

TEMPERAMENT

OPERA singers and architects are temperamental, so also are captains of industry. Temperament is the driving force in all art work, and in all other work, for the matter of that. But temperament as an excuse for laziness, bad manners and general inefficiency is about as big a liability as a man can be cursed with.

Draftsmen and architectural students, being potential architects, come in the same class, and much of their "charetting," as well as much of the failure to rise rapidly in the work of the office or to distinguish themselves in their school work is due to temperament gone wrong.

It is true that the conception of a design that embodies the best there is in one calls for a period during which the designer saturates himself with the problem and with the means of solving it, a period of apparently aimless inquiry and study of the requirement, the nebulous stage. Then comes the crystallization of the idea, the making of the *parti*. After this comes the grind of getting the *projet* onto paper. Charette! Charette! Then a let-down. Though this is not, of course, the procedure followed by every one it is general enough to have become recognized as the common practice, as is attested by the instant appreciation by the layman of such stories as the following: A. "My brother is an artist." B. "Then I suppose he works by fits and starts." A. "No, that's not my brother, he works by fits and stops."

Now there is nothing wrong with the working method outlined above, it is the tendency to use it as an excuse, primarily to one's self and secondarily to others that causes the mischief. It leads to a more or less conscious glorification of faults until they assume the guise of virtues. It tempts one to dilatoriness in making the preliminary study, to rashness in the making of the *parti* and, time having been wasted at the beginning, to unnecessary charetting at the end—and the excuse, the temperamental character of the work. It is well to note right here, that it is an excuse that is not used by the best men, they don't have to make excuses.

But it is a simple fact that the nature of the work is such that there are the dangerous tendencies pointed out above. It is important that these tendencies be recognized as dangers and overcome by the exercise of intelligence and will power.

A surgeon's work in performing any important operation, the kind he does constantly, calls for complete concentration of his powers—of his intellect and nerve force, still the good surgeon is on the job day after day, well groomed, alert and calm, he has the poise of a man who is master of his life and work. Some architects have this poise. It would be well if this air of competency could be made a characteristic of the profession in general. Correcting the false idea of temperament that is current in many quarters would help towards this end.

Temperament as an excuse for ignorance of construction methods, building materials and equipment, is a bad thing. The man who disdains the "practical" because he regards himself as a "designer" is limiting himself and destroying his chances of ever becoming a really good designer and a properly equipped architect.

Temperament never is the cause of failure, it is the lack of the qualities that should go with it that makes the trouble.

The men of the Renaissance were temperamental, so were the men who created the monuments of Gothic architecture and so were the architects of the great buildings of Classic times. But those who amounted to anything were efficient workers. It takes intelligent application and the conservation of health and energy to accomplish good work.

The possession of temperament in a marked degree implies a strong sense of individuality, sensitiveness to impressions and strong reaction to stimulus either from within or without. Most people with a grain of common sense like to be thought anything but temperamental, for the simple reason that one seldom hears of temperament excepting as an excuse for vagaries, shortcomings and exhibitions of bad temper. Temperament *does* cause these things, but it also causes everything worth while in a person's life and work for it is the driving force. When backed by physical vigor and coupled with common sense, intelligence and a willingness to work it gets results. Instead of causing inefficiency it then enables a man to go through drudgery, to face adversity, to hang on and keep going till he wins.

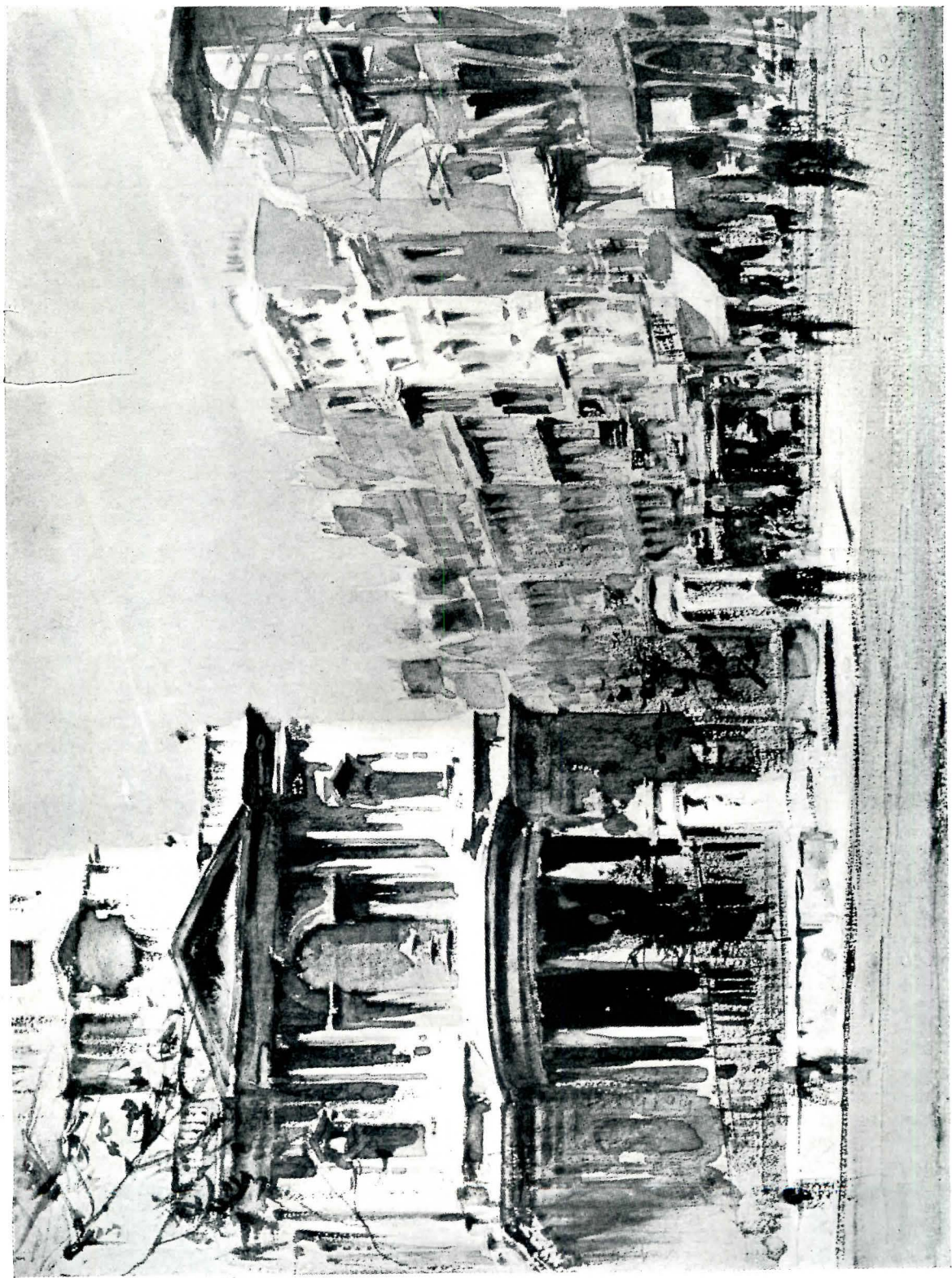


Figure 12. Water Color Drawing by W. Walcot, St. Mary's Church, The Strand, London.

ARCHITECTURE IN PICTURES

FREE RENDERING

BY FRANCIS S. SWALES

SCHOLASTIC training on one hand and personal style on the other are the two main characteristics of presentation drawings of distinction. Drawings with lack of distinction are the common kind and though often enough they are the work of men of training they are nevertheless uninteresting. One of the faults is lack of thorough workmanship, which sufficient scholastic training should teach until it becomes a habit. Lack of individualism in the work of the great number is simply due to insufficient natural capacity to gain anything valuable from training. American public and high school training has a way of producing stock-pattern intellects and machine made minds and, insofar as the finer things of life are grasped at all, it is the technique rather than the substance; and to the almost entire exclusion of spirit, or nature. In the higher training, technique becomes an American passion. Even at the great French *Ecole* several of our men have achieved note on account of their technique; but with such note has often been coupled the observation that it is brilliant, but superficial and artificial. In other words, that it lacks instinct and natural impulse in the way it conveys such ideas as it has to convey, and the technique—the vehicle—is better than the art, the load it carries, the ideas and feeling. American students as a rule, therefore, show up better in *projets* of archaeology than in *projets* of design—because the technique serves to show to advantage the qualities of design in the art of the old masters, or an adaptation of it. On the other hand may be found those who somehow escape the meretricious, the few—very few—who because of sincere interest have gained freedom through knowledge of the truth. Such interest is mainly instinctive, but sometimes acquired partly through scholastic training.

Freedom is essentially in knowing the truth, in attempting to distinguish between the progress of the fine and beautiful from the course of the ordinary. Truth, like everything else, is relative. It, of course, may be taught without being learned, or vice versa, provided only there is the capacity to learn and the instinct to use such capacity. The thought usually expressed in speaking of free rendering is that which is “free” from academic conventions. Such “freedom” is a partial release from painstaking method—and is a “picture,” or perspective, as different from a mechanical drawing, or a sketch (rough drawing), as from a finished piece of work—something that is felt to be drawn mainly for the pleasure or self-expression of the maker. “Doing all the things you are taught not to do by the professors and doing everything you are advised not to do” is the definition by a young friend of mine who is still in college! A more experienced delineator has expressed the opinion that “free ren-

dering is the combined use of all mediums—water color, crayon, pastel, charcoal—anything so long as it is not an India ink wash drawing—which is synonymous with ‘slavery’.”

It is in the sense of producing a *picture* of an architectural subject, or in which architecture becomes so important in the general interest in the composition as to be the essential part of it to architect or draftsman, that note will be made of such rendering here.

To produce a picture such as to interest the layman who is not acquainted with architectural styles requires more technical equipment than even many of the best architectural draftsmen possess. It includes either, or both, the excellent portrayal of the human figure or drawing of interesting landscape and done in such manner as to give the part under “the spot-light” and to render the architecture, however splendidly, as an accessory to the more important incident. Thus the work of painters becomes a better agency for the instruction of the public in architecture than the work of architects and the public may become more interested in the architectural part of such pictures than in the subject or central motive of the picture.

The work of Lawrence Alma-Tadema is notable in that respect. His pictures have always a popular attraction, causing interest, fascination and study on the part of people little acquainted with art as well as to the accomplished connoisseur. Often the first attraction in them to the casual observer is a feature of minor importance to the subject-title. Such feature directs attention to the title motive, from which the eye wanders easily and without distraction to the detail of the architectural accessories, by which token the beholder will step back a pace or two to study the whole effect and thereupon become especially interested in the architecture. His picture entitled “The Sculptor’s Studio,” in the Glasgow Gallery, illustrates the above points and even in reproduction, without its magnificent coloring—which is the painter’s primary concern—its interesting qualities of design and rendering are unabated. The group of light toned figures and the fleeting expression of the faces provides the theatrical attraction. The direction of their gaze transfers interest from the old man to the young couple and from them to the statue and sculptor while the direction of interest expressed in the face of the latter centers the attention of the beholder upon the statue. The beauty of finish to the design of the pedestal and of the ornamental capitals and frieze continue to hold the spectator and finally his interest becomes greater in the “accessory” architecture than in the human and sculptural elements; but it is only after we have discovered that the main interest lies in the architecture—as it did in most

PENCIL POINTS



Figure 5. *Sketch of Old Dutch Town* by William R. Emerson.

of Alma-Tadema's pictures that we realize that he was *rendering architecture* as his actual motive with sculpture and the human figures as the actual accessories. What a mighty benefit might have accrued to architecture of the United States had it been possible to have combined the salesmanship of architecture in Alma-Tadema's designs and pictures with the personal prowess in selling "architectural service" of the late D. H. Burnham! It becomes a mere *by-the-way* to note that a black and white reproduction of a picture such as the *Sculptor's Studio* serves as an admirable, but difficult, model for a fine academic rendering of architectural perspective. But without years of experience in the simpler kinds of such rendering any attempt to copy, as study, a work such as this would be foredoomed to failure.

In the work of David Roberts we find the same central motive of rendering architecture with the human and dramatic incidents actually accessory while holding the center of the stage and at first sight the *raison d'être* of the picture. Roberts' lithographs make excellent models for free rendering of architecture as their qualities of indication and composition are easily translated into other media and other forms of architecture. Roberts not only displays a great deal of his own imagination in his work by giving his subjects a quality of scale, dignity and power, but he had also the wisdom always to leave plenty of room for that attribute of

students of his style. In his picture of "The Bull Ring," Seville, the figures in the bull fight are the finished part of the rendering, but the background—a simple architectural rendering—soon takes precedence in holding the interest of the spectator. Roberts' renderings show the skill of the expert workman using method in building up his effects.

Jean-François Raffaëlli has painted architecture, or the general masses and color of architectural subjects, in a way to seem to demonstrate that free rendering may be "doing all the things you are taught not to do by the professors." But while Raffaëlli's pictures direct attention to architecture in that it plays the striking part, and while they sometimes bear titles such as "Notre Dame de Paris"—leaving us in doubt as to whether the church or one of the ladies in the foreground was meant—his real object was to give his impression of the movement of light and air in the picture and the subject was nothing in particular, simply a beautiful study of moving color. His representations of architecture being of the impression given to the eye in motion, are—perhaps intentionally—somewhat out of drawing, although his excellence of perspective shows he *knew* that subject as well as "sensing" it. Raffaëlli worked with pastels or brush; also with sticks of oil paint of about the consistency of hardened shoe blacking, about the size of an ordinary piece of black-board chalk. In working at his street sketches he had the appearance of painting with

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Figure 14. Early Rendering by Birch Burdette Long.

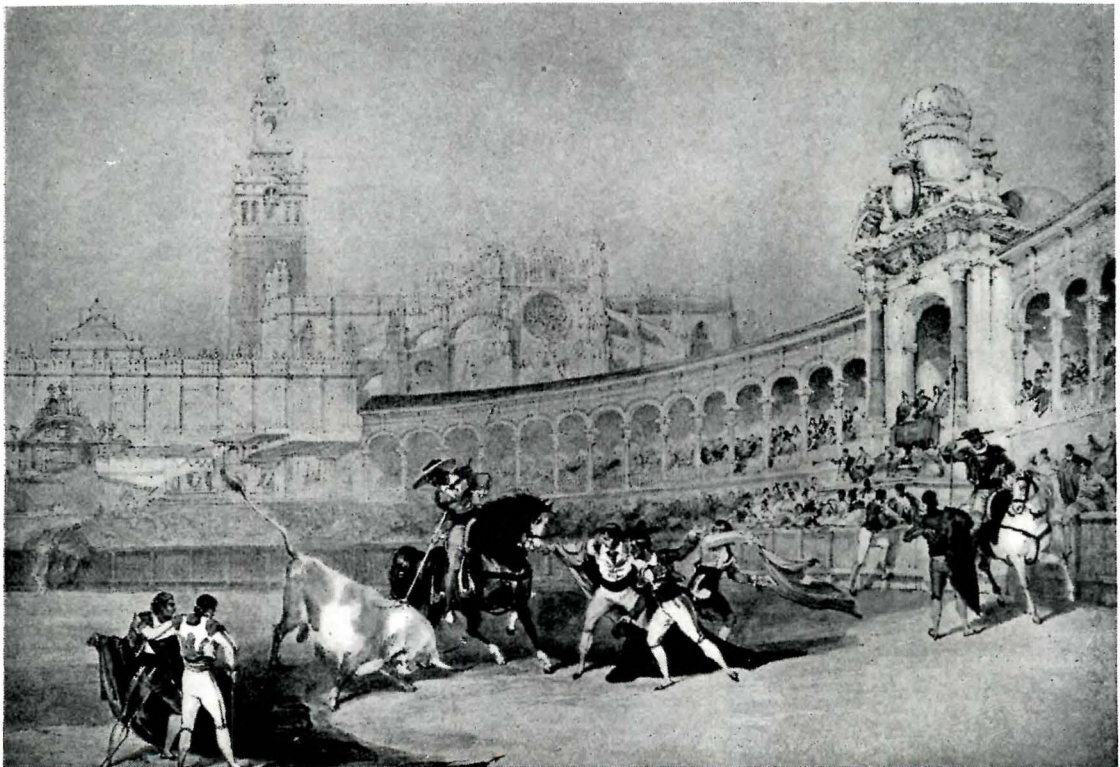


Figure 2. Lithograph by David Roberts.

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Figure 3. Pastel by Jean François Raffaëlli, "La Place St. Germain des Prés."

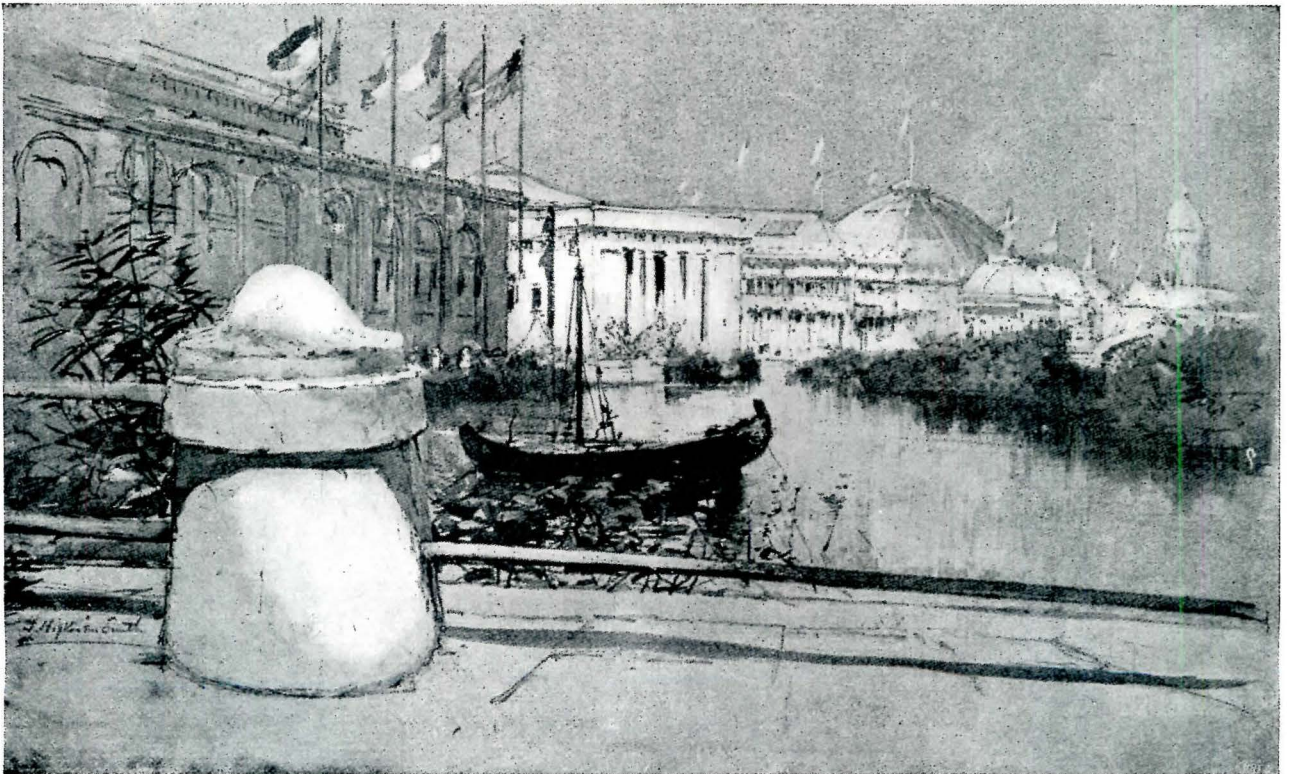
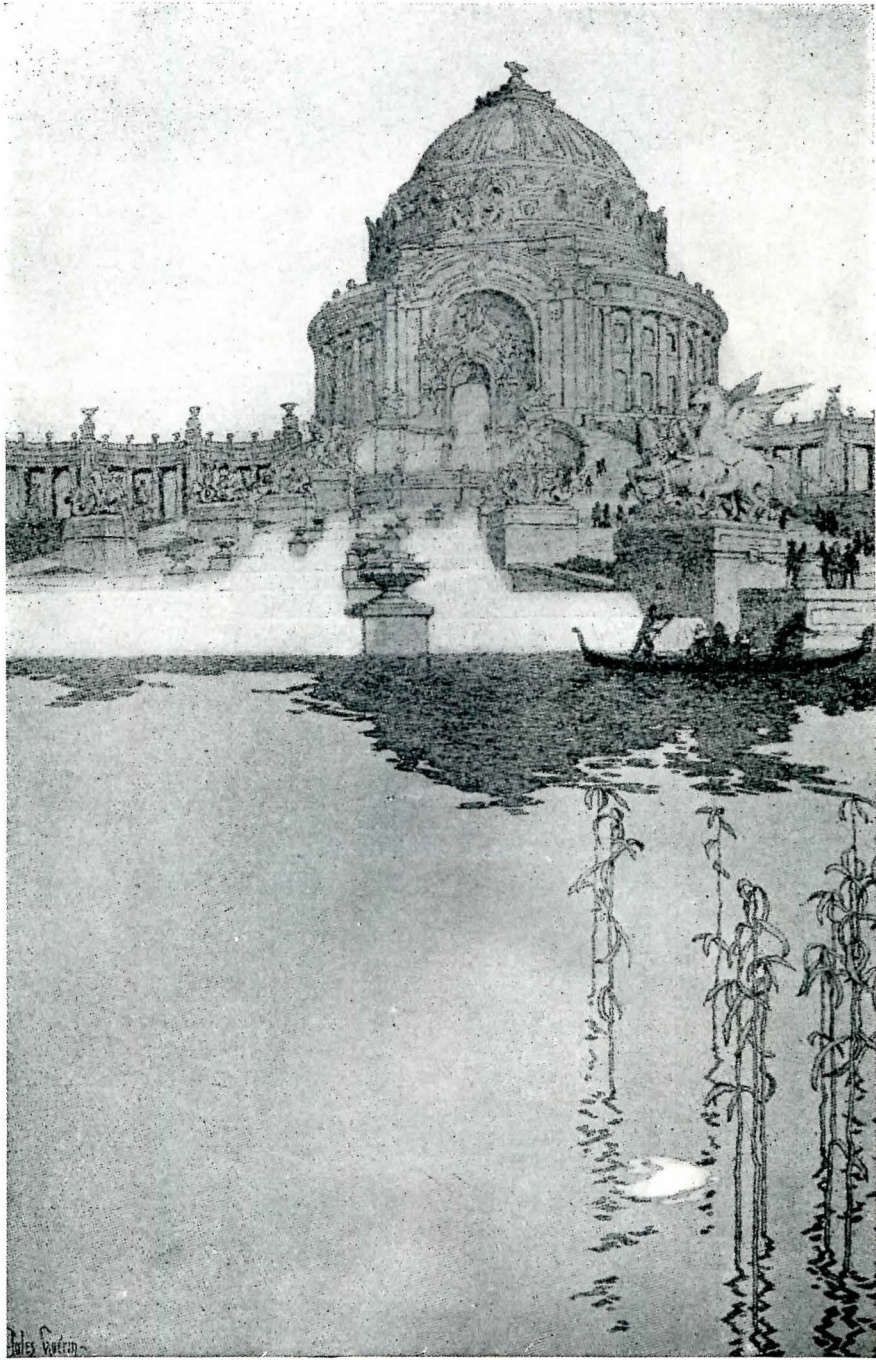


Figure 13. Water Color Drawing by F. Hopkinson Smith.

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Figure 15. Drawing by Jules Guerin. Festival Hall, Louisiana Purchase Exposition, St. Louis, Mo. Cass Gilbert, Architect.

