

"SELLING" ARCHITECTURE AND THE ARCHITECTURAL EXPOSITION

WE HAVE had quite a lot to say recently under the heading "Selling Architecture," and have received a number of letters from our readers by way of comment, some of which have been published. There seems to be very considerable interest in the suggestion we made some months ago that everybody connected with the profession of architecture, in whatever capacity, whether he be an architect practicing for himself, a member of the drafting-room force or a student of architecture, should do all within his power to make known to the general public just what an architect can do in connection with a building operation and how he does it.

The Exposition to be held in the Grand Central Palace, New York, from April 20th to May 2nd inclusive, is the greatest single opportunity the architectural profession has had to establish contact with a large number of laymen who should be greatly benefited by such contact and who should, because of things they will see and learn at the Exposition be better and more satisfactory clients in connection with any building projects which they may undertake.

Two of the most important architectural organizations of the country, the American Institute of Architects and the Architectural League of New York are co-operating in this great enterprise. From a professional standpoint its success is already assured. The various chapters of the Institute have all made great efforts to secure the best possible material showing the work of their members. The League, within its own sphere, is doing the same. The scheme of decorative treatment under the able supervision of Mr. Howard Greenley has been worked out in such a way as to give an attractive setting for the Exposition. In the following pages will be found reproductions of a few of the items which will be on view. These are being published merely to indicate the high character of the material which has been assembled. A vast amount of material of equal merit will be shown, but, both because

of space limits and the early date of going to press, it has been possible only to suggest in these pages the treat that is in store for everyone who visits the Exposition. A large number of the more important producers of building materials and items of equipment and decoration are doing their share also. So from the standpoint of what the Exposition will contain and the manner in which it will be presented there need be no misgivings. It will be well worth seeing and every reader of PENCIL POINTS who can possibly get there should be among those present.

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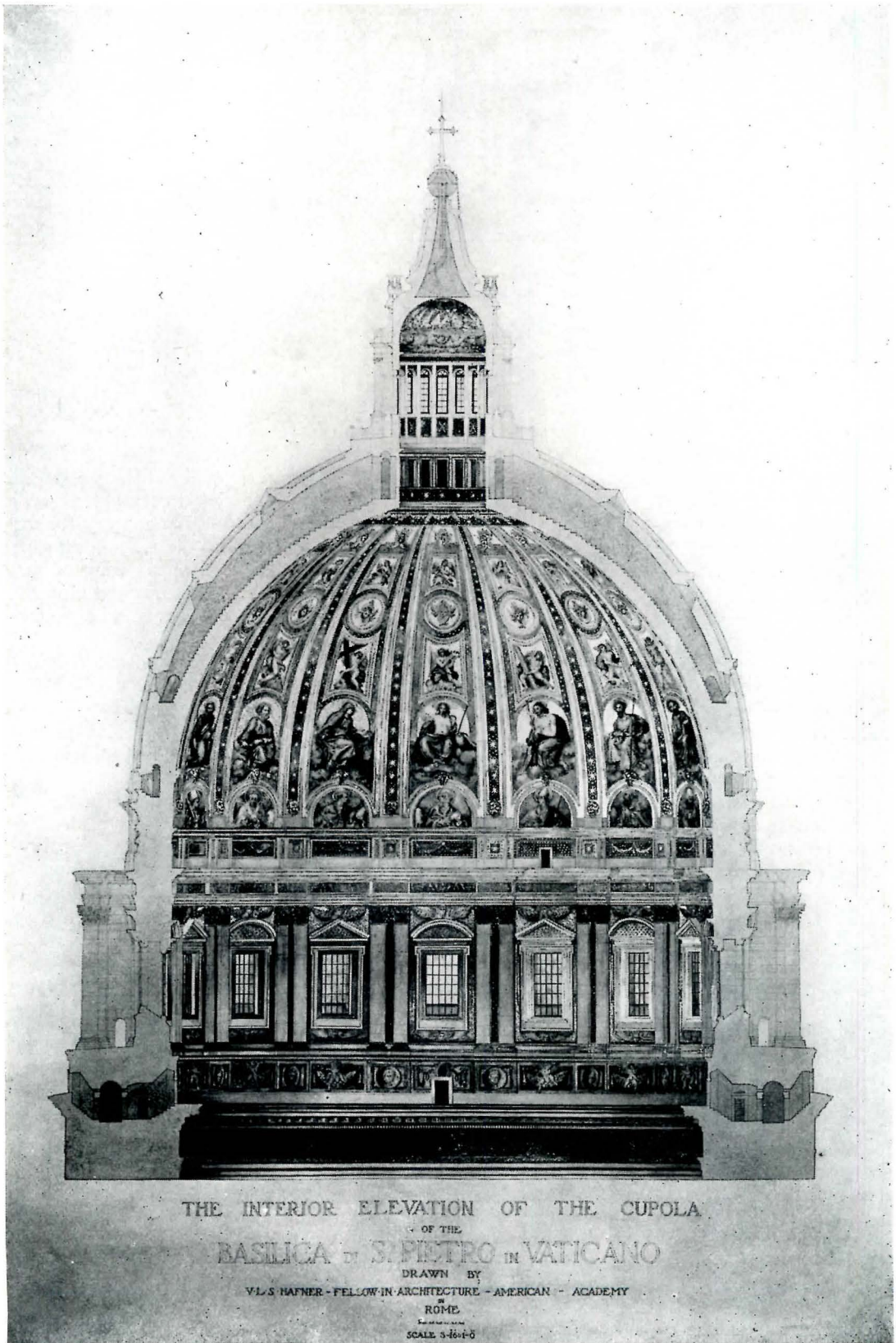
*is the number of the PENCIL
POINTS Booth at the Exposition.
A cordial invitation to call upon
us is extended to all.*

That, however, is only a part of what should be accomplished. Many laymen will no doubt attend, but right here is where each one of us should take an active part.

Tell your friends about it and get them to come. The more people not identified directly with the profession of architecture who attend this Exposition the better it will be for all

concerned. See to it that the people you know who are contemplating building know all about this Exposition. Comparatively few laymen have a complete conception of what the architect does to justify his fee. Many of them think he merely "draws up a set of plans" turns them over to a contractor who does all the work and then sends in a bill. Anyone attending the Exposition will begin to realize that something more is involved, and will begin to appreciate the vast amount of work that the architect must do and direct in order that a building project may be satisfactorily carried out. No professional man does more for the money he receives than the architect does, but no profession has to contend with so serious a misconception of its functions as the profession of architecture does.

Here is a great chance to take advantage of a splendid opportunity. Let it not be said when the Exposition is over that the architects and draftsmen have not taken sufficient interest in the matter to make it a success from every angle.



*Interior Elevation of the Cupola of the Dome of St. Peter's, Drawn by V. L. S. Hafner.
Reproductions of Mr. Hafner's Model of the Dome Appeared in the
December issue of Pencil Points.*

ARCHITECTURE IN THE PUBLIC EYE

THE GREAT ARCHITECTURAL EXPOSITION TO BE
HELD IN NEW YORK WILL BE EPOCH-MAKING

THE ILLUSTRATIONS ON PAGES 48 TO 68, INCLUSIVE, SHOW A FEW OF THE EXHIBITS WHICH WILL BE SEEN AT THE EXPOSITION

FROM all parts of this country and from many foreign countries, examples of the work of leading architects are being sent to New York for display to the public at the Exposition of Architecture and Allied Arts to be held in the Grand Central Palace, April 21 to May 2, inclusive, 1925.

The exposition will be held under the auspices of The American Institute of Architects and The Architectural League of New York, and will combine the Fortieth Annual Exhibition of The Architectural League of New York with exhibits of architectural work from all sections of the country, selected by the Chapters of The American Institute of Architects, and comprising a widely varied, comprehensive and representative display of American architecture. The exposition, through a development of the work of the Committee on Foreign Exhibits of the Architectural League of New York, will include a large and varied display of the architecture of foreign countries.

D. Everett Waid, President of The American Institute of Architects, is Chairman of the General Committee and Harvey Wiley Corbett, President of The Architectural League of New York, is Chairman of the Exhibition Committee. They are working in collaboration with B. W. Morris, President of the New York Chapter of The American Institute of Architects, with the Chapters of the A. I. A. throughout the country and with the heads of the various committees to make this the greatest Architectural Exposition the world has ever seen. The general management and the executive administration are being directed by Charles H. Green, who has been identified with many big expositions. Robert W. de Forest, President of the Metropolitan

Museum of Art, is Chairman of the Advisory Committee. Howard Greenley is Director of Decorations.

The Convention of The American Institute of Architects will be held in conjunction with the Exposition. The annual International Conference on City Planning will also be held at this time.

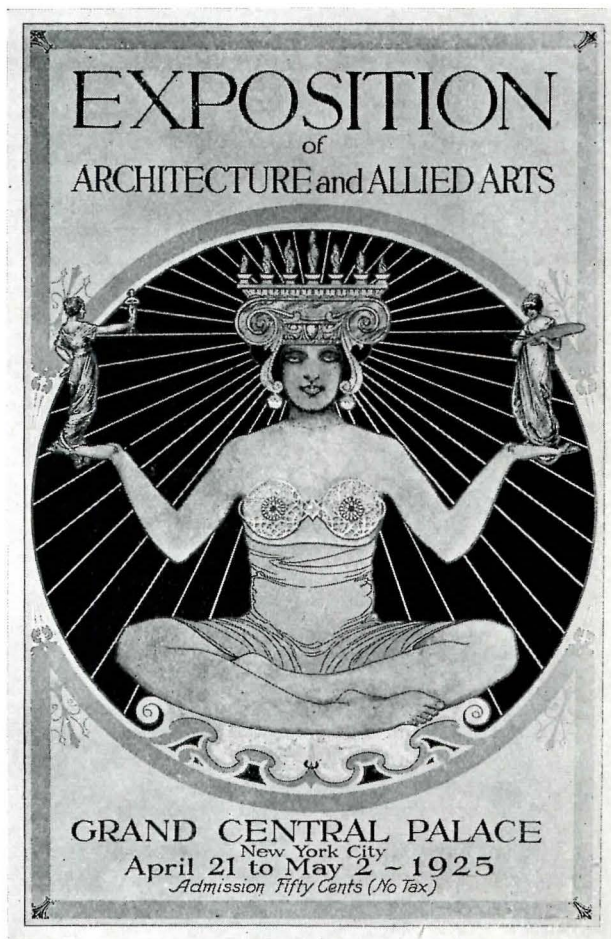
The exhibits, in addition to works of architecture, will include sculpture, mural painting, landscape architecture, interior decoration and craftsmanship.

Producers of materials and equipment that enter into building operations are sending carefully prepared displays showing their contributions to the building art, presented in a way to enable the visitors to the exposition, both architects and laymen, to gain information about these products in the quickest way. While the exhibits of the architects, sculptors, mural painters, landscape architects and city planners, will be the main features of the exposition, the exhibits of building materials and equipment will prove highly informative, varied and interesting.

To ensure the absence of a commercial aspect the exhibition committee has ruled that nothing shall be sold or pur-

chased at the exposition and the exhibits must all meet the approval of a jury of architects before being allowed space in the exposition. The concentration at the exposition of these displays of the materials, equipment and furnishings of different producers will afford a convenient opportunity for all identified with the building industry to become thoroughly acquainted with the newest products which the manufacturers of America have created and placed at the disposal of the building industry.

As every effort is being made to interest and in-



The Exposition Poster.

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First Prize Design for 1922, by Roger Varley, Beaux Arts Institute of Design.



The Paisley War Memorial, Sir Robert Lorimer, A. R. A., architect, Edinburgh, Scotland. Mrs. Meredith Williams, Sculptor. One of the Exhibits in the Foreign Section of the Exposition.

form the public, a too technical atmosphere will not be given to the exposition.

Home building will be given proper consideration. The Small House Service Bureau will have an exhibit including models which are being made especially for this display, and the exhibits of materials, equipment and furnishings for the home will be comprehensive.

George B. Ford, President of the National Conference on City Planning said recently: "We expect to have an exhibition of European city planning that will be unusually complete, selective and comprehensive and in connection with the American displays, will give a panorama of the world's work in this movement."

For the first time, official drawings of the Russell Sage Foundation for a plan of New York will be shown by the Regional Planning Committee of New York and Its Environs. They are undoubtedly the most pretentious and comprehensive ever set forth

and depict graphically the future of our great cities.

Among the many plans is one calling for three distinct levels, including elevated sidewalks. New Yorkers will get their first glimpse of what may actually become a realization within the next fifty years. This project was suggested by Harvey W. Corbett, at the invitation of the Russell Sage Foundation and architects who have seen the plans have compared them to those of Venice, where canals serve to carry the water traffic while walks carry pedestrians.

The whole Ruhr district which has undergone one of the greatest replanning campaigns in France, will be shown. The city plan of Rheims, plans for which have been worked over for the past five years, will be a feature of the exposition. Formerly Rheims was a city of about 125,000 people but because of its situation in an important and growing economic district the new plans were made on a basis of a population of 300,000. No efforts to change the historic atmosphere of the ancient city were made. In fact the old spirit and quaint beauty which have rendered it one of the world's most picturesque towns have been preserved in the reconstruction.

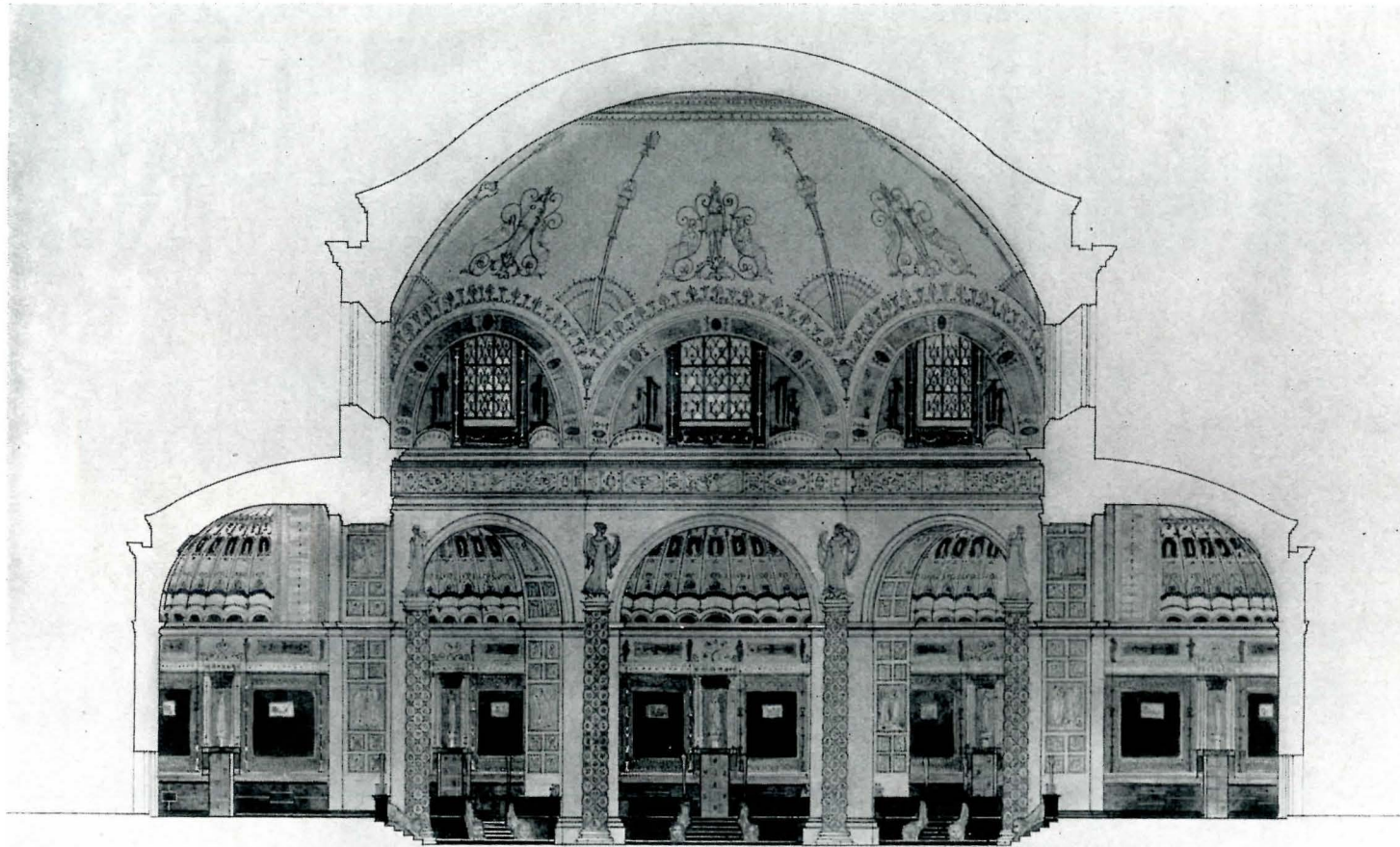
An elaborate system of Federal Highways running all through Mexico has been prepared and will be on public exhibition for the first time. An elaborate plan for the city of Washington, D. C. will be shown. Rio de Janeiro, St. Louis, Chicago and other centers that have been replanned will be exhibited.

In the opinion of one member of the committee, a prominent architect who has lately returned from a tour of Europe, Finland, Norway, Sweden, Poland and other Baltic states have successfully undertaken to develop a new and drastically different type of architecture. With the merits of any selections they may make unquestioned, the committee has left the question of the exhibits they will send entirely in the hands of the Baltic states. France will send over drawings of her historic buildings and prominent modern structures. The reconstructed war areas will be shown in the City Planning exhibits.

Efforts are being made by Major George Oakley Totten to secure architectural drawings by the ancient masters of the middle ages. Aboriginal art and architecture from Mexico is also being sought.

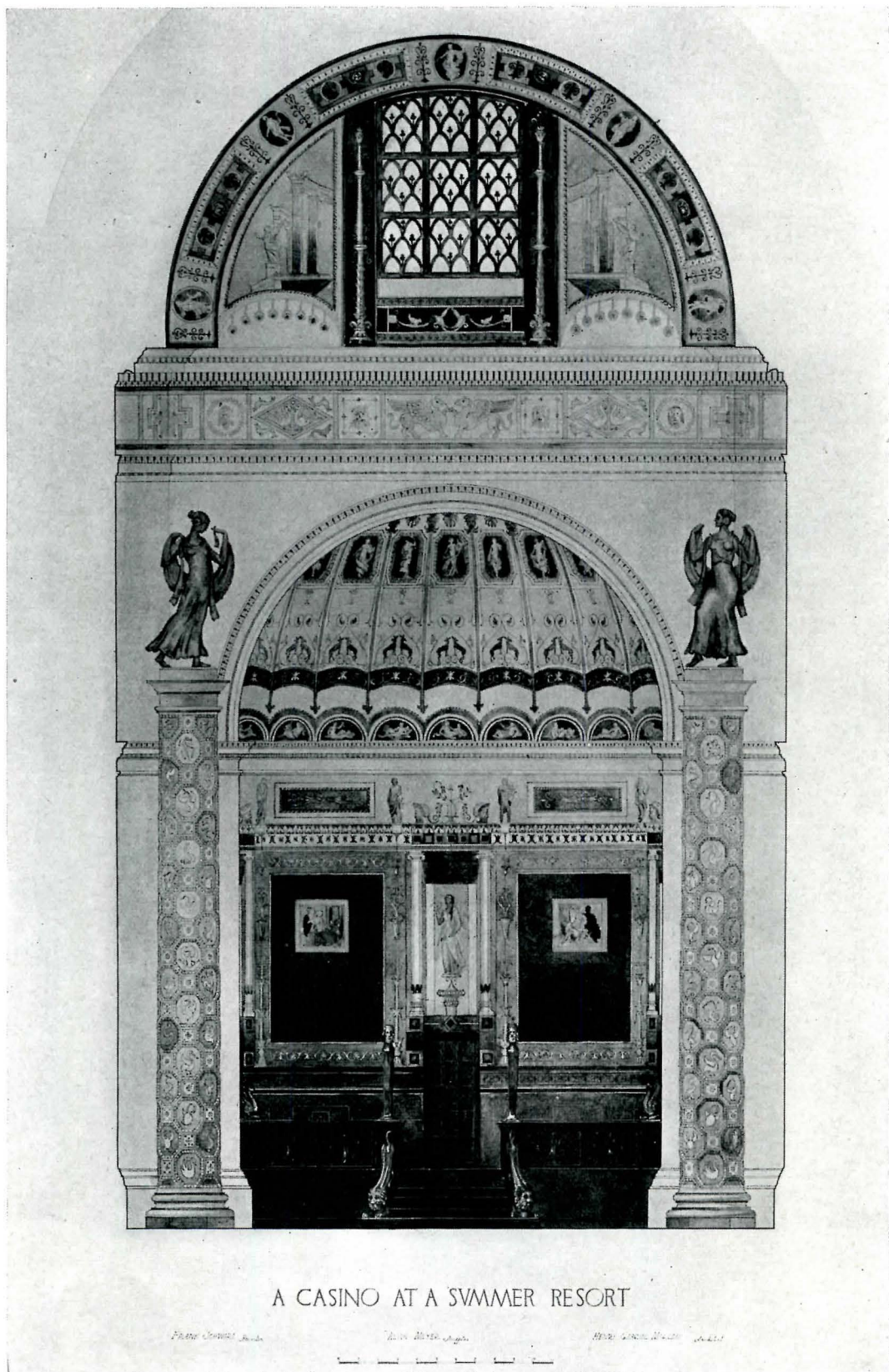
Among England's most prominent exhibits will be the original drawings by Sir Gilbert Scott, R. A., of the Liverpool Cathedral which was consecrated by King George and Queen Mary, last July. Sir Gilbert Scott is said to have been but twenty years old when he made these drawings. Today he is conceded to be one of England's greatest architects.

