe may be designed as a base. Otherwise the bottom of the post may be rabbeted to finish flush with the shoe if no base is wanted, and if a base is wanted, it may then be applied over the shoe.

Lead Flashings for Shower Compartments in Frame Buildings. Shower compartments are built under varying conditions and with varying resources. Sides and floors may be of tile, glass, marble, or cement plaster. They may occur in places where their rough walls and floors are of masonry in which case the rough walls and floors are waterproofed with felt and waterproof compounds. Sometimes lead floor pans are used in addition. We, however, are concerned with shower compartments in frame buildings with the consequent shrinkage to be contended with. It is this shrinkage which causes most shower compartments to leak either at the floor or at the walls.

When the walls leak and the water gradually works its way downward, the trouble is generally thought to be in the floor although the floor is much more easily made watertight than the walls. The tops of the floor beams should be chamfered, wood strips applied to the sides of the beams, and loose fitting boards resting on the strips should be placed between the beams. These boards should be covered with several inches of concrete to at least the level of the tops of the beams. The top of this concrete should be smooth and on it should be placed a lead pan covering the entire floor and extending to the rough walls where it should be turned up about twelve inches and soldered absolutely watertight at the corners. At the entrance to the shower there should be a curb at least six or eight inches high and the lead should be bent over its rough construction so that it will be covered by the finish. The floor outlet to the plumbing system must be provided with a flange to make a watertight connection to the lead pan. The lead pan is filled with cement mortar to receive the tile floor or a troweled cement finish.

But the walls are more troublesome. The studs should be covered with galvanized metal lath and plastered with cement plaster extending down into the lead pan of the

floor. It is not generally done, but this cement plaster may be treated with a waterproof material to keep the water from leaking through and to force it to find its way into the pan. This material must be one that will act as a bond coat to hold the cement mortar for the wall finish. If this waterproof compound is not used the finish is applied directly to the cement mortar on the metal lath. But there is where the difficulty comes in. Settlement and shrinkage may cause the cement mortar to crack. It generally does so at the corners causing the joints in the tile to open or in case of a cement finish the cracks will extend through it. Therefore it is very important to provide a flashing at the corners, the flashing being of lead extending high enough to protect the wet part of the walls, extending about eight inches each side of the corners and extending down into the floor pan. This flashing should be behind the metal lath and should be punctured as little as possible. Water leaking through the finish will find its way to the flashing and follow it downward into the floor pan instead of following the studding downward behind the floor pan so that it will appear in rooms below or, if the amount of water is small so that it will decay the framing. Compartments are often built in this way with a cement finish for the walls. This can be enameled if desired. The lead of the floor pan where turned over the curb, should be covered by a marble sill or by metal lath and a cement finish.

Covering of Soil Pipes.

In expensive residence work soil pipes from bathrooms above often must run downward in partitions or walls forming main rooms. In such cases the specifications should include provisions for deadening the disagreeable noise of water rushing down the inside of the pipe especially at such times when the toilets are flushed or bathtubs are emptied. This may be done by wrapping the pipe with at least a one inch thick layer of hair felt securely tied on. In addition to such wrapping the pipe may be boxed in with wood. If a wood box is used the wrapping may be omitted and instead the space between the outside of the pipe and the inside of the box may be well filled with mineral wool tightly packed. Filling this space with sand or ground cork is not so good, as vibration will gradually make it more compact so that it will settle to the bottom of the box leaving the upper part of the pipe without any insulation except for the box. Such granular filling may also sift through joints, knotholes, or other imperfections in the box, defeating its purpose.

In connection with this it may be necessary to include in the specifications provisions to fur out on the studs to accommodate the thickness of the pipe and boxing unless the partition or wall in which the pipe occurs is thick enough to accommodate it. Also, in case wood lathing is used, there may be no key behind such lath where it passes over the boxing; or if the boxing or the pipe projects slightly it may be necessary to cover them with metal lath so that the plaster at the place may be made thinner than where the wood lath is used so as to bring it to the same surface throughout.

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.

Wheatley Tiles.—Portfolio of color plates showing application of Faience Tiles to floors, walls, chimney pieces, etc. Plates showing a large variety of tile inserts in polychrome. Stock mouldings in any color. 10 x 12. The Wheatley Pottery Co., Cincinnati, Ohio.