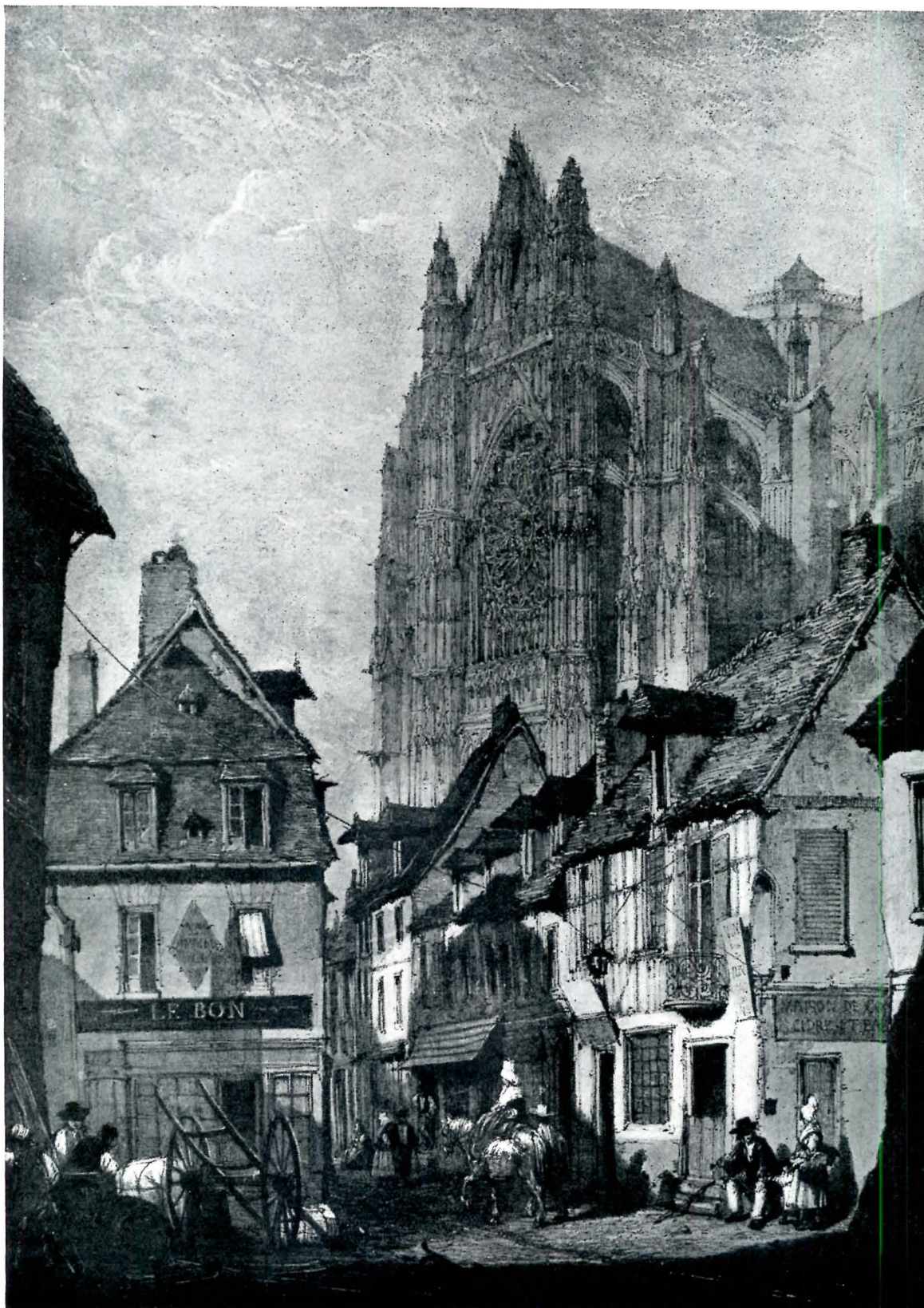


Figure 10. Lithograph by Joseph Nash, Beauvais Cathedral.



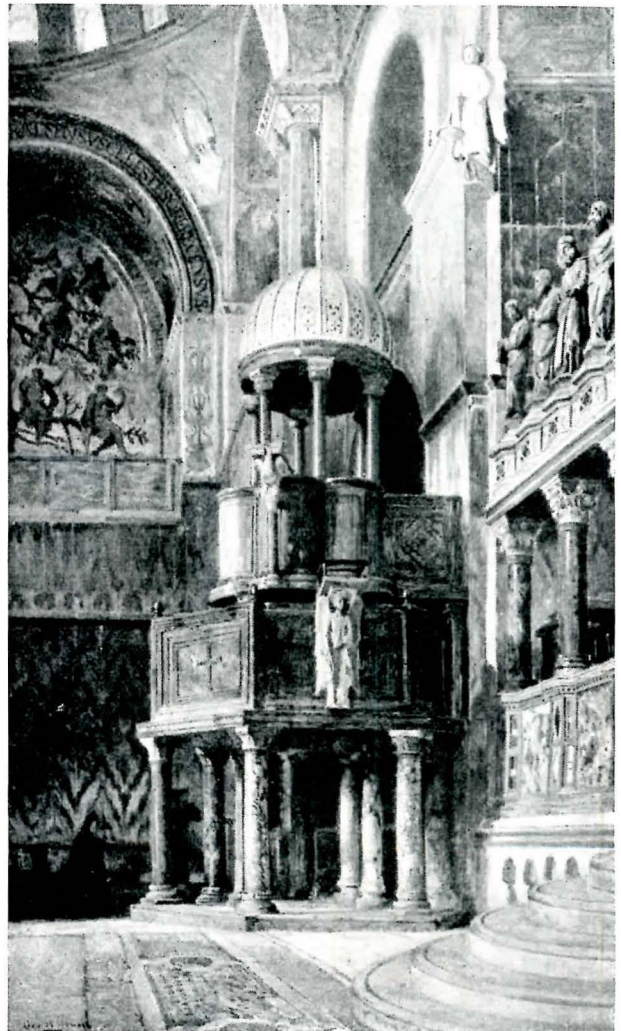
Figure 10. Lithograph by Bonington,
"Jour du Marché."

little jabs of his thumb. Whether because of, or in spite of, his non-academic and perfectly free style of rendering, his sketches look more like the actual buildings, places, people and atmosphere of Paris than the work of any other artist that I know. He made some of his paintings in the streets—"open air sketches"—and three or four feet long, at that! For indication of people moving about in the street—the kind wanted for architectural sketches and perspectives—there are few, if any, to equal his.

An American architect who painted and drew in pastels, splendid sketches of architecture with notable individual style, was William R. Emerson of Boston. His sketch of an *Old Dutch Town* was drawn in pastels of rich colors on a shingle, the grain of which was utilized in the indication of sky and water while the pastel was pressed into the wood to give a solid effect to the buildings. Another of his interesting sketches shows the interior of a church broadly sketched in the manner of Rembrandt's paintings with the lighting coming apparently, from one window only and striking upon one column, the pulpit and a group of people, all surrounded with darkness and in the distance a glimmer from places in a stained glass window—just

enough to indicate vaulting in the ceiling without calling upon the artist to draw it. Emerson, although an architect of great talent, was a painter by nature and his pictures made one forget everything else in the bewitching effect of the rich harmony of his coloring. His sketches are remarkable "short hand" notes of form and color, but they contain no information whatever, and hardly an indication anywhere, of architectural detail.

Henry C. Brewer, an English artist who painted dramatic decorative pictures of the sea, and drew very effective pictures of churches and other medieval buildings, was a master of indication who, though he drew a great many lines, indicated a prodigious amount of detail and ornament without drawing much of it. There's a great deal of method and knowingness in Brewer's manner of surrounding his principal high light with soft tones grading down to strong darks in the foreground; and the mannerisms suggest that his drawings were made in the studio and perhaps afterwards colored at the building. Painters nowadays often make their outline



Metropolitan Museum of Art.

Figure 9. Painting by George H. Yewell.
St. Mark's, Venice.

PENCIL POINTS

drawings from photographs, completing the picture by correcting the drawing and coloring it at the building. Frequently, also, only a few color notes are taken at the site and most of the actual rendering is done at the office or studio.

The painting of the interior of St. Mark's at Venice, by George H. Yewell, is an admirable example of architectural drawing with the brush. It has all the appearance of having been painted at the site by a painter who uses both eyes to study his subject and has found the architecture with its decoration of sculpture, mosaics and painting of sufficient interest to him without the accessory of human action—the dim figures in the distance are introduced for no more than an architect's ordinary purpose of giving correct scale.

Of the representation of architecture by painters there may be said to be in them a great deal of drawing "the thing as he sees it for the God of things as they are" and that is an advantage over the drawings of architects, who, at their best, draw the thing as they know it to be rather than as they see it and add what they wish to see. Compare the picture by Bonington, *Jour du Marché* (Market Day) with that of Joseph Nash, entitled "Beauvais Cathedral." The similarity of composition is striking but in the rendering comes a marked difference

of knowledge. Bonington, the painter, paints the tower in the background and people in the foreground as he sees them and his values—quantities of light—are *natural* or free from circumscribing knowledge. His subject is in the foreground, but it does not force itself out of the picture, while the receding buildings and tower take their proper planes. Nash, the skilled draftsman and architect knows too much of the architecture of Beauvais Cathedral, draws in the detail he knows to be there—but which only the trained eye of the architect could detect at such distance, finds his subject riding the roofs of the cottages; and to pull these out from under the weight of the church darkens the roofs of the dormers and is then forced to use dense shadows and intense high lights on the buildings and people to bring them into the foreground. The effect is theatrical—unreal—as of a stage setting under a flood light from the "O. P." gallery.

Such rendering can hardly be considered as anything more than unsound academic work. With an infinitely more beautiful subject he fails to produce the pleasure-giving quality of Bonington's work. The superiority in the latter lies in the quality which painters call "feeling"; the inferiority of the drawing of Beauvais in that which is known as the "taint of the studio"—or working by rule and formula—



Figure 4. *Notre Dame de Paris*, by Jean François Raffaëlli.

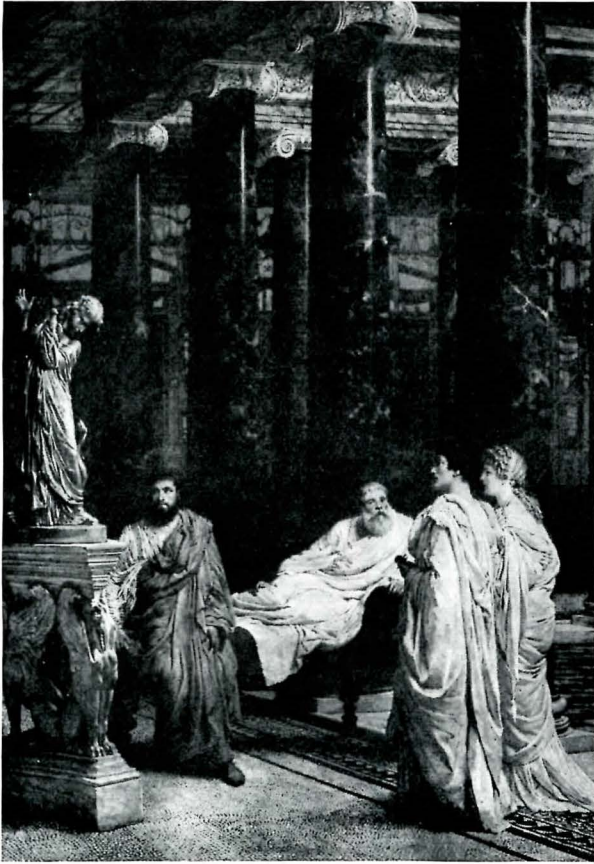


Figure 1. *The Sculptor's Studio*, by Lawrence Alma-Tadema.

which after all is not *free* rendering. As both are about a century old, the one may be regarded now as an antique curio, the other as a precious example of fine art.

Coming to contemporary painters who render architecture I have selected four illustrations typical of the best modern individualistic work: examples of W. Walcot, F. Hopkinson Smith, Jules Guerin and Birch Burdette Long. Walcot and Hopkinson Smith's styles are both naturalistic and "pictorial" (not decorative); Guerin's and Long's are both decorative in style with individual conventions for the representation of naturalistic elements. Guerin and Walcot both have the basis of good school training. Hopkinson Smith and Long, on the other hand, were mainly self-trained. Each of the four struck out along new paths of his own making. Walcot has become known for his brilliant etchings; but also works in clear color and with a dashing style records fleeting impressions, formed apparently before he sets brush to paper. Then the brush seems to merely skim over the surface and with the first touch represents the final intention of the artist as to value and quality. His brush seems to run out of pigment in his foreground and touch only the high spots of the rough paper. Hopkinson Smith worked on tinted papers, sketched his outlines in charcoal and put in his washes in *gouache*

after the manner of painters of stage scenery. His style was sketchy and superficial with not an atom of the grace and dignity of that of Alma-Tadema, without much of the life that characterizes that of Raffaelli and the deep sense of sumptuous color of Emerson or the brilliance of imagination shown in the composition of David Roberts and Henry Brewer, but it was immensely clever in directness and full of an unmistakable and pleasing individuality.

The illustrations of early work of Messrs. Guerin and Long serve to show that where capacity to acquire an equipment of technique exists in combination with an individual point of view, it matters nothing whether training is obtained in or out of school. Practice and experience have developed the individualism of each of these artists to such degree that neither would be likely to regard our illustrations as representative of his work today but they serve as evidence of the early development of free expression of things as they are,—a technique is acquired. Simplicity and directness are definitely the com-

(Continued on page 56)



Figure 6. *A Church Interior*, by William R. Emerson

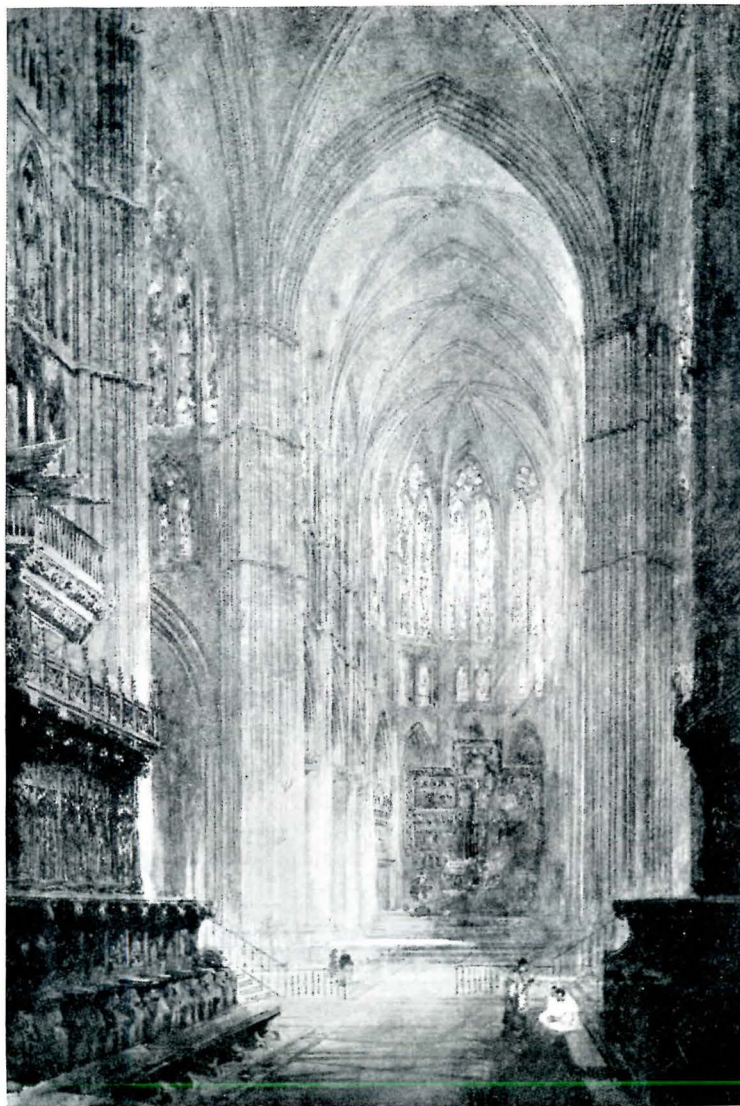


Figure 8. Leon Cathedral, Spain.

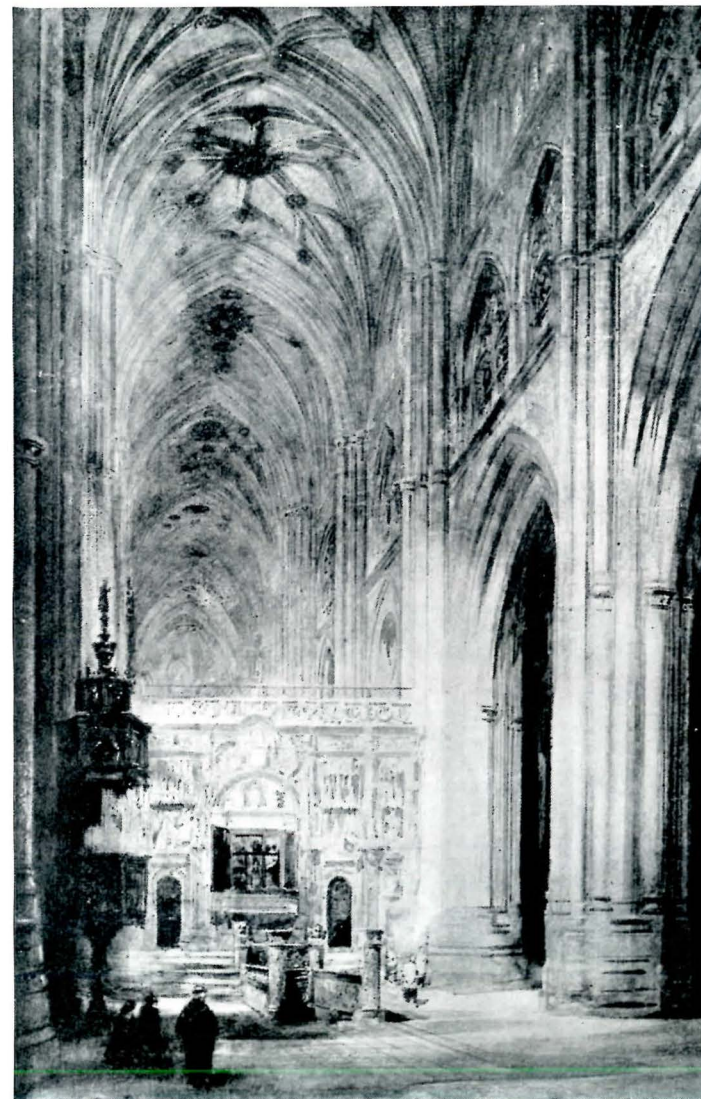


Figure 7. Valencia Cathedral, Spain.

Water Color Drawings by Henry C. Brewer.

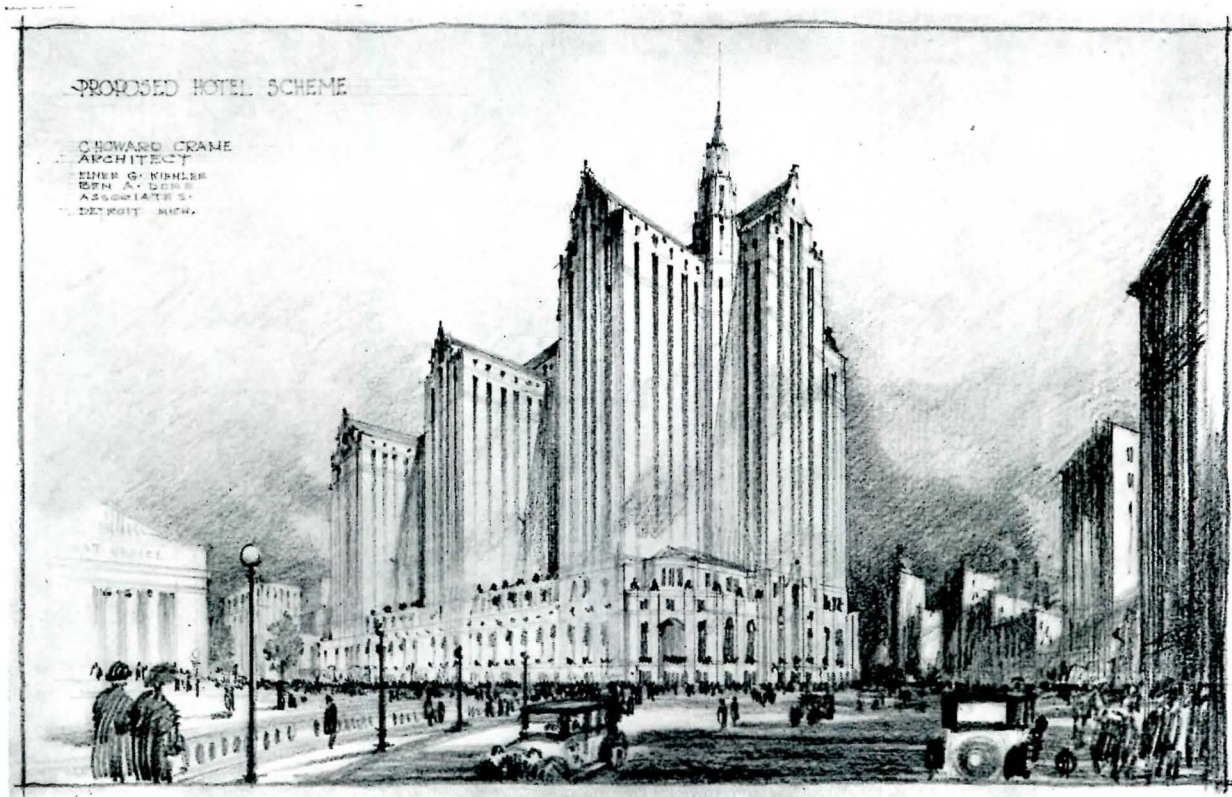


Figure 7. Study for Proposed Hotel. C. Howard Crane, Architect, Elmer G. Kiehler, Ben A. Dore, Associates, Detroit, Mich.

DESIGN IN THE DRAFTING ROOM

BY JOHN C. BREIBY

THE rapidity with which new requirements are developing and have to be met decidedly quickens the progress of the times. The architects have in no way stood aloof from this progress. Their offices have been organized to meet the present day needs without taking away from any one the exercise of taste or inclination of the individual in the organization. In this connection let me say a few words to the younger men. A somewhat erroneous opinion prevails that in the larger offices an employee is given only one kind of work to do during the entire period of his connection with a particular office. This is not often so, and if the average draftsman will look back over the experiences of but a year or two he will recall quite a varied experience. There are, of course, some men who take pride in doing some one thing exceptionally well and can be used to the best advantage of the organization to do this particular work. However, should this work become constantly monotonous and no other branch of the work is to be had it is far better to seek another position than to work in a spirit of unhappiness that clogs the mind and prevents clear thinking.

Correct and proper thinking brings forth new and good works, and architecture must be a good work

or it is not architecture. It is not limited to the making of a pretty picture; its scope embodies all that makes for a building, without and within, from the first conception in the design sketch to the installation of the front door locks and each of the intricate details of design, plan, construction, mechanical equipment, etc.—all well balanced parts knitted together.

Mr. Chauncey M. Depew in his recent book, "My Memories of Eighty Years," mentions a very interesting incident in speaking of his recollections from abroad: "The sermon was worthy of its wonderful setting. Westminster Abbey is one of the most inspiring edifices in the world. The orator has to reach a high plane to be worthy of its pulpit. I have heard many dull discourses there because the surroundings refuse to harmonize with mediocrity." What a glowing tribute to the architecture of the edifice. Mr. Depew recognized "The beauty of Holiness," as expressed in architecture. The very design echoed to him the fitness of harmony in the lofty words of the speaker.

It is impossible to over-estimate the value of fitting and good design. The untutored will often stand in silent admiration before a work of beauty and that work of beauty need not necessarily mean

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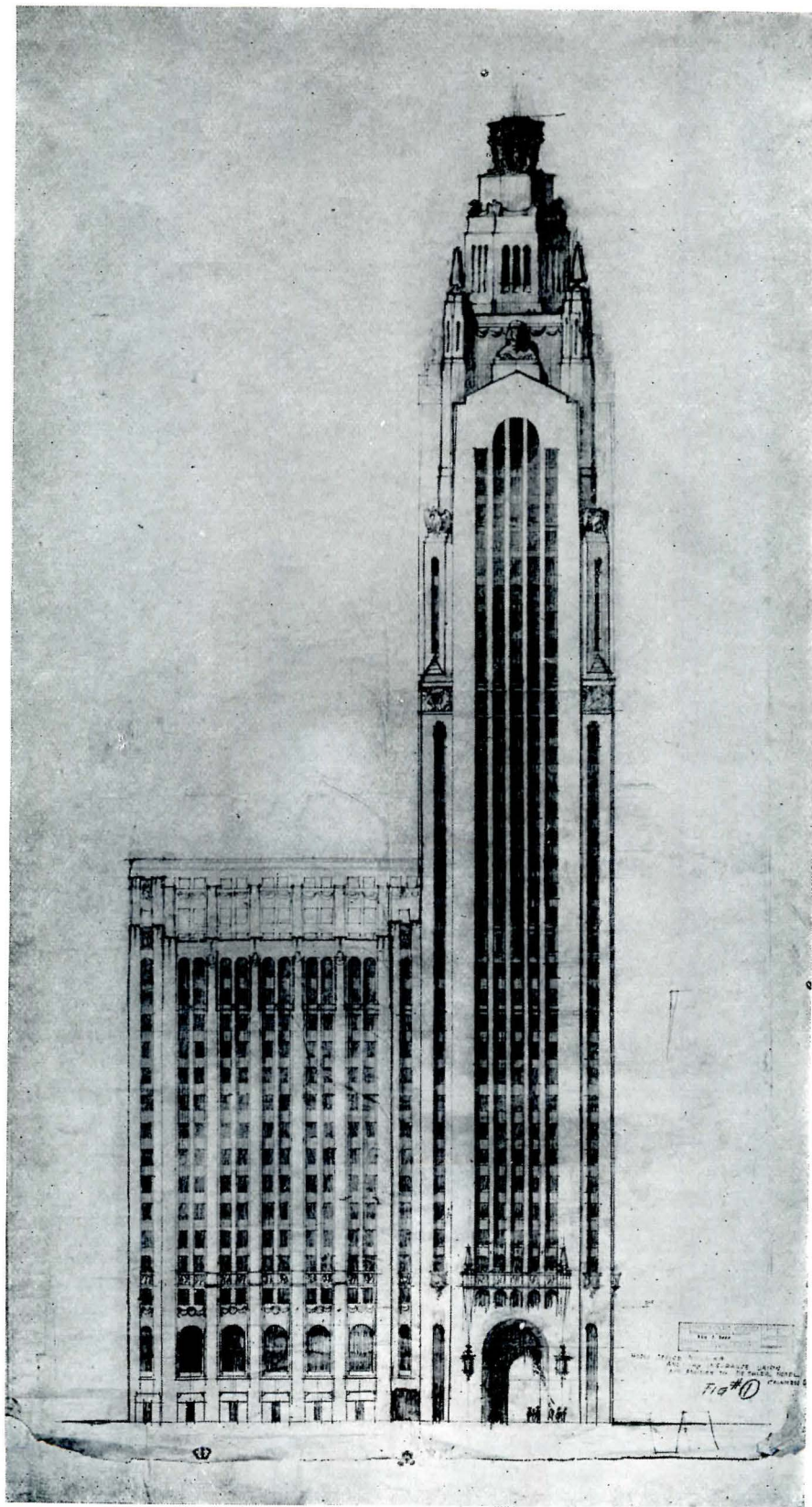


Figure 1. Preliminary Sketch Study for an Elevation for a Building at Columbus, O. C. Howard Crane, Architect, Elmer George Kiehler, Ben A. Dore, Associates, Detroit, Mich.