Herbert Baker, architect for the new addition to the Bank of England, is sending drawings of the famous house for Cecil Rhodes in South Africa and also other African homes. Sir Edwin Landseer Lutyens, designer of the Cenotaph, the Queen's Doll House, and winner of the Gold Prize of the American Institute of Architects is sending drawings



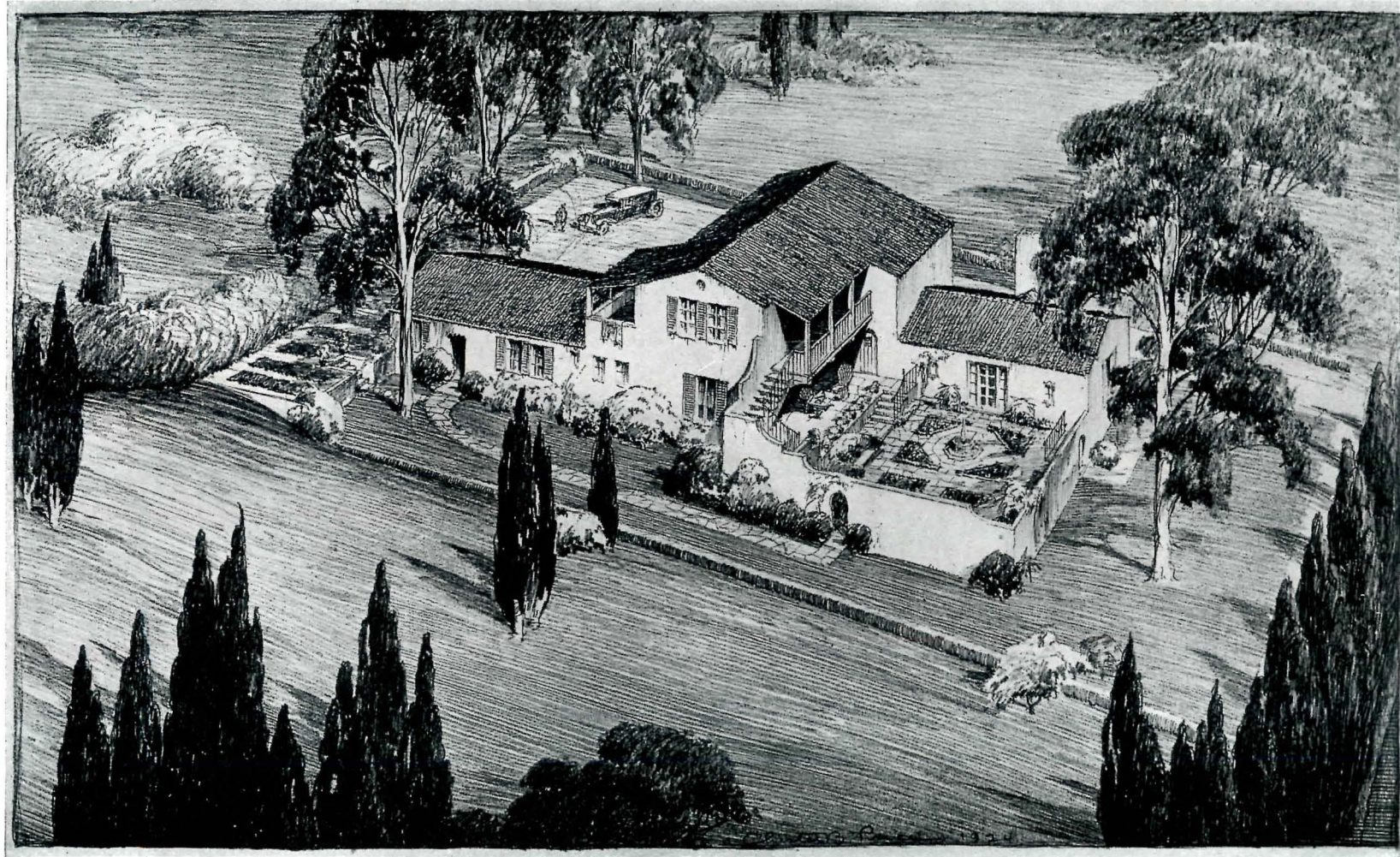
SKETCH SHOWING ENSEMBLE OF INTERIOR OF CASINO. SCALE 1/8"

Winning Design for 1924, Annual Collaborative Competition at the American Academy in Rome. "A Casino at a Summer Resort." Sketch showing Ensemble of Interior of Casino. Henri Gabriel Marceau, Architect; Frank Schwarz, Painter; Alvin Meyer, Sculptor.

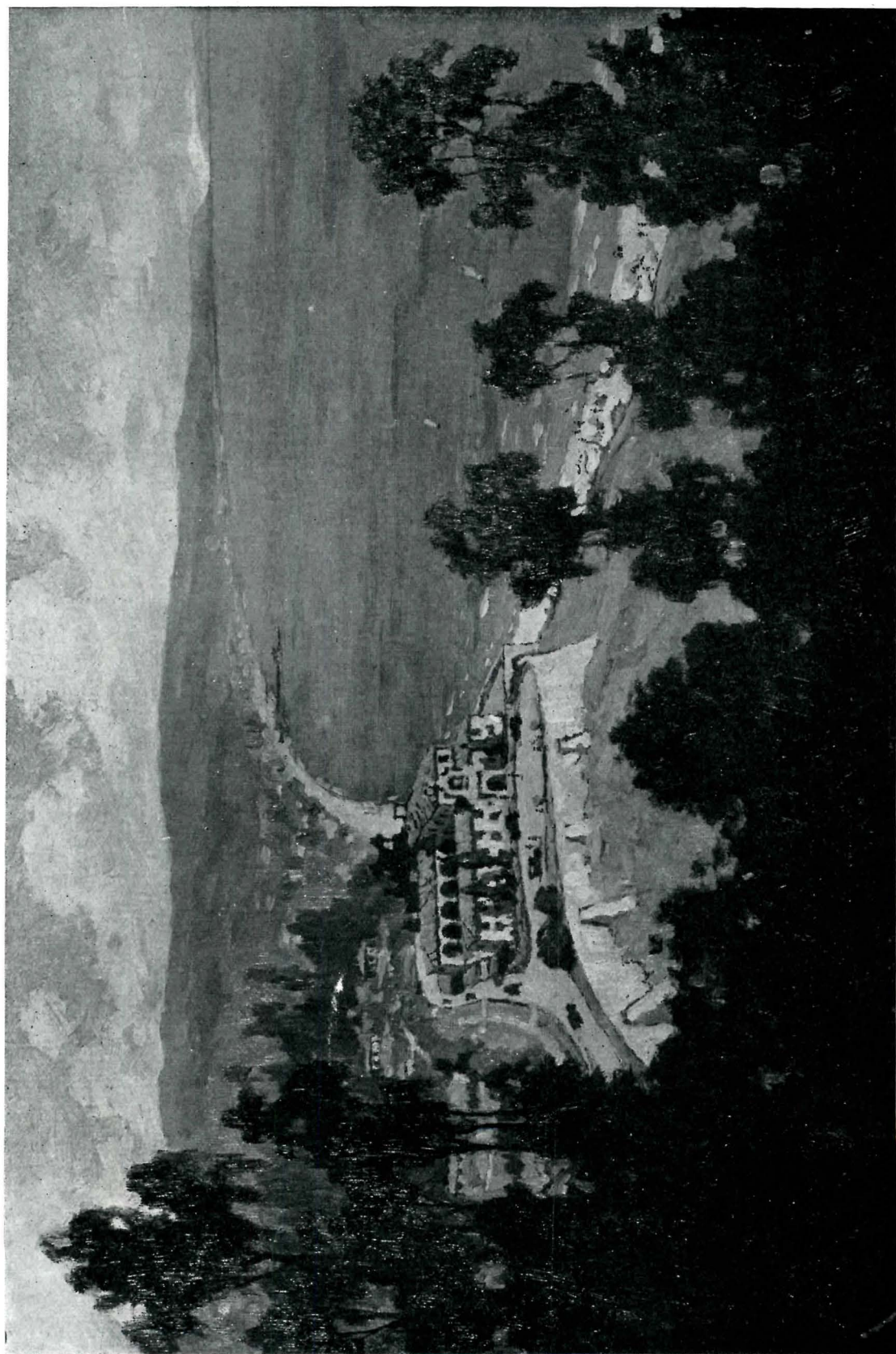


A CASINO AT A SUMMER RESORT

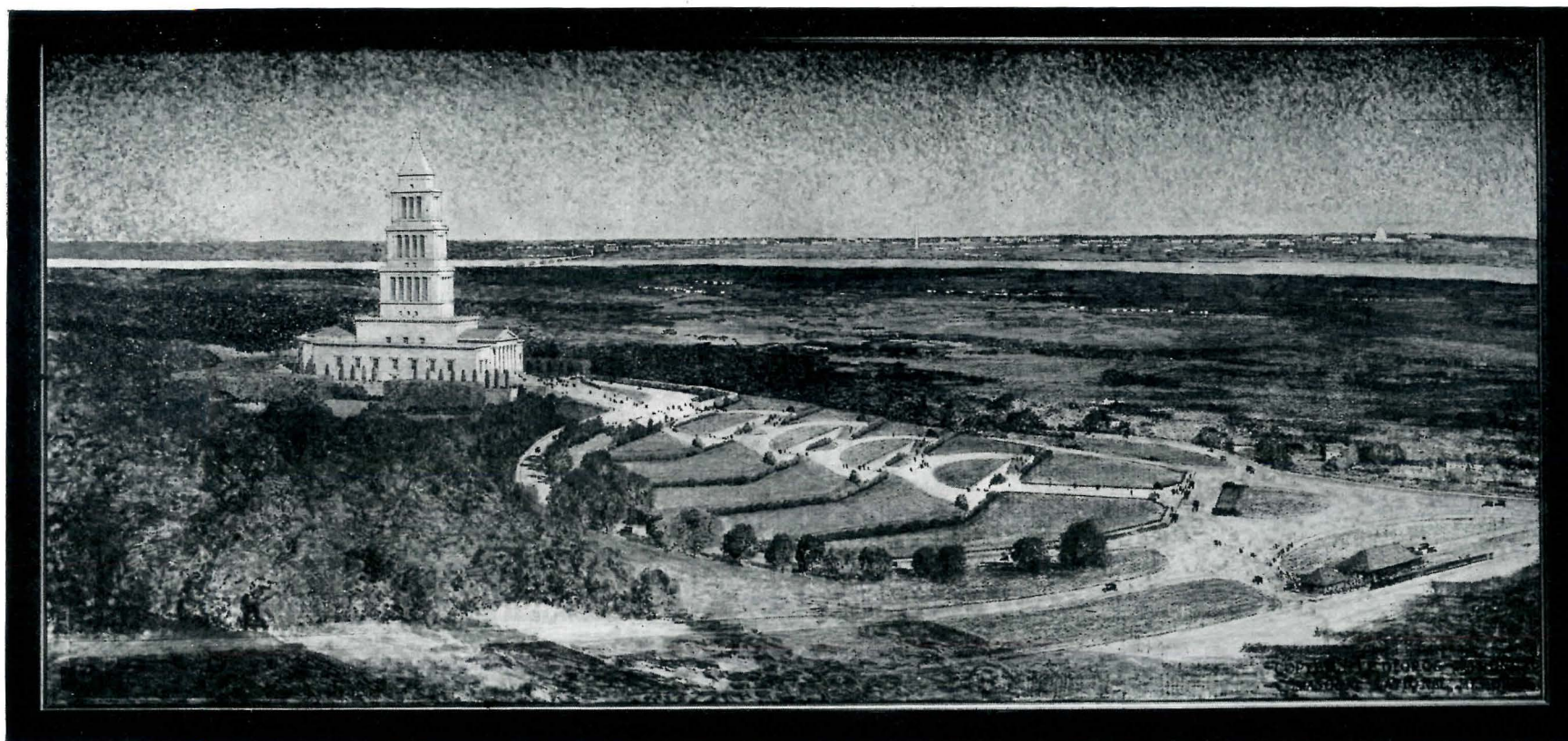
Winning Design for 1924, Annual Collaborative Competition at the American Academy in Rome. "A Casino at a Summer Resort." Henri Gabriel Marceau, Architect; Frank Schwarz, Painter; Alvin Meyer, Sculptor.



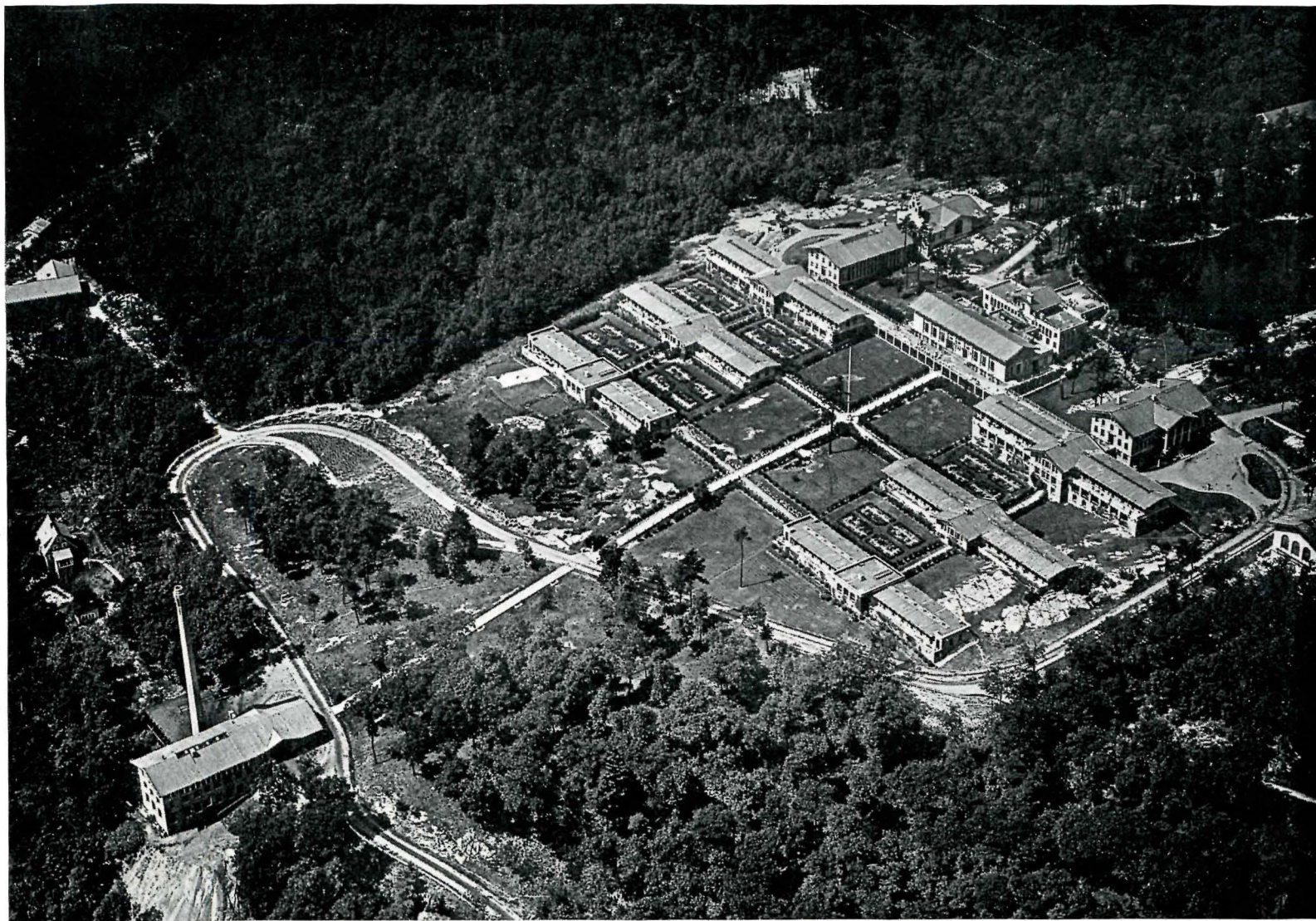
Drawing by Chester B. Price, Residence Designed for "House and Garden," Johnson, Kaufman and Coate, Architects, New York City.



*The Colony Club, Santa Monica Bay, California. Elmer Grey, Architect, Los Angeles, Cal.
Study in Oils by Elmer Grey.*



*George Washington Masonic National Memorial at Alexandria, Va. Helmle & Corbett, Architects, New York.
Rendering by Birch Burdette Long.*



*Air-plane Photograph of Tuberculosis Sanatorium at Mt. McGregor, N. Y., for the Employees of
The Metropolitan Life Insurance Co. D. Everett Waid, Architect, New York City.*

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of country homes and town buildings. Sir Reginald Bloomfield, R. A., is sending drawings of country homes and gardens; Sir Robert Lorimer, A. R. A., Thistle Chapel, Edinburgh; E. Vincent Harris, Esq., Glamorgan County Hall; Sir Ashton Webb, K. C. V. O., prominent buildings, and Septimus Warwick, Esq., F. R. I. B. A., prominent buildings.

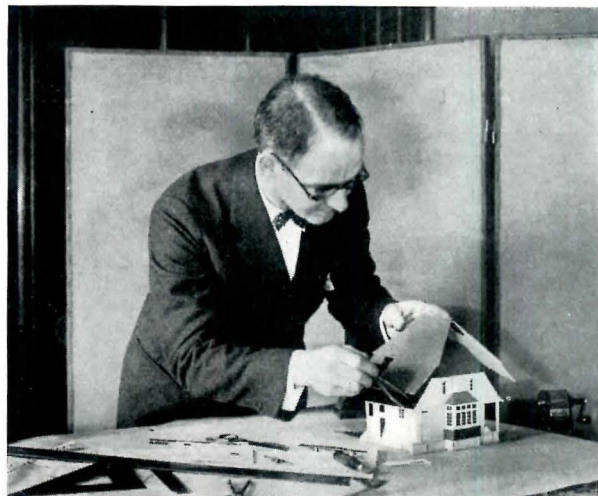
Representative works will be sent by Spain, Italy, Germany, England, Finland, Canada, Mexico and France. While arrangements have not been completed, exhibits are anticipated from Switzerland, Sweden, Poland and Czechoslovakia.

There will be exhibited a selection of works of students of The Beaux Arts Institute of Design and the American Academy in Rome will be represented. The winning drawings of the Le Brun Scholarship will be shown from past years.

Exhibitions of work constituting memorials to four great architects who have recently passed on, namely: Bertram Grosvenor Goodhue, Louis Sullivan, Henry Bacon and Arnold Brunner, will be shown.



Charles Keck at Work on his Statue Erected to the Memory of Booker T. Washington, which will be shown at the Exposition.



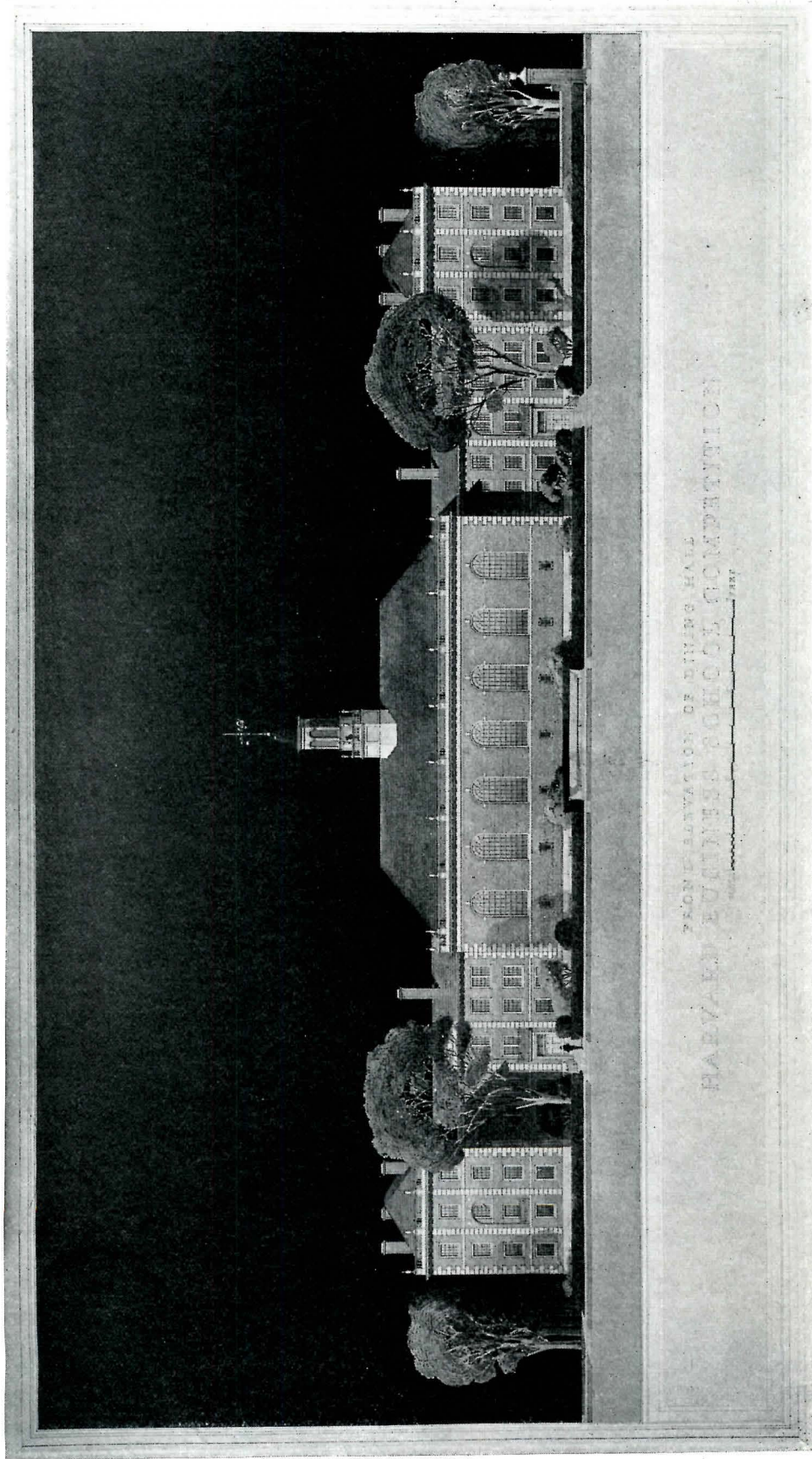
F. C. Wells at Work on a Model for the Architects' Small House Service Bureau to be Shown at the Exposition.

The exhibits will be installed on four floors of the Grand Central Palace and the interior will be transformed by the architectural treatment designed by Howard Greenley and carried out under his direction. The works of architecture, mural painting and sculpture will form the centres on the various floors and around them will be grouped the related exhibits of materials and equipment. Since the number of exhibits is to be so great and the space occupied by the exposition so large, a system of indexing the exhibits, with directory boards, will be installed to enable visitors to find readily the exhibits in which they are most interested.

Thousands of visitors will come to New York for the exposition and provision is being made by the Committee of which Donn Barber is the Chairman to entertain them properly and to help them use their time to the best advantage. It is understood that arrangements may be made which will enable the greater number of visitors to arrive in New York on special trains. In addition to facilitating their getting about, the Committee of Entertainment will conduct trips of great value to visiting architects, arranging for the inspection of important buildings under special conditions which will enable them to study the solution of the problems involved. There will also be various entertainments of a social nature.

To attempt to name even a small percentage of the important American architects who will exhibit their work would be quite futile, under the circumstances, so we have simply reproduced some of the exhibits here.

This exposition will be epoch making, for it will bring architecture into the public eye, as nothing else could. For this reason, as well as for the interest it will hold for architects, it is an event of the highest importance to the profession.



Front Elevation of Dining Hall, Harvard Business School Competition, McKim, Mead and White, Architects, New York City.