The Glass Lining.—Magazine containing items of interest in connection with various types of buildings. Vol. I, No. 1 covers a modern milk plant and contains much data which would be useful in equipping modern farm buildings, etc. 8½ x 11. 20 pp. The Pfaunder Co., Rochester, N. Y.

Letters To and Fro.—A booklet profusely illustrated in color presenting much useful information in attractive form concerning modern house heating, a subject sometimes regarded dull made interesting by its unusual and human treatment. 36 pp. 7 x 10. Burnham Boiler Corporation, Irvington, N. Y.

PENCIL POINTS

Macbeth-Evans Lighting Glass.—Catalog No. 128. This attractive brochure, just off the press, illustrates with a wealth of color plates a line of lighting glassware applicable to all types of buildings. Complete specification data, thumb nail drawings of interiors. All completely indexed. 56 pp. 8½ x 11. Macbeth-Evans Glass Co., Illuminating Engineering Department, Charleroi, Penn.

The Greenhouse Beautiful.—Catalog with color plates showing greenhouses of many types, from the largest to the smallest with specifications, details of construction, etc. 40 pp. 8½ x 11. The Foley Greenhouse Mfg. Co., Forest Park, Ill.

The Evanston Soundproof Door.—Data sheet with sectional drawings and technical data of value to the architect and specification writer. Standard filing size. 8½ x 11. Irving Hamlin, 716 University Place, Evanston, Ill.

The Twentieth Century Method of Waste Disposal.—Portfolio for the architect's filing cabinet. Complete drawings of incinerator installations for various types of buildings. Specification and engineering data. 8½ x 11. The Goder Incinerator Corp., 323 North Michigan Blvd., Chicago.

Eye Comfort.—Monthly bulletin on the subject of modern lighting equipment. Volume X, No. 3 deals with libraries and churches. Curtis Lighting, Inc., 1122 West Jackson Blvd., Chicago.

20-40-20.—Booklet recently published dealing with a new paint formula with a special reference to outside work. New Jersey Zinc Co., 160 Front St., New York City.

Standard Specifications for Southern Yellow Pine Lumber.—1924 Edition. Useful booklet to all handling or specifying lumber. Handy pocket size. 72 pp. Southern Pine Assn., New Orleans, La.

Norton Floors.—Booklet dealing in an interesting way with Non-Slip Treads showing many applications in modern buildings with especial reference to harmonious decorative effects. Norton Company, Worcester, Mass.

Sanitary Equipment for Kitchens and Bathrooms.—Catalog No. 10, medicine cabinets, kitchen cabinets and a variety of space saving sanitary units for the modern home, club, hospital, hotel, etc. Specifications and detailed drawings. Standard filing size. Majestic Steel Cabinet Co., 4223 Belleplaine Ave., Chicago.

How to Prevent Scalding and Repair Troubles in Showerbaths.—Interesting booklet showing how to avoid trouble with shower equipment. 20 pp. 8½ x 11. The Powers Regulator Co., 2720 Greenview Ave., Chicago.

Colormix.—Data portfolio for the architect's file, profusely illustrated with color plates treating especially of the flooring problem in connection with modern buildings. Specifications, layouts, detail drawings, etc. 16 pp. The Master Builders Co., Cleveland, Ohio.

Truscon Metal Lath Data Book.—Handbook covering subject indicated. Many full page detail drawings and specifications covering various types of work. 48 pp. Standard filing size. Truscon Steel Co., Youngstown, Ohio.

Folding and Accordion Door Hangers.—Booklet with detail and sectional drawings and full data covering this line of special hardware. 6 x 9. The McCabe Hanger Mfg. Co., 426 West 25th St., New York City.

Handbook of Fireproof Construction.—2nd revised edition. Standard construction details, tables of safe loads, etc. 40 pp. 8½ x 11. Concrete Engineering Co., Omaha, Neb.

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.

The Dunham Handbook No. 214.—Covers subject of radiation and all other matters pertaining to the modern heating plant. Sectional drawings and typical layouts. Much engineering data. Handy pocket size. 144 pp. C. A. Dunham Co., 230 E. Ohio St., Chicago, Ill.

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.