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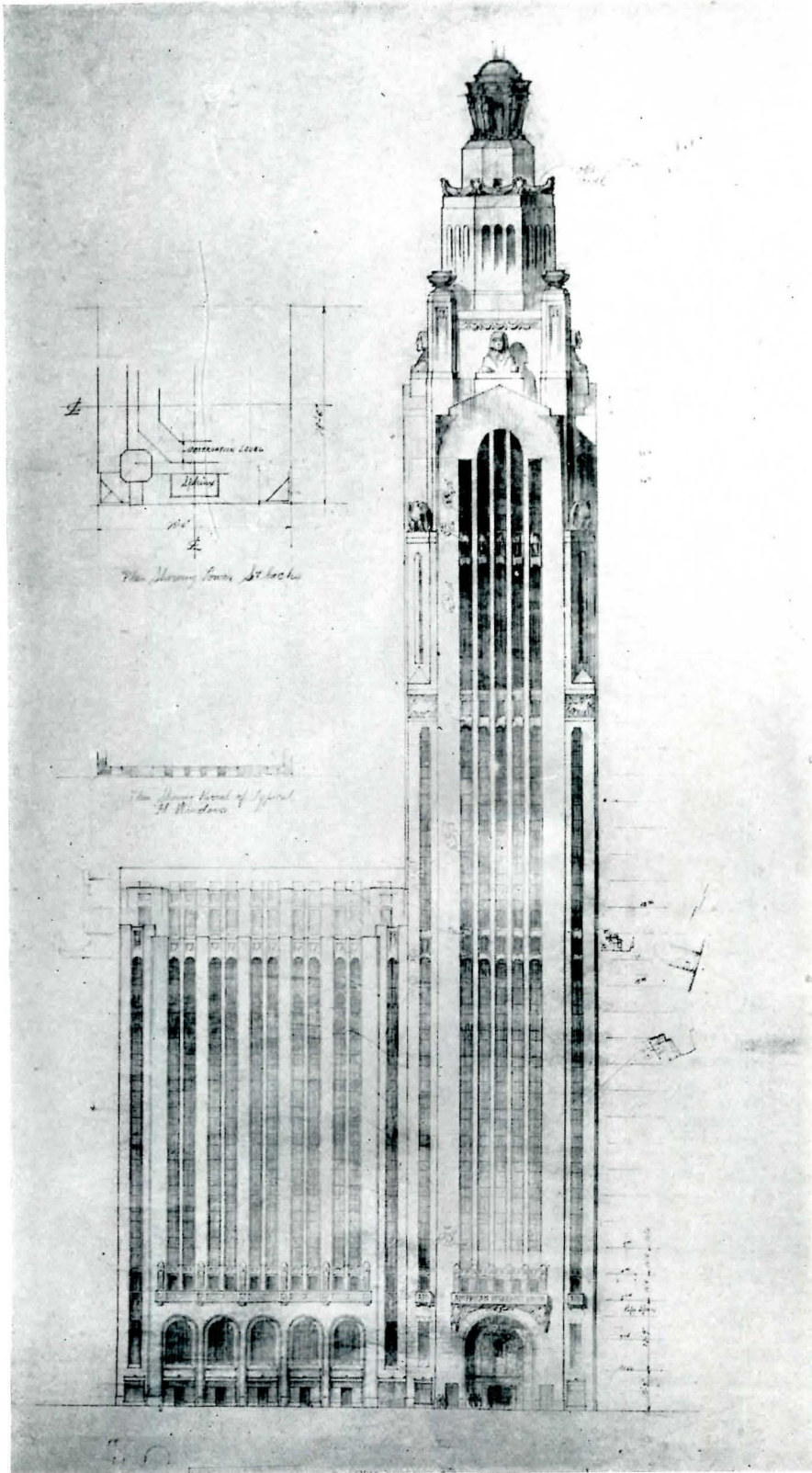


Figure 2. More Developed Study Made Over Figure 1.

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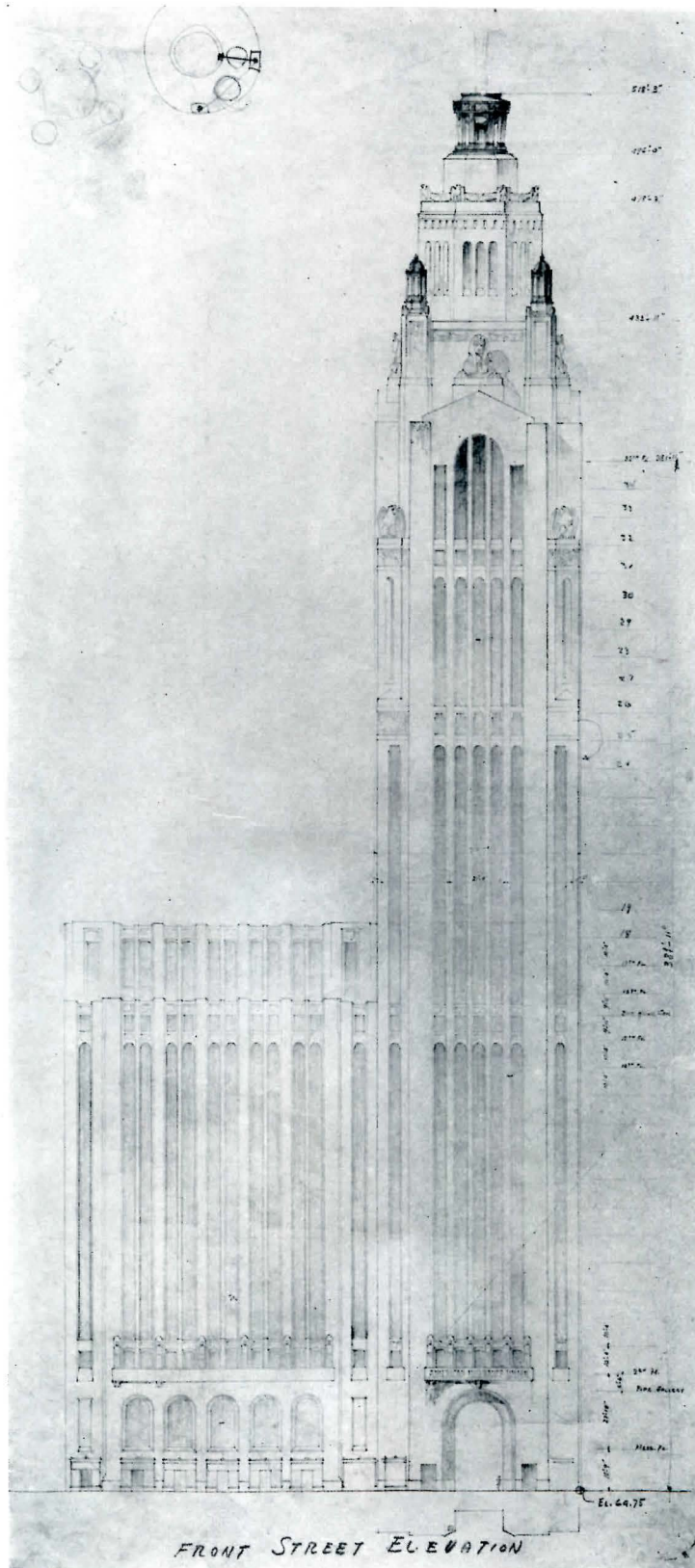


Figure 3. Study Design of the Same Façade as Figures 1 and 2.

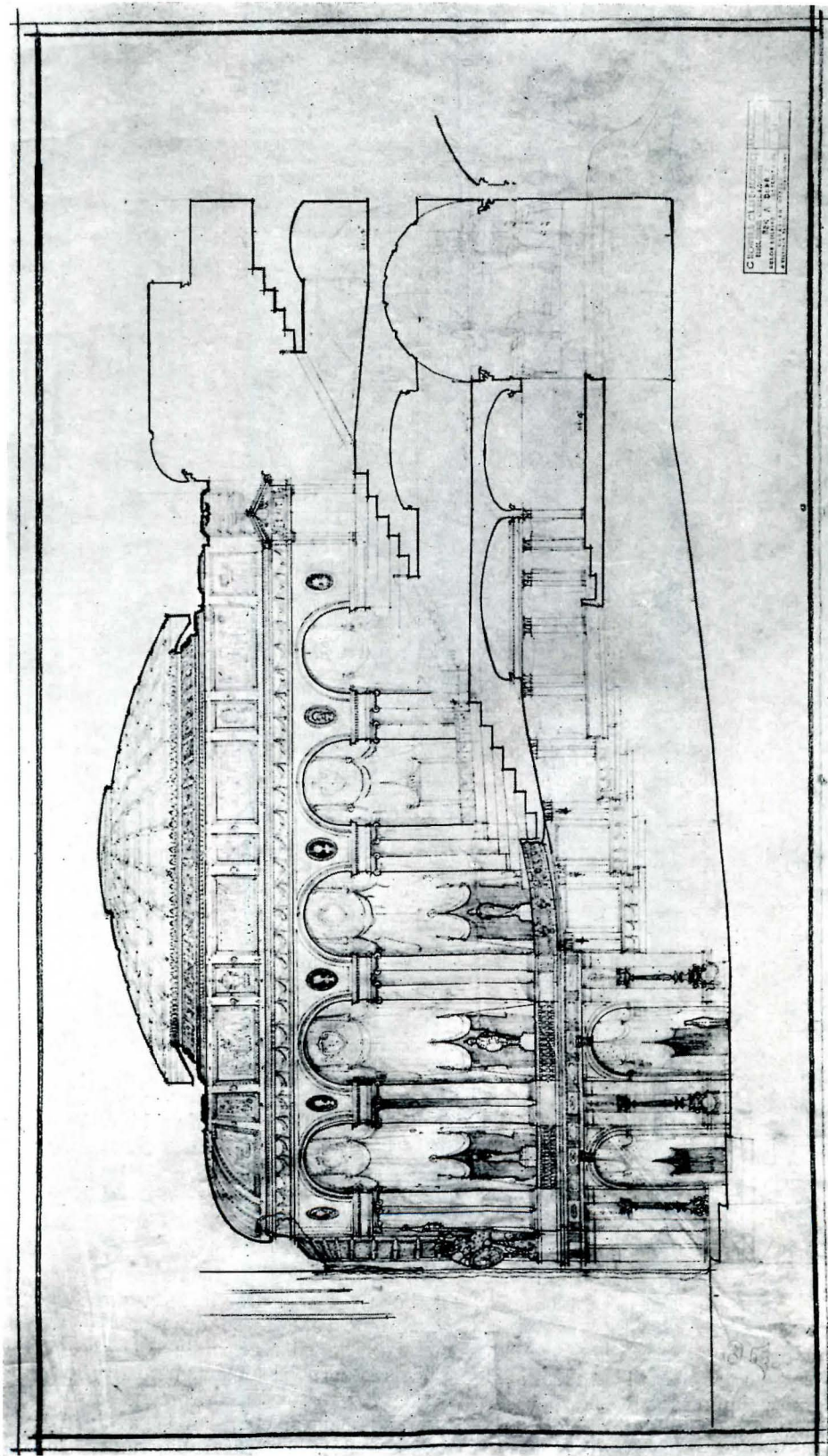


Figure 5. Sketch Study Section of a Theatre. C. Howard Crane, Architect, Elmer George Kiehler, Ben A. Dore, Associates, Detroit, Michigan.

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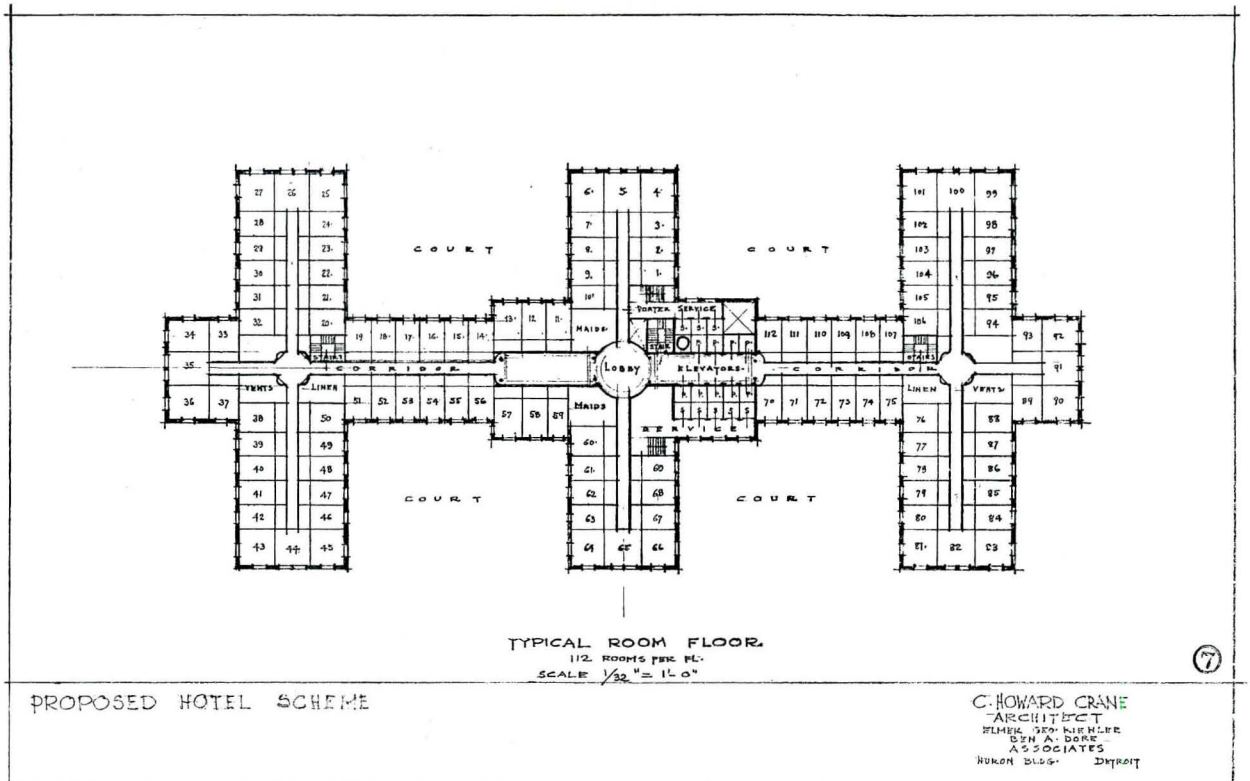


Figure 6. Sketch Study. Typical Plan for a Large Hotel Project. C. Howard Crane, Architect, Elmer G. Kiehler, Ben A. Dore, Associates, Detroit, Michigan.

an intricate work of art, but even simplicity and cleanliness; a well kept walk or simple porch will have an effect of good; well appointed and well arranged streets, parkways and many other cheerful spots will preach sermons.

Such is the work of designers who must be aware of their responsibilities, not only to work for the beauty of the particular creation in hand, but also with the ever important objective embodied in the question, how will it impress and influence those who come in contact with it? The judgment of those who are less schooled in works of art may be of more value than criticisms given by colleagues in the profession, whose trained eyes and architectural education may at times cause superficial judgment and whose individual tastes may call forth unjust opinions. As in all works of good art, comparisons are very difficult—many times impossible; a Chopin waltz cannot be compared with a Brahms's symphony—so, the thoughts and inspirations of characteristically different designers cannot be placed side by side and judged.

In the foregoing words an endeavor has been made to point out how important the work of design in the drafting room is, and it cannot be said too often that the work of the designer is not in making "pretty" drawings from which to erect buildings to please the few who will really understand. But the designer's most important work, his life work, should be to design and build for the benefit of the community at large.

Space will not permit in this article to take up the matter of development study step by step, but the drawings illustrated here were selected from general work in the drafting room. The first three show, to some extent, the result of study and progress towards the final working drawing elevation.

Figure 1 shows a preliminary sketch study of an elevation for a building now being erected in Columbus, Ohio. This drawing is really a development study made for a very interesting perspective that was one of the architect's presentation set. It will be seen that little attention has been given to detail—the masses count, scale of openings and ensemble are well determined. The scale of this drawing and also of the drawing illustrated in Figure 2 was rather large for a building of such magnitude, the several times the value of making the sketch studies scale being one-eighth inch to the foot; this was done, however to enable an early scale model to be made at the same scale. The writer has mentioned at a small scale, of course, proportionate to the size of the work, but as a scale model showing the conception in three dimensions is of such great value in the study of a design, the architects decided very wisely to make these drawings at this scale. It might be added that while the preparation of scale models is perhaps somewhat costly, better results can be arrived at for the unfortunate foreshortening of motifs, skylines, etc., can be avoided by their use, for no matter how carefully studies are made in one

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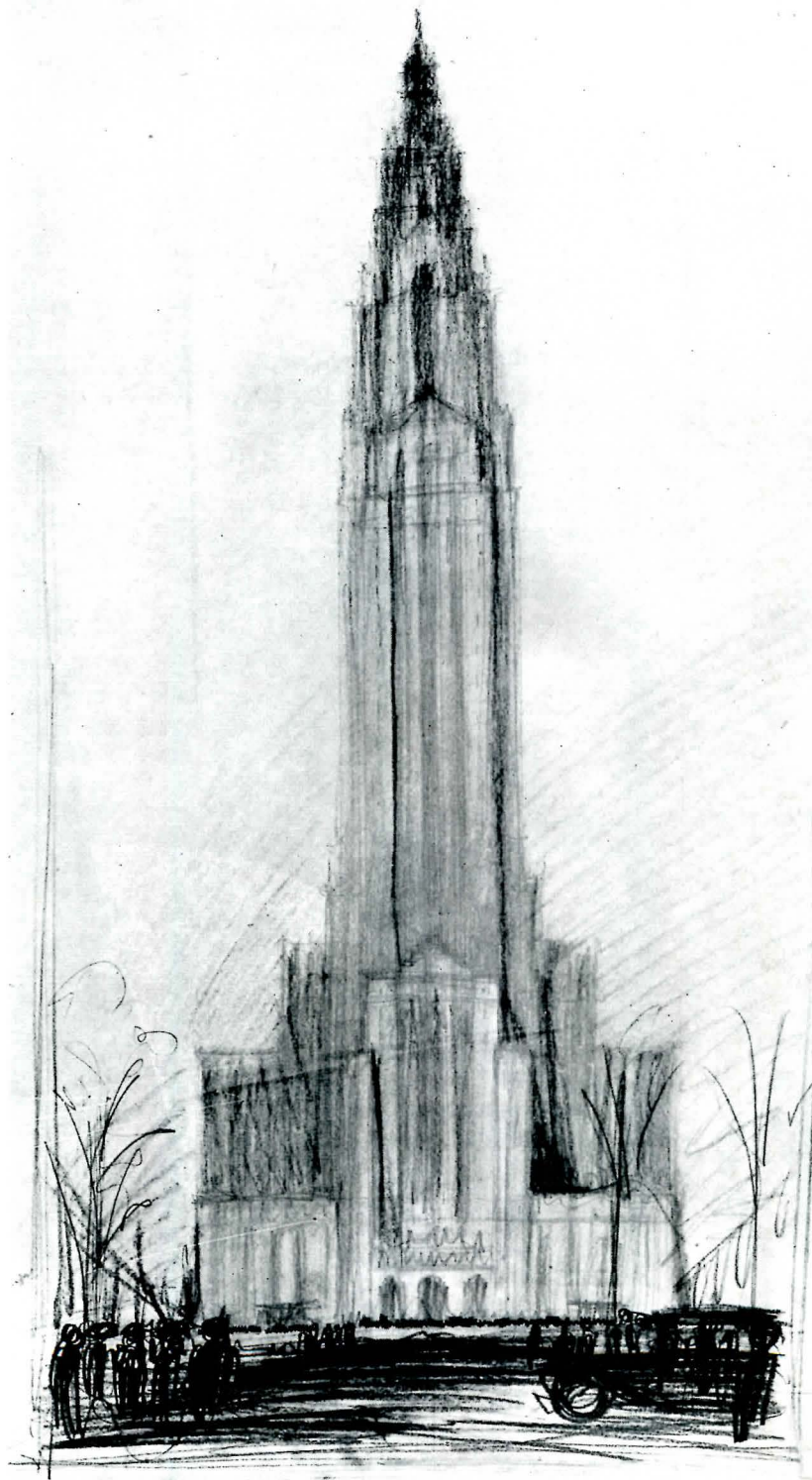


Figure 4. Study for Mass of Proposed Office Building to Occupy a City Block C. Howard Crane, Architect, Elmer George Kiehler, Ben A. Dore, Associates, Detroit, Mich.

plane and rendered, the results obtained by the use of a model cannot be approximated without a great deal of labor and cost, for perspectives would have to be made from many viewpoints.

Figure 2 shows a more developed study made over Figure 1. The masses and motifs have taken a more decided form; plans have been taken through the upper part of the tower, windows more clearly defined, the relationship of piers to window openings developed and incidental ornament has been drawn a little more definitely. This drawing may well be termed a progress study. The work at this stage has passed the rough sketch form.

Figure 3 shows a design study of the same façade as shown in Figures 1 and 2. This drawing was made to the scale of one-sixteenth inch to the foot and is really the beginning of the working drawing stage—but is a study.

It may be well to say that for this particular job, the general working plans are to be made to a scale of one-eighth inch to the foot and the working drawing elevations are to be made to a scale of one sixteenth inch to the foot, with necessary larger scale detail drawings showing all different conditions. It will be noted that on the drawing illustrated in Figure 3 (while still in study form) some basic figures have been given. At this stage of the work it is well to establish spandrel sections, pipe galleries, tank floor levels and numerous other practical conditions which must be decided and incorporated on the final drawings. On this drawing some changes are necessary due to development of the scale model, which at this time is under preparation, and criticism of which has been given by the architect and his designers.

Figure 4 shows a very interesting conception sketch of an elevation for a building to occupy an entire city block. The mass and scale count well. The set backs to the heroic tower are well proportioned. The indication of the foreground gives excellent scale to a colossal structure. A drawing of this type perhaps illustrates how a designer must be ready to prepare almost within a few hours notice and turn out something pleasing to look at and yet not allow wild imagination to run amuck. This particular sketch was made in red crayon with the foreground drawn in black.

Figure 5 shows a sketch study section through a theatre which is now being erected in Detroit. The general scheme of interior decoration is indicated; sections through foyers, balconies, ramps, etc., are shown in bold line section indication, vista and sight lines are worked out. All practical conditions have been foreseen, such as the allowances made for structural beams and trusses. This drawing clearly indicates knowledge of theatre construction. While preliminary sketch studies were made at a convenient smaller scale, the drawing illustrated has been drawn up in study form, developed from the suggestion studies so that a working drawing section can be completed easily.

Figure 6 shows a sketch study for a typical plan for a large hotel project. The general arrangement of rooms with their baths has been clearly indicated; service parts, corridors and elevators shown. As the typical floor plan of a hotel is the determining factor of the success of the building, the factor on which window spacing, column centers, etc., have to be determined in accordance with room arrangement, the only way to decide upon a design of this nature is to start with the typical floor plan. The lower stories used for foyers, lobbies, restaurants, writing rooms, etc., will be more or less dependent upon what happens above, but it must be borne in mind that a good plan for the special use for which a building is intended will always allow for good planning of necessary accessory departments. This rule holds for all planning,—*determine and plan for the general purpose first.*

Figure 7 shows a study in sketch perspective of the hotel above mentioned. This sketch is most interestingly presented. The typical floor plan and the purpose of the building can be read clearly in the grouping of wings, roofs, etc. On the lower stories, which cover the entire site, are provided the foyers, lobbies, dining rooms, etc. The drawing is well placed in the picture, shadows and high lights count well, the indication of surrounding buildings and street activities adds life and reality to the sketch. It will be an easy matter to develop the study sketch elevations from this drawing.