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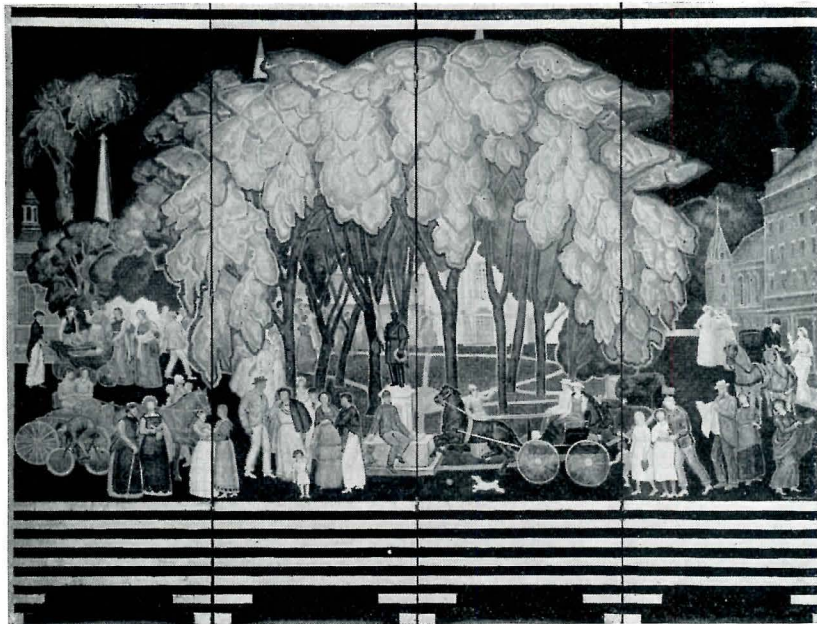
*Adoration of the Peasants. Mural Painting by Frank A. Schwarz.
American Academy in Rome.*

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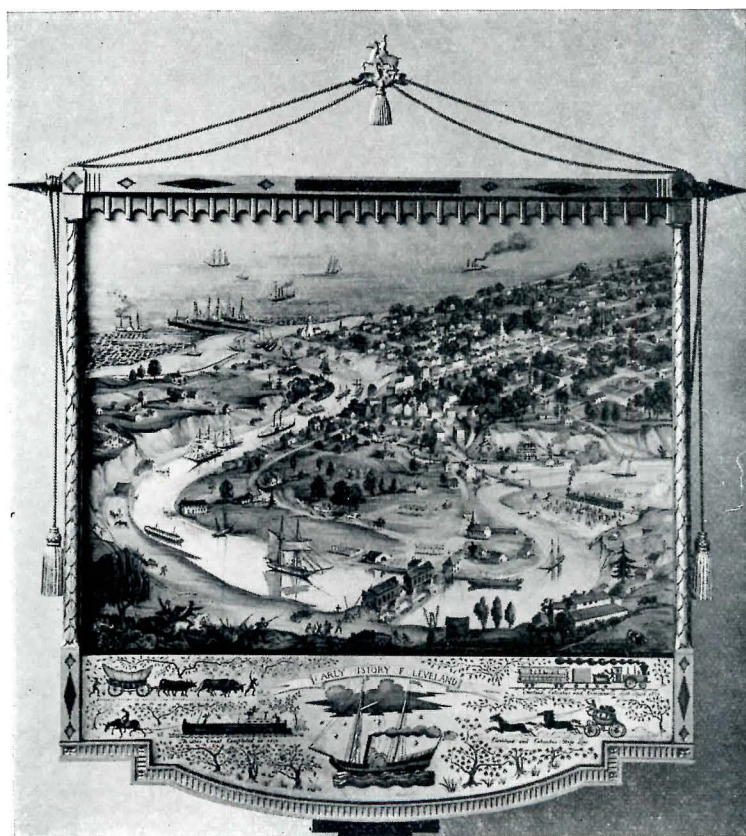


Study by Frank Schwarz, American Academy in Rome

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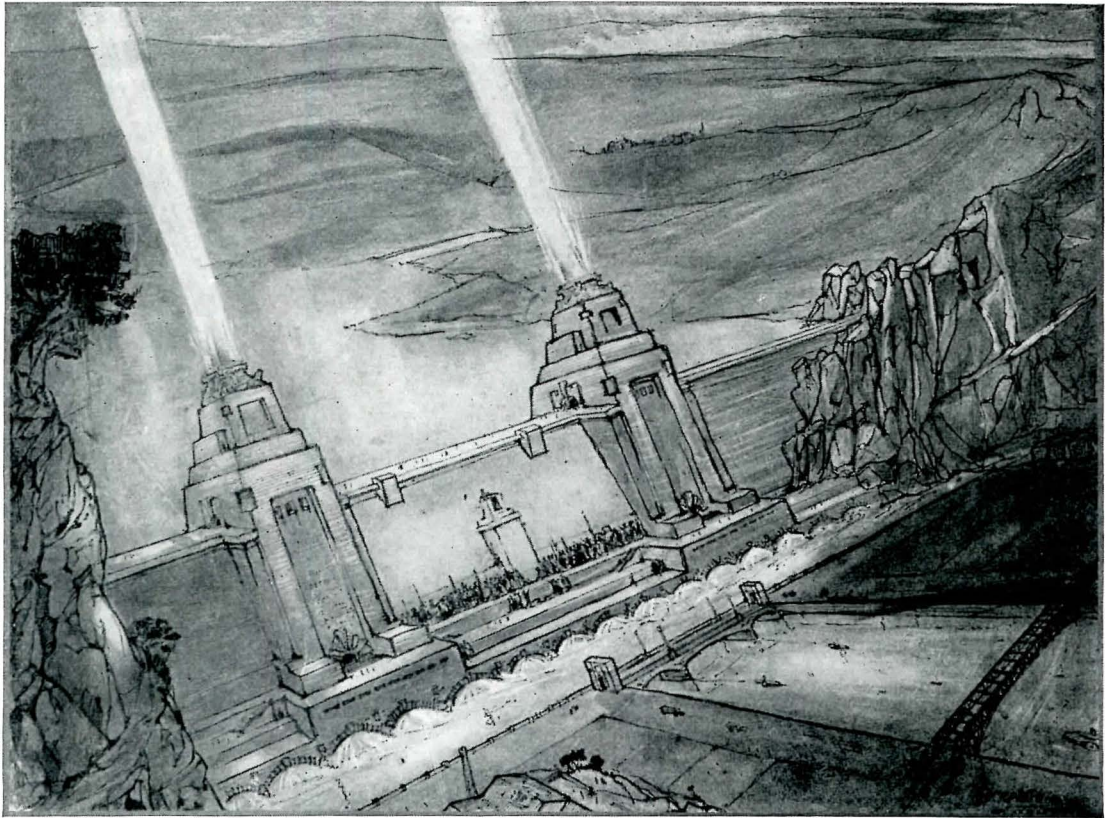


The Village Square. Screen by Barry Faulkner.

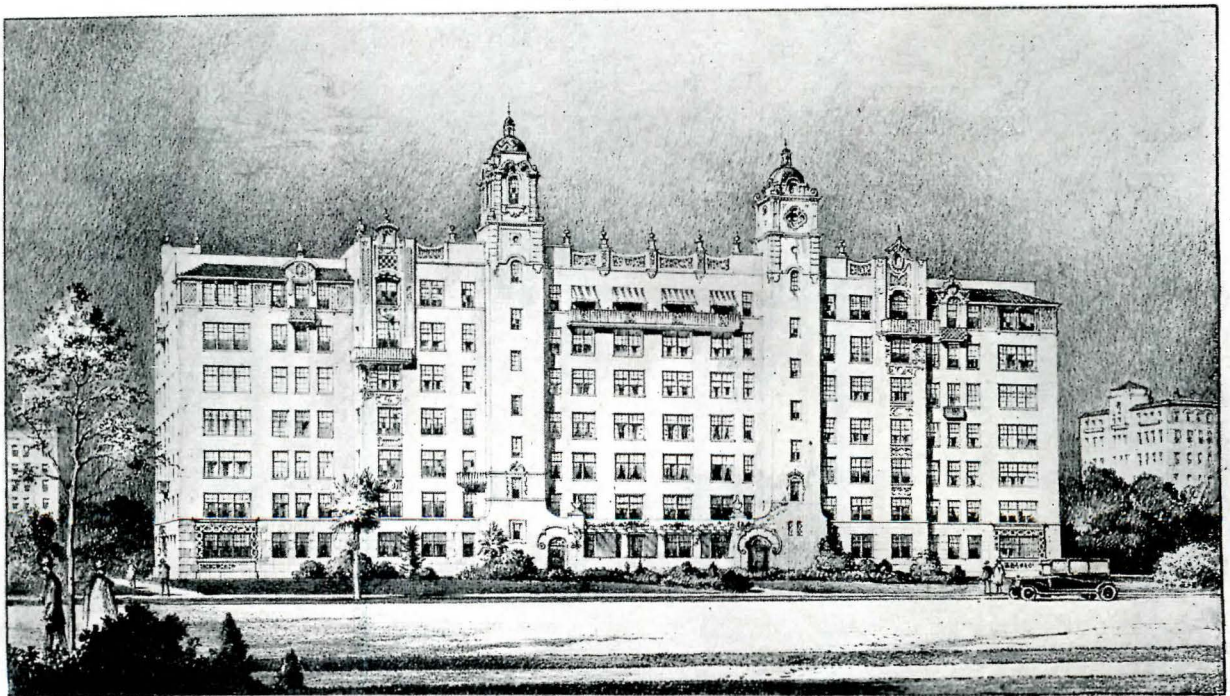


Banner by Fred Dana Marsh.

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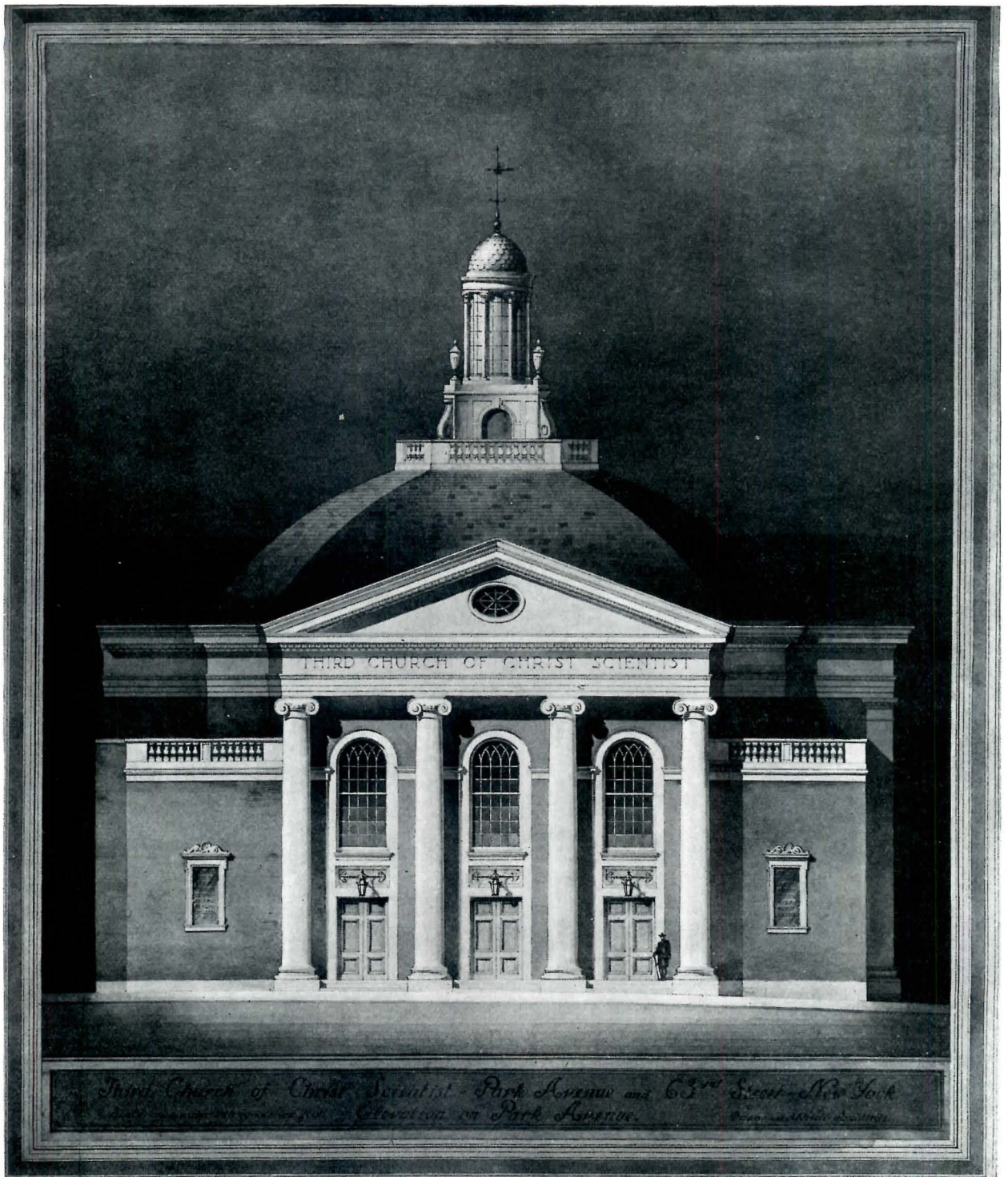


Design for Monumental Treatment of Water Supply Dam. One of the Spanish Exhibits in the Foreign Section of the Exposition.



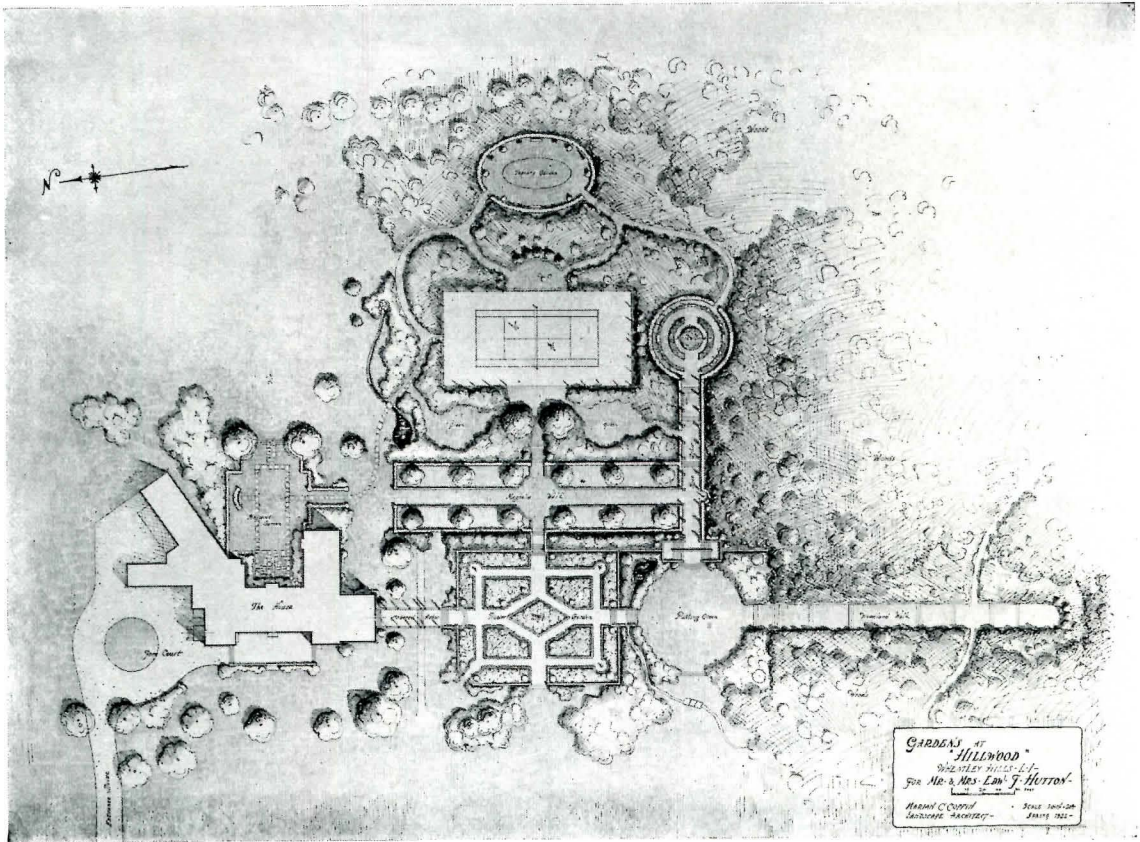
Maple Terrace Apartments, Dallas, Texas. Alfred C. Bossom, Architect.

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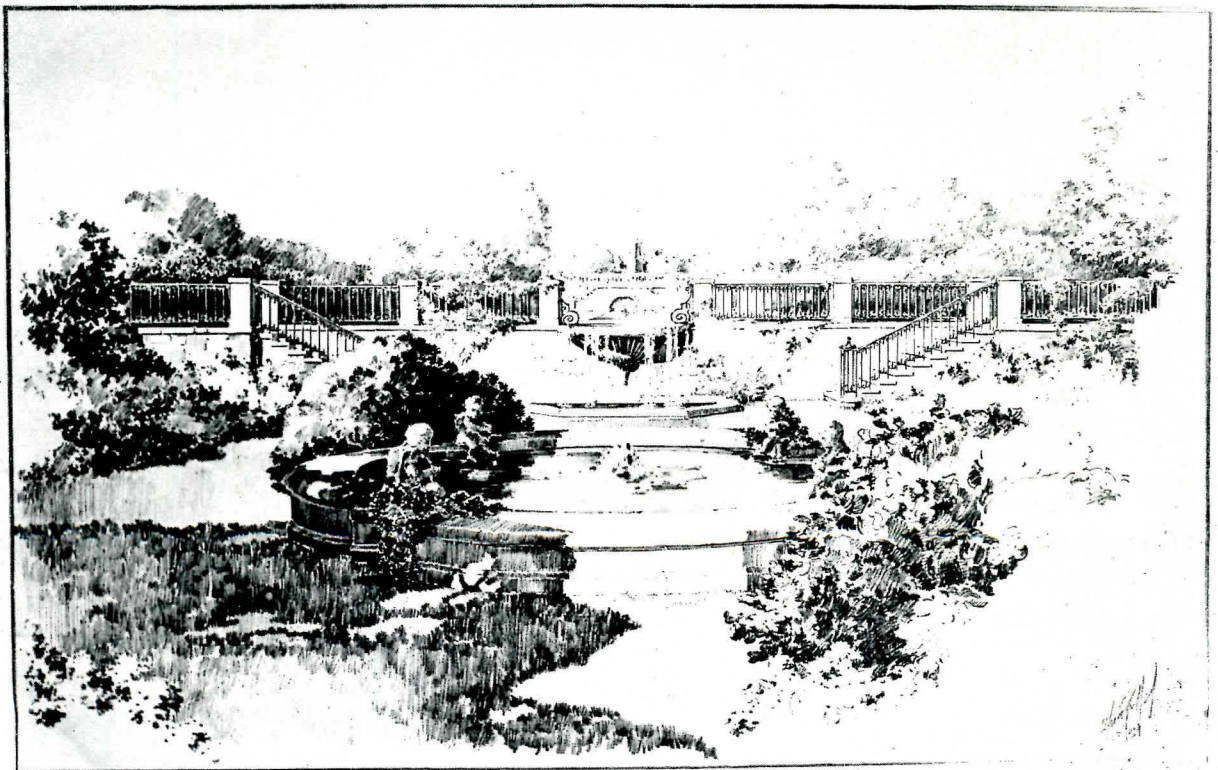


*Third Church of Christ Scientist - Park Avenue and 63rd Street - New York
Elevation on Park Avenue. Delano & Aldrich, Architects.*

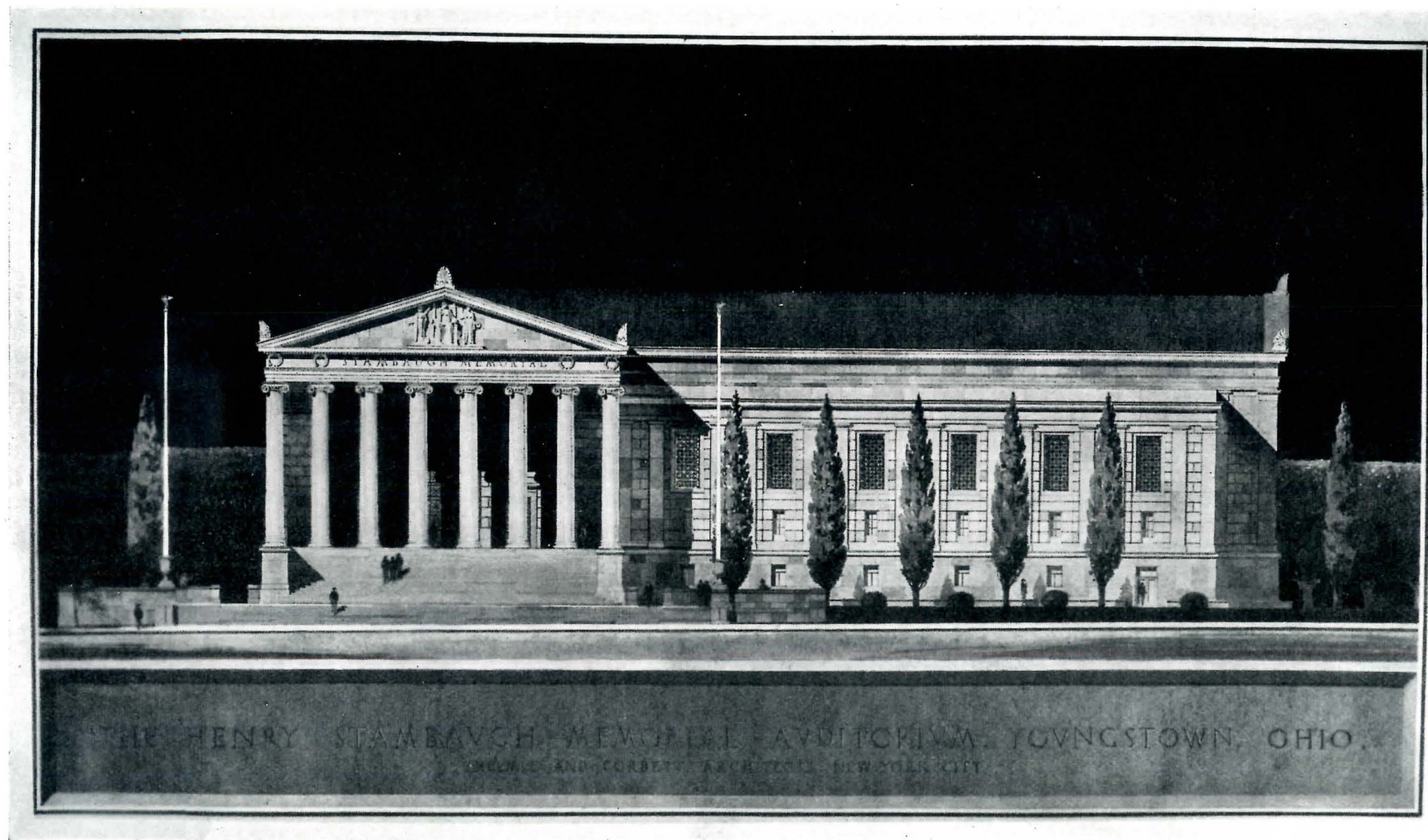
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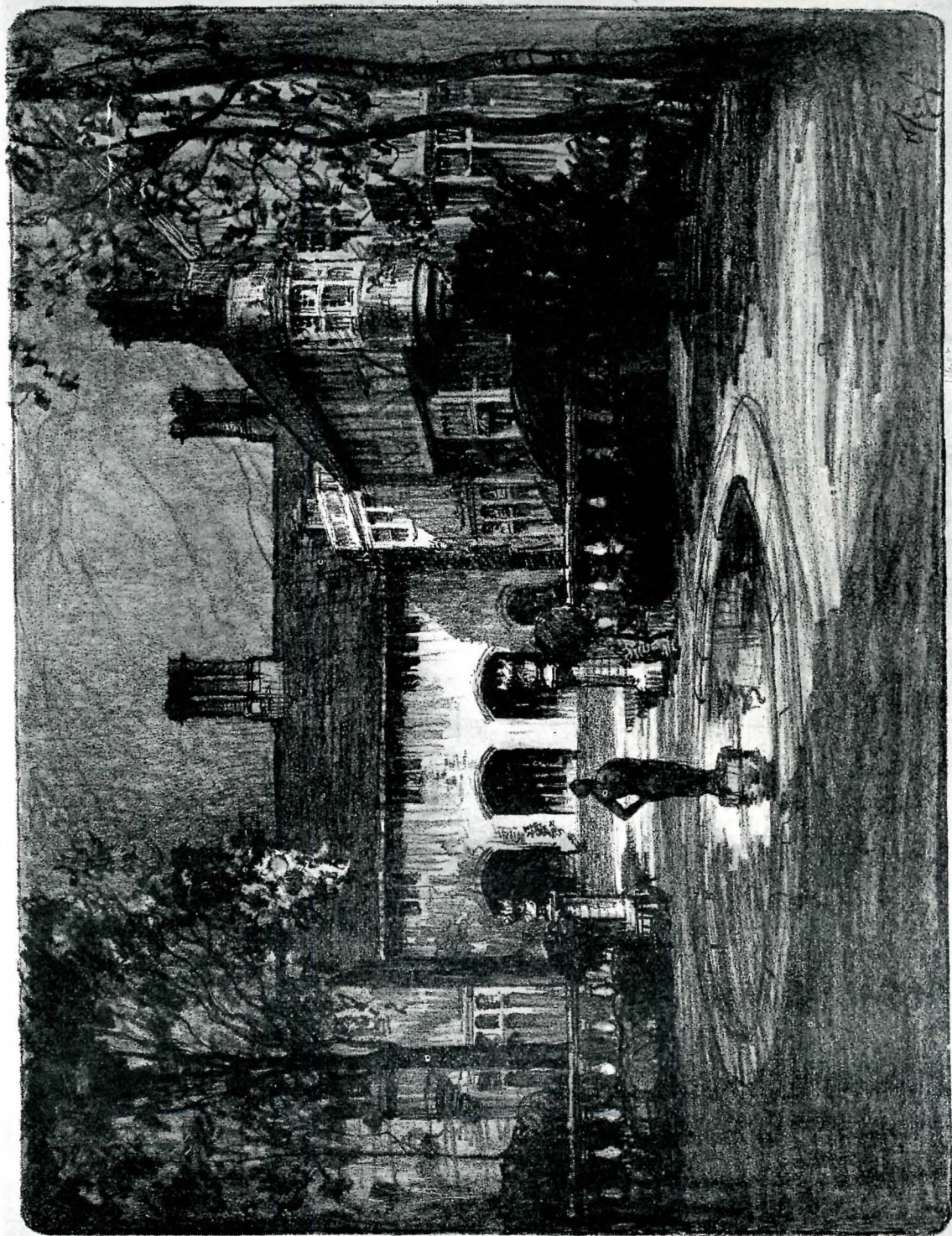
*Gardens for Mr. and Mrs. Edw. F. Hutton at Wheatley Hills, L. I.
Marian C. Coffin, Landscape Architect, New York.*



*Rendering by Alfred Geiffert, Jr. "Cupid's Garden," One of a Series of Gardens on a Country Estate.
Ferruccio Vitale, Landscape Architect, New York.*

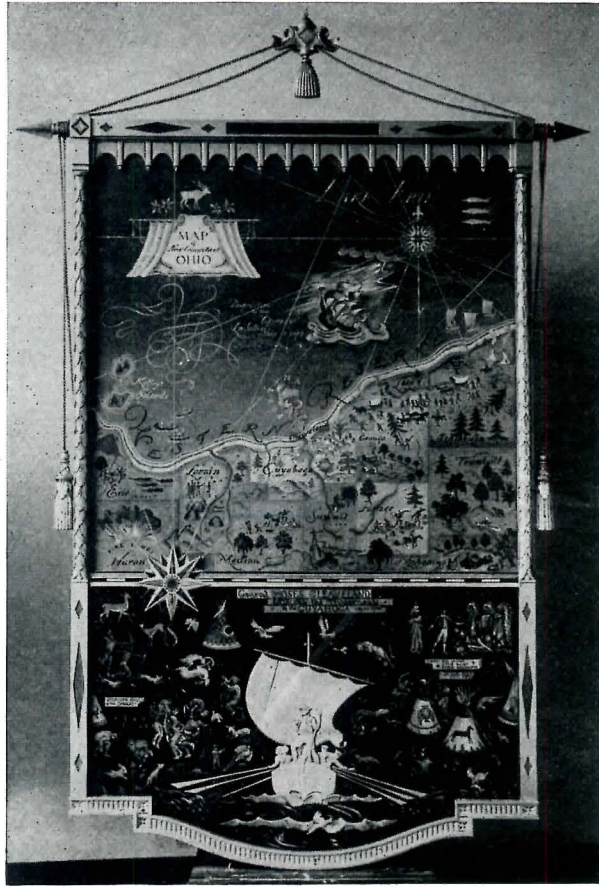


The Henry Stambaugh Memorial Auditorium, Youngstown, Ohio. Helmle and Corbett, Architects, New York City.