Lighting Bulletin.—Booklet illustrated in color showing types of units for various uses. Tables, prices, chart for calculating illumination required. 8 x 10½. 30 pp. Edwin F. Guth Co., St. Louis, Mo.

International Casements.—Attractive booklet on subject of windows for homes of distinction and charm. Illustrations of excellent English and American domestic architecture, drawings and photographs, interiors and exteriors. 24 pp. 8 x 10. International Casement Co., Jamestown, N. Y.

The Kernerator.—Covers disposal of rubbish and other waste in residence and apartment buildings. 40 pp. 6 x 9. The Kerner Incinerator Co., 1003 Chestnut St., Milwaukee, Wis.

Published by the same firm, The Sanitary Disposal of Waste in Hospitals, also Blue Prints with Complete Instructions as to layouts for all types of buildings.

Historic Mahogany.—Brochure showing many beautiful designs of pieces of furniture done in Mahogany, Chipendale, Hepplewhite, Sheraton, and in the Mahogany of Colonial Days in America are shown. Mahogany Association, 1133 Broadway, New York City.

Architectural Varnishes, Stains, Fillers and Enamels.—Specification for all classes of work. Recommendations for standard and unusual finishes. 20 pp. 8½ x 11. Standard Varnish Works, 445 Fourth Ave., New York City.

Atlantic Terra Cotta Monthly Magazine for Architects and Draftsmen, Volume 7, No. 2, dealing with the della Robbia field of today. Eight full page plates, detail drawings showing construction and flashing of Gothic canopy, cornice, etc. Atlantic Terra Cotta Company, 350 Madison Avenue, New York City.

Clinton Electric Welded Fabric.—Technical booklet dealing with floor and roof slab construction. Sectional drawings, tables of loads, and much other useful information. 48 pp. Wickwire Spencer Steel Corporation, 41 East 42nd St., New York City.

Rubberstone Tile Flooring.—Data sheet with detail drawings and specifications on the subject of modern flooring. 8½ x 11. Rubber Stone Corporation, 1400 Broadway, New York City.

Truscon Maintenance Data Book.—As the name implies this book deals primarily with the maintenance problem covering painting, varnishing, enameling, waterproofing, the treatment of concrete floors, and many similar problems. For convenience it is arranged under the following headings:—Exterior, Interior, Floors, Basements, Roofs. Fully illustrated with charts and photographs. 100 pp. 8½ x 11. The Truscon Laboratories, Detroit, Michigan. Price \$3.00 per copy.

A Free Employment Service for Readers of Pencil Points

(Other Items on Pages 98 and 114)

Drafting Work to be done at home wanted from New York architect or builder. Graduate with 10 years' experience. Box 60-C, care Pencil Points.

Architect, H. T. Hicks, Welch, West Virginia, has an opening for a good architectural draftsman, college graduate, familiar with layout of structural steel.

Harvey & Clark, West Palm Beach, Florida, want a first class draftsman. In applying state experience, salary expected and length of guarantee required.

Junior Draftsman desires position. Fourth year student at Cooper Union. Worked one year for architect and two months on lettering job. Box 62-C, care Pencil Points.

Junior Draftsman desires position in New York. Two years' experience, 4 years' training. Wm. Adinolfi, 246 East 119th St., New York City.

Junior Draftsman, Columbia, Beaux-Arts student seeks permanent position where he can develop. Can work from sketches, make perspectives, be generally useful in office. Three years' experience. Box 64-C, care Pencil Points.

Architectural Designer, skillful renderer, extensive experience all kinds of buildings, interiors and elevations, especially, will do special work for first class firm. Highest references. Box 63-C, care Pencil Points.

German Architect, 42 years old, single, 12 years' experience, eight months in this country, speaking a little English, graduate technical school and 2 years high school in Germany, good in drawing and concrete, wishes an opportunity to begin in construction office or in architect's office in permanent position. \$25.00 per week. Has good references, testimonials and designs. Oscar Griska, 2638 North Halsted Street, Chicago, Ill.

Junior Draftsman wishes employment in architect's office in New York City. Two years' experience on residences, stores, garages. Columbia University Extension student for 3 years. Box 65-C, care Pencil Points.