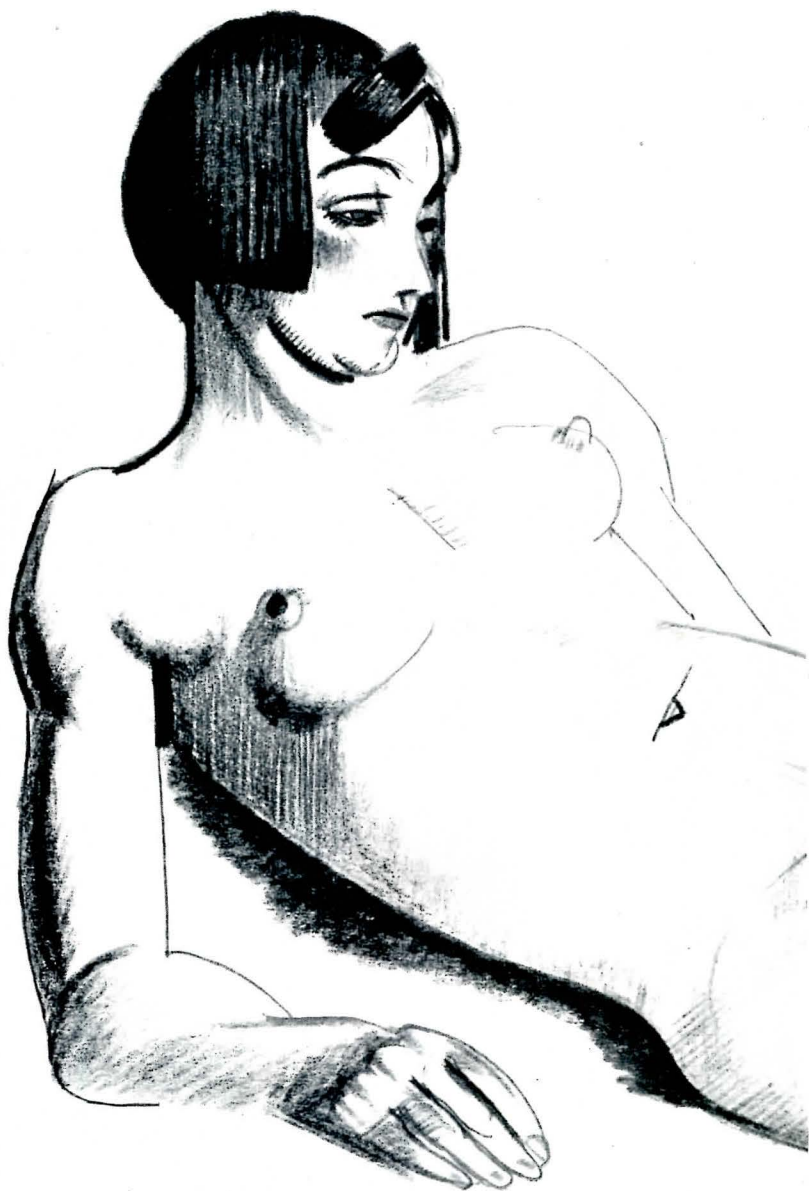
No matter how quickly a rough sketch or presentation drawing has to be made, the possibility of its execution must always be kept in mind and the words, "it is good enough," should not be in the vocabulary of a designer or draftsman, for sooner or later a sketch is turned out in a hurry and is "good enough" will be built and the very best possible must be the result.

(To be continued)

ARCHITECTURE IN PICTURES

(Continued from page 47)

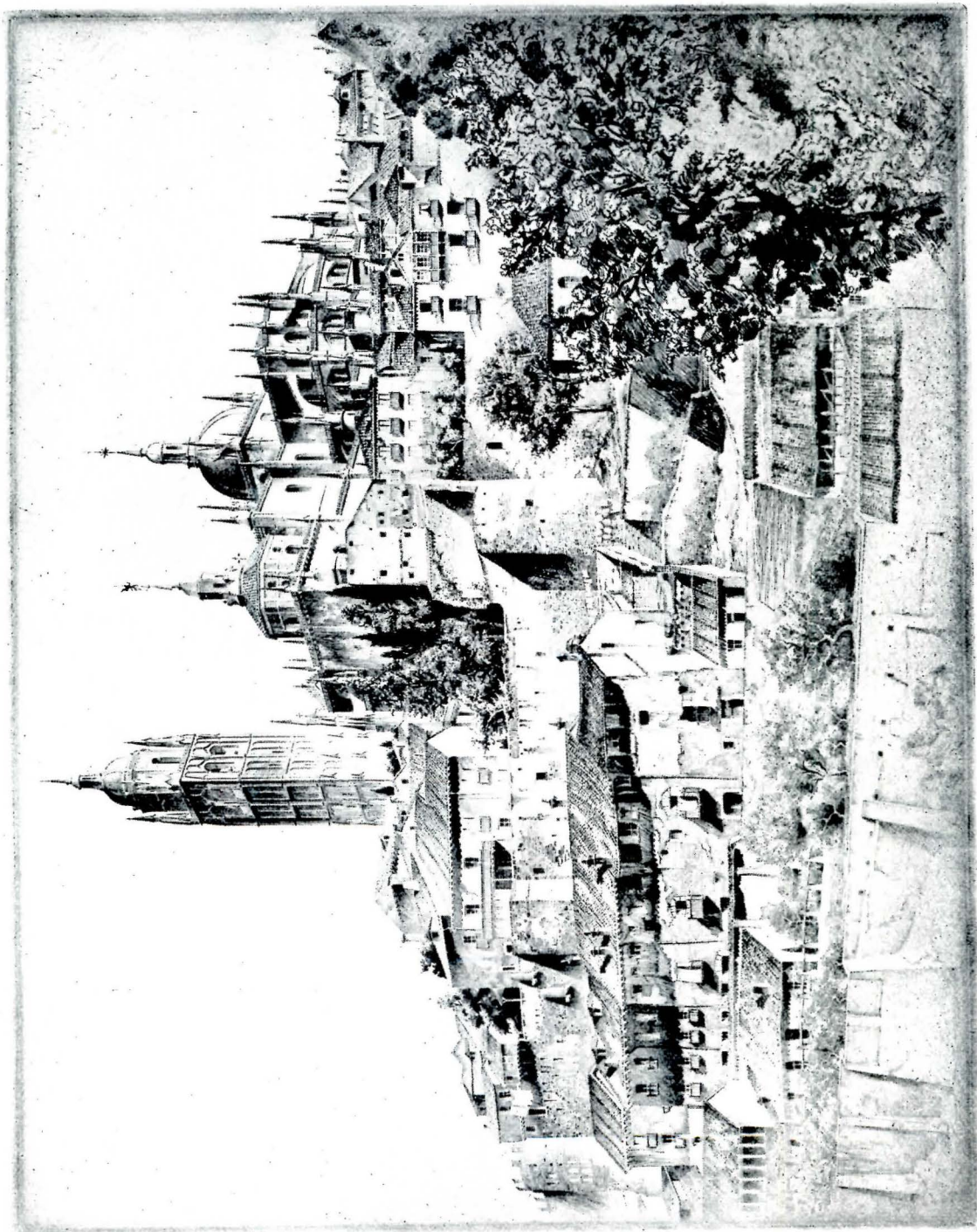
mon method of both towards his individual goal. Mr. Long's drawing shows the early influence of Japanese work which he saw at the Chicago Exposition. It was drawn in delicate lines in ink and colored in brilliant hues. Mr. Guerin's notable individuality alone is evident even in this early drawing. The fine sense of composition and thorough understanding of perspective may be due partly to scholastic training but it has left no mark of excess baggage in his technical equipment. A highly decorative as well as extremely simple rendering of a complex, difficult subject results from sheer individual understanding of how much of teaching might be used, and how much dispensed with, in order to truly interpret the things as he saw it. The rendering is on grey paper, made with a few flat blue-grey washes touched up with pencil and the only touch of other color is the yellow-white reflection of the moon in the water.



Geo Bellows

STUDY BY GEORGE BELLOWES

On the other side of this page is reproduced a portion of an extremely interesting drawing by George Bellows. The stylization of this study is especially worthy of attention. Note the straight line of the inner side of the figure's right arm which gives the sense of support and accentuates the softness of the curves, note the retirement of the left shoulder and adjacent portions by the indication in light outline only. The hand in the foreground is subordinated by negligent drawing. The stylization has been accomplished by simplification of selected parts and the naturalistic representation of the others. It will be noted that the pencil strokes in the shading on the side of the torso, on the neck and in the hair are vertical, like the inner line of the right arm. This gives the stability and intensifies the tenderness and naturalness of the treatment of the upper portion of the torso upon which the artist has centered his attention. This illustration shows a portion of the drawing, reproduced at the exact size of the original, so that the technique may be studied to advantage. This drawing is in lithographic pencil and is one of several which Mr. Bellows loaned to this journal for reproduction just before his untimely death a few weeks ago. One of these drawings appeared in the January number, others have been engraved and will appear in early issues.



ETCHING BY JOHN TAYLOR ARMS, SEGOVIA

The etching by John Taylor Arms reproduced on the other side of this sheet is one of the most interesting of the many etchings Mr. Arms has made. It shows a simple, effective treatment of a complex subject. The composition piles up well and the individual character of the buildings has been retained sufficiently to give interest. It is, altogether, an admirable presentation of an excellent subject.



STATUE BY EDWARD McCARTAN, "THE KISS"

A statue, the tenderness and power of which well expresses the mother-love which is its motive, is "The Kiss," by Edward McCartan, a photograph of which is shown on the other side of this sheet. Note the rhythmic composition of lines all in character with the thought. The marble, too, is well chosen, with its fineness and translucence.



PENCIL SKETCH BY EDWARD C. CASWELL, BARCELONA

On the other side of this sheet is reproduced one of a series of pencil sketches made by Edward C. Caswell during his travels in Spain last summer. The technique of this drawing is well worthy of study. The pencil work is free, open and direct.

THE ART OF ROBERT W. CHANLER

THOUGH everyone is acquainted with the characteristic work of Robert Winthrop Chanler in the finished state, very few have ever seen the remarkably vigorous studies which Chanler makes for his designs. Through the courtesy of the artist we are enabled to show in these pages some of these design studies and a number of his mural decorations, painted screens and panels.

The illustration on this page is a photograph of a model that is extremely interesting. It represents the decorations for a tall semi-circular recess in an interior, at a turn in a staircase, as the steps at the bottom of the picture show. In this model Chanler has painted the decorative scheme in a spirited and masterly manner, indicating effectively the composition and the character of the design. While the composition is fanciful and thoroughly decorative there is no loss of true realism, but rather an intensified expression of it. The waterfall and the birds are full of movement and life. Though Robert W. Chanler abhors "realism" in the sense of naturalistic representation, the mere copying of the surface appearance of nature, he is a master of true realism in the presentation of the life and character, the spirit of a subject. The dominant notes of the color scheme are azure and silver. The whole thing is luxuriant and it is vibrant with the mystic beauty of a moon-lit tropical fastness, a shrine of nature's god in a veritable paradise.

A study in rhythmic movement and in vibrant "spotting," or tone composition, is the design for a painted screen shown on page 68. The water motive in the background is the right foil for the volute formed by the superposed fish motive, supplying, as it does, the rela-

tively rectilinear and relatively static element needed to accentuate, by contrast, the curves and sense of lively movement in the fish motive. It is well to note how thoroughly the composition of dark and light has been studied, how brilliancy has been obtained by the use of small areas of light in the strongest darks, how the sense of translucence in the water motive has been secured by the use of graded tones—what a thoroughly considered pattern of black and white and grays this design is. Then let us note the expression of character in the drawing

of the fish, rakish vicious fighters they are. This design holds the same fascination and has the same strangely quieting effect that one finds in watching the endless evolutions of fish. This is another example of Robert W. Chanler's power of conveying in a thoroughly decorative treatment a more realistic statement of facts than is found in the most naturalistic representations.

In the design for a painted screen, shown on page 66, the pattern of sweeping lines resolves itself into bird forms. One has to look closely at first to make them out in this study, birds of the tropics with plumage of a lightness that gives one an idea what the term "feathery" really can mean. Gorgeous birds, reposeful and of a "smartness" of appearance that might well excite the envy of any woman. And they are drawn in bold free strokes with the sensitiveness, vigor and sureness that one expects to find only in the works of the old Chinese and Japanese masters.

The finished screen painted from this design is shown in the photograph taken during an exhibition at the Kingore Galleries in New York, and reproduced on page 67.

The third study shown here, page 69, is modeled in



Model Showing Study by Robert W. Chanler for the Painted Decoration of Stairway.



Study of Design for a Painted Screen by Robert W. Chanler. See photograph of screen on the opposite page.

PENCIL POINTS

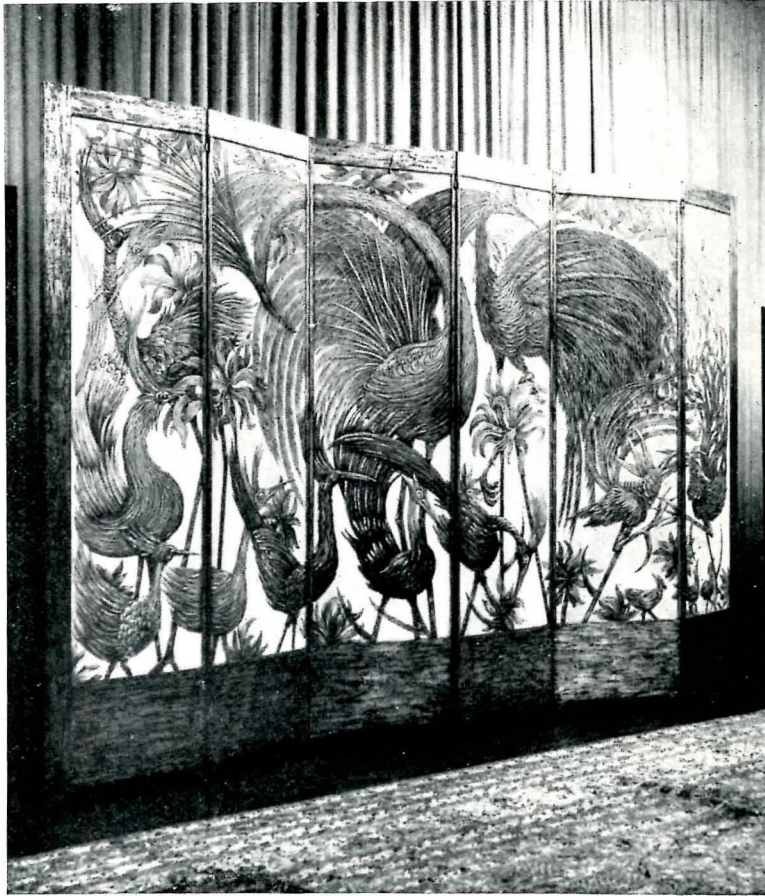
relief, a portion of the design for the plaster ceiling of the swimming pool of the Deering residence at Miami, Florida, a house that attracted wide attention at the time of its completion, about eight years ago, because of its elaborate ornamentation and furnishing and its general costliness. This ceiling by Chanler is one of the best and most interesting features of the house. In this design note again the expression of character of the objects, the admirable way in which the action of the fish has been recorded, in a few sweeping but sensitive strokes of modeling. The marine plants that form the border of the design are represented convincingly. And throughout a sense of the fluidity, transparency and movement of water is conveyed with the most complete simplification in modeled plaster.

In securing the decorative effect he desires and in expressing the character of his subject, in putting over his intention, Chanler disregards the myriad details of the meticulous transcription of nature and overrides conventions. When it serves his purpose, as it often does, to make his representations of animals and of the human figure "out of drawing" or "inaccurate" as these terms are understood by the anatomist and the naturalist he does not hesitate. He boldly sweeps in his lines, simplifying by losing the things he does not want, that are non-essential and that would only clog the expression of his theme. He emphasizes, sometimes exaggerates, the characteristics upon which he wishes to lay stress. He employs negligent drawing where it serves to subordinate a form to some element or elements of greater importance in his composition. This he does with full intention, for his ability to draw accurately when he chooses to do so is shown by some of his works and is evidenced by the sureness and vibrant expressiveness of the lines of his drawings in general.

Chanler's designs are always organic in that each part takes its place in the whole scheme, performing its function without self-assertiveness. There is always a dominant element to which everything else contributes and there are innumerable minor interrelations, all properly adjusted. He never loses sight of the theme in the treatment of a part, never becomes confused or lost in detail, however com-

plex and intricately interwoven the elements of his design may be.

Though animal, bird and fish motives are used constantly by Chanler and with sympathetic understanding of their life and characteristics, it would be hardly true to say that he finds his inspiration in nature. His works are expressions of life and philosophic observations that spring from within the artist's being. It would be closer to the truth to say that the natural subjects; such as the swimming fish, the struggling marine creatures, the nervously active squirrels shown in certain of his designs, may be regarded as the excitants of his powers, the things that stir



Screen by Robert W. Chanler. See design study for this screen on the opposite page.

him to expression, rather than as his sources of inspiration. Thus, in one of his designs he expresses his realization of the awesome force and universality of life, of man's kinship with all things that live, by representing life in an elemental stage where these things stand forth with gripping power in the blind, slow struggle of deep sea creatures in his "Battaile Sou Marine." This painting is not illustrated here for the reason that showing it in black-and-white would not convey a correct impression. An excellent reproduction of this screen in full color, as well as fine color plates of other designs, may be seen in the de luxe monograph of Chanler's work published by William Helburn, New York.

The quick nervous activity of squirrels is the theme of the screen design shown on page 74. Here

PENCIL POINTS



Study of a Design for a Painted Screen by Robert W. Chanler.

PENCIL POINTS

instead of using a background of contrasting character, as in the fish design described, the artist has reinforced his expression by marking the background with lines that suggest nervous, alert activity, lines that change their curves and direction suddenly, and in an apparently erratic way.

When Chanler paints the nude human figure, as he has done in the case of the screen on page 75, he gives the flesh luminosity and tenderness, he seems not to be conscious of the surface or the structure of the body, but to see the person as a vibrant, nebulous entity. In securing this effect he also obtains a surface that gives an appearance of age, without any effort to "antique" his painting.

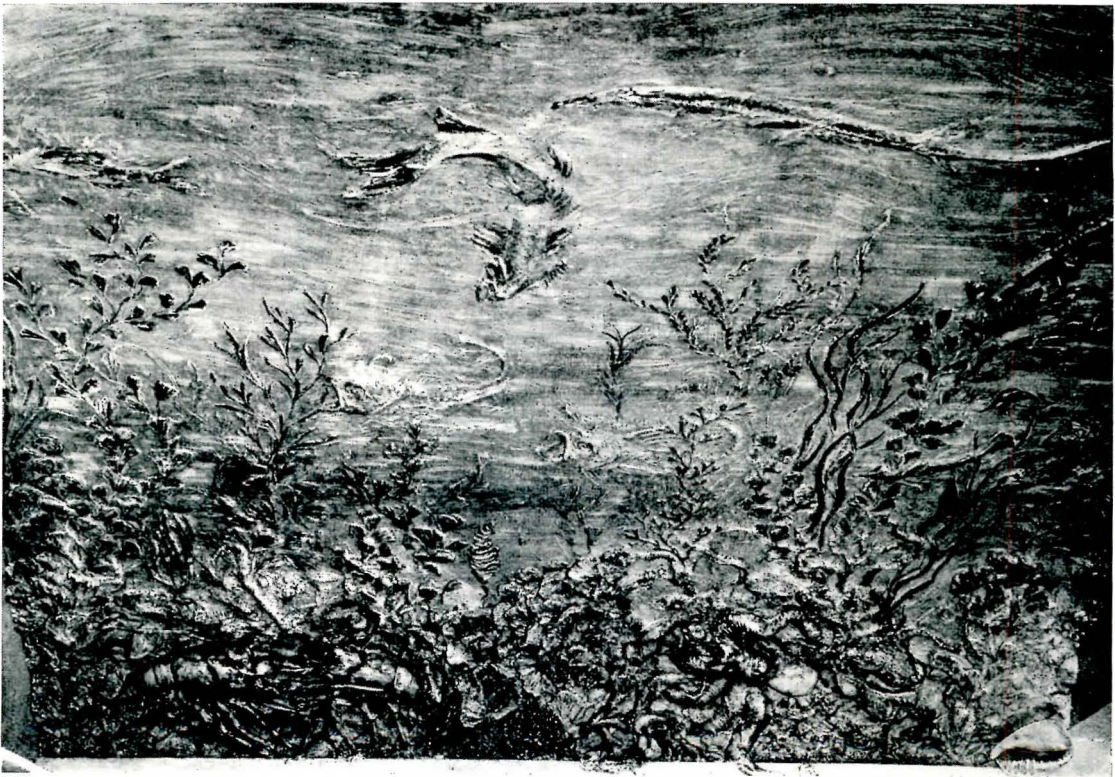
Nature's creatures seem to interest Chanler not primarily as birds and fish, animals and human beings, but as manifestations of life in varied forms. He is close to Nature, not as a student, but by virtue of his own naturalness, his freedom from artificiality. Observing, living and thinking along his own paths, he has independently developed a broad pan-theistic philosophy which finds expres-

sion in his work. It is the basis of all his designs, of his squirrel screen, his fish and his bird designs, as well as his "Dance of Death." Sometimes he records wierd fancies, as in his "Nightmare" shown on page 73 and in the design of the screen on the same page.

In answer to a question about his method of working, he recently said to the writer that he starts with a hunch, finds a rhythm and works it out. And, it may be said that the working out is thoroughly studied. He never spares himself labor in carrying a thing through.

Chanler is big of stature, massive and robust. He vigorously denounces superficiality and stupid conventions, and he talks interestingly of life and art, the expression of his eyes by turns keenly penetrating and deeply reflective. He is a forceful man, with a most varied, but well-ordered fund of knowledge and opinions. Chanler stands out from the ranks because he is natural and has the courage of his convictions.

E. C.



Plaster Model for Modelled Ceiling by Robert W. Chanler for Swimming Pool in the Deering Residence at Miami, Fla.

PENCIL POINTS

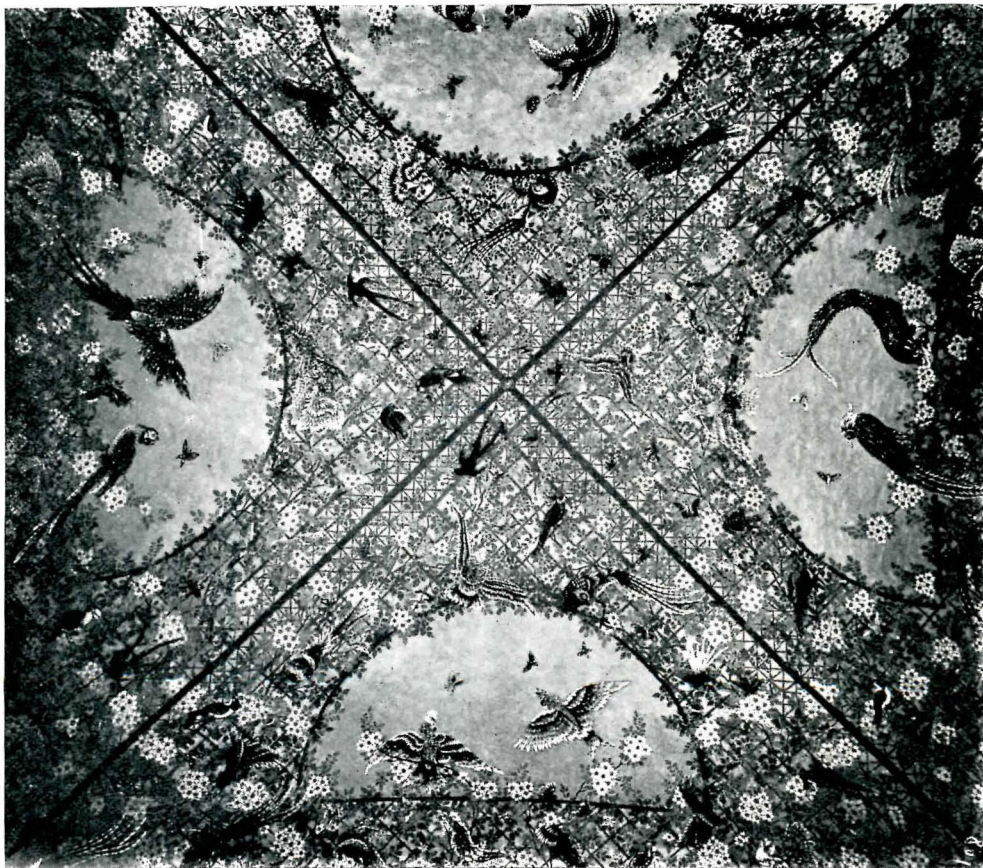


Painting by Robert W. Chanler, "Giraffes," in the Luxemburg Galleries, Paris.