Entrance of the W. R. Coe Residence at Oyster Bay, L. I. Walker & Gillette, Architects, New York. Rendering by Howard Leigh.

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Banner by Fred Dana Marsh, Mural Painter.



Ezra Winter, Mural Painter, at Work on a Series of Panels Depicting "The American Industries," which will be shown for the first time at the Exposition.



PEN AND INK DRAWING BY JOHN TAYLOR ARMS
GOTHIC DETAIL.

On the other side of this sheet is reproduced a remarkably fine drawing of architectural detail by John Taylor Arms, the etcher. This drawing renders with astonishing realism and faithfulness a subject that is most difficult to render. It gives the sense of relief, of roundness and the texture to perfection. It is also admirable in composition. Incidentally it is a tour de force in rendering, the innumerable gradations of tone of which it is made up having been produced entirely with pen and ink.

PENCIL POINTS

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PAINTED SCREEN, "PORCUPINES," BY ROBERT W. CHANLER.

The painting of the screen by Chanler which is reproduced on the other side of this sheet shows the artist's skill in brush work. The vigor of the strokes that represent the quills of the porcupine is notable, as well as the sense of movement in the composition. An illustrated article on "The Art of Robert W. Chanler" appeared in the February number of this journal.



STUDY IN OILS BY ELMER GREY.

HOUSE FOR A. N. KEMP, ESQ., SANTA MONICA, CALIFORNIA. ELMER GREY, ARCHITECT, LOS ANGELES, CAL.

To be shown at the Architectural Exposition.

From California, Elmer Gray has sent us, in response to our request, the photograph of his painting in oils which is reproduced on the other side of this sheet. Oil colors, though seldom used for the purpose, lend themselves very well to the presentation of architectural designs in many cases, and this example is surely delightful and is well worth studying. Mr. Grey has also sent a study in oils of a club house, showing it in relation to its landscape setting. This picture is reproduced on another page of this issue in connection with the article on the Architectural Exposition, at which both of these paintings will be seen.

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BEAUX ARTS INSTITUTE TO AWARD SCHOLARSHIPS

THIS year the Beaux-Arts Institute of Design will award two scholarships of \$500 each to the Fontainebleau School of Fine Arts. These two scholarships will be awarded by the regular jury to the two best designs submitted for the fifth Class "A" Projet of the Beaux-Arts Institute of Design, Department of Architecture. Because of these two scholarships the subject of the program already announced will be changed and the new title withheld.

To be eligible for these scholarships, the students must be American citizens, (a condition that is fixed by the Regulations of the French Government for the Fontainebleau School), and must be registered in Class "A." The usual regulations in the Circular of Information governing Class "A" competitions will apply. These scholarships will not be awarded to any student who has previously won any other scholarships for foreign travel or study. Circulars of the Fontainebleau School of Fine Arts may be secured from Fontainebleau School of Fine Arts, National Arts Club Studios, 19th Street, New York, N. Y.

ATELIER HIRONS.

AT the annual meeting of the Atelier the following officers were elected—Howard Swenson, Massier; A. F. Euston, Sous-Massier; Fred Poehler, Secretary; Joe Judge, Treasurer; Sam Bomsky, Librarian; Louis Fitzpatrick Turcotte, Chef-de-Couchon.

Word has just been received that James Gambaro will represent the Atelier as logeist in this year's Paris Prize Competition; Jimmy won a scholarship at Princeton last year and has been away all winter—studying, we hope. A. F. Euston, one of last year's logeists, is first alternate.

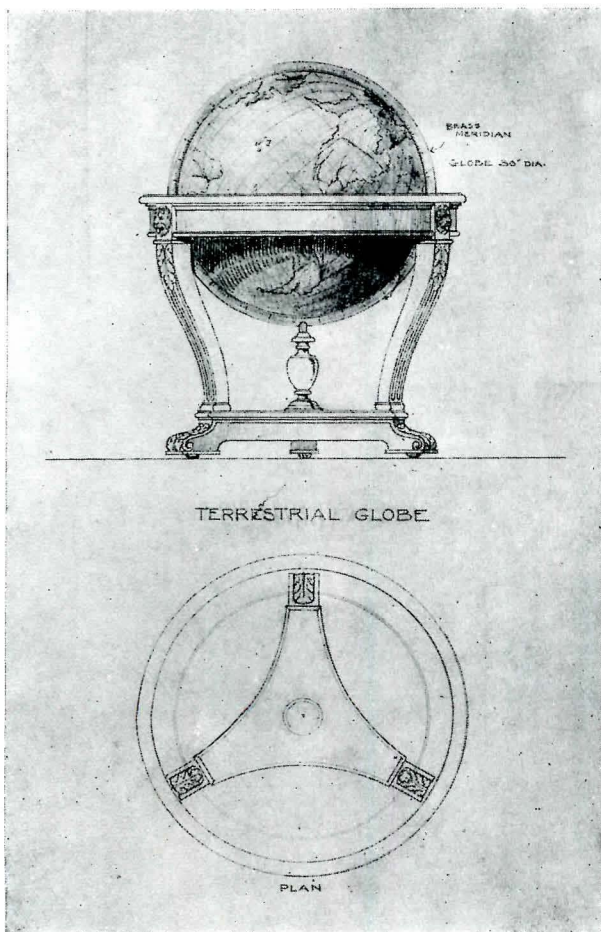
The Traveling Exhibition of Paris Prize drawings is being so well received that it will probably be enlarged and continued next year. Letters of appreciation and commendation are coming in fast. The Cleveland Architectural School was added to the itinerary, and a number of other requests had to be refused. The enclosed copy of an invitation sent out by Howard University, Washington, D. C., has been received. Information regarding next year's itinerary may be obtained from R. B. Thomas, 516 Fifth Ave., New York.

UNIVERSITY OF LOUISVILLE

THE University Archi-Arts Society is glad to announce that it has procured new quarters, into which it will move next September. As the University of Louisville is to move to its new campus next fall, the architectural department was forced to find a new location. The new quarters will occupy the entire top floor of the building used by the law department of the University and will be far superior to the present location. The quarters will be in a location convenient to all the students, will afford room enough for a good increase in students and yet leave space for a club room and will have facilities that the old quarters lacked. From all indications, the club should progress rapidly in the future and become a real help to the profession in Louisville.

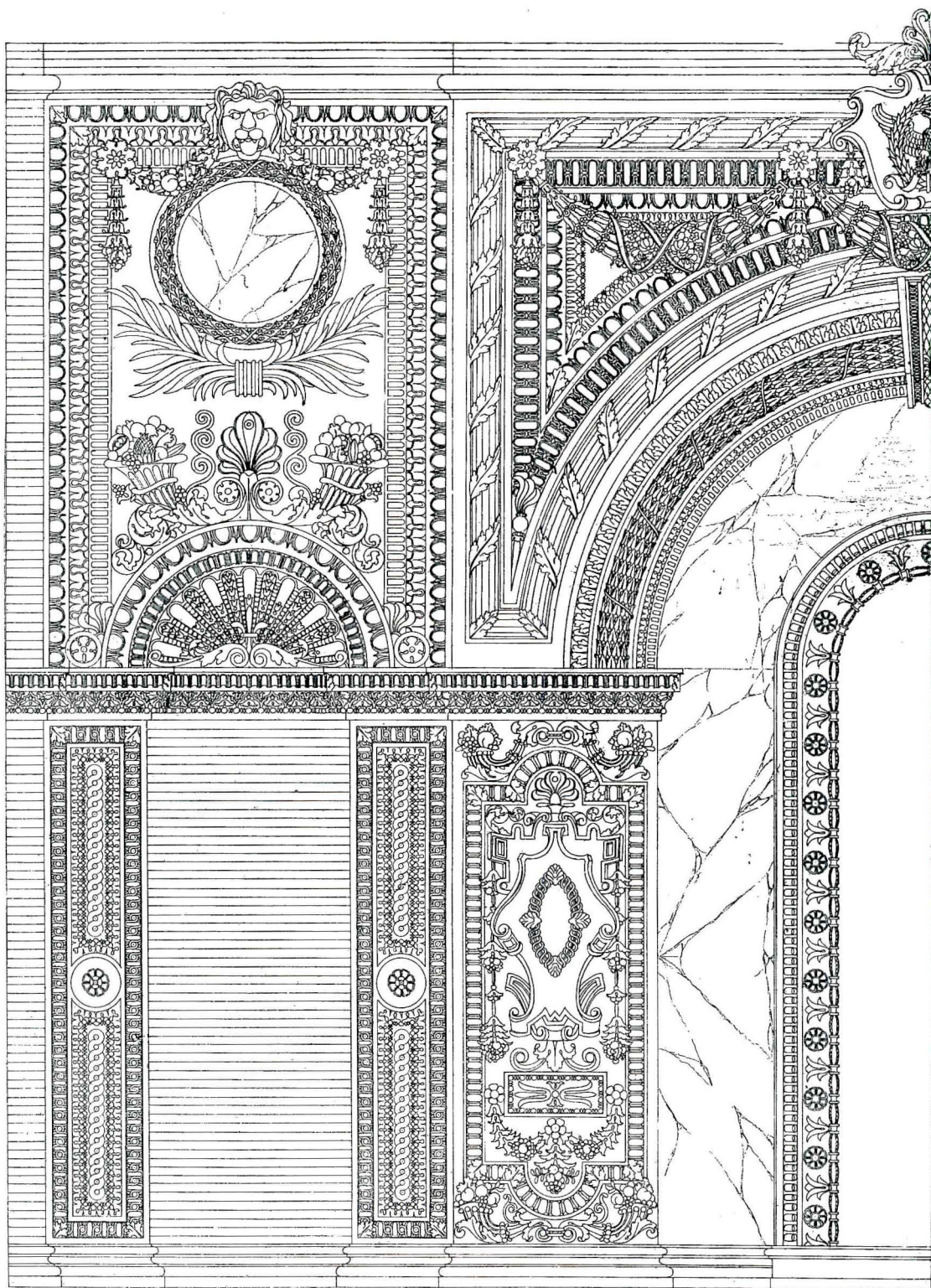
EXAMPLES OF ROMAN LETTERING

THROUGH the courtesy of McKim, Mead & White, who loaned us a copy of the book from their library, we are able to reproduce here a number of very interesting Latin inscriptions that supply inspiration and information helpful in lettering in the drafting room. These inscriptions are taken from Hübner's "Exempla Scripturae Epigraphicae Latinae" and are reproduced here at the exact size of the original plates in that book. These examples show a freedom and vigor in the design of lettering that might well be emulated today. The sources of the inscriptions are noted in the captions on the pages, the Latin of the original work having been retained. Other examples will appear in following issues.



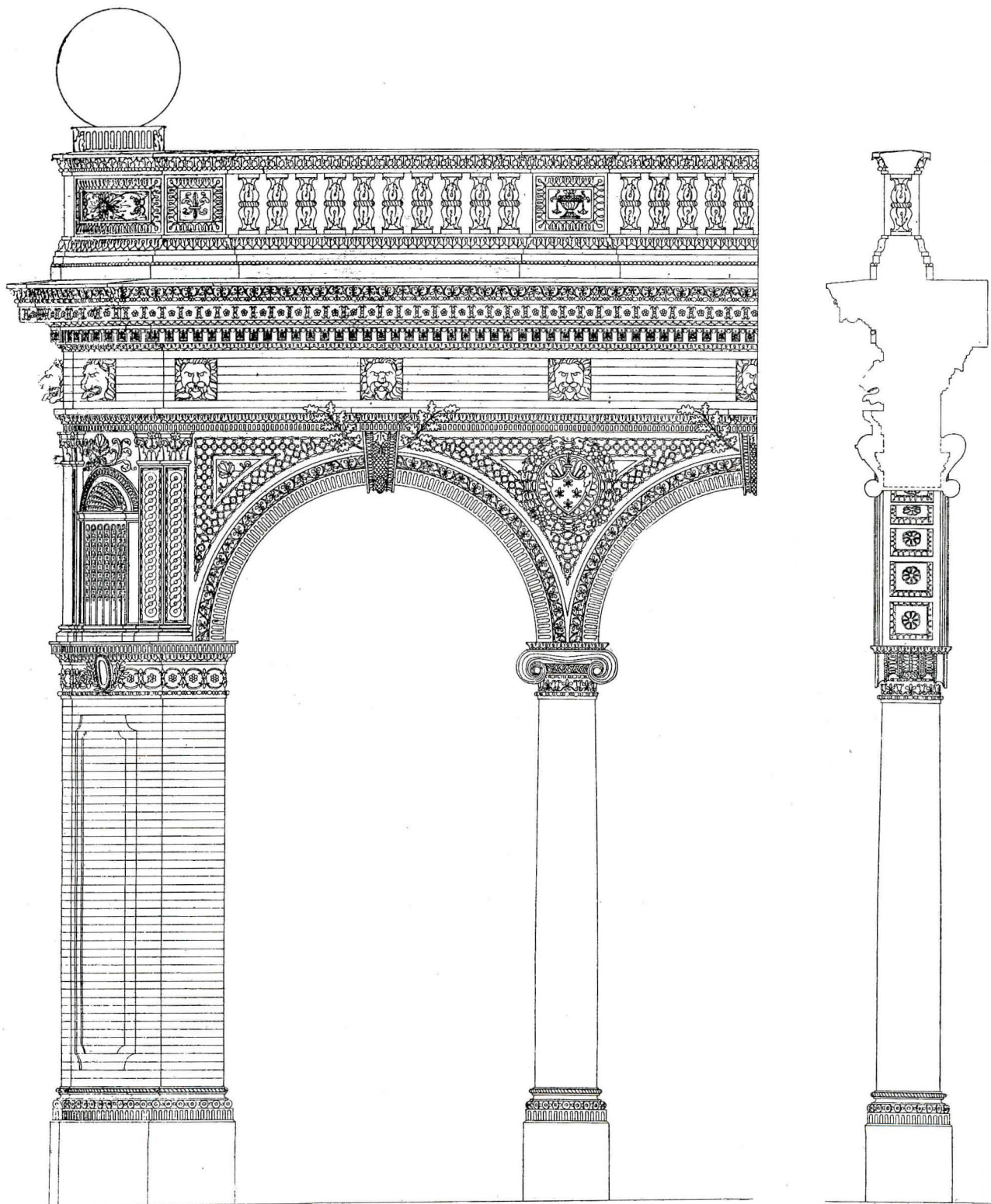
Drawing by Francis H. Bacon.

PENCIL POINTS



Drawing by Harold Van Buren Magonigle. Details of Arcade of Madison Square Garden, New York. McKim, Mead & White, Architects.

PENCIL POINTS



Drawing by Harold Van Buren Magonigle. Central Motif of Madison Avenue Façade of Madison Square Garden, New York. McKim, Mead & White, Architects.

THERMAE
M·CRASSI·FRVGI

1.

LAVDIO·DRVSI·F
LIBVNIC·POTEST
LITIVS·T·F·STEL·BAR
LIBVNVS·MILITVM

2.

Roman Lettering from Hübner's "Exempla Scripturae Epigraphicae Latinae."

1. *Pompeii, Tabula Marmorea; in Museo Neapolitano.*

2. *Augustae Taurinorum, Tabula, Magna Marmorea Litteris Maximis et Pulcherrimis; in Museo.*

N·P·O·P·I·D·I·V·S·N·F·C·E·L·S·I·N·V·S
A·E·D·E·M·I·S·I·D·I·S·T·E·R·R·A·E·M·O·T·V·C·O·N·L·A·P·S·A·M
A·F·V·N·D·A·M·E·N·T·O·P·S·R·E·S·T·I·T·V·I·T·H·V·N·C·D·E·C·V·R·I·O·N·E·S·O·B·L·I·B·E·R·A·L·I·T·A·T·E·M
C·V·M·E·S·S·E·T·A·N·N·O·R·V·M·S·E·X·S·O·R·D·I·N·I·S·V·O·G·R·A·T·I·S·A·D·L·E·G·E·R·V·N·T

1.

M·N·O·N·I·V·S·M·F·B·A·L·B·V·S·P·R·O·C·O·S
B·A·S·I·L·I·C·A·M·P·O·R·T·A·S·M·V·R·V·M·I·P·E·C·V·N·I·A·S·V·A

2.

T·I·C·L·A·V·D·I·V·S·D·R·V·S·I·F·
T·R·I·B·V·N·I·C·I·A·P·O·T·E·S
A·Q·V·A·S·C·L·A·V·D·I·A·M·E·X·F·O·N·T
I·T·E·M·A·N·I·E·N·E·M·N·O·V·A·M·A

3.

Roman Lettering from Hübner's "Exempla Scripturae Epigraphicae Latinae."

1. *Pompeii, Tabula Magna Marmorea, in Museo Neapolitano.*
2. *Herculanei, Epistylum Marmoreum; in Musco Neapolitano.*
3. *Romae, in Arcu Aquae Claudiaae Sive Porta Praenestina.*

IVDICEARCAE·FERRAR
TRES·TROV·GALL

APPIAE·SEX·
CEIONI·C
VII·VIR

VIDVC·SACRDOT
R·SECTM·GRAVITAT

MEVS·PR·POSIT·EOR

ADVI·DENDVM·EIN·VRBEM·VENIT

Roman Lettering from Hübner's "Exempla Scripturae Epigraphicae Latinae."

Apud Viducasses (Vieux) in Aremorica, Basis Magna Marmorca, in Castello Thorigny.

P C A E S

1.

A V G V S T A L E S

2.

Roman Lettering, from Hübner's "Exempla Scripturae Epigraphicae Latinae."

1. *Puteolis, Fragmentum Epistylī Marmorei, Litteris Pulcherrimis; in Museo Neapolitano.*
2. *Pompeis, Fragmentum Epistylī Marmorei; Litterae Depictae Occupant Spatium 0,95 m.; in Museo Neapolitano.*

M·C·L·A·V·D·I·O·C·F·M·A·R·C·E·L·L·O
P·A·T·R·O·N·O

1.

A·V·E·I·V·S·P·H·Y·L·A·X
N·P·O·P·I·D·I·V·S·M·O·S·C·H·V·S

2.

P·E·T·R·O·N·I
C·I·N·T·V·L·L·I·F

3.

A·G·R·I·P·P·I·N·A·E

4.

M·A·R·T·O·R·I·V·S·M·L·P·R·I·M·V·S
A·R·C·H·I·T·E·C·T·V·S

5.

A·V·G·V·S·T·A·L·I·Q

6.

C·A·E·S·A·R·I

7.

Roman Lettering from Hübner's "Exempla Scripturae Epigraphicae Latinae."

1. *Pompeii, Basis Marmorea in Templo Arcis, Quod Olim Herculis Nunc Veneris Fuisse Creditur, Ibi Extat.*
2. *Pompeii, Basis Marmorea; in Museo Neapolitano.*
3. *Novariae, Basis Ex Lapide Calcaneo; in Canonica.*
4. *Pompeii (?), Tabula Marmorea; in Museo Neapolitano.*
5. *Pompeii, Tabula Marmorea in Theatro; Extat Neapoli in Museo.*
6. *Pompeii Fragmentum Tituli Marmorei Qui ad Arcum Tiberii in Foro Erectum Videtur Pertinuisse; in Museo Neapolitano.*
7. *Ticini (Pavia), Pars Epistylii Marmorei; in Museo Universitatis.*

IMP·CAESAR·DIVI·F
AVGVSTVS
PONTIFEX·MAXIMVS
IMP·XII·COS·XII·TRIB·POT·XIV
A·EGVPTO·IN·POTESTÁTEM
POPVLII·ROMÁNI·REDÁCTÁ
SOLI·DÓNVM·DEDIT

1.

AGRIPPINAE
M·AGRIPPAE·F·
DRVSI·CAESAR·MATRI

2.

CAESARI
PATRIAE

3.