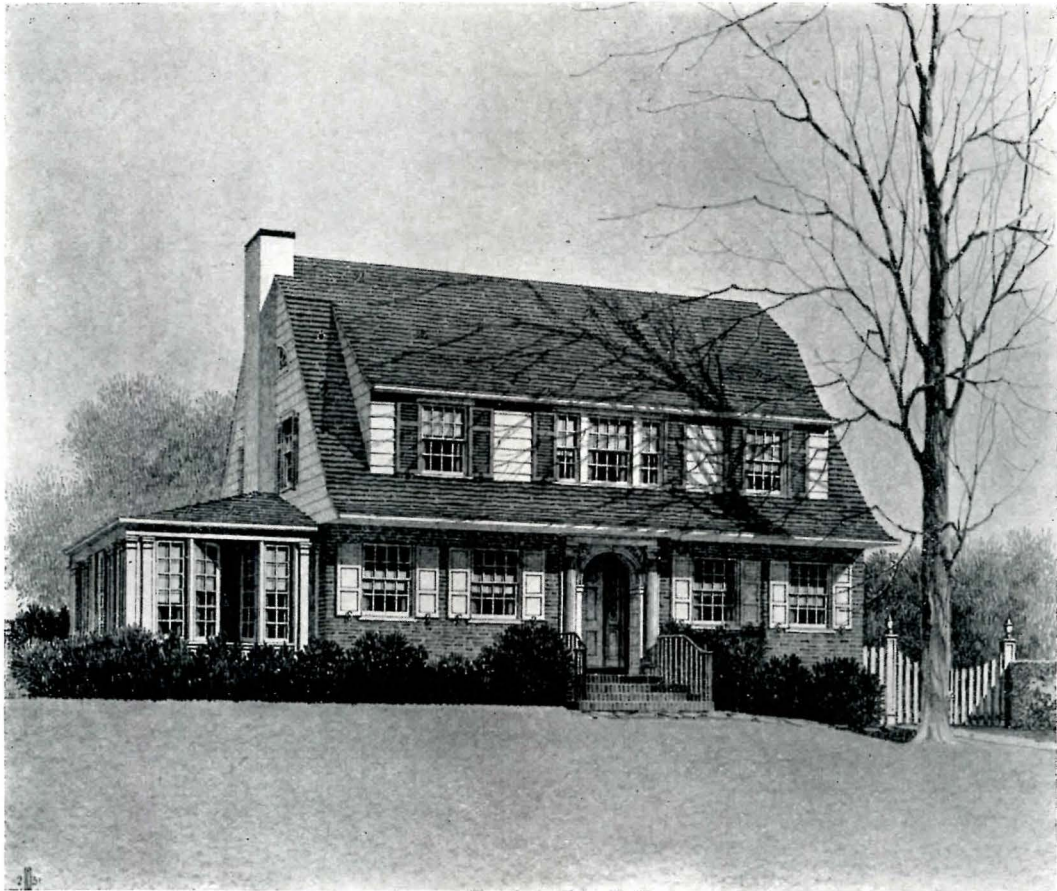
Position as junior draftsman wanted. Three years' experience in building construction doing general work and fifteen months as draftsman with New York City architect. Box 66-C, care Pencil Points.

Position Required in New York City as architectural draftsman by young lady having had 4 years' experience. Graduate Armour Institute. Just returned from ten weeks of architectural study in Europe. References. Box 67-C, care Pencil Points.