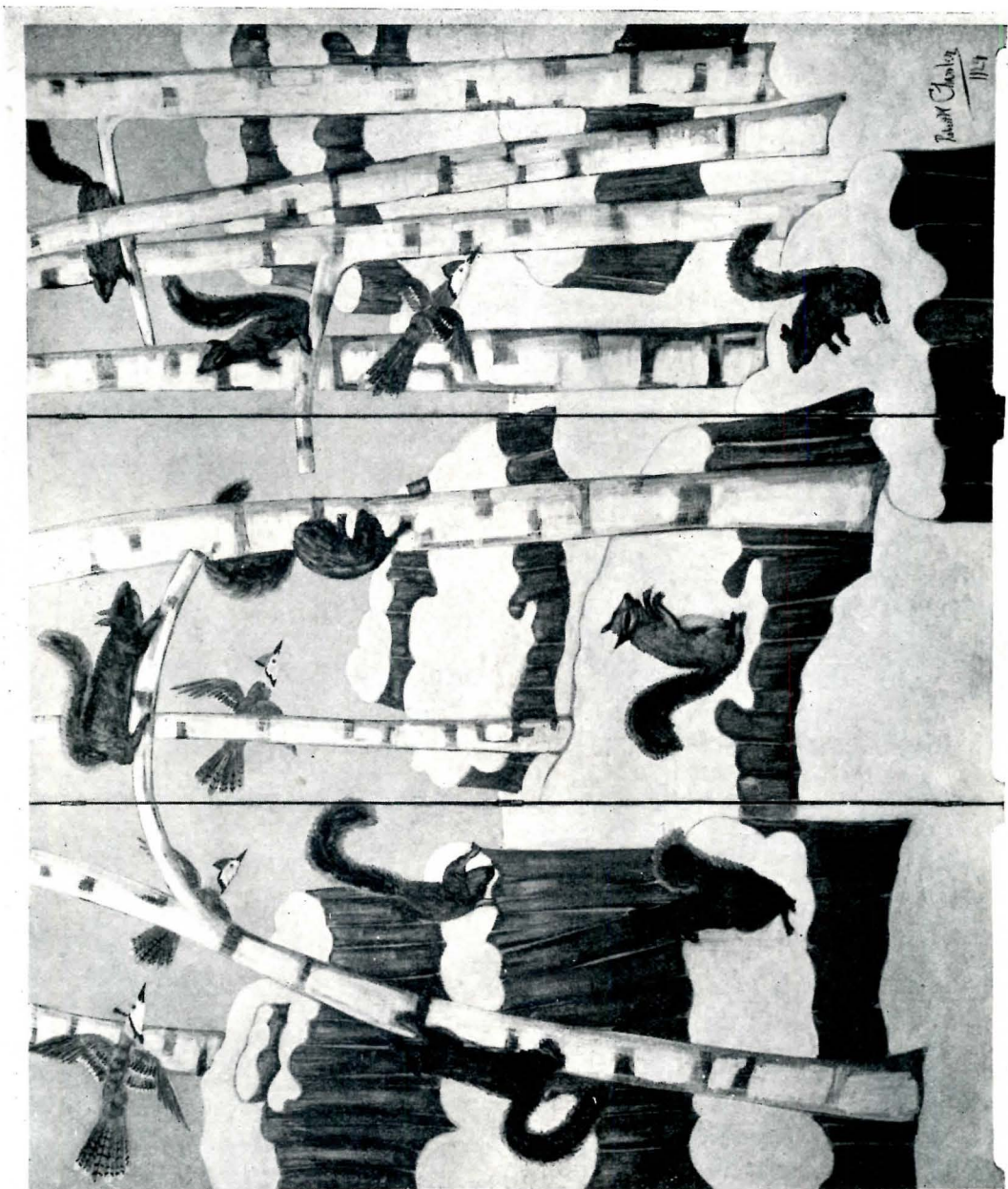
PENCIL POINTS



Interior of Colony Club, New York.



Detail of painted Ceiling in Colony Club, by Robert W. Chanler.



Painted Screen by Robert W. Chanler.



Painting by Robert W. Chanler, "Nightmare."



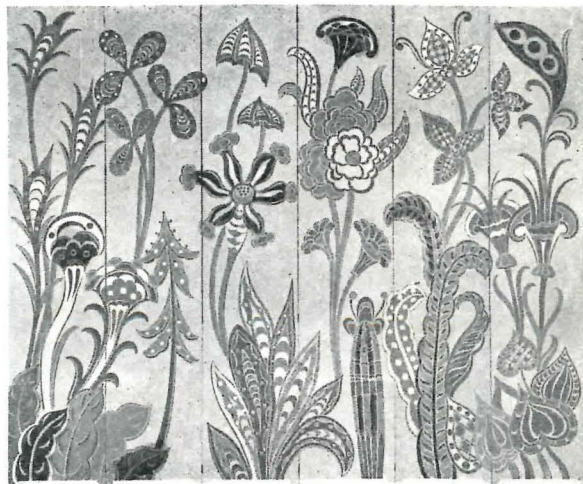
Painting by Robert W. Chanler.



"The Dance of Death" by Robert W. Chanler.



Painted Screen by Robert W. Chanler



Screen by Robert W. Chanler.

PENCIL POINTS

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AN INTERESTING COMPETITION OPEN

THE AMERICAN INSTITUTE OF ARCHITECTS has announced a competition of international interest to draftsmen. Entry, of course, is free and additional copies of the program may be had on application to the Octagon House, Washington, D. C. Here is the complete program:

A COMPETITION

AN HISTORICAL DEVICE

FOR

THE OCTAGON HOUSE OF THE A. I. A.

WASHINGTON, D. C.

Eligible to compete—any architectural draftsman.

Date for submission—before April 1st, 1925.

Drawing required—one sheet scale 3"=1 foot.

Prizes—1st\$100.00
2nd 50.00
3rd, 4th, 5th, 6th and 7th, 10.00 each
and honorable mentions.

FOREWORD

The Octagon House, the Washington, D. C. headquarters of the American Institute of Architects, is a building of great historical and architectural interest. It is, however, so located that the passerby oftentimes does not see the old mansion or realize the interest which it possesses.

It has been suggested that it would be well to place in suitable relationship to the building and the two streets on which it faces, an appropriate device combining the elements of beauty, dignity and durability, which will call attention to the building and will furnish information to all interested in the architecture and history of the country.

In order to secure a design for such a device, the Building Committee of the American Institute of Architects hereby institutes a competition open to all draftsmen and will award prizes to the designs adjudged worthy under the terms of the program for this competition as set forth hereinafter. Each competitor is privileged to associate with himself a sculptor, metal worker, writer, and/or any other artist or craftsman.

Competition designs may be submitted anonymously any time before April 1st, 1925, and without previous notice.

HISTORY OF THE OCTAGON HOUSE

The following outline of the story of The Octagon House will serve as a background for this competition:

The Octagon House, an exemplar of the fine mansions of the period, was built in Washington on the advice of General Washington by his friend Col. John Tayloe of

Virginia. The house was designed by Architect Wm. Thornton (1761-1828) who was the successful competitor for the United States Capitol and who at Jefferson's request made designs for the University of Virginia. The house was erected 1798-1800, and became renowned for its hospitable entertainment of persons of distinction. Thornton 1794-1802 was one of three commissioners of the District of Columbia and had charge of executing the plan of the city of Washington. From 1802 to 1828 he was Superintendent of Patents. His memory is respected by the profession for his meritorious and refined work on the U. S. Capitol and for his share of early work done in laying out the city.

In 1814 when the British burned the White House, President James Madison occupied the Octagon House, and there Dolly Madison dispensed the hospitality of the Executive Mansion. There was signed the Treaty of Ghent which ended the War of 1812. The Institute possesses the treaty table which stands in the circular room where the ceremony occurred.

The building is of such interest and beauty that a monograph of it has been published. One of the plaster cornices has been reproduced in the new American Wing of the Metropolitan Museum.

It was Chas. F. McKim who discovered the Octagon House as a home for the Institute. With the active and generous help of Cass Gilbert and other leaders of the profession, the property was purchased from the heirs of Col. John Tayloe and since that date, namely, 1902, the Octagon House has been the national headquarters of the American Institute of Architects.

PROGRAM OF COMPETITION

The device may be designed of wood or metal or stone, or a combination thereof. The device may be hung from the building, or attached to the walls thereof, or placed on the balustrade surrounding the areaways, or supported free from the building on the ground, or on a pier or posts.

In the case of a design requiring support, the supporting pier, posts or brackets should form part of the design.

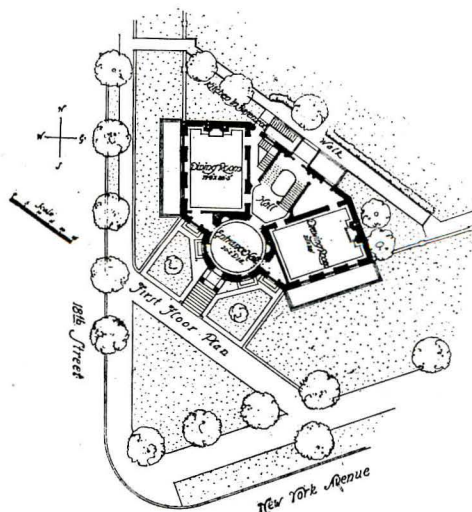
Factors which will be considered by the Jury in making awards are,—

- (1) Beauty and appropriateness of design and suitability of material.
- (2) Inscription, selection of facts and their wording and presentation.
- (3) Taste and judgment exercised in size, placement, and legibility viewed from the sidewalk or street.

The length and composition and character of the inscriptions to be placed on the device are left to the discretion of the competitors, as also the type of lettering used and the question of the desirability of using symbols such as, or other than, the seals below mentioned.

In view of the history of The Octagon House and its present occupancy, the competitors may at discretion include in their designs the seal of the United States and the seal of the American Institute of Architects.

The drawings, which shall not exceed 24" x 36" in



First Floor Plan of the Octagon House



*The Octagon House, Dr. Wm. Thornton, Architect, 1761-1828.
The National Headquarters of the American Institute of Architects, Washington, D. C.*

size, should show the design at 3" to the foot in direct elevation, sections or perspective sketches at any scale being included if desired by the competitor. Drawings shall be on white paper in any rendering. Drawings shall be delivered to D. Everett Waid, president of the American Institute of Architects, One Madison Avenue, New York City, on or before April 1st, 1925.

All drawings shall be sent flat and with each shall be enclosed in a plain opaque sealed envelope without any superscription or mark of any kind, the name and address of the competitor. These envelopes shall be opened by the Chairman of the Building Committee after the final award has been made.

Prize winning designs will be exhibited in the Exposition of Architecture and Allied Arts at the Grand Central Palace, New York, April 20th to May 2nd, 1925.

The Building Committee shall have the option of using any design or suggestion presented in this competition for the expressed purpose of the competition and upon according due credit to the authors.

The drawings submitted will be judged by the Building Committee of the American Institute of Architects, who will award the prizes in order of rank determined by them. They may in their discretion award also honorable mentions.

To the best design will be awarded a prize of \$100.00, to the second best \$50.00, and to the next five ranking designs \$10.00 each.

Signed, THE BUILDING COMMITTEE

Frederick L. Ackerman	Fiske Kimball
William P. Barney	Robert D. Kohn
Edwin Bergstrom	C. J. Lorehn
Glenn Brown	E. P. Mellon
D. H. Burnham	Charles A. Platt
J. E. R. Carpenter	Howard VanDoren Shaw
E. W. Donn, Jr.	A. H. Stem
Albert Kahn	Seth J. Temple
William M. Kendall	A. M. Welch
D. Everett Waid, Chairman	

THE BEAUX ARTS BALL.

ANYTHING TO BEAT BARNUM is the slogan of the Executive Committee of the Beaux-Arts Ball, to be held on the night of February 5th, in the grand ballroom suite of the Hotel Astor. The proceeds will be used by the members of the Society of Beaux-Arts Architects to aid struggling students in their endeavors to obtain an education in painting, sculpture or architecture.

It is planned to have *Un Cirque d'Hiver* which, according to the outlook, will go down in history as one of the most artistic efforts of the society. One of its features will be a gorgeous circus parade and spectacle which is being devised by Kenneth Murchison in combination with a former group of instructors at the Beaux-Arts Institute of Design. They are headed by Elie Nadelman and are designing elaborate band wagons, animal cages, grotesque masques and other equipment such as has never been witnessed here or in ancient Rome.

John Held, Junior, designed the cover of the invitations and Willy Pogany painted the cover for the programs. Many well-known artists are interested in the ball, and the Committee of the Ball consists of: Kenneth M. Murchison, Chairman, Donn Barber, Robert W. Chanler, F. Burnham Chapman, George S. Chappell, Frank Crowninshield, Henry B. Culver, Bradley Delehanty, C. B. Falls, Howard Greenley, Ben Ali Haggin, John Held, Jr., J. Monroe Hewlett, Raymond M. Hood, John Mead Howells, Harry Allan Jacobs, Leo Lentelli, Francis Lenygon Gari Melchers, Benjamin W. Morris, James W. O'Connor, Ernest Peixotto, Edward F. Sanford, Jr., John E. Sheridan, Ferruccio Vitale, S. Oakley Vander Poel, A. Stewart Walker and Arthur Ware.

DENNISON & HIRONS ANNUAL DINNER

THE annual dinner of the office of Dennison & Hirons was held at Mori's Restaurant in New York on December 29th. About thirty members of the "force" were present and the evening was marked with song, noise and atelier jokes traditionally appropriate to such gatherings.

PENCIL POINTS



Planning the Architectural and Allied Arts Exposition to be held April 20 to May 2 at the Grand Central Palace, New York. Left to right, sitting: Harvey W. Corbett, President Architectural League of New York; D. Everett Waid, President A.I.A.; B. W. Morris, President New York Chapter A.I.A. Standing, left, Howard Greenley, Director Decorations; right, Charles H. Green, Exposition Manager.

PENCIL POINTS

THE ARCHITECTURAL EXPOSITION

THE preparations are rapidly going forward for the Architectural and Allied Arts Exposition to be held at the Grand Central Palace, New York, April 20—May 2. This exposition is under the auspices of the American Institute of Architects and the Architectural League of New York. It will embrace a comprehensive presentation of architecture, sculpture, arts and crafts, decorative materials, building materials and equipment. D. Everett Waid, president of the American Institute of Architects and Harvey Wiley Corbett, President of the Architectural League of New York are respectively, Chairman of the General Committee and Chairman of the Exhibition Committee and they are putting the most enthusiastic effort into the work of creating the Architectural Exposition in collaboration with B. W. Morris, President of the New York Chapter of the A. I. A.; Howard Greenley, Director of Decorations, Charles H. Green, Exposition Manager and the members of committees who are giving their best effort to this work.

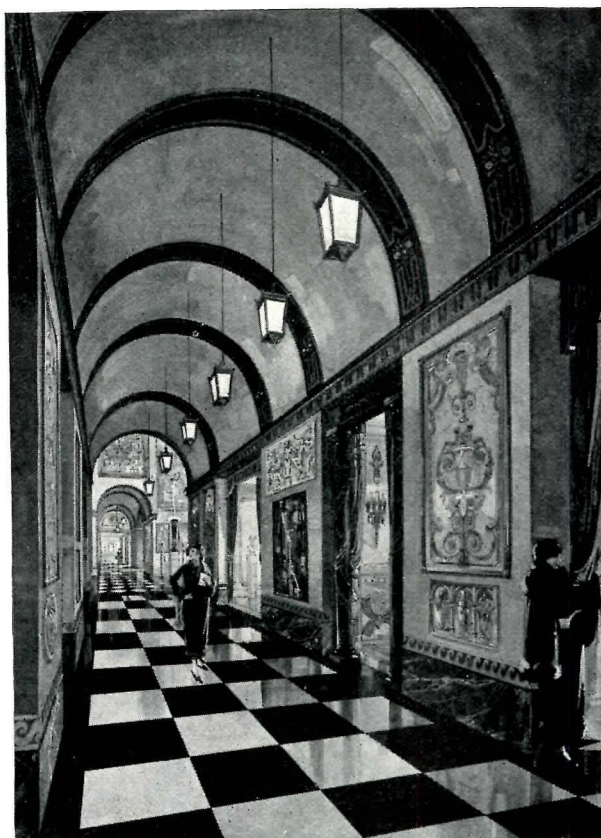
On the opposite page is shown an interesting group picture of some of the men most active in planning and carrying out this exposition and on this page are shown two of Mr. Greenley's designs for the architectural treatment of the Exposition.

UNIVERSITY OF LOUISVILLE

THE University Archi-Arts Society of the University of Louisville has spent the last several months in cleaning up the tedious work of organizing. As our first and most important business, we formed and adopted a constitution. Another thing that the club did was to institute a committee to look after the books and the drawing room of the club. In order to carry out the purpose of the club—to boost the study of architecture and the allied arts—we have established a sketch competition. The competition will be carried on between the members of the club and a judgment will be held semi-annually, at which time awards will be given to the winners. We wish all the other clubs success and progress for the year.



*Detail of Court of Honor, Howard Greenley, Architect.
Architectural and Allied Arts Exposition.*



*South Aisle, Howard Greenley, Architect.
Architectural and Allied Arts Exposition.*

AN OPPORTUNITY

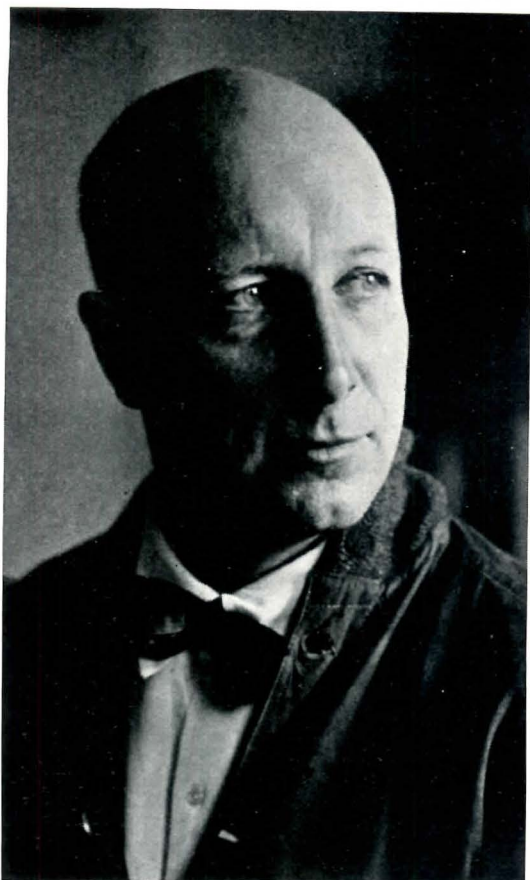
THERE is an opportunity for architects who are well trained in design and practical, or who are willing to become practical, also for architects who are practical and who are willing to strive to turn out creditable designs, in designing the common buildings, the kind that many architects disdain, even though in need of more work. These buildings, apartment houses, stores, small motion picture theatres, etc., are being built all the time in all parts of the country and plans must be drawn for them by someone and that someone gets paid for his work. The architect who sits by and lets this work all slide past, unless he has a practice that enables him to do so safely, is not wise.

Too many architects feel that this kind of building is beneath their dignity and that it does not afford any opportunity for good work. But, however severe the practical and financial conditions of the work may be, it pays better, usually than the little "high class" work some men get, and it is good discipline. There is no reason why the resulting building should not be creditable if the architect's ability to design is genuine and he does not attempt to use too much "architecture," keeps the design simple and straightforward and resists the temptation to be either "arty" or monumental. The man who draws plans for such a building must make a practical, economical building, must get his drawings done promptly and get the building done expeditiously, it is a regular everyday matter. Some men of good experience have done well in this field and there is room for many others. It is part of the architect's own field that is occupied largely by others because he neglects it.

ATELIER HIRONS TRAVELLING EXHIBITION

MR. Richard Banks Thomas reports that he has had a fine response from all over the country in answer to the announcement in the January PENCIL POINTS that he was arranging an itinerary for a collection of Paris Prize drawings. There is still room on the schedule for two or three more schools in the middle west and Mr. Thomas would be glad to hear from western schools that would be interested in showing the drawings. Address him at 342 East 41st St., New York.

PENCIL POINTS



GEORGE W. BELLOWES

GEORGE WESLEY BELLOWES died on January 8th at the Post-Graduate Hospital of acute appendicitis, after a week's illness. Mr. Bellows was born in Columbus, Ohio, in 1882 and was educated at the Ohio State University, later studying art with Robert Henri in New York. He is survived by his wife formerly Miss Emma L. Story, to whom he was married in 1910, and by two daughters, Anna and Jean, thirteen years and nine years of age respectively.

George Bellows' work made him a leader of the younger generation of painters. His work was seen constantly in exhibitions not only in New York but in the European art centres and he won many prizes.

Paintings by George Bellows are in the Metropolitan Museum of Art, the Pennsylvania Academy, Philadelphia, the Chicago Art Institute and in art galleries in many other cities.

He was an instructor in the Art Students League in 1910, 1918 and 1919 and at the Chicago Art Institute in 1919. He was a member of many art societies and several clubs.

That George Bellows has passed on is a distinct loss to American art for his was a strong independent spirit and he was constantly developing.

SCARAB CONVENTION

SCARAB, entering only her 16th year of existence, finds her accomplishments increasing more rapidly than her years. For it was only a few years ago when she had hoped to promote a national competition, and at the recent annual convention held at Champaign, Illinois, drawings of the Second National Competition were exhibited, the results being most creditable to any competition which could be held for architectural students in the country. The jury of award was headed by A. Corrubia of St. Louis, whose report gave the Annual Scarab Medal to Victor Kunz, '26, of Washington University.

Today this competition is young, but creditable; tomorrow it will rank among the leading Traveling Fellowships of the United States, as the promotion of higher

architectural education is its ultimate aim and desire. The competition is open, generally, to junior and senior students of the schools where a Temple of Scarab exists. It is highly desired that non-Scarab participate and compete.

Furthermore, Scarab offers each year fifty dollars to the Beaux Arts Institute of Design to serve as a prize, to be known as the Scarab Prize.

And foremost among her accomplishments is the conducting of a Traveling Sketch Exhibition. For the past two years this traveling sketch exhibition has been one of the best in the United States. The variety of sketches is plentiful as well as the diversity of mediums—water color, oil, pen and ink, crayon, pencil and pastel. The exhibition is being conducted again this year, being on the road from January until June. It is an annual affair.

The close of the business session of the Champaign Convention found Scarab headed by these officers for the ensuing year:

Edwin E. Valentine, architect of Muskegon, Mich., reelected Most Worthy Hiero Sphinx.

Harry R. Gamble of New York, reelected Most Worthy Hiero Papyrus.

George Wright, assistant supervising architect of the University of Illinois, Most Worthy Hiero Monarch.

Through the work of these personalities, Scarab can look for still greater accomplishments in the promotion of a fraternal and cooperative spirit in the architectural world, and in the training of the men of that field.

NEW YORK ARCHITECTURAL CLUB

ARCHITECTURAL BOWLING LEAGUE DIVISION

THURSDAY, January 8th, the first Ladies' Night of the season, was indeed a brilliant success. One hundred and ten couples attended a dinner dance at the Pershing Square Savarin until eight o'clock, after which they adjourned to the New York Hippodrome where arrangements had previously been made for a block of seats in the orchestra. The enjoyment of the evening was further heightened by some of the head-liners on the bill who indulged in a few pleasantries about the League, but the Wampus Cat in Aesop's Fables who made the strikes using Penguin for ten pins was the outstanding feature of the show.

The two burning questions which have since confronted us are, "How far up the river is a bridge?" and, "If the river has only one side how will we know when we get across?" Handsome prizes will be awarded for the best answers turned in before January 1st, 1929.

Tuesday, January 13th, saw our all star team go down to defeat before the Detroit Architectural Bowling League. This makes us even, as we won the first series last month by capturing two out of three games while Detroit carried off the honors in the second series by the same margin. A through telegraph wire from our alleys in the Hotel Shelton, New York, to the Recreation Building, Detroit, with a Morse operator at each end was the means of transmitting the scores. Many personal messages and greetings were exchanged between plays, which not only added to the interest of the tournament but showed the great possibility of an inter-state movement of architectural clubs to really get together. Scores were as follows:

		First Game	
New York		Detroit	
Healy	193	Krecke	213
Miltenerberger	159	Kern	163
Ackerman	189	Carmichael	130
Zerfass	120	McGrath	147
King	160	Kalsched	137
	821		790
		Second Game	
New York		Detroit	
Healy	188	Krecke	200
Miltenerberger	159	Kern	194
Zerfass	168	Carmichael	194
Ackerman	181	McGrath	147
King	156	Kalsched	184
	852		919

PENCIL POINTS

New York	Third Game		Detroit
Healy	135	Krecke	147
Miltenger	169	Kern	192
Zerfass	185	Carmichael	179
King	140	McGrath	161
Ackerman	167	Kalsched	130
	796		859

Three or four teams in the League have become short-handed through a natural cause, unavoidable in our profession, namely men laid off for lack of work in their respective offices. In several instances these men have joined offices already having teams in the league which of course prevents them from rolling on their old teams and leaves vacancies. These vacancies can be filled by architectural men who are employed in architects' offices not now represented in the League.

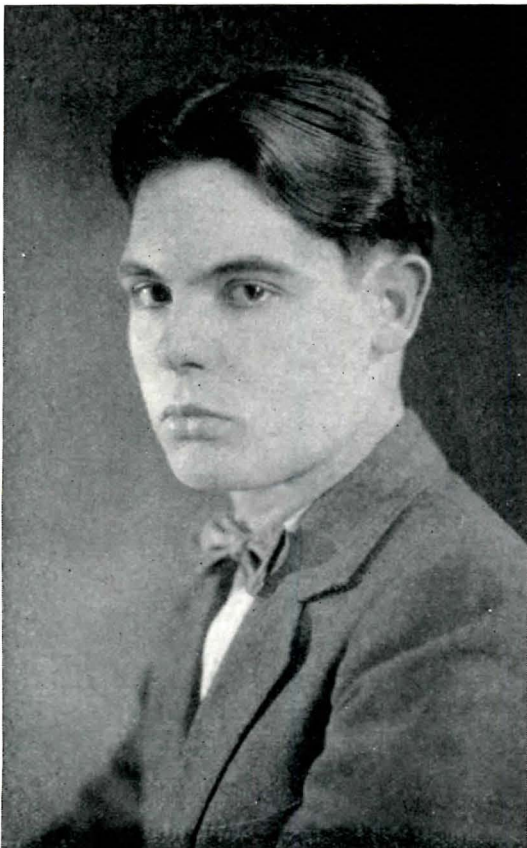
Any such men who are anxious to bowl can be assigned by writing to or telephoning Mr. Emile L. Capel, care Alfred C. Bossom, 680 Fifth Avenue, New York.