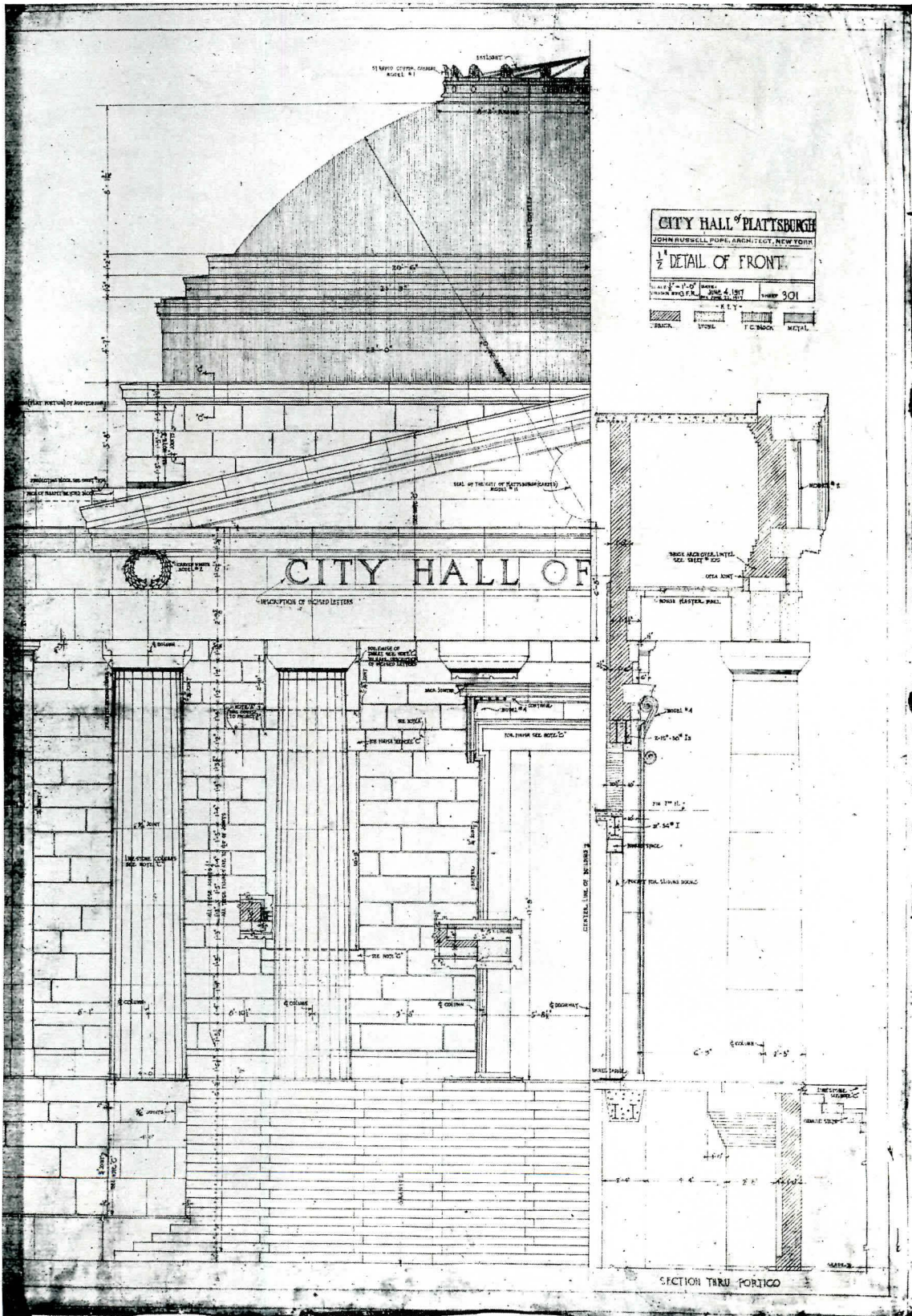
Roman Lettering from Hübner's "Exempla Scripturae Epigraphicae Latinae."

1. *Romae, in Obelisco Circi Olim Maximi, Nunc Plateae Populi; Titulus Faciei Septentrionalis. Basis Alta Est Palmos Romanos Quindecim, Lata Quoquo Versus Tredecim, Podium Eius Altum Palmos Quinque et Trientem. Idem Titulus in Obelisco in Campo Martio, Cuius Basis Alta Est Palmos Undeviginti Cum Quadrante, Lata Duodecim (Zoega). Ex Imagine Photographa.*
2. *Laude Pompeia (Lodi), Basis Marmorea; in Museo.*
3. *Pompeiis, Basis Marmorea ad Aedem Fortunae; in Museo Neapolitano.*



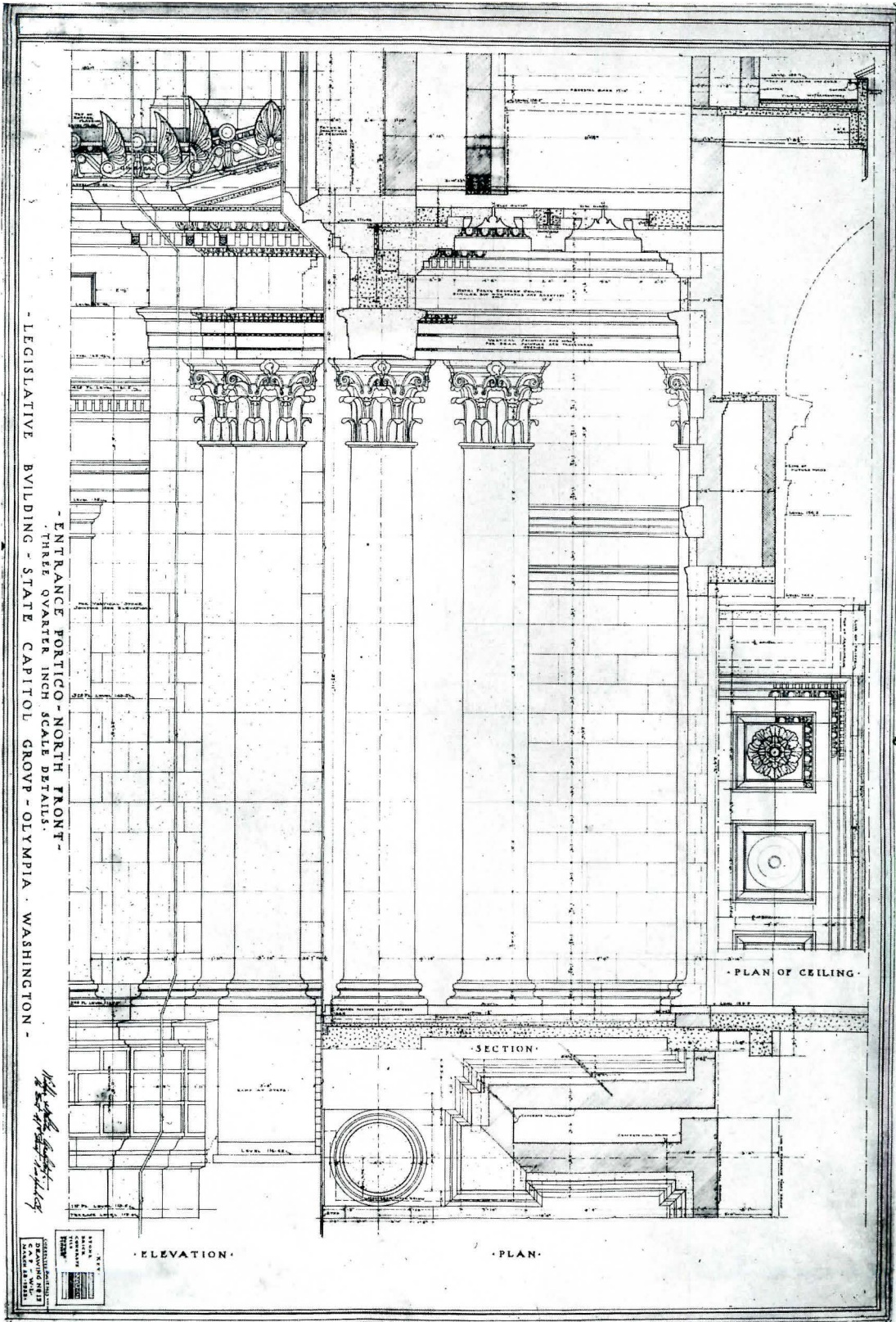
The "Congo Room" of The Alamac Hotel, New York City. Decorations by Winold Reiss.

PENCIL POINTS



Details of Construction—City Hall of Plattsburgh. John Russell Pope, Architect, New York.

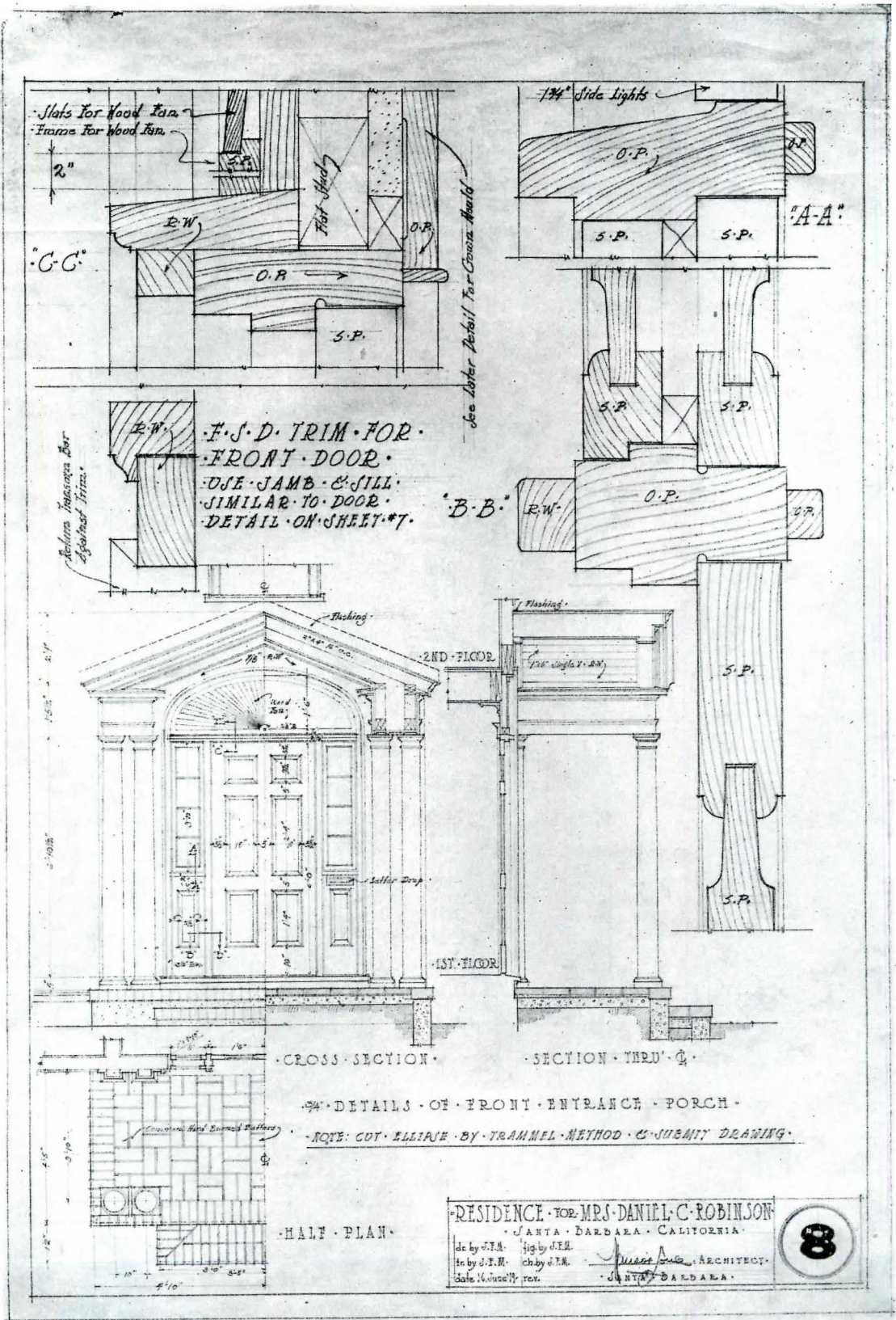
PENCIL POINTS



Architectural drawing of the side porticos of the Legislative Building, State Capitol Group, Olympia, Washington. The drawing includes an elevation of the east end of the north front, a section through the upper cornice, a plan of the ceiling, a plan of the floor, and sections through the windows and piers. The drawing is labeled "SIDE PORTICOS" and "LEGISLATIVE BUILDING - STATE CAPITOL GROUP - OLYMPIA - WASHINGTON". It is signed "J. H. M. 1914" and dated "1914".

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PENCIL POINTS



Details of Construction—Residence for Mrs. Daniel C. Robinson, Santa Barbara, Cal.
Winsor Soule, Architect, Santa Barbara.

PENCIL POINTS

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THE AMERICAN ACADEMY IN ROME

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

"On the 7th of this month the Collaboration Competition for the year began. One team is composed of the senior architect, Marceau, second year painter Bradford, and first year sculptor Camden. They have selected a chapel with reliefs about the altar and wainscoting—the wall surface behind the altar carrying the principal mural decoration.

"Senior sculptor Stevens, second year architect, Deam, and first year painter Finley compose another team and have elected to develop a baptistry—the altar requiring the principal sculptural treatment. The dome, spandrels, niche with domical ceiling and cloistered vaults are the problem for the painter.

"Senior painter Floegel, second year sculptor Meyer, and first year architect Douglas with Paul Simpson, Le Brun Fellow from Pennsylvania, have also taken a baptistry, with the principal sculpture a baptismal font, and the painter decorating the vaulting and glass windows.

"Joseph A. Coletti, sculptor, on the Sachs scholarship from Harvard University has enrolled with us.

"Early in the month Cyrus Dallin, the well-known Boston sculptor, visited the Academy. He was entertained at lunch by one of the visiting students and very informally addressed the men.

"About thirty students of both schools made a pilgrimage to the Palazzo Farnese during the month to study the ornamental wooden ceilings in the administrative quarters of the French Embassy. All of these ceilings are remarkable for their richness of carving, the warmth and mellowness of the wood, which is practically in its natural state.

"Prentice W. Duell, visiting architect, on a Charles Eliot Norton Fellowship, Harvard University, has been making a survey of the history of the application of color to architecture. A few days ago he brought into the Academy a complete set of color studies of the frescoes in one of the Etruscan Tombs at Tarquinia (formerly known as Corneto), where he had worked for several weeks with acetylene torches under ground. Five minutes of sunlight each day enabled him to rectify his color values and produce very satisfactory records of these early frescoes."

"We are all greatly shocked at the unexpected death of the Acting President of the Board of Trustees, Mr. Breck Trowbridge. As yet we have but Mr. Guernsey's telegram: we are anxiously waiting for a letter with full information. Mr. Trowbridge was an extremely interested and active Trustee. His death is a tremendous loss to the

Academy. Mr. Mead is in Egypt. I telegraphed him the sad news at once.

"A number of new registrations have taken place in both Schools. There are twenty-one students (17 women and 4 men) in the School of Classical Studies, and twenty-eight students in the School of Fine Arts, giving a total of forty-nine.

"There is a piece of work by a registered student, which will probably not be mentioned by the Professor in Charge of the School of Fine Arts, and I, therefore, venture to insert the following. Mr. Vaughan, a Fellow in architecture from Harvard University, has just finished a thesis on the kind of marbles and the manner in which they were employed in Roman architecture. The work should be of value to architects in general.

"Two gifts have come in. The first, \$400, was donated by Miss Agnes M. Carpenter for the purpose of completing the cataloguing of the books in the library. The second, \$100, was given by Mrs. Thomas H. Barber, for the purchase of books on art.

"The first half of Vol. V of the Memoirs has gone to press, and Vol. IV of Papers and Monographs is now out.

"The Villa between the Stolberg and the Sermoneta Villas has been bought by Mr. Mead's partner, Mr. W. Symmes Richardson. To have this talented architect near at hand will be a great advantage to the Academy, for Mr. Richardson worked with Mr. McKim for many years and was thoroughly in sympathy with the views on art, which the founder of the Academy entertained.

"Mr. George Armour, a member of the Council of the Academy, is in Rome; and so is the sculptor Mr. Dallin.

"An Englishman of considerable literary ability is preparing an article on the Academy, which he plans to submit to the *Atlantic Monthly*."

From Tenny Frank, Professor in Charge, School of Classical Studies, we quote the following:

"The latter part of December we closed the lecture room for three weeks to permit students to follow their inclinations and specialties. Various groups visited the Tuscan and Umbrian towns, while several remained in Rome to work on their chosen problems. Since several of our students are only beginning their graduate work, and six are on leave of absence from onerous college positions, we have not stressed the importance of individual investigation. Only seven students have taken problems with a view to publication, but I think that all of these will produce monographs that ought to be printed.

"At present we are having occasional lectures by Italian and foreign scholars. Professors Calza, Lugli and Munoz are as usual offering three lectures each in Italian during the Spring. Dr. Orbaan, who has written several excellent books on Renaissance Rome, spoke last week before a large audience. For February we have promises of a lecture each from Professors Cumont, Amelung, and Randall-MacIver. Professor Merrill is continuing his course in Martial, the undersigned is now lecturing twice weekly—for eight weeks—on the cultural history of ancient Rome, and all four of our staff are scheduled for lectures this Spring before the British American Archaeological Society."

ANNUAL MEETING PRODUCERS' RESEARCH COUNCIL

THE Producers' Research Council, affiliated with the American Institute of Architects, will hold its annual meeting and election of officers at the Hotel Roosevelt, New York City, April 29th, at ten o'clock. All members of the Institute are cordially invited to be present at the meeting so that they may become better informed as to the aims and objects of the Council.

LAURENCE J. McCARTY

LAURENCE J. McCARTY died at his home in Sioux City, March 10th, after a brief illness. He was graduated in architecture at the University of Illinois in 1904, since which time his has been the most familiar face to those who have visited the offices of Sioux City architects. He was for several years chief draftsman in the office of W. W. Beach, with whom he made his start in 1899. At the time of his death, he was with W. L. Steele, where he had also been associated for a number of years. His was the type of service that is difficult to measure in ordinary phrases and his passing leaves a poignant feeling of regret among all who have been in contact with him.

PENCIL POINTS



SIR EDWIN LANDSEER LUTYENS

Sir Edwin Landseer Lutyens, distinguished British architect, who is to be presented with the Gold Medal of the American Institute of Architects, the Institute's highest award, at the Architectural and Allied Arts Exposition opening on April 20th in New York. Sir Edwin Lutyens has recently been commissioned to design the British Government Buildings at Delhi, India.

DALLAS ARCHITECTURAL CLUB

THE Dallas Architectural Club on March 16th, realized the dream of its six years of existence when its new home on Pacific Avenue was formally dedicated. Following the formal dedication the new quarters were officially christened with a house warming for the Club members only on March 23rd.

Inasmuch as the building is the first structure of any importance to be remodelled on the recently opened-up Pacific Avenue in Dallas, the first opening took the nature of a civic affair with addresses by the Mayor of Dallas, members of the City Plan Commission, officials of the Club and individuals who were responsible for the realization of the completed work. The trend of these talks was that the Architectural Club has set a splendid precedent for future work to be carried on in the remodelling of structures on this new street and it would well behoove the property owners thereon to profit by the Club's example.

On the 23rd of March the opening to members of the Club was of a most informal nature with just such entertainment and just such spirit as can only be prevalent among architects, builders and draftsmen on like occasions. Details of this latter program will be spared the reader but he is at liberty to make free use of his imagination. Suffice it to say that the Club has now been officially and legitimately dedicated and baptized and it remains for the Building Fraternity of Dallas to make full use of the premises in the carrying on of the Club's ideals.

Both the plan and the perspective drawing of the Club have previously been published in these columns and the

Club hopes to present shortly to the readers of PENCIL POINTS both interior and exterior photographs of its accomplishment.

Too much cannot be said of the spirit of the Building Fraternity of Dallas in the completion of the Club Building. Donations in cash, material and labor were given in a spirit that was as agreeably surprising as it was commendable. Lack of space prevents the giving of credit to all of those to whom credit is due, but the mention of the names of Mr. C. D. Hill as Chairman of the Building Committee, and of Macon O. Carder, Ex-President of the Club, under whose regime the plan was born and under whose care the erection was carried on, is necessary. The whole-hearted co-operation of Mr. W. H. King, the Contractor on the work, also cannot go without comment. The design of the project is the combined product of Dudley S. Green and Ralph Bryan.

The Club now has a membership of considerably over two hundred and it remains for the present administration with Mr. Edward F. O'Brien, Jr., as President, and future administrations to so direct the Club's activities as to make of this building the home of the Dallas Building Fraternity from now on.

WHAT IS THE ANSWER?

FROM time to time we get letters from students as well as from draftsmen, raising the question as to what sort of future a man may reasonably look forward to in the profession of architecture. We print herewith a letter received this month from one of our subscribers and invite discussion of its contents. Does or does not the profession of architecture as at present organized offer reasonable opportunities? Is the success or failure of the individual solely dependent upon his abilities and energy, or is there something in the situation holding a good man back? We shall be glad to hear from those of our readers who care to contribute to this discussion.—Editor.

"You ask for suggestions, here is one, which I think is very close to all architectural draftsmen, especially to those who are around 40 years of age, like myself, and that is—what is their future? My own experience and I think it is one of the common average, is that of a good education, a taste cultivated to appreciate beautiful surroundings, a "line of talk" (it sounds egotistical to say personality) whereby I can hold my end up in conversation with almost any company, and yet, after 20 years of pencil pushing, I am nowhere, particularly as regards finances, yet at a time of life where I must begin to reckon on where will I be 20 years from now. Hitherto my salary has about been absorbed in keeping my family in a respectable condition and with congenial surroundings, also it has been one which, when the particular hard and heavy thinking job has been put on cloth and the work petered out I have been asked to "peter" too. It seems that so long as a man is content with \$60 or \$65 a week his job is usually permanent. Directly he can command, and is worth more, he becomes a "floater," at least this has been mine and the experience of many other men I have met in architects' drafting rooms, so that by middle life they have lost initiative and eyesight and become round shouldered over a drafting board. Of course, I refer to the majority of cases where a man has no private income which he can rely on during slack times and rainy days. Unless a man has private backing and influential friends an architect's office is about the worst place I know of if he ever wishes to get anywhere. I always feel sorry for a young man in the twenties, starting out over a board. He is usually full of "pep," has high ideals of what architecture is, works for a low salary because the work is congenial; after he has been at it 15 or 20 years his ideas are absolutely the reverse. This is a condition of the architectural profession which young men, also their parents, would do well to ponder over before taking up architecture as their life's work and I feel you would save many a bright, brainy, young man much anxiety if you would open your columns to discussions on this subject. In one office I know of the draftsmen have to punch a time clock; in another, thirty were laid off a week before last Xmas; in another, several of the higher salaried men were "fired" because work "petered out." Such has been my experience for years past. Can anyone suggest a remedy? I would like to read the experiences of others."

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THE PITTSBURGH ARCHITECTURAL CLUB

THE Pittsburgh Architectural Club in conjunction with The Pittsburgh Chapter of The American Institute of Architects and The Associated Artists of Pittsburgh, held its annual Beaux-Arts Ball in the ball room of the William Penn Hotel on the 20th of February.

The ball is now looked forward to in Pittsburgh as one of the high lights of the season's social affairs.

By all attendants of this year's ball it was generally accepted as being the most successful. Approximately 700 revelers from early evening till the small hours of the morning. Costumes from the ice bound wastes of Alaska to the tropical sands of India filled the ball room. Sheiks of Arabia, nobles from Europe's middle ages and peasants of every nation joined without thought of class distinction in making the ball a success.

A grand march for viewing of costumes and awarding prizes, together with some stunt dances were features of the evening.

Mr. E. C. Stiles was chairman, representing the Pittsburgh Architectural Club, Mr. Douglas D. Ellington was chairman, representing the Pittsburgh Chapter of American Institute of Architects and Mr. S. A. McDonna, was chairman, representing the Associated Artists. All worked in unison to produce in decorative, lighting and musical effects the best ball yet held. Much credit is due them.

President Crumpton has named the following committee to outline a program and act as judges in "Charette" Competition of summer sketches: Edward J. Weber, Chairman, E. W. Boyer, Henry Hornbostel, J. V. Wilson.

The club has made the first step toward its Fifteenth Annual Exhibition to be held in the Carnegie Galleries during February, 1926, by naming the chairman, William B. Chalfant.

On the evening of the 27th of February, 43 members dined at the General Forbes Hotel, after which the regular monthly meeting was held in an expeditious manner to allow the Bunch to lockstepit to the Gayety Theatre for the finishing touches to the evening.