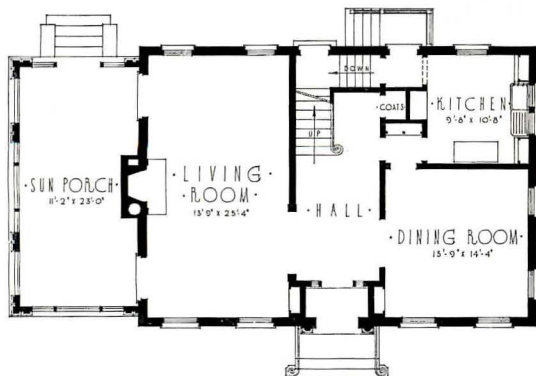
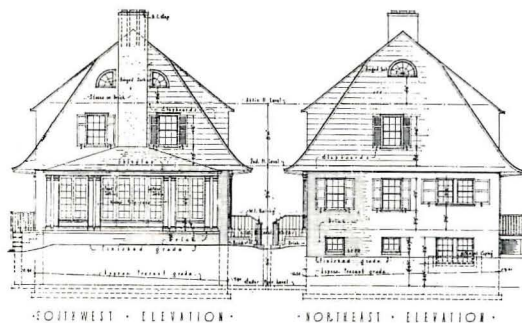
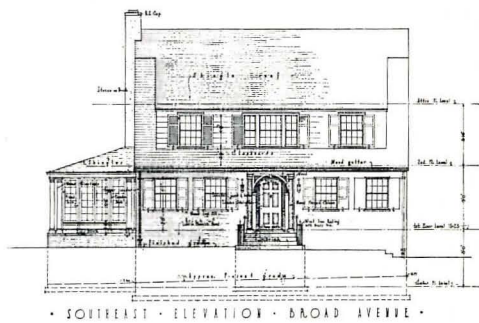
Junior Draftsman desires position with New York City architect. Has studied three years at Pratt Institute and wants experience. Box 68-C, care Pencil Points.

Draftsman living in New York City desires to connect with local architect. Has had 6 years' drafting experience. Graduate of Armour Institute of Technology. Box 69-C, care Pencil Points.

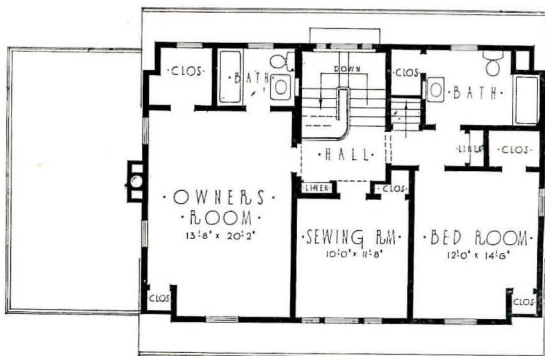
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Rendering by Lawrence C. Licht.