N. T. VALENTINE, *Secretary*,
Hotel Shelton, New York

DONALD NELSON.

DONALD S. NELSON, winner of one of the scholarships offered by the Massachusetts Institute of Technology, entered the competition through the Atelier Parsons of The Architectural Sketch Club of Chicago. Mr. Nelson hails from Chicago where he was born in 1904 and attended grammar school and later attended the Nicholas Senn High School from which he was graduated and became a member of the Atelier Parsons of The Architectural Sketch Club of Chicago. While in the Atelier he was actively engaged in completing charette after charette and he soon earned the honor of having received the highest number of points in one year of any of its members.

For the past three years Donald has been in the office of Granger, Lowe & Bollenbacher. Previous to this time he had been in the employ of Ludgin and Leviton for about eight months. Donald feels greatly indebted to his patron, Mr. Wm. E. Parsons, and to Mr. Alfred E. Granger for their influence, guidance and instructive criticism.



Donald S. Nelson



LOUIS PIROLA.

LOUIS Pirola, one of the winners of the Massachusetts Institute of Technology, was born in Chicago, Illinois, in 1902.

His preliminary education was received in the public schools of this city.

After graduating from the Lane Technical High School in February, 1921, he entered the employ of W. W. Ahlschlager, where he remained for six months; then in the office of Arthur Foster, F. I. Ellert and M. R. Sandel where he remained two and one-half years.

These offices he left to become employed in the offices of David Adler and Robert Work, Inc., where he remained up until his departure for the east.

During this time he devoted his evenings to the furtherance of his study of Architecture and he became an active member of the Atelier Parsons, of The Architectural Sketch Club of Chicago (formerly the Chicago Architectural Club).

Last Spring he entered, as one of the representatives of the Atelier Parsons, an open competition for the scholarship of the Massachusetts Institute of Technology with the result that he was one of the successful winners of the award.

Mr. Pirola feels that he owes much to his patron, Mr. Wm. E. Parsons, for the sincere and competent guidance which has enabled him to succeed.

THE ARCHITECTURAL SKETCH CLUB (Formerly The Chicago Architectural Club)

WITH great gobs of enthusiasm and activity the Architectural Sketch Club of Chicago (formerly *The Chicago Architectural Club*) has entered upon what promises to be one of its most active years.

To begin with the Atelier, under the able guidance of our friend and patron, Mr. Parsons, has been steadily forging to the front with the result that two of its junior members, Donald Nelson and Louis Pirola were the successful competitors for the scholarship offered by the Massachusetts Institute of Technology, where they are now busily engaged in soaking up an architectural education as representatives of the Club.

The results of the summer problem of the Beaux-Arts Institute of Design were also greeted with great enthusiasm. Three of our members received First Mention Place and

PENCIL POINTS

all their drawings held for publication in *The American Architect*. The following men were the honored ones: Fred Ahlson and Donald Nelson in the Class B Projects and Leslie Greenwald in the Analytiques. The boys are all on their toes now and hard at it, with all indications of greater results in the near future.

The Atelier is also feverishly engaged in completing all preparations for the live models which will soon grace our rooms as the life class gets under way. Our veteran Atelier man and fellow club member, Robert Dando, is acting as sponsor for the class this year and he reports great enthusiasm among the pencil pushers who have signed up for "life."

Mr. G. Broes Van Dort, one of the original charter members of the Club and a most enthusiastic supporter of its activities, contributed his annual prize of \$50.00 for a ten hour sketch problem which was held at the Club rooms, 40 So. Clark Street on Saturday, Nov. 29th, at 2:00 P.M.

The Subject of the Problem was the design of A MEMORIAL TABLET placed in the foyer of the Art Institute of a large city to commemorate a great man, a patron of Art who devoted much of his time to the founding and developing of the Museum.

The following men submitted solutions; Messrs Ryan, Herter, Ahlson, Carlburg, Rupinski, Dando, Schweicker, Walden, and Brown.

Mr. Andrew Rebori officiated as judge and Mr. Herter was awarded first prize. Messrs Ryan, Ahlson and Carlburg received first mentions.

Under the auspices of our two sterling entertainers, Messrs. Paul McGrath and Jos. Lindquist, the club held its first party of the year on Dec. 5, and if success can be interpreted by numbers, they attained it, for some seventy-five members turned out for the affair. After partaking of a delightful dinner, the boys were given a real treat in the form of some talented feminine pulchritude. Real girlies that danced and girlies that sang.

A very interesting excursion was made to the plant of the Northwestern Terra Cotta Company on December 21, by members of the Club as guests of the Company. Upon their arrival at the plant the guests were conducted through it, where they learned many very interesting things pertaining to the modeling and manufacture of Terra Cotta. Following this they were all treated to some very delicious refreshments by their fellow club member and most gracious host Mr. Chas. H. Sierks, who is to be commended for his hearty cooperation with Wm. Sponholz, Chairman of the Educational Committee of the Club.

Ferdinand Eiseman, the envoy of the 1924 Foreign Traveling Scholarship, has arrived in Rome and as we surmise from his letters is enjoying his stay immensely amid the ruined splendors of that great Italian city, which is preparing for the celebration of "Jubilee Year."

Doubtless a great many of our friends among the PENCIL POINTS readers will be greatly surprised and interested in the change of name of our organization as evidence at the head of this article. However, after Feb. 1st, "The Chicago Architectural Club" will assume its original charter name of "The Architectural Sketch Club of Chicago."

Due to the efforts of the other two architectural organizations in this city, namely the American Institute of Architects and the Illinois Society of Architects, a long cherished idea of the three organizations is to be realized at last, namely to have them all housed under one roof.

The first step in this direction was the formation of an organization which would embody the three organizations whose membership would be made up largely of the members of the three organizations. The new organization is to be known as "The Architects' Club." In order to avoid confusion which would arise from the similarity of names, the Chicago Architectural Club has agreed to assume the name of "The Architectural Sketch Club of Chicago," the original name under which it was incorporated.

The club's first move was the purchase of the historic W. W. Kimball residence at the southeast corner of Prairie Av. and Eighteenth St., 85 x 150, for \$82,500. This purchase was made as a part of the agreement between the organizations and John J. Glessner in connection with the recent gift of his home at the south-west corner of Prairie and Eighteenth, directly across the street, to the American Institute of Architects, subject to a life interest by the donor.

Ownership of the former Kimball residence will be vested in the Architects' Trust, comprising Charles E. Fox, Alfred Granger and Andrew Lanquist, appointed to hold title for the club. Financing of the purchase and cost of rehabilita-

tion has been carried out through the sale of 100 proprietary memberships of \$1,000 each. Holders of these memberships pay no initiation fee, but are subject to the regular annual dues of \$50. These memberships, however, are similar to bonds, the owners receiving annual dividends of 7 per cent. The dividends are made available through funds received from leasing the residence back to the architectural societies. While tradesmen and professional men other than architects are permitted to become proprietary members, 80 per cent of this class must be architects. Practically every large architectural firm in the city is represented in its membership; and some by two or three individuals. Regular memberships in the club may be obtained at a cost of \$100 for initiation fees, with annual dues of \$50.

Charles E. Fox has been elected president of the Architects' Club, Alfred Granger, first vice-president; Andrew Lanquist, second vice-president; Pierre Blouke, secretary, and F. E. Davidson, treasurer. The officers, together with Richard E. Schmidt, George C. Nimmons, J. C. Llewellyn, Clarence W. Farrier and George Nedved, will comprise the directors.

The club has already taken over the Kimball residence, which has of late been used as a rooming house, and has a caretaker in charge. Extensive alterations will be made, after which the three societies—the Chicago Chapter of the Illinois Society, Chicago Chapter of the American Institute of Architects, and The Architectural Sketch Club of Chicago, will occupy it jointly with the new Architects' Club about March 1.

One of the impelling motives of the organization has been the desire to foster the education of the future architects, the younger generation now making a study of this profession, according to President Fox. "With this in mind," said Mr. Fox, "we are converting the garage in the rear of the residence into an atelier, with especial attention given to the needs of the Architectural Sketch Club."

"We also have in mind the ultimate accumulation of a technical library covering all phases of the building industry so that we may offer our facilities to those seeking information along any of these lines. Then, too, the galleries of all the societies will be removed to the new club."

"We are not forgetting the social phase, either. There will be a few guest rooms and we may even have a dining room in connection with the club where we will serve the members regularly. And of course all the usual facilities will be provided for the convenience of our members."

A membership campaign was launched at a luncheon at the Auditorium Hotel Friday noon, Jan. 9, at which time plans for the development of the organization were discussed. Richard E. Schmidt was appointed chairman of the campaign committee.

PERSONALS

G. MEREDITH MUSICK, ARCHITECT, has removed his offices to 516-18 Foster Bldg., Denver, Col.

JOHN E. LOFTFIELD, ARCHITECT, has opened an office at 618 Exchange Bank Bldg., St. Paul, Minn. The former partnership under the firm name of Harris & Loftfield has been dissolved.

PARKE T. BURROWS will retire from the firm of Temple and Burrows, Architects. The practice will be carried on under the name of Seth J. Temple, Architect, 730 Union-Davenport Bldg., Davenport, Iowa.

MERKLE & ELBERTH, ARCHITECTS, have removed their offices to 516 Fifth Avenue, New York.

WATERS & WILKES, ARCHITECTS, have removed their offices to 96 Bloor Street, West, Toronto, Canada.

COOK & LACY, ARCHITECTS, Wilkes Barre, Pa., have dissolved partnership. Horace G. Cook, Jr., will continue to practice at 716 Miners Bank Building. L. V. Lacy will take charge of building construction for A. J. Sordoni, 45 Owen St., Forty Fort, Pa.

MYERS AND COFFIN, ARCHITECTS, have dissolved partnership. Clarence T. Myers will continue to practice at 412 Pennway Bldg., Indianapolis, Ind. Kenneth D. Coffin has removed his offices to 424 Board of Trade Building, Indianapolis, Ind.

FRANZ C. WARNER, ARCHITECT, has removed his offices to 506-510 Bulkley Bldg., Cleveland, Ohio.

C. R. KNIGHT has been appointed Professor of Architecture at Auckland University, Auckland, New Zealand, and will take up his new duties there in March. Mr. Knight has spent the greater part of the past two years in the United States in the office of Aymar Embury II.

"SELLING" ARCHITECTURE

Editor: PENCIL POINTS,

Dear Sir:

It is with extreme interest that I have read the various letters grouped under the heading "Selling Architecture" in this month's issue.

The majority of these favor a systematic campaign of advertising, propaganda or publicity of an educational nature informing the public just what "architecture" is and what the architect does—his importance and usefulness and that employing an architect is "good business."

It has been repeatedly suggested that the American Institute of Architects should undertake to do this. They certainly should, and they would do far better to do so, than to sanction competitions of small residence work and then approve of material firms and book selling organizations advertising and offering these A.I.A. approved plans for the sum of \$25.00! Thereby certainly not making the already difficult task for an individual architect to convince an owner who, through no fault of his own, is unfamiliar with what an architect's services are and naturally cannot bridge the chasm between \$25.00 and 10%! Both endorsed by the A.I.A.!, any easier.

It occurs to me, that even though the A.I.A. may act and awaken to the fact that professional standards and business conditions are changed and that it must bridge the gap between public and architect, even though it does take up this long suggested plan, after this has been rehearsed "in committee" and reported on, a document may be brought to light that will be unintelligible to the readers for whom it is intended.

In the meantime we have our wealthy architects who are donating to this and that in the cause of Art that some of them might do something for Living Architecture Today, for their profession, for the public good. Let them get together and donate a series of educational advertisements in our National Magazines! Here is a golden opportunity toward a worthy cause.

Of course some of these point to Fifth Avenue and say there is an example, Architecture has already sold itself and proven that it pays and they have plenty of work in their office already. But how about the rest of the Avenues that need Architecture and Architects!

Harry Lucht.

To the Editor of PENCIL POINTS

Dear Sir:

Since reading your article entitled, "Every Architect and Draftsman a Salesman" in the October issue, I have been trying to put some of the thoughts it awakened on paper, but the same old excuse which the architects use so frequently, "too busy," has been my trouble. I note the article written in the December issue by Mr. Fishe, and I should like to add a word or two, since unlike Mr. Fishe, I have studied architecture.

I believe there is no denying that the architect has only himself to blame for the lack of confidence and appreciation of his services that the average public now entertains. I believe the reason for this is that the architect has had to overcome a great many obstacles in putting the profession on a high standard, and in overcoming these he has not realized that times have changed, and have automatically taken care of certain matters, nor has he been as quick as others to take advantage of new conditions. He is too wrapped up in his profession to consider it a business, and to apt to criticize others for taking advantage of his lack of business ability.

Just an instance: recently I was walking down a certain avenue in New York with a more or less prominent architect to whom I had just been introduced. He glanced up at a certain building which displayed a sign showing that the building was being financed, designed and erected by a well known contractor. He shook his fist at the building, and said, "They ought to be hung." He was an architect, and although he did not exactly say the building was a poor design, he was sore because a contractor had designed the building.

Now maybe I am wrong, but I feel that he was entirely wrong. Instead of exploding, it seems to me that it's up to him to analyze this situation and see why he or some other architect did not get the job, or else don't enter that field.

As I analyze it and bring out the faults of the architect, the building in question was a commercial building being erected in a truly commercial way, which is the way that appeals to the business man today, and I'll warrant there was a respectable sum paid the contractor for the architectural work as well as for the financing and building.

Now let me state here that I am not in sympathy with a great many concerns of other professions who take advantage to earn a few extra dollars by saying that they will take care of the architectural work and then hire a draftsman at \$1.50 an hour at night to make the plans.

But I am in a certain way more in sympathy with such a concern as this one in question, who maintains a regular organized architectural department and advertises, and makes use of that point.

If the architects resent the treading on their feet by the contractors, they should beat them at their own game instead of condemning them. The best way to fight any battle is to study the other man's tactics and to hand him some of his own medicine. If the architects want this class of work, let them organize and maintain just such an organization as this contractor maintains, and be able to approach the business man on the same basis.

Furthermore, if the architect should organize some sort of scheme he would have a big selling point to the owner by being able to assure him that the building would be completed exactly according to the plans and specifications. Why doesn't he do this? Because he is not a business man and he wants his architecture to be a profession and undoubtedly he is right, but if he wants it as such, why not let the other fellow get his, and the architect confine himself to other fields than commercial buildings?

Now as to educating the public as to the advisability of employing an architect, I believe this is being done to a certain extent, but not enough. There are too many meetings of the architects themselves, and not enough of the architects getting out and educating the public. Too many papers written and published in the architectural periodicals. Get the articles in the papers that the business man sees.

Another way is to do some good conservative advertising. In this field the architect hasn't kept up with the times. The architect can no longer say that it isn't done by the best of people when in society those who are considered the best import near royalty so as to advertise their social standing. Advertising is one of our big businesses today, and I might almost venture to say that it is a profession, as there are schools to teach the art of good advertising.

It may be said that a doctor or a lawyer doesn't advertise, but they do unconsciously. A great operation, or stride in the medical profession, or a great court case, is published in detail by the periodicals of the times. Architects should take more time, and make the erection of a building an interesting article, and also carry an occasional ad. I am sure you would find these periodicals other than architectural periodicals in a more receptive mode.

A case comes to my mind of some work which we were doing, and we got up an article with illustrations but found that the attitude of the editor of the periodical was not very cordial when we called and presented them, and the net result was that this article, when it did come out, was like a death notice in size and tone, and our "flowers" were all forgotten.

I wonder how many words and how many pictures would have been published if we had offered to pay something to put the article where we wanted it. I don't mean in the advertising section. I ask you, when the architect's code of ethics contains a clause stating it is unethical to advertise, do you think this had any bearing on the editor's mind, especially when a periodical is only able to make money by its advertising matter?

If an architect has completed a successful building, let him tell the world about it just as the contractor does, and not let the world hunt it up.

As to the selling of architecture, I have no doubt that most architects will admit they are poor talkers, but in spite of this admission, there are very few architects who maintain a selling man in their organization, and would laugh at the thought of studying the art of salesmanship.

Among the biggest faults with the architect as to his lack of business tact is his discussion of terms when interviewing the client for the first time. He is so afraid

PENCIL POINTS

of the other imaginative fellow architect outside the door that he mumbles "6%" in his desire to get the commission, and he forgets to have the contract signed before drawing a line. He forgets to mention the traveling expense, incidental expense, and special commissions, and has to do a lot of explaining after the preliminary plans have been submitted, with the usual result that he doesn't get any more than the 6%, and has to pay his own expenses, excusing himself by saying the business man doesn't appreciate his profession.

That's poor business, and a good business man sees it and feels that if the architect is not interested in getting his own interest protected at the proper time, he isn't likely to protect his, the business man's, interest. He therefore considers the architect a poor business man.

Another fault I might speak of is the general attitude of lack of responsibility for mistakes by the architect. The general practice places all responsibility for errors made by the architect or members of his organization upon the owner, who as a matter of fact has no control of the people making the mistakes. If an architect can't be reasonably responsible for his employees, he ought not to be in the business. I don't advocate the practice of entirely eliminating this clause from the contract, but if it should be revised so as to make the business man feel that he has someone to lean on, he would not feel that he has to "stand all the gaff."

As a parting shot to the architects who may read this, let me state one or two rules which my experience has shown work to good advantage.

Don't use the code of ethics as something to hide behind, but get out in front and enforce it. I don't include all of the rules of the code, but I do mean those you believe in and would otherwise use to hide behind. Of course this is meant for the entire profession.

Draw your own contract form and have it printed and ready, and above all, if you make up your mind in advance to charge 6%, don't take 5%. Stick to your guns, and although you may leave with a sinking cause, you will be surprised to know how many times it will work out to your advantage. Approach your client with confidence but with discretion.

Lastly, assure your client that you assume some responsibility for your own shortcomings.

Now that I have that off my chest and feel better, I must admit that conditions generally have improved since the time I started studying architecture. Still there never has been a time when greater strides could have been made to further the cause than the last few years, and the coming year looks as bright, but until the architect is willing to admit his profession is also a business, and take advantage of the commercial age we are now going through, he need expect no more recognition than he now receives.

Very truly yours,

Aaron G. Alexander.

WISCONSIN CHAPTER A. I. A.

THE secretary of the Wisconsin Chapter, A. I. A. Alexander Carl Guth, has sent us a copy of *Architectural Fragments* issued by the Chapter for January. It is newsy and breezy and we reprint portions of it below.

Architectural Fragments

First Blow, January 1925, Wisconsin Chapter A. I. A.

The Annual meeting of the Wisconsin Chapter A. I. A. will be held at the City Club, Wednesday Evening, January 14th. Dinner will be served at 6:15 and the business session will take place immediately after.

A number of new buildings which were commenced late last year, are now nearing completion.

An event of no little importance to every doctor, lawyer and architect is the annual meeting of his professional society. It means the reading of reports of the year's work of the various committees, and also the election of officers for the ensuing year. And so it will be for members of the Wisconsin Chapter A. I. A., for on the above mentioned date their professional society meets. Each member should make every effort to be on hand. It inspires the officers and above all it shows your continued enthusiasm in your life's work. Each member owes it to his fellow practitioner to be on hand. The

meetings of the Wisconsin Chapter during the past year have been better attended than ever before. Last year's meetings brought out 26 members. Chalk the date and make it 40 this year.

Tell the good wife that you will dine out on the 14th.

At the December meeting the nomination committee submitted the names of the following members to fill the places vacated on the Executive Board by Messrs. A. C. Eschweiler and Fitzhugh Scott, whose terms expire and who are not permitted by our By-Laws to succeed themselves. The nominees are Messrs. John S. Shepherd, C. Leenhouts, MacDonald Mayer and A. C. Eschweiler, Jr.

At the last meeting of the Chapter a matter of the utmost importance was discussed and that was the filing of catalogues that are received in every architect's office by the dozen every day. The problem is big enough to warrant the setting aside of a whole meeting for discussion. It was a step in the right direction to pass the resolution instructing the secretary to have suitable cards printed that might be sent to firms sending literature of any size except that which is urged and endorsed by the Institute. This matter bears further thought and consideration.

The most important meeting of the year occurs on the 14th.

Our own Henry Hengels drained his ink bottles, turned off the heat, fired his office boy, slammed his office door and with his beloved camera under one arm and dear wife under the other, has hied himself to sunny Egypt. Pretty soft, Henry, pretty soft.

Hail to our newest member, Armin C. Frank. The secretary has just received notice of his election to the Institute.

Mutules in the cornice, acanthus round the door, Small panes in the windows—three feet from the floor. Georgian in the country; Neo-Grec in town— That's the stuff to give them, if you want renown.

The Chapter now includes 4 Fellows, 55 Members, 13 Chapter Members, 8 Associates and 1 Honorary Associate. This makes a total of 81 all told, and represents a gain of 5 over last year. During the last year there have been no withdrawals, no losses by death, no suspensions and one expulsion.

Old copies of *Architectural Fragments*, just the thing for pantry shelves, may be obtained at this office.

G. E. Wiley, formerly a member of the Minnesota Chapter has been transferred as an Institute Member to the Wisconsin Chapter. Here's welcome to Comrade Wiley. By the way, he is with the School Board.

It is reported that one of our eminent architects, Roger Kirchoff, Thursdayed in Wauwatosa last month.

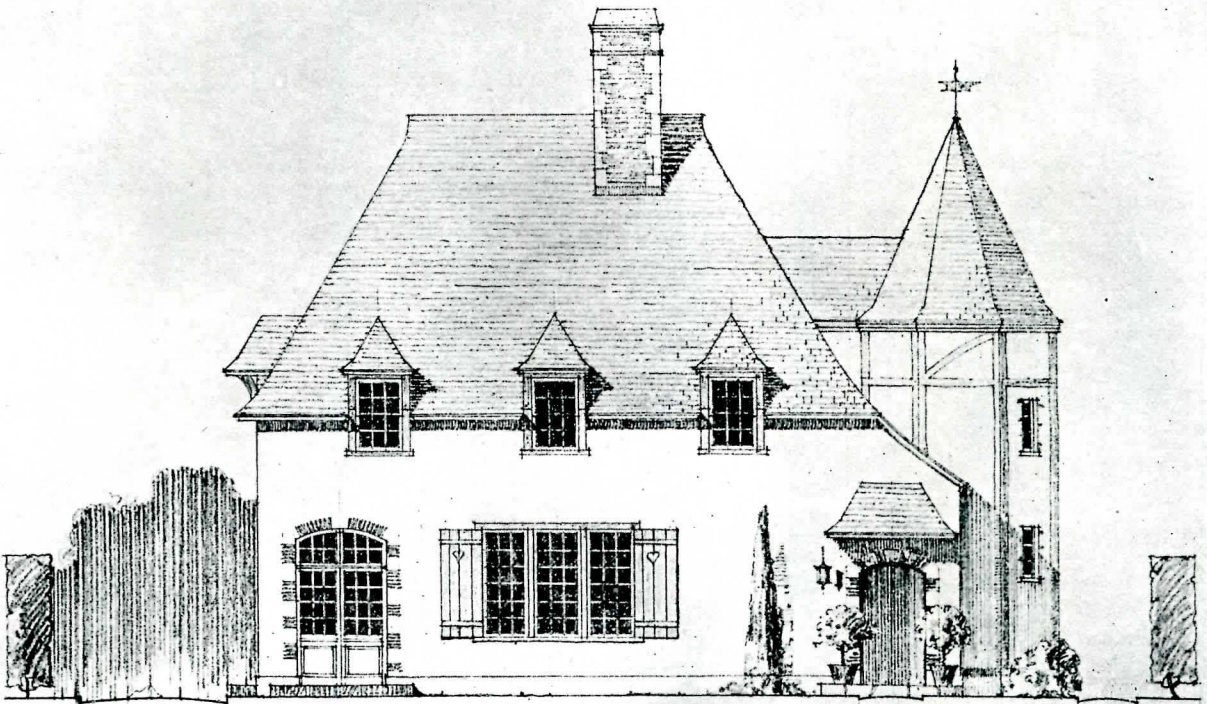
It must be awful to be a genius and to sit around thinking of new ways to be strange.

New Years Wishes: I wish someone would invent a real cross word puzzle.

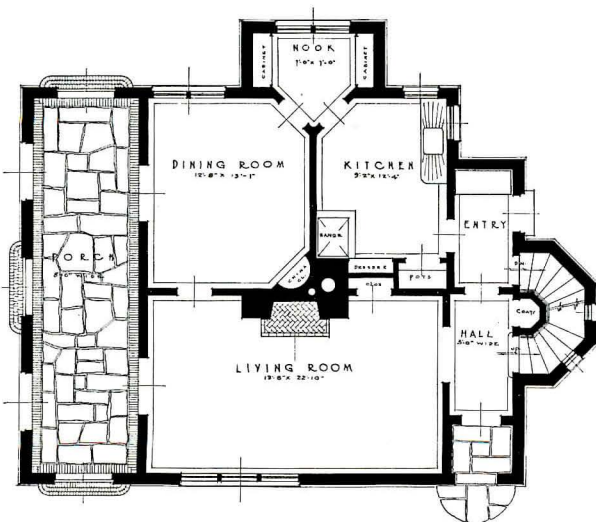
T. L. Rose
I'd like to meet a real checker player this year.
Wally Judell

Patronize our Advertizers, and Come the 14th.