E. H. Steffler, *Secretary*.

SIGMA UPSILON ALPHA OF SYRACUSE UNIVERSITY

DUE to an unusually difficult design schedule this year, we have been rather inactive thus far. However, we are making plans for a rather busy spring, and expect to keep things moving in the Department during the remainder of the year.

We are sponsoring a series of supper-lectures, open to all students of architecture, and to others interested, including architects and draftsmen from the offices in the city. These talks are held in the Seminar Room of the College of Home Economics, in the same building with the department of Architecture. A satisfying repast, served by pretty co-eds precedes the lecture, and helps to stimulate interest.

The first of these talks was given by Mr. George C. Hannum, on "Acoustics and Sound-Proofing."

The second was held Tuesday evening, March 17, the speaker being Mr. William J. Pike, President of the Pike Studios of Rochester, N. Y. His subject was "Stained Glass Windows and their Manufacture." The lecture was supplemented by drawings, slides, etc. Interest in the lecture was heightened by the fact that a number of churches in Syracuse have stained glass windows designed under the direction of Mr. Pike.

Among the events we are planning for the near future are our regular initiation for new members, covering a period of one week, the annual Department banquet, and sponsoring of the annual Moving-Up-Day Parade, for the freshmen of the University. A cup will be awarded to the float entered in this parade, by any group of students representing a college or department of the

to send you information regarding these affairs that we shall attempt this spring as

to state that the popularity of PENCIL POINTS among students here is increasing continually, and is always eagerly looked forward to.

Keith A. Marvin.



LEONARD ASHEIM

LEONARD ASHEIM, winner of the Leoni W. Robinson Memorial Medal for Excellence in Architecture awarded by the Architectural Club of New Haven in memory of the Club's first president, started his career as an architect while still in High School when he worked in the office of Joseph A. Jackson for a period of three years. After his graduation he entered the office of, and studied under, A. G. Richardson of Boston for one year, at the same time attending courses at Lowell Institute. Mr. Asheim opened his own office at Waterbury, Conn., twenty-eight years ago and practiced there for ten years, when he formed a partnership with E. G. W. Deidtrich of New York City. Two years later Mr. Asheim established an office in Bridgeport, Conn. Mr. Asheim is a member of the Connecticut Chapter, A. I. A., the Architectural Club of New Haven and is Vice-President of the Bridgeport Association of Architects.

INDIANAPOLIS ARCHITECTURAL CLUB

THE Indianapolis Architectural Club, at its recent election, placed its cares in the hands of Wm. Henry Harrison, President; Howard L. Hartman, Vice-President; Geo. E. Hoagland, Secretary; and Orville Williamson, Treasurer. The election followed a banquet and entertainment at the Hoosier Athletic Club. Plans for the year's work were discussed and committees and their respective chairmen appointed.

The Club has affiliated with the Inter-Club Council of Indianapolis, (a co-operative organization representing all civic clubs of the city) and will devote a fairly large part of its activity along civic lines this year.

The Club members attended the annual convention of the Indiana Society of Architects, held at the Indianapolis Athletic Club this spring, and derived much pleasure and inspiration from the associations thus afforded. A very fascinating entertainment and banquet closed the convention. The principal speaker, Irving Pond, architect, spoke upon the "Theory of Education as Related to Art" in a most instructive manner.

DRAWING AN ELLIPSE

THE interest aroused by Egerton Swartwout's reference to a quick method of drawing an approximate ellipse, in one of his articles in PENCIL POINTS, continues. Henry Oothout Milliken has been good enough to send in two drawings which are reproduced on page 96 of this issue.

PENCIL POINTS

THE NEW YORK ARCHITECTURAL CLUB, INC.

THERE will soon be ready for distribution printed circulars, setting forth the aims and ideals of this great club. They will also give a general outline of the various schemes for financing the project and will be the first step in a whirl-wind campaign to enroll members and sell bonds. The club is now organized, incorporated and recognized by leading architects in this city and there is no reason why we should not have an enrolled membership of 2,000 men before Fall. The 500 names secured by the Bowling League will be turned over to the Membership Committee as a start.

A Constitution has been adopted which will read as follows:

ARTICLE 1.

NAME

The name of this association shall be *The New York Architectural Club, Inc.*

ARTICLE 2.

OBJECT

The object of this association is to bring together in the bonds of Fellowship all men associated with the architectural profession, and its allied arts, of New York State and surrounding States, through the medium of social, athletic and educational activities; secondly to promote the spirit of co-operation between employer and employee; and thirdly to work in harmony with all other recognized organizations in the architectural profession and its allied arts.

ARTICLE 3

INCORPORATION

This association is incorporated according to the laws of the State of New York under the corporate name *The New York Architectural Club, Inc.*

ARTICLE 4

MEMBERSHIP

Membership in this association comprises three classes: A. Active Members, B. Associate Members and C. Honorary Members.

Active members shall be citizens of the United States of America, directly employed by practicing architects. They shall be eligible to vote at all regular meetings, hold office and serve on committees.

Associate members may either be representatives, employees and members of the firms in the allied arts, or architectural men from foreign countries directly associated with the architectural profession. They shall be eligible to vote at annual meetings for the election of officers and directors.

Honorary members shall include the President and Vice-President of the United States, the Governor of New York State, their cabinet members and military aids; also a limited number to be selected from the following:—practicing architects, artists, sculptors, engineers and professors and laymen having won citation for exceptional services rendered to architecture or country. They shall not be eligible to vote but may serve in an advisory capacity on committees.

ARTICLE 5

GOVERNMENT

The government and management of this association shall be entrusted to a Board of Directors of twenty-one active members who shall direct the affairs of the association in accordance with the Constitution and By-laws. This Board shall be composed of eleven officers and ten other directors all elected from the ranks of active members in good standing.

ARTICLE 6

AMENDMENTS

This Constitution may be amended by a two-thirds vote of the active members present at the regular annual meeting of the association or by a three-fourths vote of the active members present at any special meeting called for that purpose, providing that a notice setting forth the proposed amendment shall have been sent at least two weeks previously to every active member in good standing.

Seven active members in good standing will be elected to the Board of Directors for three years at each annual election.

The eleven officers shall be:

President
1st Vice President
2nd Vice President
3rd Vice President
4th Vice President

5th Vice President
Corresponding Secretary
Recording Secretary
Financial Secretary
Treasurer

Sergeant at arms

The annual elections shall be held on the first Tuesday following the first Monday in April. The temporary Board of Directors which will function as such until the first annual election is as follows:

1. G. A. FlanaganDonn Barber
2. E. J. BurkeAndrew J. Thomas
3. N. T. ValentineStarrett & Van Vleck
4. E. L. CapelA. C. Bossom
5. W. W. McBurneyPeabody, Wilson & Brown
6. M. L. J. SchefferDonn Barber
7. S. R. ParadiesMcKenzie, Voorhies & Gmelin
8. G. B. KayserJames Gamble Rogers
9. Charles HessMcKim, Mead & White
10. L. H. SmithWarren & Wetmore
11. J. A. FineganSommerfeld & Sass
12. C. L. ElliottStarrett & Van Vleck
13. H. G. PollCass Gilbert
14. D. M. PlumWalker & Gillette
15. J. H. D. WilliamsDelano & Aldrich
16. R. S. HeinerwaldGilbert & Betelle
17. E. WeckJ. E. R. Carpenter
18. E. D. ThomasThos. W. Lamb
19. C. B. DeerSchultz & Weaver
20. W. H. DowlingW. L. Stoddart
21. George CulhaneKohn & Butler

Following is a letter from Mr. Cass Gilbert, Architect. This letter is one of a series received by the Club Committee of the Bowling League:

"My dear Mr. Valentine:

My attention has been called to the subject of the proposed Architectural Club and I recall that at a meeting of the Bowling Club about a year ago I urged the suggestion, thus renewing an idea which I have often expressed.

I am heartily in favor of the establishment of an Architectural Club for the benefit of draftsmen and practicing architects provided that it is founded upon a sound substantial basis and under a constitution and by-laws that would preserve its best interests, and under a board of directors and officers who would guide it in a conservative and wise manner. In short, a foundation that should be substantial, permanent and valuable to the community. I would point out that such an organization wisely established would no doubt be of very great value to all concerned, but if it should fail of its purpose would be proportionally damaging. I have confidence to believe that there are enough men who are imbued with the right spirit to carry on such a good work and that they would have the necessary support.

I should be very glad to assist in any way that I can in the development of the project and wish it all possible success. I am

Very sincerely yours,

(signed)

Cass Gilbert.

Architectural Bowling League Division

The unusually warm February and March days brought on the first symptoms of Spring Fever and a realization that the end of the bowling season was not far off. So committees were appointed to arrange for a medal design and silk pennants as well as the annual dance at the Ritz Carlton and the annual dinner at the Savarin.

A program describing the medal design competition was distributed to the various officers in the League and the drawings submitted were voted on at a regular meeting of the Board of Directors at the Hotel Shelton, Tuesday, March 3rd. The design by Mr. Andrew F. Eustis, Sommerfeld & Sass, was adjudged the winner by a margin over the design submitted by Mr. Herman J. Jr., of James Gamble Rogers. The winning design was modelled and worked up by the Medallion of New York City. There will be eight sterling silver and five in solid gold various winning points.

Silk pennants to become the permanent offices under whose names the winning design will be presented in conjunction with the

The final standing of the five main

PENCIL POINTS

Standing	NAME OF OFFICE	No. Games Played	Games Won	Games Lost	Team Average	High Score	Percentage
1	Cass Gilbert	25	24*	1	750*	868*	.960
2	Guilbert & Betelle	25F.I.	21	4	744	819	.840
3	Donn Barber	25	20	5	689	776	.800
4	McKenzie Voorhees & Gmelin	25	19	6	721	809	.760
5	Warren & Wetmore	25	19	6	714	842*	.760
6	W. L. Stoddart	25	19	6	707	800	.760
7	James Gamble Rogers	25	19	6	680	823	.760
8	Starrett & Van Vleck	25	17	8	686	767	.680
9	Peabody Wilson & Brown	25	15	10	667	815	.600
10	A. C. Bossom	25	15	10	657	737	.600
11	Shape Bready & Peterkin	25	14	11	651	739	.560
12	J. E. R. Carpenter	25	14	11	625	741	.560
13	McKim Mead & White	25	13	12	650	768	.520
14	Schultz & Weaver	25	12	13	610	705	.480
15	Holmes & Winslow	25	12	13	592	707	.480
16	Thomas W. Lamb	25F.3	10	15	630	720	.400
17	A. F. Gilbert	25	9	16	607	765	.360
18	Kohn & Butler	25F.3	8	17	634	720	.320
19	Andrew J. Thomas	25	8	17	598	720	.320
20	York & Sawyer	25	8	17	579	642	.320
21	Schwartz & Gross	25F.1	7	18	597	697	.280
22	Benjamin W. Morris	25F.1	7	18	596	696	.280
23	John Russell Pope	25F.3	6	19	596	722	.240
24	Patterson King Corp.	25	6	19	525	680	.240
25	Sommerfeld & Sass	25F.5	1	24	588	663	.040

High individual average—King of Guilbert & Betelle, 172½

High team average—Cass Gilbert, 750.

High individual score—Smith of Warren & Wetmore, 238

High team scores { Cass Gilbert, 868.
 { Warren & Wetmore, 842.

The annual dance this year will be held on Friday evening, April 17th, at the Ritz Carlton. Fortunately the services of the same orchestra that played for us last year have been secured so that those who are planning to go this year may be assured of the finest music in New York. It is expected at this time that the tickets will be about \$7.00 per couple. They have been distributed among the various officers of the League and may be secured from the representatives or by writing direct to N. T. Valentine, Chairman of the Dance Committee, care Starrett & Van Vleck, 8 West 40th St., New York City.

The annual dinner will be at the Pershing Square Savarin as usual and the date has been fixed as Wednesday evening, May 6th. This is the great happy party to which we all look forward every year, when the medals, pennants and trophies are presented to the winners and speeches are many but short. We stop for just a moment in retrospect and then set out with strengthened ideals and new plans for the future, that the spirit of Fellowship may for ever dwell among us.

N. T. Valentine, *Secretary*.

PERSONALS

ELLIS J. POTTER has been taken into the firm of James R. and Edward J. Law, Architects, First Central Bldg., Madison, Wisconsin.

BEN H. BYRNES has opened an office for the practice of architecture at 312 National Bank of America Bldg., Salina, Kansas.

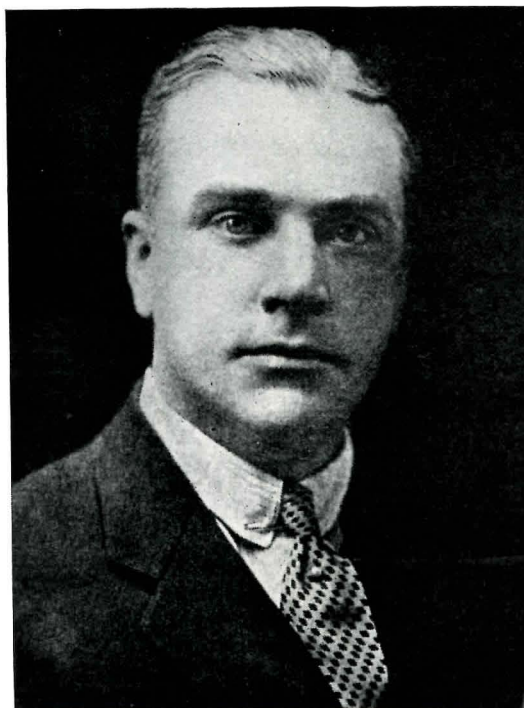
SANDFORD SMITH AND EVERETT, ARCHITECTS, have removed their offices to 25 Melinda St., Toronto.

JAMES J. MARLEY has opened an office for the practice of architecture at 5 N. La Salle St., Chicago, Ill.

LOUIS LEVINE has opened an office for the practice of architecture at Room 618, First National Bank Bldg., 22 West First St., Mt. Vernon, New York.

WHINSTON AND HURWITZ have dissolved their partnership. Mr. H. B. Whinston will open offices at 6 East 46th Street, New York City.

PERCY C. BODDY, M.S.A., AND JOHN A. DEMPSTER, A.R.I. B.A., have moved their office to 19 Palace Street, Westminster, S. W. I., where they will continue in the practice of architecture and surveying.



R. A. CURRY

R. A. CURRY, Architect, opened his offices in Shanghai, China, in 1917. Mr. Curry received his Architectural Degree from Cornell University and established himself in Cleveland, where he has erected municipal and public buildings and prominent estates. One of Mr. Curry's most notable achievements is the recently completed American Club Building in Shanghai.

A LETTER FROM HAROLD H. DAVIS, EAST HAVEN, CONN.

ON THE bottom of your statement blanks I note that you ask for an indication of profession, and I am at a loss to really know which classification I come under. For the above reason I am writing this letter to ask if a discussion can be brought about, using your magazine as a medium, as to just where an architect begins and a draftsman leaves off.

This subject is especially pertinent in my case as I have recently joined a newly formed civic luncheon club, such as is found in all cities of any size, and the matter of classification came up. As only one from each profession, trade, industry, etc., is eligible to membership, this subject of classification received careful study.

I am employed by a reputable architect, have a degree in architecture from a leading architectural school, am a member of the American Institute of Architects and feel that I am justified in calling myself an architect. Yet the layity, and I dare say most men in the profession, look upon men in a like position to my own as draftsmen alone and not architects.

I am fully aware of the fact that all eminent architects are draftsmen even after they have "arrived" so to speak, and it is not that we should discard the title of draftsman, but rather that trained men should lay claim to both titles.

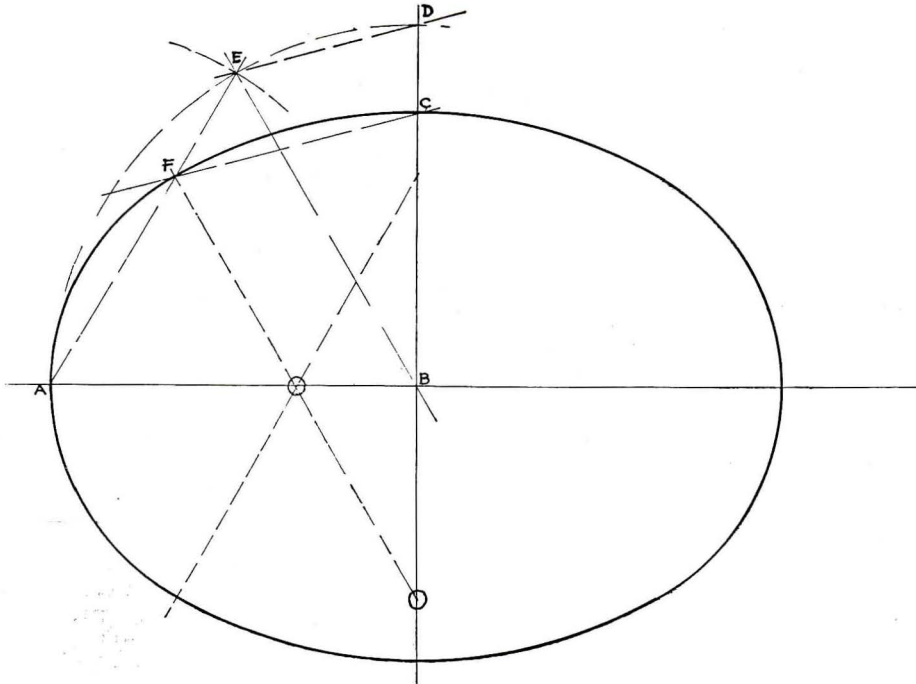
I think you will agree with me in the statement that at present the "architect" is the man who has his shingle out and is conducting his own office, and all men under him, or employed by him, are draftsmen.

If you feel that this is a subject which would bear discussion in your columns, as an enthusiastic "PENCIL POINTER," I would greatly appreciate it.

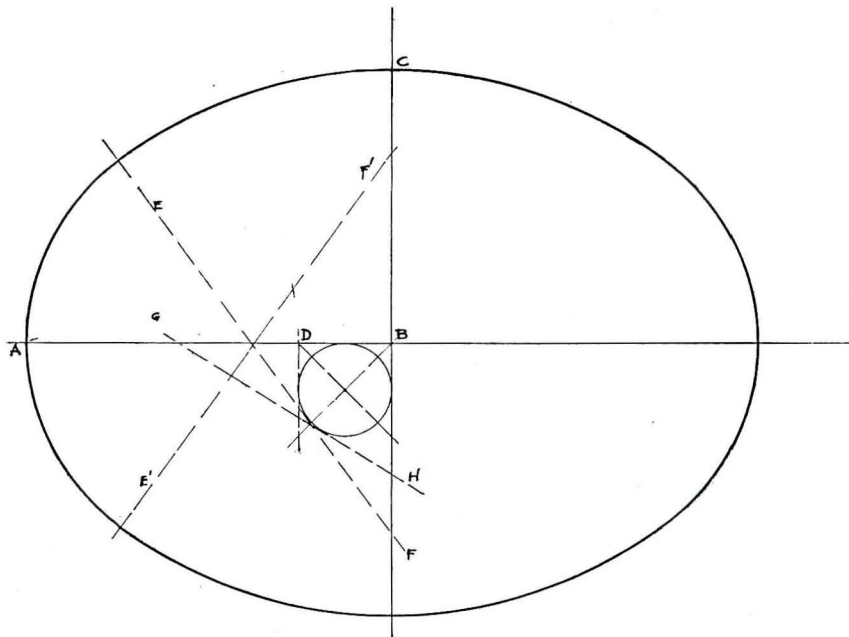
COMPETITION FOR THE PRINCETON ARCHITECTURAL PRIZES.

Two competitive prizes of \$800 each are to be awarded in the School of Architecture for the year 1925-1926 to be known as The Princeton Architectural Prizes. Candidates must file an application with the Director of the School of Architecture before April 25th, 1925. Full information about the competition and application blanks may be obtained by addressing the *Secretary of the School of Architecture, Princeton University, Princeton, N. J.*

PENCIL POINTS



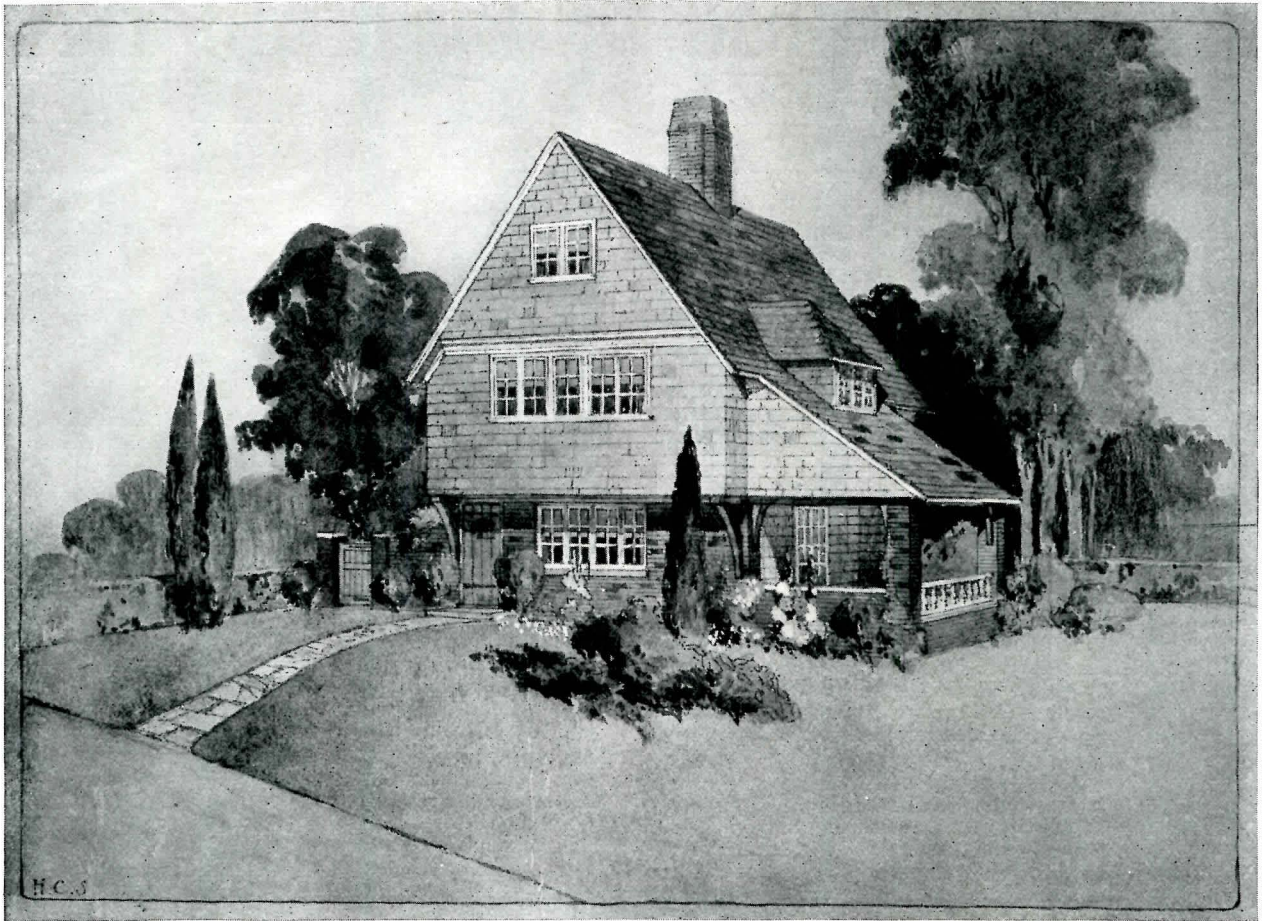
Given AB, C . With B as center BA radius, swing arc to D
 " A " " " " " " " " " E Draw DE, AE, EB
 From C a // to DE gives F
 " F " " EB " the focus



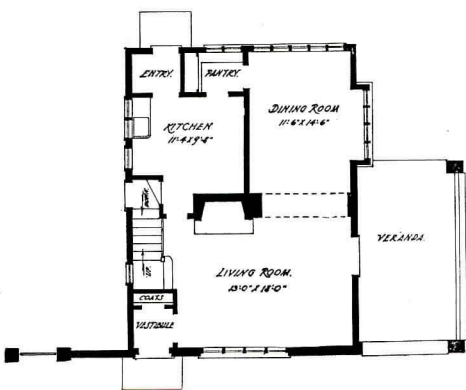
Given A, B, C Take $AD = BC$ On DB erect a square & draw a circle within it tangent to the 4 sides. Tangents to this circle which intersect the axis lines will give the loci at the points of intersection. Such tangents are $EF, E'F'$

Two methods for finding an ellipse quickly, by Henry Oothout Milliken. The method of the circle is good because the tangent can be shifted around to make the ellipse either very pointed on the ends or very blunt.