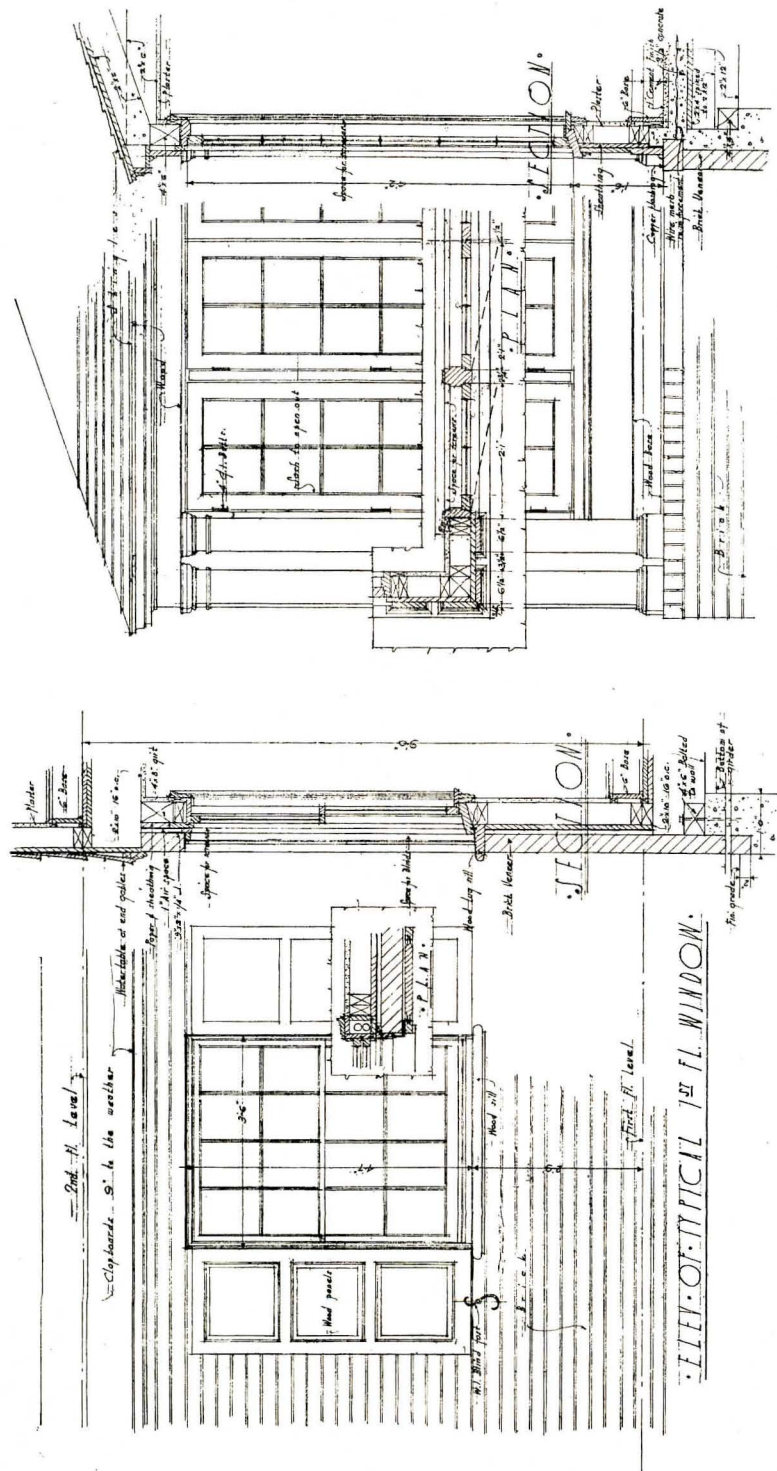


First Floor Plan.



Second Floor Plan.

House for J. A. Thomson, Esq., Englewood, N. J., Lawrence Licht, Architect.



ELEV. OF SIDE

Details of Construction—House for J. A. Thomson, Esq., at Englewood N. J. Lawrence C. Licht, Architect.

A Free Employment Service for Readers of Pencil Points

Advertisements covering "draftsmen wanted" and "positions wanted" will be printed in this column free of charge. Such advertisements will be printed in one issue only and limited to thirty-five words. On subsequent insertions of the same advertisement a charge of 5 cents a word will be made.

Architects requiring the services of draftsmen, and draftsmen desiring positions, are invited to communicate with this office stating full particulars as to position, qualifications, salary, etc. In addition to printing these wants in Pencil Points they will be posted on The Bulletin Board in our office.

Draftsmen in New York and vicinity desiring positions are invited to call and inspect The Bulletin Board and also post notices offering their services.

Information regarding positions will be forwarded, on request, to draftsmen and architects residing in other cities.

In undertaking this service we accept no responsibility other than transmitting the information in the manner above stated. There is no charge for this service.

To avoid confusion we request immediate notification when the position is filled or obtained.

THE PENCIL POINTS PRESS, INC.,

Phone Madison Square 5940, Dept. E.

19 East 24th St., New York

Somewhere in Greater New York is an architect with whom I hope to associate as his personal representative, his designer and executive. My credentials are satisfactory. Academic, foreign travel and practical training. An experience of 18 years in all classes of architectural work. Diplomatic. Adaptable personality. Can "Sell Architecture" and meet clients. As chief designer have had charge of from 6 to 50 men. Box 711, care Pencil Points.

Furniture Manufacturer in Grand Rapids, Michigan, wants young man with architectural training to study and learn furniture designing. Good salary and prospects for the right man. Apply Robert E. Walton, Room 708, 152 West 42nd St., N. Y. C.

Graduate Engineer, Roumanian, three years' experience in America, desires position as draftsman with architect or firm engaged in any phase of building. Salary secondary. Edmund O. Weisse, 336 East 96th St., N. Y. C.

Draftsman, 35 years old, experienced in architectural decoration and general applied design seeks position that will largely utilize this experience. New York or vicinity only. John Gleason, 51 Hicks St., Brooklyn, N. Y.

Designer and Renderer, 12 years' experience, 5 years' European training seeks position. Box 50-C, care Pencil Points.

Young Man seeks position as tracer in good architectural office. Can make individual sketches and lay out good mechanical detail. Box 51-C, care Pencil Points.

Designer and Renderer, A. I. B. A. and Paris diplomé. Renderings in all mediums. Specialist in English Domestic Architecture. Own studio. Modest fees. Box 52-C care Pencil Points.