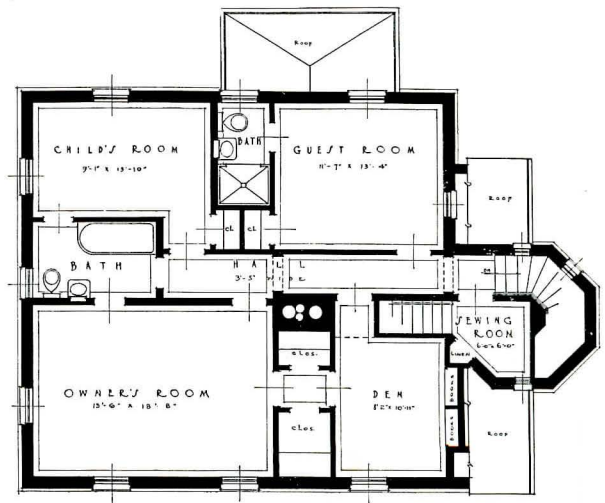
PENCIL POINTS



Street Elevation



FIRST FLOOR PLAN



SECOND FLOOR PLAN

*House for Angus Chisholm, Esq., White Plains, N. Y.
Edward F. Fanning, Architect, New York.*

86

PENCIL POINTS



Linoleum Print by Tom Rayburn, Howard Yerges and Paul Wood, Columbus, Ohio.

THAT little piece we ran in the paper a while ago about making attractive Christmas cards, etc., by means of the linoleum print method seems to have made a hit with quite a lot of our readers. Several have submitted samples of their handiwork, some good and some not so very good. Here is the reproduction of one of the good ones, together with a letter from the artist himself in which he generously gives credit to those who collaborated with him. We thank you, Mr. Wood, first for understanding us in what we are driving at, and second for having expressed some of our objects better than we have been able to do ourselves.

Here and There and This and That
of Pencil Points, Esteemed

Dear RWR:

The enclosed linoleum print will be one of the bushel basket full of such entries that you'll doubtless receive for your department at this glad some season of the year, but we couldn't resist getting in on the "competition." After the linoleum was carved, it was nailed to a wood block, printer's ink applied with a small photo roller, and impressions taken off with an old fashioned letter press. We made a number with a board and a cabinet maker's glue clamp until we located the press. The card was the result of the collaboration in design, cutting, and printing of Tom Rayburn, Howard Yerges, and Paul Wood, all draftsmen of the office of Howard Dwight Smith, Architect.

And while we are on paper addressed to you, we would like to tell you that we do not agree with one Mr. W. C. Callahan, of this city, who, in the November number, slipped you a padded brick. The writer does not know friend Callahan, but to judge from his letter, I fear he lacks a sense of humor. He must be inclined to think of Architecture and all connected therewith as glorious combinations of things separate and apart from human beings, so holy, or something, that it must all be taken ultra-seriously. The American architectural journals are, as a rule, about the most aristocratic, interesting, well written and illustrated "trade papers," if one may call them so, that we have today. The major subject is uniformly treated with all due dignity, and PENCIL POINTS is no exception, as I see it. From the first issue, it has seemed to be trying to reach us draftsmen of the country in as personal a way as is journalistically possible on a large scale.

Until the advent of this department which is such

anathema to Mr. Callahan, it was as straight-laced as any of its brethren, and I, for one, appreciate the fact that to be really "personal" and create an *esprit de corps* among the subscription personnel it needed a little palaver and an occasional guffaw. The daily press has for years found its "Conning Tower," "Line O' Type," and other "colyums" of enduring interest and value. The architect's "Colyum" has it's place, too.

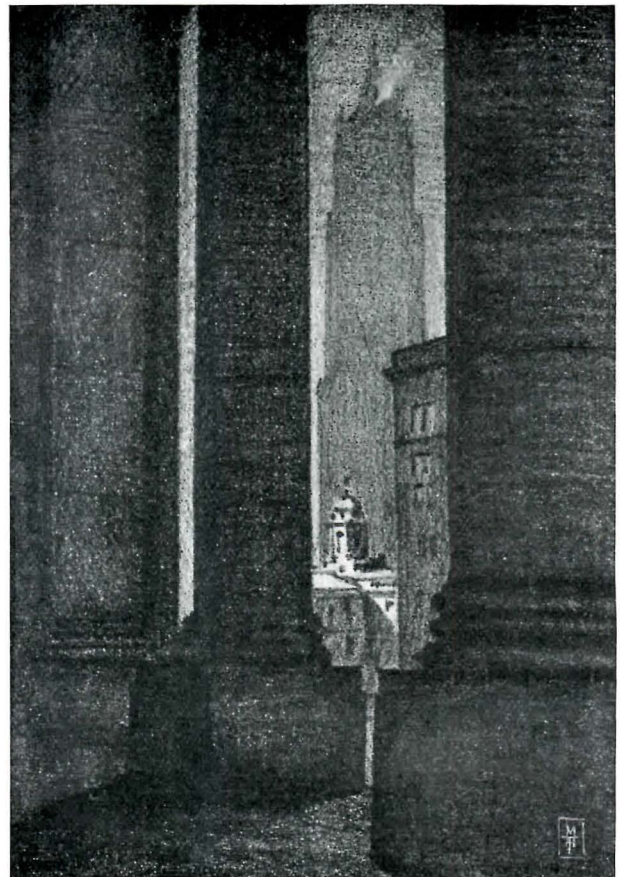
Good architecture intimately concerns folks, and the more PENCIL POINTS can get at the little interesting personalities of the men who are integral parts of the development of the profession, the better. The Jolly Good Fellow, who can appreciate his architecture, can see the humor and humanities in it, and can pass it on with a chuckle, is a boy who can help cheer this old vale of tears and laughter. Further—if the genial General Public can be shown that there is something more to Architecture besides uncertain costs, brigandish contractors, and being "artistic," perhaps the job of "selling Architecture to the heathen" may become easier.

Some parts of H.T.T.&T. naturally have seemed better to me than others—but another may appreciate most what I liked least. But all in all, I think the department and the idea back of it is tol'able enough to continue the march.

Yours truly,
Paul Wood

THIS seems to be the open season for sketches and we have to report an unusually good crop this month. Several are presented herewith and others are being held for early publication. Always glad to consider sketches in any medium, especially from those who have never before had their work published. There is talent all over this country and plenty of it, not to mention other countries, and the man whose name is absolutely unknown is just as welcome here as Birch Burdette Long. It must be remembered that Mr. Long had his first sketch published once.

Fred J. Woodward, 1423 Harvard Street, Washington, D. C. has PENCIL POINTS from 1922 complete in good condition, which he is willing to sell.

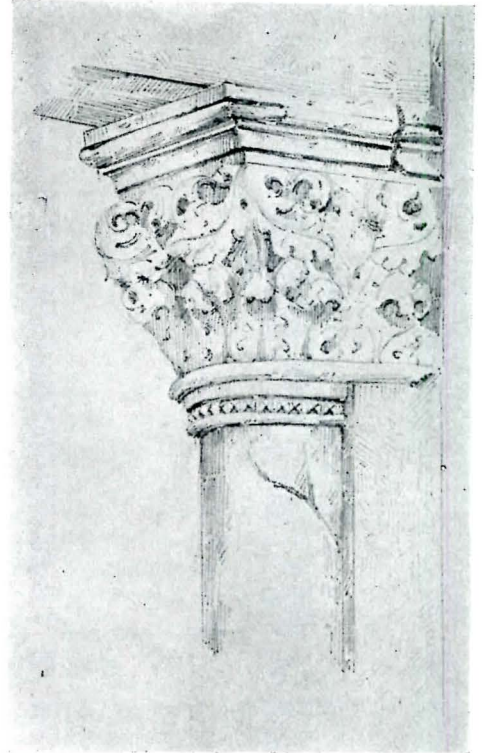


By Merritt F. Farsen, New York City.

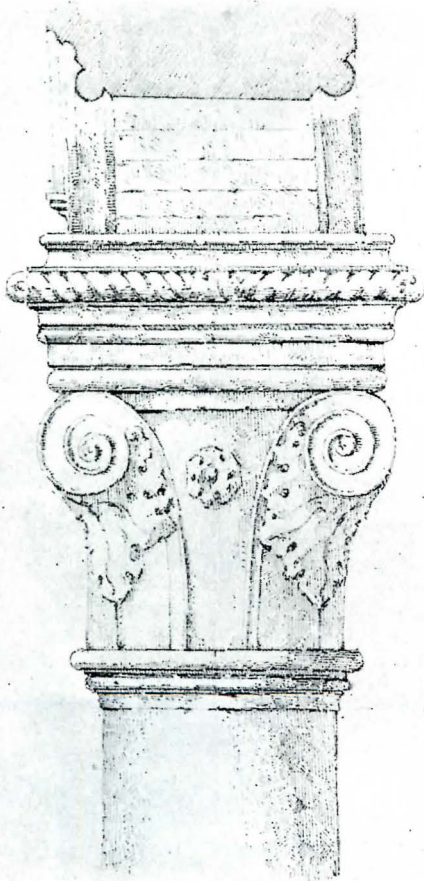
PENCIL POINTS



Meade A. Spencer, New York City.



This sketch and the one in the lower left corner are reproduced from the Sketch Book of A. R. Ambrosini, San Francisco, Cal.

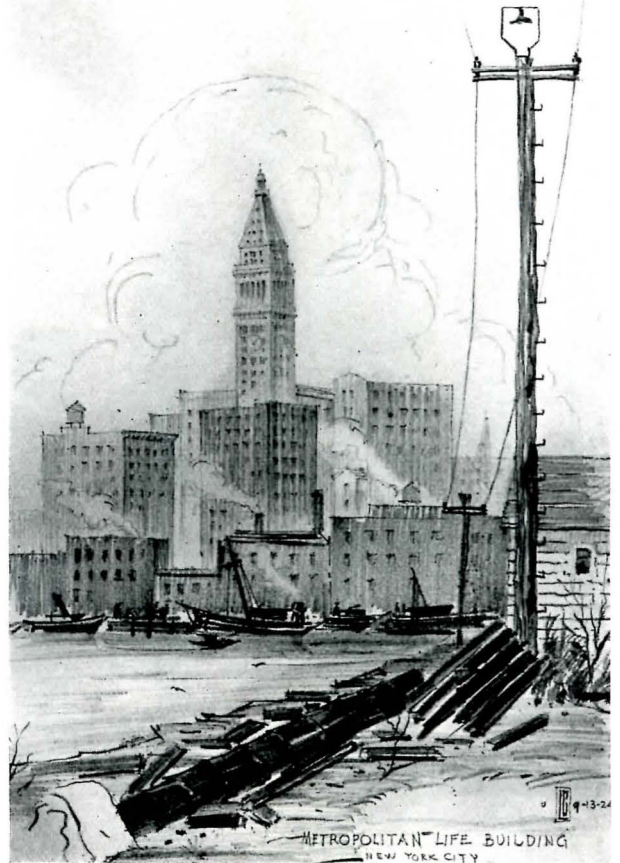


Gerald K. Geerlings, New York City.

PENCIL POINTS



Old Dutch Windmill on the River Road near Chicago.
B. G. Greengard, Chicago, Ill.



Charles Leonardi, New York City.



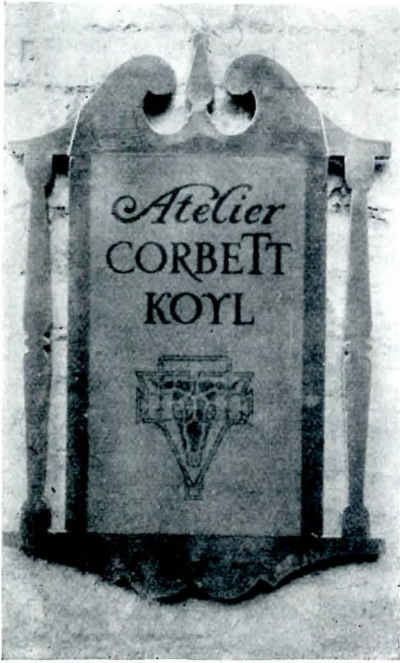
San Fernando Mission, Cal., M. Seklemian, Los Angeles.



Central Market, Columbus, O. Fern Kuehl Wieland.

PENCIL POINTS

And here is a reproduction of a clever sign done for the Atelier Corbett:



New sign for the Atelier Corbett-Koyle made by John Truden, honorary member of the Atelier. The sign is green with black lettering on a yellow field and the atelier insignia below the lettering. Mr. Truden designed, jig-sawed and painted it entirely himself.

BROOKLYN CHAPTER OF THE A. I. A.

Attention! Architectural draftsmen and students within a radius of fifteen miles of the Borough Hall of Brooklyn in the State of New York and on Long Island.

In the December issue of PENCIL POINTS there was an advance announcement of the forming of the Brooklyn Chapter of the American Institute of Architects of a draftsmen and student group to be known as the Student Affiliation of the Brooklyn Chapter of the American Institute of Architects.

This program is now ready for definite announcement and is printed in an attractive booklet in color containing a foreword by Mr. D. Everett Waid, President of the American Institute of Architects. The booklet not only contains this and the full program of the Student Affiliation but also other information of interest to draftsmen and students. Copies and application blanks to the Student Affiliation may be obtained by writing Mr. Lester B. Pope, Pratt Institute, Brooklyn, N. Y.

It will be well worth your while, draftsmen and students, to look into this matter.

Economy in Home Building, by Oswald C. Hering, price \$5.00, 210 pp. Robert M. McBride & Co., New York.

It would be well if every prospective client would read and thoroughly digest Mr. Hering's new book which is pleasingly done and easy reading for the layman not familiar with architectural terms. The points about the necessity of employing an architect are well brought out, and the book will be of value and assistance to all who intend building a home.



The Cincinnati Architectural Society's Party given at their Club Rooms on January 6th.

THE SPECIFICATION DESK

A Department for Specification Writers

Note:—In order that the greatest good may result from the series of articles on Specifications by Mr. Beach, of which this is the third installment, and the fourth part, it is desired that specification writers throughout the country read this material carefully and send to us any suggestions that may occur to them which will serve to clarify or improve any of the points covered in the articles already published, and those still to be published. Free discussion is invited and all valuable contributions will be published in this department. There is much to be said on the subject of modern specification writing. Mr. Beach is presenting his ideas. Let there be a free and good-natured discussion of the whole subject, for which our columns are wide open.—EDITOR.

SPECIFICATIONS

By W. W. BEACH

PART IV

SUPPLEMENTARY GENERAL CONDITIONS

PROCEEDING directly now to the subject matter of the specifications, assuming the use of acceptable standard forms of Contract and General Conditions, we have first to prepare the Special Conditions or Supplementary General Conditions to bridge between the former and the actual specifications of labor and materials.

These Supplementary General Conditions must contain all clauses, not found in the General Conditions, which do not directly concern the actual items in the finished structure, yet are nevertheless essential to its makeup. These are necessarily variable for different jobs, even though the body of the specification may be successfully standardized.

The Supplementary General Conditions should embrace:

A. Schedule of Drawings, if not listed on title page or in General Conditions.

B. List of addenda, with space for signatures witnessing each item thereof.

C. Temporary construction:

1. Superintendent's office.
2. Contractor's office and sheds.
3. Telephone service.
4. Temporary sanitary conveniences.
5. Temporary stairs.
6. Scaffolding, runways and ladders.
7. Temporary planking where required.
8. Enclosing building.

D. Mechanical conveniences:

1. Heat for materials.
2. Hoisting apparatus.
3. Temporary heat for building.
4. Temporary lighting.
5. Water supply.

E. Responsibility for Premises:

1. Protecting walks, curbs and fences.
2. Boxing trees and shrubs.
3. Charge of premises. (If separate contracts are let to masonry and carpentry contractors, the former should be in general charge until walls are ready for roof or are completed, at which time he should be required to put the premises in a stipulated condition and transfer his responsibility to the carpentry contractor. The architect should be called upon to witness this transfer.)

4. Limitations of guy wires and ropes.

F. Protection:

1. Watchmen.
2. General safeguards.
3. Protecting footings against frost.
4. Protecting finished masonry.
5. Protection against storm-water and pipe-leaks.
6. Removing snow and ice.

G. Procedure:

1. Lines and levels.
2. Reference points and bench-marks.
3. Time schedule.
4. Divided procedure (for large work).
5. Progress photos.

H. Priced allowances.

1. Special materials.
2. Models.

(Materials and models which are to be subjects of priced allowances should be fully described under proper headings in the body of the specifications. General clauses regarding same are all that will be found here.)

3. Inspections (other than the architect's direct employes).
4. Laboratory services.

I. Tests

Et cetera. Large work may require the inclusion of several items in addition to the foregoing, while the omission of some of those given is equally possible in smaller jobs.

The matter of tests will of course be treated under the heading of each item to be subjected to tests, but there should also be in these "Conditions" a general clause covering tests not otherwise specifically called for. It should be worded after this wise:

"In addition to the tests of work called for under the various headings, the Contractor shall make such other tests of material and workmanship as are demanded by the Architect and as the latter may direct. The cost of same (including net cost of labor and material plus 15% for overhead) shall be carefully kept by the Contractor. If such tests indicate defects in materials or workmanship, the Contractor shall make all corrections to the satisfaction of the Architect and shall bear all expense of same, including cost of testing. If such tests prove the work to be in accordance with contract, the Contractor shall render statement of cost of testing and attendant expenses for audit by the Architect who will, if same is found correct, issue an extra order for the amount of same to be added to the contract price."

Neither tests, inspections nor any other variable element should be so handled in the specifications as to leave the contractor in doubt as to what to allow for them in his bid. Only such tests as can be estimated with reasonable accuracy should be specified and these in such a manner as facilitate such approximate estimating by each bidder.

If soil tests are considered necessary and a desirable part of a contract, a definite number of such tests should be stipulated and accurately described. If more are later indicated, they should be carried out at the expense of the owner.

Such a clause as "Additional tests as directed by the Architect shall be made by the Contractor without cost to the Owner" introduces an element of uncertainty which no bidder can divine. Only a contractor who knows his architect dare tackle such a contract and he will probably be able to figure where he can compensate, if too many such tests be demanded. Practice of this sort is highly unethical—abominable.

There are undoubtedly many architects who "get by" with ambiguous and poorly-worded specifications, mainly by confining their lists of bidders to certain ones familiar with their work and who depend more upon such familiarity for knowledge of the architect's intentions than they do upon the specifications.

Such architects may eventually become dependent upon a certain ring of contractors and find the cost of their work mounting accordingly. Architecture can only be maintained on a plane of high professionalism by being held absolutely independent of favors from contractors and supply men. The practice of "give-and-take" in matters of building superintendence is vicious in the extreme—though it may

PENCIL POINTS

prove a handy means of prevailing upon a willing contractor to cover up the architect's mistakes and shortcomings—together with some of his own.

Under the heading of "Tests" it is well to include a requirement too seldom found in specifications but which will serve to make the test of maximum worth. It is that the contractor shall furnish the architect with duplicate copies of a record of each test, neatly tabulated and accompanied by such explanatory drawings as may be necessary to render same clear.

It is also essential to prescribe that no test may be started except in the presence of a representative of the Architect.

The majority of the items suggested as subjects for specification in Supplementary General Conditions are of such common allusion as to demand no particular discussion, but some will bear more than mere mention.

One of the most fruitful sources of argument by and between contractors on a building is that of temporary heat. Heat required for warming materials in freezing weather is more or less simple insofar as the architect is concerned, hence we may dismiss it with a brief paragraph:

"The Contractor shall furnish all necessary heat to protect concrete, warm mortar and its ingredients, dry out plaster, and as may be necessary for any other work under his contract, before the building is enclosed, using therefor heating appliances approved by the Architect."

The architect probably will not be overly squeamish on this subject, provided such heating arrangements are adequate, safe and within proper limits.

But, when it comes to supplying heat in the building, enclosed or semi-enclosed, that's different. There's the heating plant of the building, of course; but it's never ready or, if it is, who is to be responsible for it and "why should the general contractor pay for fuel when he only has two men on the job to ten painters, five plumbers and as many electricians and steam-fitters?"

Why, indeed, except that he contracted to do so?

As a matter of fact, there are only two satisfactory methods of handling the proposition and those are either to have the owner pay the entire cost or have a single contractor pay it.

In the latter event, it can be in either the general or heating contract. Any attempt to pro-rate such cost among contractors is fraught with difficulties.

If a contractor is chargeable with expenses and damages due to delays in his work and such expenses include the cost of temporary heat, it should (a just portion of it) be so charged. But, in the interest of simplicity and harmony, the architect will avoid all possible pro-rating of damages or any other charges among contractors.

In lieu of better, the following methods are suggested as workable arrangements for temporary heating likely to cause the least friction or to create undue expense for the owner:

A. Have the owner pay for it direct in such cases as

1. When the construction is a part of or adjacent to an existing building of the owner containing a plant from which heat is available.

2. When the new work is so large that an extensive heat or power plant is required and same is likely to be ready for operation in time to be available for temporary heating. Such a plant requires a competent engineer in charge and he will likely be employed to make tests of the plant and can continue to operate it before and after its acceptance. Neither the steam contractor nor the owner would relish the idea of a third party, such as the general contractor, having anything to do with the operation of such a plant.

3. When the work, though not so large, is divided into several contracts, and yet the operation of the plant by the heating contractor appears, for some reason, to be not entirely feasible.

One of the principal objections to the operation of the heating plant by the owner should, however, be carefully weighed. It is that the work of completing a building heated by the owner always seems to drag more than in one in which the contractor pays for the heating. Whether or not this be true, the owner is quite likely to feel that such is the case.

To obviate this, provision can be made that each contractor shall pay from one to ten dollars a day (according to the size of his contract) as his share of the cost of heating the building while his men are working in it. Such

charges can be made sufficient incentive to speed up the work but, like anything of the sort, they are a nuisance for the architect and a source of annoyance to the contractors.

B. Have the heating contractor pay for temporary heat in such cases as:

1. When the apparatus, though not unduly large, is nevertheless of a nature to require expert attention.

2. When the work is obviously to extend through winter months, the heating plant to be ready before or in December, but the heating contractor to be on the job all winter.

3. When the work is divided into small contracts so that either the owner or heating contractor is the obvious party to furnish the heat and reasons for the owner not doing so preponderate.

C. Have the general contractor pay for temporary heat in cases where it is improbable that the heating plant will be ready when such service is needed, hence a complete temporary heating plant subtended or when the general contract is by far the greater part of the job and the limitations cited under "A" and "B" do not hold. It is especially desirable to hold the general contractor to pay for all temporary heat for a building contracted to be completed in the fall and wherein no such heat is required if the work is delivered on time.

When the general contractor is to supply the heat from the owner's plant, careful stipulation should be made as to his responsibility for all damages resulting from such operation of the apparatus. Further, there must be provision in the heating contractor's specifications for such use of the plant and the checking up of damages against the party operating it.

Provision must also be made therein for temporary connection of as many radiators as will be needed for such heating. This should either be included in heating contract price or should be named in the bid as an extra, to be charged only if required.

But, by whatever method, let the matter of temporary heat and its concurrent expenses be most explicitly set forth.

This is advisable also of the temporary enclosure of the building needed to render the heating feasible. The specifications must state that all openings must be closed, how this is to be done and who is to do it.

It might be well to set down here a caution which may be needed by the younger architect, especially if he be overly solicitous about certain engineering phases of the work, due either to inherent conscientiousness or a slant toward engineering in general. This has to do with the careful avoidance of the architect's or engineer's responsibility for the equipment of the contractor, his acts or those of his employees.

The architect and his assistants design the structure and all of its component parts but leave to the contractor to a considerable extent all questions of how he will operate to effect the correlation of those parts in the manner specified to produce that structure.

Now there are several elements in connection with such operations in which potential danger constantly lurks. Two of these are shoring and hoists.

To a certain extent these should be subject to the criticism of the architect (or engineer) in charge but the specifications should carefully state that "no such criticism or approval shall imply responsibility in any degree whatever on the part of the Owner or Architect for the design, strength or adequacy of any shoring, hoists or other temporary works or equipment provided by the Contractor. The latter alone is solely responsible for same."

The time schedule should receive very careful attention and reasonable progress dates be fixed and agreed upon so that owner, architect and contractors will each be able to keep abreast of the job, know at any stage whether or not it is up to time.

And here another caution: "The Owner does not agree with any Contractor that the work will, at any given time, be advanced to the stage stated in the schedule. It is understood that each Contractor will so forward his own work as to do all in his power to make compliance with the schedule possible for all concerned, but failure on the part of one or more Contractors to live up to same will not be held to render the Owner liable for damages on account of delays to any other Contractor."

Under the caption "Lines and Levels":

"The Owner will have a competent Surveyor establish lot lines and the front and side lines (or two major axes) of the building, also a bench-mark or some convenient permanent object. From these and from the building drawings, the Contractor shall lay out his horizontal dimensions and reckon his heights and depths and assume all responsibility for same."