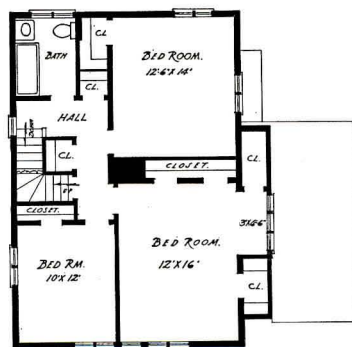
PENCIL POINTS



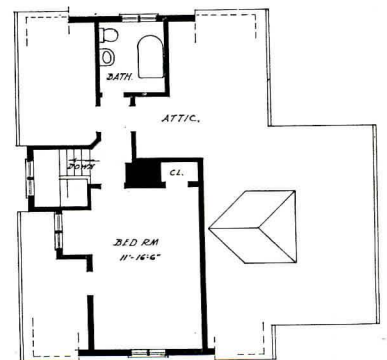
Rendering by Harry C. Starr.



First Floor



Second Floor



Attic

House at Port Washington, Long Island. Harry C. Starr, Architect, New York.



IF you are located within a hundred miles of New York be sure to take in the Exposition at the Grand Central Palace, April 20th to May 2nd, inclusive. Take the wife or your best girl, or both. If you are located at a greater distance why not plan a little trip to New York with the Exposition as your main objective? Many PENCIL POINTERS from all parts of the United States have already planned to do this.

It doesn't seem to be possible to keep R. B. Wills from winning prizes around here. Almost every time he sends in a cartoon we have to hand it to him, which is by way of saying that his contribution in the March number entitled "The Competition Drawing" is again the winner.

IN the May issue we celebrate our 5th birthday. Candy and flowers will be accepted. Also poems, cartoons, sketches or other contributions laden with the birthday spirit.

The Milwaukee Architectural Club is a wide-awake and discriminating organization. They have selected D'Espouy's "Fragments d'Architecture Antique" to give as the prize for their local design competition. ADV.

H. VAN BUREN MAGONIGLE, architect, New York City, recently broadcast a short but extremely interesting talk on architecture through Station WEAF. This was done under the auspices of the American Federation of Arts which has arranged for seventeen weekly talks over the radio covering a wide variety of subjects. Mr. Magonigle reports that he has received several letters, besides numerous telephone calls, expressing appreciation, from which he has received the impression that talks on architecture interest the radio audience. Let PENCIL POINTERS in various parts of the country think this over. Similar talks from other stations might be arranged in such a manner as to bring about on the part of the general public a wider and better appreciation of architecture, with which naturally follows a better appreciation of the importance of the architects' services.



Rendering by B. G. Greengard, Chicago.

J. C. BYRD of New York City informs us that no less an authority than the vital statistics section of the Department of Commerce has ascertained that coal miners have the most children of any group in our midst and that architects have the least. This certainly puts it up to this department and frankly we don't know what to do about it. We are merely passing along to our readers the situation as it is submitted to us.

MR AND MRS. CHARLES TINNEY, Sayre, Pa., announce the arrival of a junior draftsman, Richard Charles, weight 9 pounds.

HARD competition at Belmont Hills. Pencil Pointer C. A. McGrew sent us a little clipping (letter and clipping appended) indicating some competition and a unique way of handling it. Why wouldn't it be better to invite all of the warring factions at one time instead of in four shifts? We shall await with interest a further account of the proceedings.

"Apropos of the discussion on 'Selling' Architecture, which has elicited a number of letters, how's the appended clipping for enterprise? I ran across the item in an Eastern Ohio paper, and thought it worthy of your notice, —or should it have been sent to R. W. R., the conductor of 'Here and There and This and That'?"

"PENCIL POINTS is a much appreciated visitor at my home. May its shadow never grow less."

MEETING WITH ARCHITECTS

The directors of the Belmont Hills Country club say recent meetings of the board of directors were called to meet with architects now figuring on the proposed new club house for the organization. Eight architects are bidding on the work and the board is meeting with two of these each evening.

BALTIMORE DOES SOMETHING

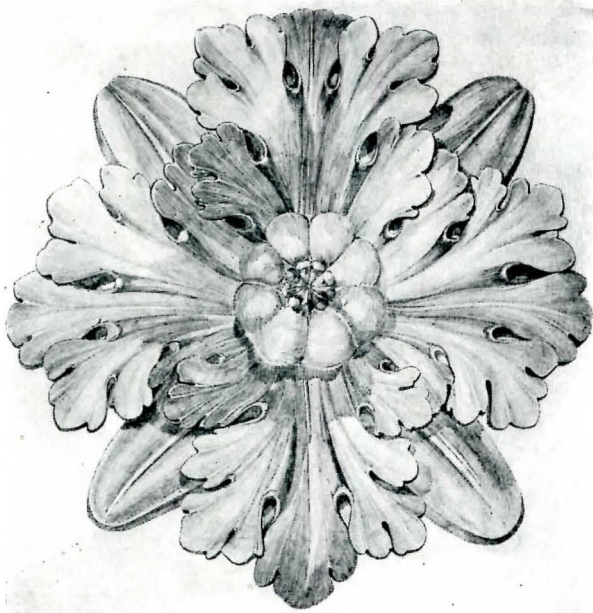
THERE has appeared in the Baltimore Evening Sun a letter to the editor signed "A Baltimorean" which is reprinted below. We have endeavored to ascertain the name of the public spirited group behind this movement but Hamilton Owens, editor of the Sun, tells us that the gentleman in question and his friends have placed him under a pledge of secrecy. We have two observations to make, first, that what is being done in Baltimore should be done in every city and town in the country. The Fifth Avenue Association of New York City is doing the same thing as applied to Fifth Avenue. Is anything of the same kind being done or contemplated elsewhere? Our second thought is that the men behind this movement should be not only willing but proud to have their names associated with it. Let us know who in Baltimore has sufficient public spirit to take this most commendable action.

To the Editor of The Evening Sun:

Sir—The undersigned, with his friends, proposes to offer annually a gold medal to that citizen of Baltimore who, during the calendar year, puts up the most pleasing building or group of buildings in the city. This medal is not offered to architects or to builders, but to owners. There are no conditions regarding the character of the building erected. It may be a church or a garage, a dwelling house or a factory. It may cost much or little. The one aim is to pay a small tribute to the man (or organization) who does most during the year to make Baltimore a more beautiful city. The award will be made by the donors, but they will be glad to receive suggestions during the year through The Evening Sun. The prize winner for the preceding year will be announced annually in January.

A Baltimorean.

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Pencil Drawing by W. K. Aykroyd, Toronto.

Poetry has been scarce around here lately but here comes Brother Sarben to the front and center just in time to catch the press:

MEDIUMS

By N. A. K. SARBEN

Stretched upon the board
Lay the paper white
Lines its surface scored,
Oblique lines and right.

The elevation rose,
As most of them do,
Out of all repose
To cut the roof in two.

Now as to its scale:
Across the board it swept
Quarter inch most real;
Mansion size is kept.

Half timber'd up above,
Red baked brick below,
A house, not for love,
Planned it was for show.

"Render it a bit.
Here, I'll show you how.
This will make a hit—
'Chinese' mortar, wow!"

That was long ago.
Now he sings this tune:
"If this takes so long
'Rest will take 'till June."

Still he does not see
Just the reason why
Time appears the fee
That wrong mediums ply.

Outline with a point
Of a pencil good,
Detail, plan, and joint,
Or a shadowed hood.

Less time gets away
When the charcoal sweeps
Over planes in gray;
A few points—the sweets!

Washes? Not so slow
On the larger plane;
Colors, all aglow,
Make it entertain.

Fragments, freely made,
'Round a corner, lined
Show a color scheme
Of a diff'rent kind.

Tommy Sawyer knew
The speeding of a job:
Whitewash made it new,
Changed hands gave it bob.

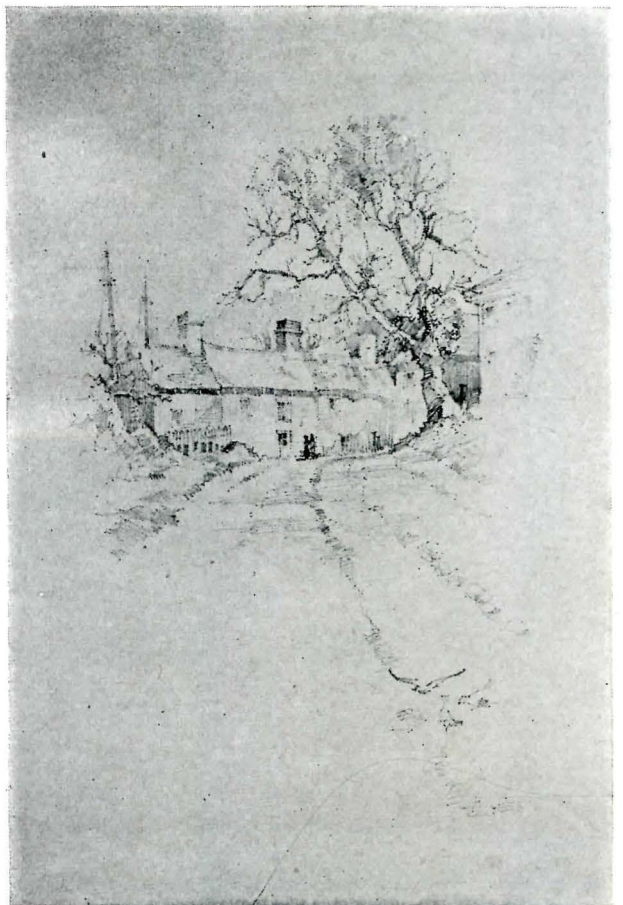
Bagg & Newkirk, architects, 255 Genesee St., Utica, N. Y., wish to purchase a copy of the White Pine Series, Vol. 4 No. 4.

N. T. Valentine, care of Starrett & Van Vleck, 8 West 40th St., New York, wants copies of PENCIL POINTS for February, March and November, 1921 and April 1922.

Wm. A. Giesen, 603 E. Tremont Ave., N. Y. desires to purchase a copy of the Double White Pine number reprinted under the title "Sixty Houses."

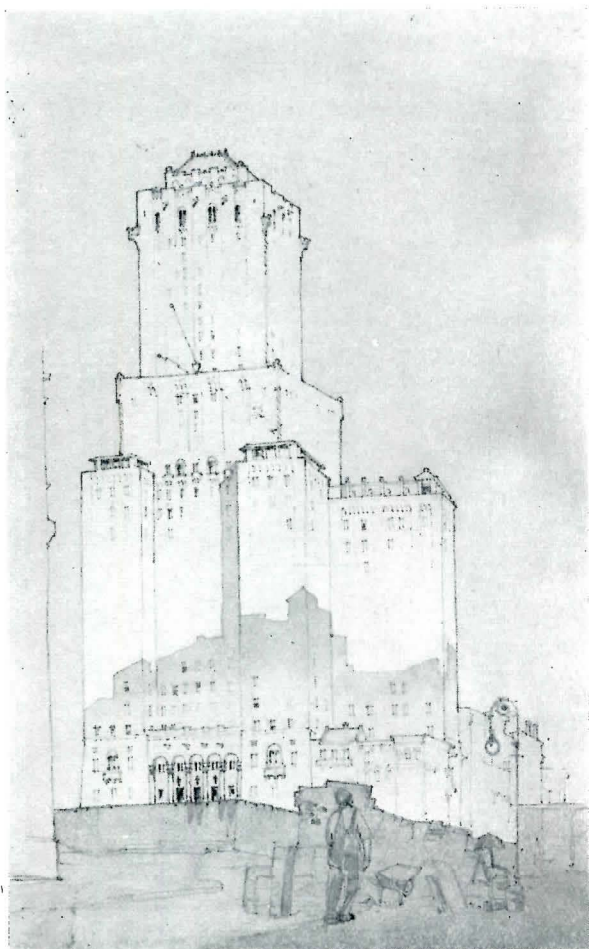
H. F. Heckler, Jr., 45 Green St., Lansdale, Pa., has copies from May, 1921 to the current issue which he is willing to sell.

Don't forget to come to the ARCHITECTURAL EXPOSITION! We will be at Booth 363, glad to greet all comers.

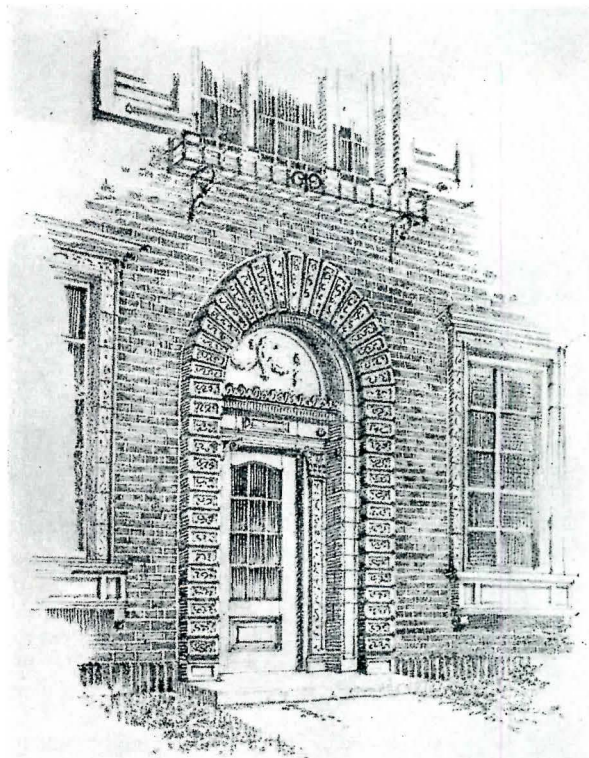


Pencil Sketch by Isador Shank, St. Louis, Mo.

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By Elisabeth Coit, New York.

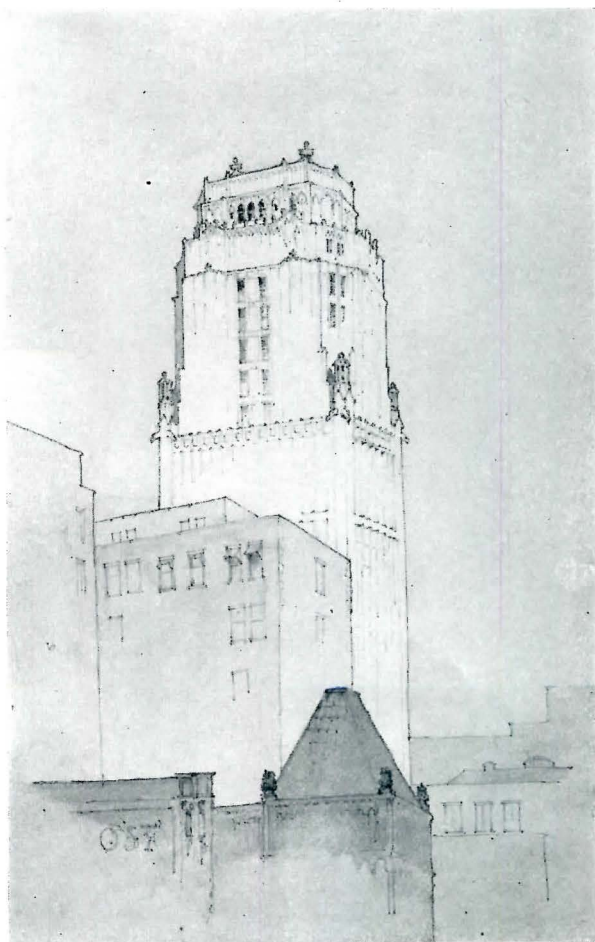


VII.

By W. L. Swinnerton, Liverpool, England.

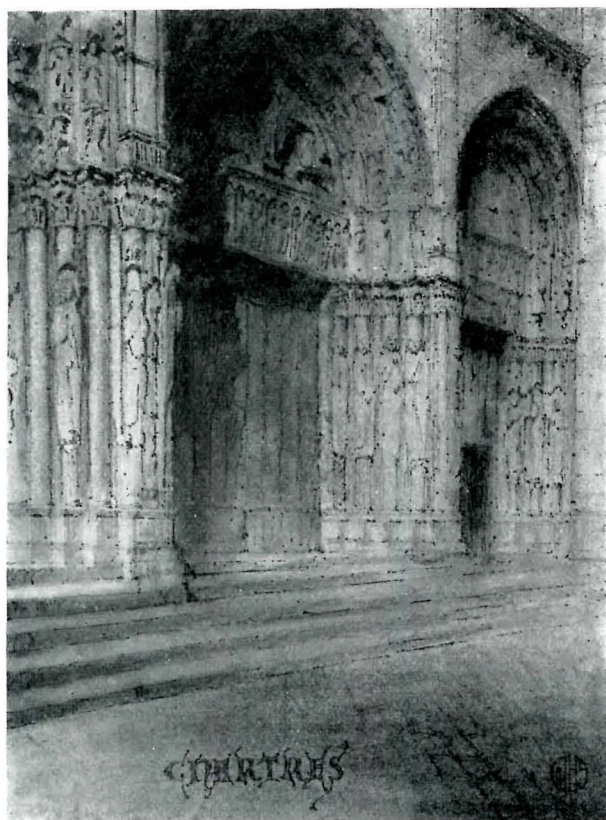


By Elisabeth Kimball Nedved, Chicago, Ill.

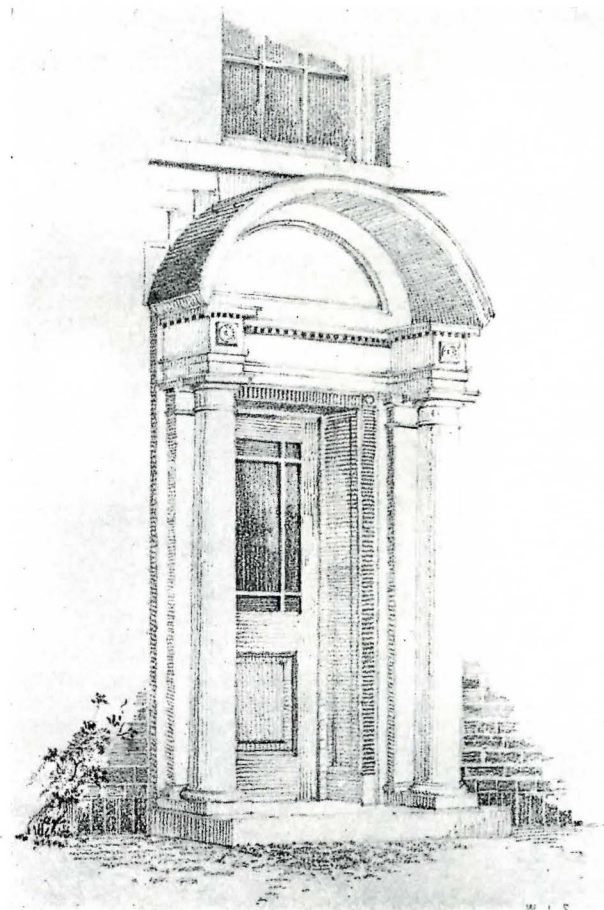


By Elisabeth Coit, New York.

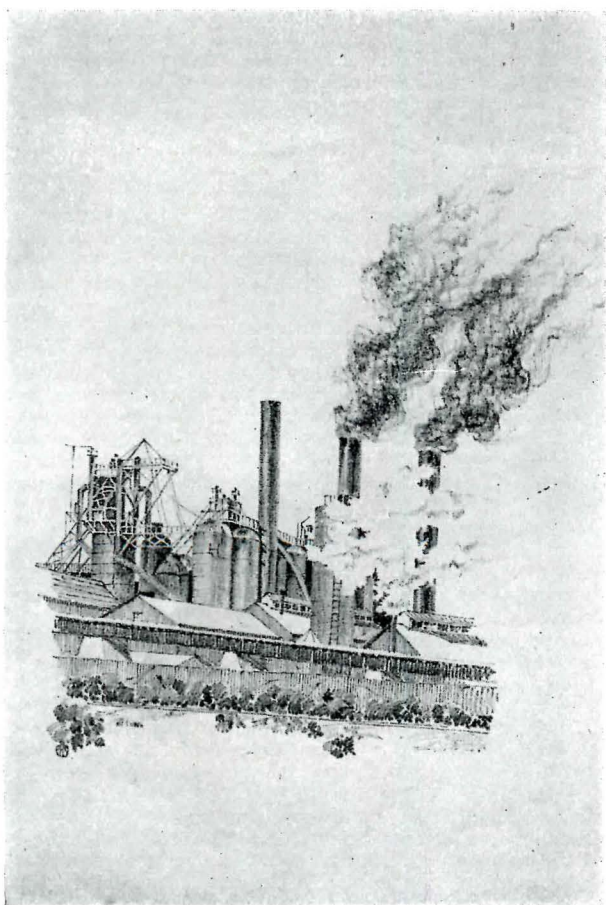
PENCIL POINTS



By W. H. Schilling, New Haven, Conn.



By W. L. Swinnerton, Liverpool, England.



By Paul H. Smith, Chicago, Ill.



By Theodore Kautzky, New York.

THE SPECIFICATION DESK

A Department for Specification Writers

SPECIFICATIONS

By W. W. BEACH

PART V., Continued

THE MAKE-UP OF A SPECIFICATION.

ONE should not, of course, adopt this form of specification composition unless prepared to pursue it logically through all divisions. In some of these in which an article is purchased complete and merely delivered in the building—no installation labor required—it is best to combine the sections of "Materials and Workmanship" under one heading. Otherwise the sub-division into sections of "General Description," "Materials" and "Workmanship" should be consistently adhered to.

Inasmuch as nearly every topic is alluded to under each of these sections, it is quite important that each specification be preceded by a well-prepared index giving each of the three references together with fair cross-referencing. Those whose duties compel them to search through such documents should be afforded every possible assistance, by all means including such index.

One of the chief advantages of the form of specification which we are describing lies in the fact that the article devoted to "General Description" forms a very handy "reminder" for the whole division. One's accidental omissions will be rare if he keeps these articles carefully checked and accurately fitted to the job in hand.

The two ensuing sections, forming the actual specifications are then simply amplifications of the "descriptions" and are the parts that can be made practically constant in any office.

An example of how a subject is treated in these three sections will adequately illustrate the whole scheme. Thus we have, under Article 2, in Division of Carpentry, the following:

"(J) BRONZE THRESHOLDS shall be provided in all outside doorways and in all inside doorways where change of floor surface material occurs."

In the next section, under "Materials," we find:

"(J) THRESHOLDS shall be of $\frac{1}{4}$ " cast bronze for exterior openings and $\frac{1}{8}$ " drawn or extruded bronze for interior openings, all of standard commercial quality, smoothly polished natural finish and with approved non-slip tread."

And then, under "Workmanship,"

"ART. 19. THRESHOLDS.

"(A) SIZES. For outside doors, thresholds shall be $4\frac{1}{2}$ " wide by $\frac{1}{2}$ " high, unless otherwise shown or specified. Those for inside doors shall be $2\frac{1}{2}$ " wide by $\frac{3}{8}$ " high. Each threshold shall be full length of width of opening between rabbets."