Wanted Immediately, three capable architectural draftsmen. Must be equipped with sufficient experience and necessary training which will permit them to carry on and produce a complete set of working drawings, details and routine work, without constant supervision of the Chief Draftsman, except in consultation with him or members of firm. Salary according to man's proven industry and ability. Location, Virginia. Box 53-C, care Pencil Points.

Junior Draftsman. Bushwick Evening Schooling and attending Cooper Union Night School wishes position in architect's office. William De Angelo, 12 Ocean Place, Brooklyn, N. Y.

Architectural Draftsman wants position. Apartment houses, residences, stores, garages, etc. Five years' European and two years' American experience. Salary \$35 per week. Box 54-C, care Pencil Points.

Foreign Service Anywhere Wanted, Draftsman and designer, 25 years old, college graduate, four years' practical experience. Lived in Europe and Near East two years. Adaptable, congenial. References. Paul W. Copeland, Box 98, Longview, Wash.

Construction Engineer and architect's superintendent or clerk of works open for engagement. Just completing the finest and largest block of office buildings in State of Wisconsin for Public Service Corporation. Thorough knowledge of construction and superintendence. Twenty-five years' experience. Registered professional engineer. First class references. Go anywhere. Address Architectural Engineer, 748 Parker Ave., Beloit, Wis.

Architectural Draftsman, 4 years' experience on country and city houses, churches and apartment houses, capable of making complete plans from sketches wishes position in Philadelphia or Baltimore. Salary \$35 per week. Box 55-C, care Pencil Points.

Junior Draftsman, 27, wishes employment with architect in New York City. Best of recommendations, \$35 per week. Box 56-C, care Pencil Points.

Architectural Designer and draftsman wants position evenings and Saturdays. Good knowledge in design, working drawings, $\frac{1}{4}$ ", $\frac{3}{4}$ " and perspective drawing and renderings. Box 57-C, care Pencil Points.

Experienced high grade designer for lighting fixtures, familiar with all styles and periods of architecture. Must be able to read plans and elevations and prepare scheme for any project. Necessary to detail in full size for factory purposes. Victor S. Pearlman & Co., 533 S. Wabash Ave., Chicago, Ill.

Couple of Good Designers wanted having had at least ten years' experience. Work mostly on hospital buildings. New York City firm. Box 59-C, Pencil Points.

Young Man, 22, attending architectural school evenings desires position as Junior for tracing, lettering, etc. One year experience. Louis A. Roy, 2119 Beverly Road, Brooklyn, N. Y.

Junior Architectural Draftsman, 17, having had 2 years' architectural study, wishes position in office where he can secure more knowledge of architectural drafting or construction work. John S. George, 580 East 141st St., New York City.

Junior Draftsman desires position with New York architect where he can develop. 3 years Pratt Institute. C. H. R., 3883 Bedford Ave., Brooklyn, N. Y.

Specifications Neatly Typed by one experienced in architect's work. M. Bishop, 15 East 40th St., New York City, Telephone 10417 Vanderbilt.

Junior Architectural Draftsman desires position with architect in New York City. 3 years' experience, excellent references. Student at Columbia University Extension. Salary \$25.00 week. Herbert Rosenberg, 1418 Prospect Ave., Bronx, New York City, phone Kilpatrick 7580.

Young Man desires opening in architect's office with chance for advancement. Have had four years' experience. Donald C. Smith, Box 313, McMinnville, Tenn.

Architectural Draftsman, Beaux-Arts student, desires position. Apartment house work, sketching and rendering preferred. Moderate salary. J. B., care R. Fund, 216 E. Houston St., New York City.

Young Man, 18, wishes position in architect's office. Graduate of the Hebrew Technical Institute. Ambitious and willing to work hard. Salary secondary. Hyman Goldsmith, 34 Varet St., Brooklyn, N. Y.

Architect—Business Getter—desires position or partnership with an established architect in New York City. Box 61-C, care Pencil Points.

Young Lady desires position as draftsman in architect's or interior decorator's office, New York City. Three years' training at the New York School of Fine and Applied Arts. Barbara Bird, 24 Brewster Ave., Ridgefield Park, N. J.

(Other Items on Pages 94 and 114)