Nothing has been so far said about the bid form, certified check, bond or the Owner's privilege to reject all bids. With exception of the bond, these are subjects for the advertisement and invitation to bidders and have no place in the specification, which latter has to do only with the obligations of the two parties *after* the contract is signed.

The bond should be in the same category but is usually submitted shortly after the contract is drawn. Bidders should always be advised whether or not a bond will be required and who will pay for it. All bonds nowadays are for the full amount of the bond, if signed by a surety company, and are supposed to cost the contractor 1½% of the amount of the contract.

Except in public work and work of a similar nature (such as churches, lodges, etc., where a committee is dealt with, instead of an owner or the officers of a corporation) the bond can very well be done away with, if the contractor bears a fair reputation and the architect will watch his payments for materials, pay-rolls and sub-contracts—as he should do anyway. A good architect can readily save the owner the price of the bond.

Accepting a personal or "real estate" bond is not good practice, although such bond need only be for a fraction of the contract price and will cost the contractor (hence the owner) much less, perhaps nothing direct. But, if the architect be called upon to assist the owner in forcing the private bondsman to make good a contractor's default, he may find himself quite needlessly antagonizing a potential client—better stick to the impersonal surety company, if a bond is demanded.

(To be continued)

LABORATORY SPECIFICATION AND CONSTRUCTION HELPS.

By OTTO GAERTNER

SOMETIMES the insides of the horizontal vent ducts in the top floor or attic become covered on the bottom with an accumulation of fuzz or dust. This is more common in the ducts for general ventilation and less common in those from the chemical laboratory room where strong fumes occur. It is this accumulation of fuzz which increases the fire hazard in the upper parts of schools and is responsible for the request from insurance brokers that the roofs and the top floor ceilings be made fire-proof. Workmen examining ducts with matches and candles are likely to set the accumulation on fire.

There are no set rules for the proper ventilation of the laboratory buildings. Generally one or more separate systems are used to ventilate the laboratories themselves and a separate system is used for the ordinary class rooms, offices, etc. The fans or blowers for general ventilation are generally placed in the basement while those for the laboratories are generally placed in the laboratories themselves or in the attic space. There should be as few fans as possible, the more fans, the noisier will be the system. One good system is to have the fresh air ducts placed so as to bring in the air near the windows and to have the exhaust ducts placed so that the air will be taken out on the opposite sides of the rooms. In this way the system will work equally well when the windows are opened as the fresh air must travel through the rooms before reaching the exhaust ducts. If the room is large it may have its own exhaust system or even more than one. Sometimes several rooms are placed on the same system. For economy in that case a remote control switch should be specified for each room when the fans are in the attic so that it will not be necessary to send an attendant to start the motor each time it is to operate, nor would it be necessary to run the fan continually when the rooms are only used part of the time. Pilot lights can be placed beside the control switches so that it may be readily seen when the fan is in use. This will prevent it from being shut off by some one in

another room which happens to be on the same system. Once it is turned on from one of several switches it may be shut off from any switch and not necessarily from the same one that turned it on. For economy it is also possible to install fans with three speeds so that only the amount of ventilation needed at any time may be had rather than an excess of ventilation together with the increased bill for electric current. In large laboratory rooms it is well to have some general ventilation as well as ventilation to take off chemical fumes. The general ventilation should be so regulated however, that it will not be affected when the fans of the other system are turned on. In this way it may be possible to supply fresh air for the room by means of either system. An economical way is to have only one means of supplying fresh air from a blower in the basement and have the exhaust flues used in the ordinary way except at such times as fumes occur. At such times fans placed in the exhausts can be turned on to pull the fumes out and help draw in the fresh air. It is impossible to go into all the details that might arise as each building and each room is likely to have problems of its own.

Grilles should occur both at the floor and at the ceiling of each exhaust duct so the heavy fumes near the floor may be taken out as well as the lighter ones above. Sometimes a system of ventilation is installed so that most of the ventilation is taken off directly from the tops of the laboratory tables. If the tables are free standing, as in a large class room, the tables are usually arranged so that one student can work on each side at as many such work places of about four feet each as the length of the table will permit. The miscellaneous connections for water, gas, electricity, gutter or sink, etc., are then placed along the center of the table. Then also for every four feet there will be a ventilating duct about four inches by six inches, extending a short distance above the table and provided with a hood under which the chemical experiments take place. Sometimes folding sheet metal side curtains are also specified so that the Bunsen burners and appliances may be enclosed under the hood in order to allow as little of the fumes as possible to escape into the rooms.

Of course, there must be some provision to take any such escaping fumes by means of other ventilation in the rooms. The ducts from the hoods are run horizontally underneath the table tops and increased in size as more are connected together, until they reach the end of the table, from which point they may extend vertically to the ceiling and into furred in vent ducts; or they may be dropped to the ceiling below and be thus connected. In general the ducts should be laid out so as to be as straight as possible; offsets and elbows cause friction and noise. Numerous cleanout places should be specified so that paper and other material that may be drawn into the system may be removed. One reason for specifying that the fans be placed in the attic, instead of directly in the rooms, is the elimination of the noise of the fans from the rooms. The specifications should call for the necessary brackets and hold fasts to properly fasten the vent ducts under the tables. The tables are generally arranged so that all material is fastened to one side of the table while parts of the other side are removable for access to the ducts and piping. In work of this kind it is customary to specify dampers behind exhaust grilles to help regulate the system rather than to specify louvers which gather dust and obstruct a large amount of the grille area. Such dampers should be installed so that they can not be tampered with when they are once set. If louvers must be specified, they should be set vertically and not horizontally so that they will not catch so much dust.

Some buildings have things arranged differently from others. Some people are accustomed to one method and some to another. In some laboratories all work is done under the hood mentioned above, whereas in others, special hoods are provided for special work giving off obnoxious gases. Sometimes no hoods are provided on the tables at all and all such work is done in specially constructed hoods. Such hoods generally have separate exhaust flues and are entirely enclosed. They are generally constructed with as much glass surface on the top and sides as possible to let in the light and to permit watching the apparatus without opening the hood. The materials used should be fire-proof and acid-proof. The bottom of the hood generally

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consists of a two-inch thick slab of soapstone. If it is made thinner it may be cracked if the apparatus standing on it were to give off excessive heat. This slab is supported on angle iron cleats and brackets bolted to the walls, or on galvanized iron pipe frames with flanges to fasten to the walls and floor, and to the underside of the slab. If the angles are used they should be specified with one and one-half inch long legs, properly drilled for the bolts for fastening them and also for fastening an apron underneath the slab and any other work. If the pipe stand is used, beadless fittings should be used for appearance and there should be one horizontal rail about halfway up from the floor. Piping one and one-quarter inch in size or heavier should be specified and vertical posts should occur about every three or four feet. Sometimes a small sink of soapstone is needed in the hood and sometimes just a small waste hole to receive the end of a rubber tube will do. An apron of soapstone is placed under the slab and to it are fastened the valves to control outlets in the hood. The hood should contain as little metal work as possible as the fumes are generally corrosive and valves, electric connections, etc., if placed inside must frequently be replaced.

(To be continued)

STAIRS

WILL some kindly soul, blessed with the semblance of authority, please arise and inform our draftsmen as to the first principles anent the designing of stairs,—tell 'em that there's no possible excuse for a stair being improperly designed.

The older heads among us acquire so readily the habit of taking things for granted that it frequently comes as a distinct shock to discover a young man doing things on a drafting-board which denote a distinct lack of knowledge of certain rules which we may have come to regard as fundamentals. As related to the design of stairs, the more important fundamentals are these:

First, stairs must be **SAFE**.

Second, they must be **AMPLE**.

Third, they must be **CONVENIENT**.

Fourth, they must have abundant **HEADROOM**.

Fifth, they must be **EASY**, which means properly **PROPORTIONED**.

Sixth, (first, last and all the time) **STAIRS MUST BE SAFE**.

To make stairs safe, several requisites are to be considered. Access to stairs should be unencumbered and should be, as nearly as possible, where expected. It is most dangerous for one to arrive unexpectedly at a stair entrance, especially at the head of a flight.

The flight itself should not contain surprises in the shape of winders forming narrow treads in the line of travel, or single risers in landings. And the lower landing should be just where expected—not two, nor even one, riser removed beyond the lower newel; but, in public stairs, which we are mostly discussing, the lower riser should center on the lower newel, thus eliminating those accidents whereby one crumples up or sprawls headlong because he thought he was clear down and wasn't.

Handrails should be just where one would naturally put his hand to grasp them, one on each side of stairs more than three and a half feet wide, up to five feet. If stairs must be wider than five feet (or, at most, five and a half) they should be nine to ten feet wide and carry a center rail or pair of rails.

"Safety" implies also that all treads shall have surfaces finished with some sort of abrasive or non-slip surface—one that won't wear smooth in short order. Nor is it sufficient that the tread itself be rough. This surface must extend clear over the nosing "for safety's sake." The practice of using a non-slip insert in the tread, back of a perfectly smooth nosing is bad, almost as bad as using a metal edging to hold the insert in place—and trip the unwary.

Use a good abrasive and use it for at least the entire outer half of the tread, so there can be no danger of tripping.

Statistics (but who reads 'em) show innumerable accidents, many fatal, and many lawsuits because of accidents due to slippery treads, nearly all of which could probably have been prevented if the stair treads had been of proper materials.

Most building ordinances are explicit in prescribing the limits of all stairs intended to be used as means of exit from public meeting places. But, for those whose practice is not circumscribed by ordinance, this caution holds for all stair design: **Make them ample.**

This applies to the headroom as well as to the width. One should not be satisfied by measuring six feet six inches straight up from the top edge of the tread, nor even seven feet, and say "it will do in a pinch." A "pinch" is exactly what it would prove to be. Eight feet should be the positive minimum for such measurement; more, if possible.

For that reason, the stairs should always be laid out carefully, either on a section, or dotted on an elevation, or in separate detail, taking pains to work out the lines of the soffit and eliminating every suspicion of cramped headroom.

"Ample" also means, in addition to your stairways being of sufficient width, that there be enough sets advantageously placed to provide for every emergency. If your city ordinance (if you have one) sets forth a demand for certain minimum widths, with fire-escapes as the alternative, then see that you, if you love your fellow human being and cherish hopes of the hereafter, provide all the stairs. Leave the fire-escapes for those potential man-slaughters who aim only to fulfill the letter of the law and care naught for the appearance of their buildings nor the well-being of the occupants thereof.

Is there anything in our modern architecture more ludicrously inconsistent than to see a magnificent building, costing millions and detailed with all the refinement of the best in classic or Gothic ornament then, before completion, disgraced with all the horror of one or more zigzag outside stairs clinging to its façades?

Any architect who permits outside fire-escapes on his buildings, admits his shortcomings, either as a designer or as an interpreter of his responsibilities. His best excuse is that his client compelled him—and he should have that in writing. It is a poor alibi, when a fire or panic comes, and the women and children begin dropping to death off the fire-escapes, to say "I complied with the code and that is all that's required. Collum, Lintle, Post & Beam put fire-escapes on the outside of all their big buildings." Many architects of large practice have been sorry for some of the things they have done.

Take some of the space occupied by your monumental colonnade and utilize it inside the building for enclosed fireproof stairs that can be in daily use, that are sealed against smoke and flame, and in which people can take their time to reach the street—without danger.

Then, in addition to designing your stairs so they will be safe, convenient and ample, make sure that they are properly proportioned. Some of our younger men seem not to have been taught this very important attribute to the perfect stair.

These men must be told that, whereas a stair with an eleven-inch tread and a seven-inch riser is quite all right, it does not follow that the sum of tread and riser should always equal eighteen. As a matter of fact that is *only* true of a seven-inch riser with an eleven-inch tread. Let your riser height vary by a half-inch and the "rule" fails.

The best workable formula is that twice the rise plus the run equals twenty-five inches for stairs in general and twentyfour inches for school house stairs.

This results in the following table which is a pretty safe one to keep handy:

Rise	Run	Rise	Run
3"	19"	6"	13"
3½"	18"	6½"	12"
4"	17"	7"	11"
4½"	16"	7½"	10"
5"	15"	8"	9"
5½"	14"	8½"	8"
		9"	7"

Except in locations where a step-ladder is permissible, insofar as the service intended is concerned, one should not carry the ratio further than the 8" rise and 9" tread of factory stairs. In fact, a steeper stair is forbidden by some ordinances.

But the point is that the ratios given will suit all conditions and should not be varied from more than an eighth

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of an inch in either direction, except for school stairs, where a half-inch can properly be taken off each riser.

And, just one thing more. Dimensions of treads should always be given from face of riser to face of riser, while dimensions of risers should always be accurately averaged from dimensions taken at building by the stair-builder and should not be actually figured on architect's drawings.

And, finally, make them *SAFE, NON-TRIP and NON-SLIP*.

A Reader

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.

Color in Architecture.—Brochure just off the press with 12 full page color plates after original color renderings by Rudolph De Ghetto. Also many other engravings illustrating the text, which is by Mr. F. S. Laurence. A valuable addition to the architect's library. 60 pp. 9 x 12. The National Terra Cotta Society, 19 West 44th St., New York City.

Architects' and Engineers' Built-Up Roofing Reference Series. Vol. 1.—Flat Roof Specifications. A valuable document for every architect, draftsman and specification writer with 16 full page blue prints, specifications and descriptive text. 8½ x 11. The Barrett Company, 40 Rector St., New York City.

Specification Manual of Plain and Reinforced Concrete.—Coded specifications with index covering all types of concrete construction. Limited edition. Price \$1.00 per copy. Portland Cement Association, 111 W. Washington St., Chicago, Ill.

Heat Insulation for Houses.—Specification document covering subject with technical data on heating losses and savings to be effected by proper insulation. Detail drawings, treatment for bungalows and larger houses carefully set forth. 24 pp. 8½ x 11. Standard filing form. Flax-ii-num Insulating Co., St. Paul, Minn.

Dahlstrom Standard Construction.—Illustrated booklet covering metal doors and trim, elevator enclosures, partitions, condoo-base, etc. Sectional drawings and specifications. 30 pp. Standard filing size. Dahlstrom Metallic Door Co., Jamestown, N. Y.

Atlantic Terra Cotta.—Monthly magazine for architects and draftsmen. Vol. 7 No. 5 shows examples of early English Terra Cotta with full page plates and descriptive text. Atlantic Terra Cotta Co., 350 Madison Ave., New York City.

Flues and Flue Linings with Related Data on Chimneys and Fireplaces.—Document covering the subject, with specifications, many drawings including details of construction embodying best practice, data on combustion, etc., with index and checking list. 32 pp. 8½ x 11. Prepared by the Structural Service Bureau for the Eastern Clay Products Association, 906 Colonial Trust Bldg., Philadelphia, Pa., from whom copies may be secured.

China Bathroom Accessories.—Catalog F., Illustrates and describes complete Fairfacts line including medicine cabinets and price lists. 16 pp. 3½ x 9. The Fairfacts Co., Inc., Dept. F-1, 234 West 14th St., New York City.

The Donley Book of Fireplaces.—Illustrated brochure showing drawings and photographs of many attractive fireplaces. Large sheets showing drawings of construction. 16 pp. 9 x 12. The Donley Brothers Co., 13933 Miles Ave., Cleveland, Ohio.

Minneapolis Heat Regulator.—Descriptive booklet showing all models of heat regulators, suitable for various classes of services. Lists and prices of accessories and complete information. 20 pp. Minneapolis Heat Regulator Co., Minneapolis, Minn.

Casements and Double Hung Windows.—Document illustrated with sketches and detail drawings showing various types of windows as applied to a variety of buildings. All hardware accessories clearly shown, specification data, etc. 48 pp. 8½ x 11. David Lupton's Sons Co., Philadelphia, Pa.

The Pergola Album No. 30.—Illustrating many types of pergolas in their settings. Very useful to those interested in country houses and grounds. 8 x 11. Hartmann-Sanders Co., Elston & Webster Aves., Chicago, Ill.

Grinnell Adjustable Pipe Hangers.—Catalog No. 3. Handbook on the subject of adjustable hangers for all types of service. Complete engineering and specification data. Handy Pocket size. 4 x 9. 120 pp. Grinnell Co., Providence, R. I.

The Regulation of Temperature and Humidity.—Complete catalog, handbook and specification guide, showing in detail the entire line of Johnson Temperature Controlling Devices for all types of buildings. 64 pp. 8½ x 11. Johnson Service Co., Milwaukee, Wis.

Lally Columns Vs. Rolled-Steel H-Columns.—Booklet discussing best type of column for a large variety of uses, illustrated with drawings, diagrams and facts. 16 pp. Lally Column Co. of Chicago, 4001 Wentworth Ave., Chicago, Ill.

Frigidaire.—Booklet on the subject of electric refrigeration for the residence, hotels, meat market, etc. Delco-Light Company, Dayton, Ohio.

Vestment Cases, Wardrobes and Confessionals.—Booklet dealing with special furniture for the Church. Reproductions of drawings and complete information American Seating Company, 1091 Lytton Bldg., Chicago, Ill.

Architects' Detail Plates.—The latest series now ready for distribution pertains to home, church and restaurant lighting. Each plate reviews a lighting problem completely and deals with actual installations. Curtis Lighting, Inc., 1116 West Jackson Blvd., Chicago, Ill.

What Color for the Roof?—Interesting booklet illustrating in color on the subject indicated showing interesting effects in Richardson Multicrome Roofs. Richardson Company, Dept. 88-B, Lockland, Cincinnati, Ohio.

Building Economy.—Monthly publication on the subject of brick work. The January issue contains an article on reducing the cost of brickwork by the use of a new combination, newest effects with common brick in residence construction with floor plans of a small house. 36 pp. Common Brick Mfrs. Assn., 2121 Discount Bldg., Cleveland, Ohio.

Theatrical Lighting Equipment and Effects.—Catalog and handbook covering line of specialties, technical data on the subject, tables and specification data. 76 pp. 6 x 9. Display Stage Lighting Co., Inc., 344 West 44th St., New York City.

Copper Flashings.—A handbook of data on the use of copper as a flashing material with standard details of construction and specifications for sheet copper work. 13 full page showing 71 different details. Much useful information applicable to buildings of all types. 8½ x 11. 66 pp. The Copper and Brass Research Assn., 25 Broadway, New York City.

Furniture for the Drafting-Room.—Catalog F-24. New catalog showing up-to-date line of drafting-room furniture and equipment. Useful wherever drafting is done. 40 pp. 6 x 9. C. F. Pease Co., 805 North Franklin St., Chicago, Ill.

A Modern Housewarming.—Booklet covering the subject of heating from the standpoint of comfort, beauty, health, safety, convenience and economy. Plates showing treatment of each room of the modern residence. 36 pp. United States Radiator Corp., Detroit, Mich.

Published by the same firm, The Complete Line. Data book on Bible paper covering boilers, radiators and heating specialties. Convenient pocket size, 270 pp. Flexible cover.

Heating, Ventilating and Air Conditioning.—A series of 20 bulletins in looseleaf binder containing information for the architect and specification writer on fans, heaters, air washers, mechanical draft and drying, engines, traps, disc ventilators, exhaust fans and blowers. Standard filing size. American Blower Co., Detroit, Mich.

Skylights.—Folder for the architect and specification writer containing data on Robertson Glazing Construction for industrial, commercial and public buildings. Illustrates all various types, detail drawings, descriptions of apparatus and specification data. 36 pp. 8½ x 11. H. H. Robertson Co., 1st National Bank Bldg., Pittsburgh, Pa.

Indiana Limestone for School and College Buildings.—Volume 6, series B. Brochure illustrated by many examples of the work of our best architects. General views and details. 80 pp. 8½ x 11. Indiana Limestone Quarrymen's Assn., Box 500, Bedford, Indiana.

Sykes Steel Integral Door-Buck and Trim.—Leaflet illustrating new and useful specialty. Patents pending. The Sykes Company, 2300 West 58th St., Chicago, Ill.

Metal and Glass Products.—Illustrated data sheet showing variety of glass construction and other items of interest to the architect. Standard filing size. Wm. A. Daunt Co., 110 East 42nd St., New York City.

Door-Ways.—Monthly publication for architects and others interested in folding partitions and door and window hardware specialties for many uses. Richards-Wilcox Mfg. Co., Aurora, Ill.

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Junior Draftsman, Swedish, 23 years of age, two months in this country, desires a position. Technical University graduate and two years' experience in general drafting. Erland Edwards, care of Haindl, 667 East 163rd Street, New York City.

Architectural Draftsman seeks position, 8 years' experience on banks, city residences, alterations, country houses, school buildings and apartment houses. Cooper Union, Columbia University and City College schooling. Salary \$45—\$50 per week. Andrew J. Palazzotto, 731 Bushwick Avenue, Brooklyn, New York.

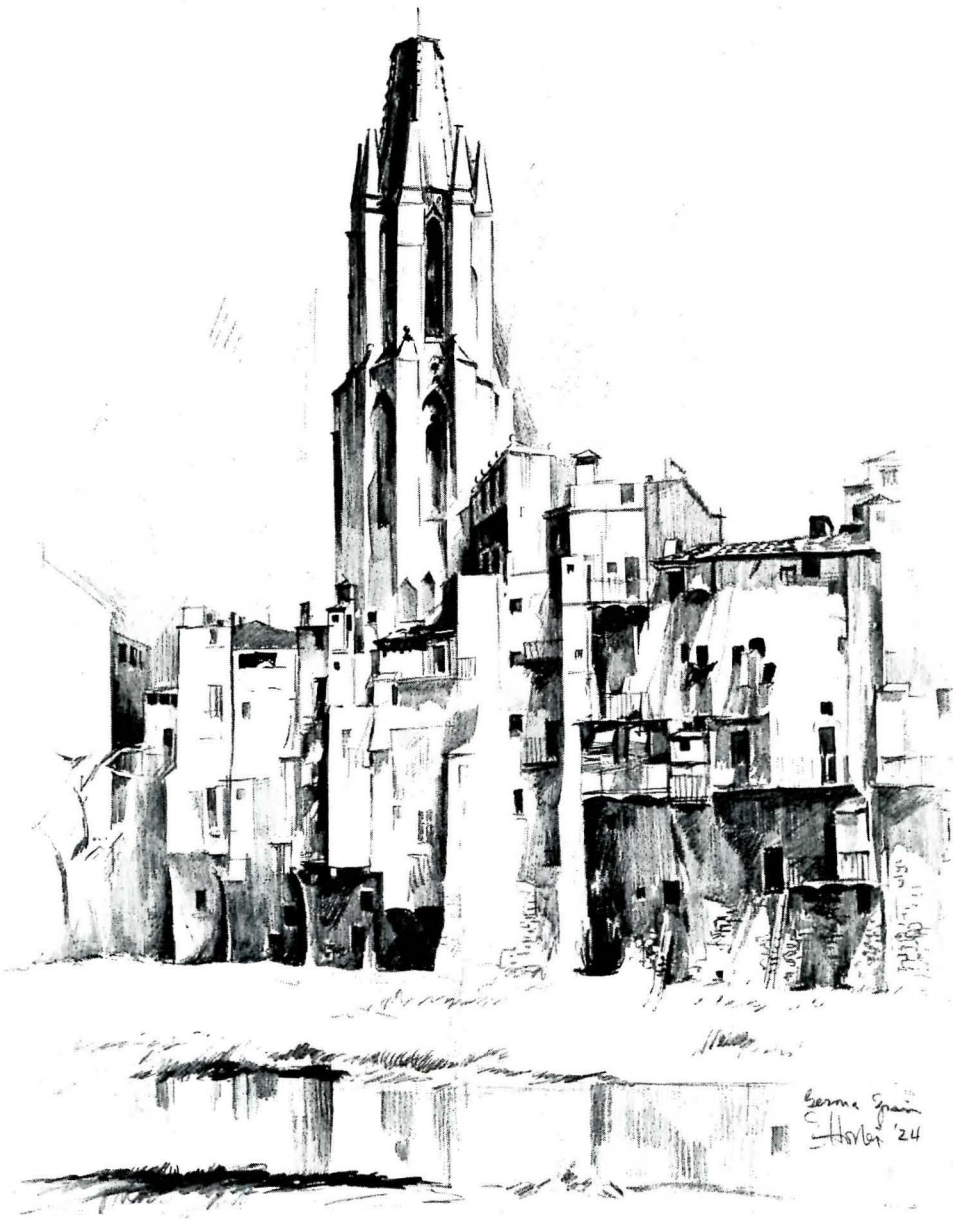
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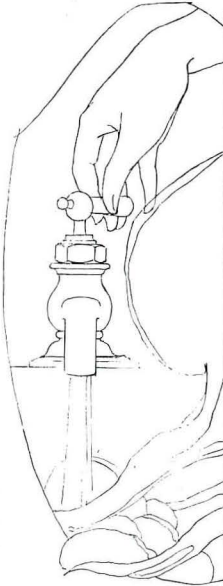
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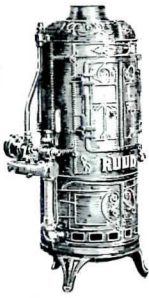
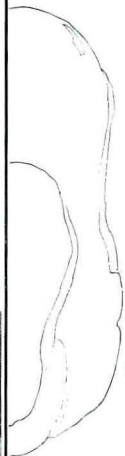
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