"(B) FABRICATION. Each threshold shall be smoothly cut to exact fit as measured at building and shall have reamed holes to fit c.s. screws. For doors with floor-hinge plates, thresholds shall be 3" wider than width of such plates and shall have holes cut and neatly rabbetted to exactly fit same to a smooth milled joint. Under double doors, hole shall be cut to fit foot-bolt. Edges of all thresholds shall be beveled as detailed."

"(C) PLACING. Each threshold shall be secured by 2", No. 10 c.s. bronze screws, not over 15" o.c. nor over 3" from ends; either driven into wood floor or into special anchor blocks embedded in concrete as case may be."

PART VI.

SPECIFYING PROPRIETARY ITEMS.

The question of how best to describe an article of special make which an architect wishes to incorporate in his structure is oftentimes embarrassing, especially if the building is a public one and critics are ready to hand, offering competitive products.

There are few items entering into construction or building equipment which enjoy freedom from competition and few which rank so high above their rivals as to warrant sole consideration.

It is ordinarily assumed that the architect aims, by the naming of a specific material, to thereby indicate a standard

for such item, rather than to direct the contractor to purchase from a favored maker.

The contractor's privilege to deal with one other than the one specifically mentioned is customarily set forth in some such general paragraphs as these:

"ITEMS OF SPECIAL MAKE. Whenever an article or class of material is specified by trade name or the name of a particular maker or by catalog reference, such mention is intended to mean either the article so described or any similar item which, in the judgment of the Architect, is equal thereto in every respect."

"SUBSTITUTIONS of items, as mentioned in the foregoing paragraph, may only be made after a written order from the Architect has been obtained well in advance of the time when such items will be needed in the work. In no case will an article other than is specified be considered, if brought on the work without previous authority."

This is practically an invitation to salesmen to step forward and annoy the architect by the presentation of everything remotely resembling the thing in question.

To be sure, it is the duty of the architect to his clientele to make himself familiar with every conceivable material or contraption that could possibly enter into the construction of a building, from tap-screws to turbines, fish-traps to pipe-organs.

So must one stop, look and listen and be able to judge between real excellence and sales-patter; though there be some among us who take the stand that an architect should first select exactly what he wants, specify just that and permit no substitution.

Well and good—if the article has no real equal and if the architect would rather take a chance of missing something worth while than to be bothered by the enterprising propagandist.

Much of such "annoyance" can, of course, be done away with by insisting that substitutions shall only be suggested by the contractor himself, thus requiring all salesmen to first "sell" that party. The effect of this may be to disclose the fact that the article specified, though perchance the best in the field, has nevertheless several competitors, the vendors of some of which are willing to accept a lower price for their commodity.

To meet this possibility, especially if one is working to an economical program, it is well to add this clause to the paragraphs above quoted:

"The Contractor may also submit for consideration, or may be invited to submit, items similar to those specified but of different value. If such substitution be approved by the Architect, the amount to be added or deducted for same will be agreed upon and an order issued as provided in Art. X."

Too much of this sort of thing would entail a heavy burden upon the architect. He can anticipate some of it by asking for alternative figures on certain more important items when bids are taken, but contractors are inclined to frown down such practice and it is well to curb one's curiosity along that line if their good will is to be considered.

While it is also a pretty safe rule to avoid all possible extras and deductions after a contract has been signed, yet it is not particularly dangerous to permit a salesman to persuade a contractor to name a price deduction for permitting a substitution. Obviously the eager representative will exert every effort to make such figure sufficiently attractive.

On the other hand, it is not impossible to imagine a case wherein the concern whose goods have been named has boosted its price after learning that the contractor was compelled to buy from it. For this reason, the architect should always have on file a quotation on such items as are exclusively specified, in order to prevent any such injustice to either owner or contractor.

It seems fairer, on the face of it, to mention two or more makes of an article, yet, by so doing, one is very apt to be found discriminating in favor of the cheapest and poorest of those so named. Hence nothing is gained and good can be sacrificed by giving more than one name, unless the products in question are presumably equal, conforming to

PENCIL POINTS

certain fixed standards and subject to the same prices and discounts. This might be considered true of such goods as cement, paint, varnish, etc.

Such things as hardware, lighting fixtures and plumbing goods are manifestly easier to specify by catalog number than in any other way. If this is done, one should insist upon receiving a schedule of goods intended to be furnished well in advance of the time when such goods will be needed so that he can compare catalog numbers, if the contractor proposes to substitute.

Many contractors prefer to follow the letter of a specification rather than to bother themselves and annoy the architect by suggesting substitutions. For this reason, manufacturers learn to value the advertising they derive from specification mention and are even willing to pay for it, if given the opportunity.

Naturally, no ethical architect enjoys having even the suggestion of such impropriety imputed to him. Nevertheless, it is astonishing how easily the public may be led to believe such slander, simply because there are some shy-sters in every profession.

It is not so long since it was common practice for architects to use specification covers which bore the ads of local contractors and building material concerns. Investigation disclosed the rottenness of the method whereby this graft was carried on. A single example may be cited as typical:

A solicitor, generally an itinerant, called on the architects of a city and persuaded as many as possible to agree to make use of a given supply (say a year's) of specification covers which were to be furnished him gratis—or perhaps it was oil-cloth blue-print covers.

Armed with such consent, oral or written or, maybe, only tacit, the aggressive stranger went after the ads and he was a real hustler. The four pages of the specification cover were divided according to the fertility of the field to be harvested and the ability of the salesman. A good one could sell twelve spaces on each of the second, third and back pages at five dollars and eight on the title page at ten dollars, a total of \$260.00 in two days, have the printer going meanwhile, and the work completed and delivered on the third day, cleaning up \$50 to \$75 a day; more, if he could get two or more architects to use the covers and thus double or treble his rates.

He could sell his ads about as fast as he could see his prospects, by the simple process of declaring that the architect had sent him and creating the impression that they were partners in the deal.

The advertiser who was being shown the absurdity of believing the possibility of any such "split," replied that it was still more absurd to suppose an architect to be such a damn fool as to put out such advertising and allow someone else to reap all the cash benefit. It was pointed out that the architect thought he was being a good fellow by distributing such advertising, which brought a characteristic response, "H—, I don't consider such advertising worth a continental. I only paid the fellow the ten bucks because I thought I was doing the architect a favor."

Thus ended the advertising specification cover in that town.

Once again, we see that it's all in the point of view. It is one thing to be a high-minded professional practitioner and quite another to make the average hard-headed business man appreciate it.

But, while it is not impossible to write a specification without mentioning names, it is much more simple to insert the names, in many cases.

For hardware and lighting fixtures, if catalog articles are desired, one can avoid specifying a particular make by simply requiring the contractor to allow a lump sum for each and similar commodities. Such sum can, in the case of lighting fixtures, be made to include items of special design, if so desired.

This is not so convenient for plumbing fixtures because of the fact that each plumber favors a particular maker, hence one is practically picking his plumber, if he tries to select fixtures himself under a priced allowance—added to which difficulty is that of trying to ascertain what such goods actually cost the contractor. It is just as well not to try to find out.

One must familiarize himself with the various catalogs and specify accordingly, using certain numbers as standards. An amusing subterfuge, practiced by certain "sanitary engineers," is to substitute a catalog description of the article, without naming the catalog from which such description was copied. This sounds quite erudite and may

fool the owner into thinking that the engineer is deeply versed in his subject. As a matter of fact it may tie a bidder closer to a single make than if a plate number were frankly given and approved substitutes permitted. And it is liable to prove a nuisance to the superintendent inspecting the work.

Only on a multiplicity of large work, such as federal jobs, railway structures and the school buildings of a large city, does it pay to attempt to depart from the catalog goods, such as hardware, plumbing fixtures and the like, unless the client is prepared to pay well for special stuff.

Hence the subjects is resolved into its simplest form by pursuing the policy of using makers' names and catalog numbers as sparingly as possible and only for the purpose of indicating a standard, permitting, if feasible, the substitution of items approved as equal by the architect.

CASEMENT AND STORM SASH VENTILATION

By OTTO GAERTNER

THERE are many times when the architect would like to specify casement sash and storm sash but the client objects on the ground that they are not practical. The client complains that the casements and storm sash do not permit ample regulation for ventilation. With casement windows, of course, the window can be opened to its full opening or the sash may be opened only a small distance, depending upon the type of hardware which is used as the sash adjuster. The friction adjuster will permit the sash to stand at any angle while the others will permit the sash to open as a minimum to the first notch. But during cold or stormy weather this may be too much ventilation and since it opens the window from the top to the bottom it may permit snow or rain to enter, especially down near the sill where the projection of the head beyond the sash will not be sufficient to guard against it.

Then comes the storm sash problem. Storm sash are a great help in that they form an air space between themselves and the permanent sash. This air space acts as an insulator so that much heat loss by radiation through the glass is saved and also direct drafts around and between the edges of the sash are eliminated. Also there will be less of the usual condensation on the inside of the window glass to obscure the view and to drip on the window stool inside. In the case of the storm sash the question arises as to the type and thickness of the sash. Conditions vary in different houses. The storm sash should be placed on the outside. If the permanent windows are double hung, the sash may sit on the rabbet formed by the outside casing, or blind stop, and the outside lining of the window box. This would be the same rabbet generally provided for the screens. If there are shutters or blinds an additional rabbet should be provided, otherwise it would be impossible to close the blinds when the screens or storm sash are in place.

On account of the small width of rabbet generally allowed, the storm sash are generally made rather thin, namely, one and one-eighth inches, whereas one and three-eighths inches or more is better. With double hung windows the storm sash are generally hung at the top and made to swing out at the bottom. In this way they may be readily opened to any angle which the hardware will permit but the tendency is sometimes to open them too far so that if they are only hooked in place at the top and a strong wind gets underneath them they may be lifted from the hooks. In exposed locations this may be prevented by using regular hinges at the top and securing them well at the bottom. If they are hooked in place at the top the most convenient way is to use the same hooks provided for the flyscreens if that type of screen is used.

Storm sashes for double hung windows should, for appearance, be made to conform to the lines of the permanent window. The top rail and the stiles may be specified two and one-half inches wide and the bottom rail three and one-half inches. The muntins should be specified to match those of the window, and a one and one-half inch wide rail or a muntin may be specified opposite the meeting rails of the window. Of course, all outside hardware should be specified as bronze or brass if the cost permits, otherwise it should be heavily sheradized for painting. Butts should then be provided with brass pins.

The storm sash for casements should be made to conform to the windows and should be hinged to swing out. If the

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permanent sash also swing out, the permanent sash must be specified with a pane of glass to open so that the outside sash may be opened by hand before the inner ones can be opened. The other alternative is to use special hardware so that the outside sash may be operated from the inside but this is not always a convenient thing to do with temporary sash. If the permanent sash swing in, the storm sash may be applied the same as for double hung windows. If the storm sash are hinged the same size and number of hinges should be used as for the fly screens. They should be loose pin butts so placed that when the pins are drawn from the butts on the screens, the screens may be removed with one half of the hinge, but the other half should remain. A half butt on the storm sash conforming to the half on the screen will then fit into the half which remained so that it will not be necessary to unscrew the hinges and enlarge the screw holes until they no longer hold. This same procedure should be followed with storm doors. If the storm sash are not of the same thickness as the screens, some adjustment of the hinges on the one or the other may be necessary, or the holes in the hinges may have to be specified to be drilled so that the screws can get the proper hold in both the screens and the sash. With hinged storm sash the ventilating problem is the same as with the casement sash and in severe weather there may be too much if the sash is open from top to bottom especially if the sash extends to the floor.

For this reason ventilators are sometimes provided direct in the sash, either as a pane of glass to open, a ventilator provided in the glass, or an opening in the bottom rail of the sash. The last kind is the simplest. It means that an opening of any desired height and length is provided in the bottom rail of the sash after the width of the rail has been made large enough to receive it without being weakened. A hinged or sliding sheet metal cover should be provided so that the opening may be closed. There are some ventilators on the market which may be set into such an opening. Various sizes are carried in stock, the smallest of which is perhaps one and one-half or two inches by twelve inches long. It consists of a frame with louvres having a small overhanging hood on the outside to keep off the rain and a deflector on the inside to deflect the air upward. The hood and deflector project beyond the face of the sash. This is satisfactory for permanent sash but they should be omitted from storm sash so that they will not be damaged when the sash are handled or stacked up for the summer. Sometimes the louvres are covered with fly screen wire. The wire will keep out insects if the ventilator occurs in the permanent sash and it will help to keep out snow if placed on the storm sash and if made of a close mesh. When detailing the sash the opening must be placed so that any projections of the ventilator will occur above the windowsill if the sill does not project enough for the sash to rest on it.

The kind of ventilator that is set directly on the glass is not well thought of for residence work. It is more unsightly than the others, is more difficult to apply and is not so easily controlled. The writer has used two kinds of ventilators, made by opening a pane of glass, successfully. The one occurred in permanent casement sash that were one and three-quarters of an inch thick but the detail can readily be modified to suit any thickness of sash. The usual muntin section was used and the pane of glass that was to open was replaced by one set in a small metal frame to open out. The frame may be made of brass or copper about thirteen thirty-seconds of an inch thick. It may be an angle in section with one leg as deep as, or slightly deeper than the depth of the glass rabbet and the other as wide or a trifle less in width than the width of the glass rabbet. The glass is set into this metal angle frame, back puttied, and held in place with a very small metal stop tap screwed to the frame. If the frame is wide enough the glass may be held in place with glazing clips and putty as is customary with metal sash, the proper glazing putty being specified. If additional rigidity is needed the section of the frame may be made a "Z" section with an additional leg of any width extending on the inside and overlapping the first member of the muntin, but in either case a short piece of "Z" section with a hook on the inside and end must be provided at the center of the height of the frame to provide a method of fastening the frame closed by means of a small metal pin going through a hole in the inside leg and into a corresponding hole in the side of the muntin.

The peg should be fastened to the muntin or frame by means of a small chain to prevent its being lost. The hook should be similar to the hook on one end of a picture

hook, just large enough to be taken hold of by one finger. The frame should be hinged by two small hinges or preferably by a continuous piano hinge which is stronger and makes for a tighter and stronger installation. The hinge must be fastened through the outside member of the muntin in such a way as not to mar the outside appearance. Very small nuts and screws may be used, the screw heads being counter sunk in the hinge, and the nuts being covered by the putty of the adjacent pane of glass. Wood screws may be used if the hinged side of the ventilator is at a stile of the sash. A small casement adjuster or quadrant should also be provided to hold the pane open at any angle. All metal in connection with this should be non-corroding and modifications in hardware or construction may be made to suit the labor and material that is available.

(To Be Continued)

PUBLICATIONS OF INTEREST TO THE SPECIFICATION WRITER.

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

Horse Head Zinc Specifications.—AIA File No. 121. This document, just off the press, contains the essential information required in considering and specifying Eaves, Troughs, Gutters and Conductor Pipes. 12 full page detail drawings are included showing application of the material for a wide variety of uses. Complete specifications accompany the drawings together with table of standard sizes, specifications for painting, soldering, etc. 40 pp. 8½ x 11, in heavy folder. New Jersey Zinc Co., 160 Front Street, New York. Applications for this document should be made on a business letterhead.

Chimney Pots.—Brochure with detail drawings and color plates showing a wide variety of chimney pots of Atlantic Terra Cotta with notes and drawings on fireplace construction, etc. 16 pp. 8½ x 11. Atlantic Terra Cotta Co., 350 Madison Avenue, New York.

Historic Homes of America.—Brochure in sepia illustrating 12 old Colonial houses located in New England and on Long Island. Interesting examples of early American domestic architecture. 8½ x 11. Red Cedar Shingle Bureau, 38 South Dearborn St., Chicago, Ill.

Bathroom Accessories, AIA File No. 231.—Handsome and useful document setting forth for the architect and specification writer complete line of accessories for the modern bathroom, together with color plates showing different treatments of wall surfaces: layouts, detail drawings to scale, instructions for installing fixtures and complete specifications. 36 pp. 8½ x 11. The Fairfacts Co., 234 West 14th St., New York.

From Forest to Floor.—Portfolio with eight full page color plates, drawings showing designs for parquet flooring, complete information on oak, maple, walnut and other rare woods. Notes on special designs, etc. 8½ x 11, in heavy filing binder. Indiana Flooring Co., 234 Rider Ave., New York.

Drafting-Room Standards.—A series of twelve full page plates drawn to scale covering roof drains, shower room details, swimming pool construction, drinking fountain details, roof overflow, etc. A valuable addition to the working library. Josam Mfg. Co., 4910 Euclid Ave., Cleveland, Ohio.

Folding and Portable Assembly Chairs.—Illustrated brochure showing this line of equipment completely. 32 pp. 6 x 9. American Seating Co., 14 East Jackson Blvd., Chicago, Ill.

Published by the same firm, Assembly Chairs and Combination Seating, companion to the above. Covers types of seating suitable for use in a wide variety of auditoriums, assembly rooms, etc. Also, Tablet Arm Chairs, covering seating with arm for writing, suitable for schools, lecture halls, etc.

Greenhouses of Quality.—Attractive brochure illustrating special types of greenhouses suitable for the large and small estate. Large detail sheet showing construction, layouts, etc. W. H. Lutton Co., 222 Kearney Ave., Jersey City, N. J.

Details and Data Sheet No. 10 AIA Classification No. 8B2.—Detail sheets with folder showing two large cornices for steel frame construction. One is Greek Doric and the other Italian Renaissance. Indiana Limestone Quarrymen's Association, Box 784, Bedford, Indiana.

The Simplex Manual.—Handbook covering information on insulated wires and cables for all types of building uses. Indexed. 160 pp. Handy pocket size. Simplex Wire and Cable Co., 201 Devonshire St., Boston 9, Mass.

Door-Ways.—Monthly publication on the subject of modern hardware specialties and their application. Multifold windows, elevator doorways, and garage doorways are treated in the March number. Richards-Wilcox Mfg. Co., Aurora, Ill.

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Hints to Decorators.—Brochure containing many suggestions for the attractive treatment of wall surfaces. 24 pp. Standard Textile Products Co., 320 Broadway, New York.

The Home You Can Afford.—Brochure in sepia showing 62 brick dwellings of varying types, with floor plans. 6 x 9. 70 pp. Common Brick Mfrs. Assn. of America, 2159 Guarantee Bldg., Cleveland, Ohio.

Contractor's Atlas.—Monthly journal, the February-March issue of which features a low cost stucco home with floor plans, elevations and complete data. 20 pp. Atlas Portland Cement Co., 25 Broadway, New York.

Miracle Doors.—Portfolio containing 20 full page color plates showing doors in combination with a variety of wall treatments, details of construction, specification directions, tables of sizes, etc. 60 pp. 8½ x 11. Paine Lumber Co., Ltd., Oshkosh, Wis.

Skintled Brick-Work.—Brick-work working details Vol. 1 No. 1. Illustrates and sets forth this interesting type of brick-work showing both wall effects as applied to buildings and large close-up details. 8½ x 11. Common Brick Mfrs. Assn. of America, Cleveland, Ohio.

Eye Comfort.—Monthly magazine on the subject of modern lighting. Vol. 10 No. 4 is on office lighting. Three sheets of Gothic designs and other material. Curtis Lighting Inc., 1119 W Jackson Blvd., Chicago, Ill.

The Sanitation of Swimming Pools.—Technical publication No. 21. Covers subject indicated in text and illustration. Wallace & Tiernan Co., Inc., Newark, N. J.

Silvray Lighting.—Brochure describing type of equipment particularly suitable for use in drafting. Standard filing size. The Silvray Co., Inc., 318 East 23rd St., New York.

Construction and Construction Materials.—Bulletin issued by the Department of Commerce covering research on construction materials together with data on building costs, etc. Address Dept. of Commerce, Office of the Secretary, Washington, D. C.

Specification for Asphalt Prepared Roofing.—Circular 192 issued by the Bureau of Standards, Supt. of Documents, Government Printing Office, Washington, D. C. Price five cents per copy.

Mill Construction.—Booklet prepared by engineers and architects setting forth recent developments in this type of construction. Copies may be secured from the National Lumber Mfrs. Assn., Washington, D. C.

Elastic Glazing Composition and Elastic Seam Composition.—Technical bulletin and report including specifications and list of applications. Standard filing size. H. B. Fre Kuhls, 65th & 3rd Ave., Brooklyn, N. Y.

Evanston Sound Proof Door.—Data sheets covering Sunday Schools and Churches, music studios and other types of buildings where sound proofing is essential. Standard filing size. Irving Hamlin, 716 University Place, Evanston, Ill.

Enameled Brick Data Sheet.—Condensed information with 8 detail drawings showing special shapes, construction drawings, etc. 8½ x 11. American Enameled Brick & Tile Co., 52 Vanderbilt Ave., New York.

Ankyra.—Booklet showing application of this type of anchor in building construction. Sectional drawings showing details of application. 32 pp. Ankyra Mfg. Co., 148 Berkley St., Philadelphia, Pa.

The New Era in School Ventilation.—Booklet on the subject with drawings, diagrams, etc. 16 pp. 7 x 10. Austral Window Co., 101 Park Ave., New York.

Published by the same firm, Austral Window Hardware, catalog with details of construction covering both wood and metal windows. 32 pp. 8½ x 11.

Wall and Ceiling Handbook.—Data on wall and ceiling construction for the residence. 16 pp. 5½ x 7¼. The Bostwick Steel Lath Co., Niles, Ohio.

Solid Steel Reversible Windows.—Illustrated booklet No. 1-24 covering equipment for office buildings, schools, hospitals and other structures. Sectional drawings and details. 20 pp. 9 x 12. Crittall Casement Window Co., Detroit, Mich.

Published by the same firm "Crittall Casements," catalog No. 22 profusely illustrated with exterior views, sections, details, etc. Includes standard and special hardware. 76 pp. 9 x 12.

Timbrel Vault Construction.—Portfolio describing and illustrating Guastavino masonry construction suitable for churches and other buildings. Full page plates. Data on Akoustolith sound absorbing stone. Covers subject on modern acoustics. 10 x 13. R. Guastavino Co., 1133 Broadway, N. Y.

Your Home Screened the Higgin Way.—Attractive illustrated booklet on subject of screening and weather-strips. Color plates. 8½ x 11. Higgin Mfg. Co., Newport, Ky.

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

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

Rolling and Folding Doors and Shutter.—Catalog No. 51. Complete catalog profusely illustrated, covering all types of equipment for various uses. 136 pp. 8 x 11. The Kinnear Mfg. Co., Columbus, Ohio.

Brixment for Perfect Mortar.—Booklet with frontispiece illustrating residence designed by Mr. Charles A. Platt. Complete information regarding Brixment mortar. 8½ x 11. 16 pp. Louisville Cement Co., Louisville, Ky.

Color Harmony in Floors.—Brochure illustrating in color reproducing samples of various woods so as to show grain, color and texture. 24 pp. Maple Flooring Mfrs. Assn., Exchange Bldg., Chicago, Ill.

Mueller Tile.—Illustrated brochure of faience and Flemish Tile. Fireplaces, swimming pools and many exterior applications. 6 x 9. 36 pp. Mueller Mosaic Co., Trenton, N. J.

Ancient Beauty for Modern Buildings.—Illustrated brochure dealing with columns for both exterior and interior uses. 10 full pages of sketches. 40 pp. 8½ x 11. Union Metal Mfg. Co., Canton, Ohio.

Published by the same firm, Pergolas, Rose Screens and Sun Dials. Illustrated brochure on subject of garden accessories. 24 pp. 8 x 11.

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

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(Other Items on Page 106)

Young man desires connection with reliable lighting fixture house as manager for either designing production or sales end. Thoroughly experienced in residential, commercial and artistic lighting. Real Go-getter. A-1 references can be produced. Box 948 care Pencil Points.

Student finishing four year course in Architecture in June, wants position with Chicago firm. Field or office work. Some experience in both. Address Box 39, Washington University, St. Louis, Mo.

A married man, 40 years of age, who has had 22 years' practical experience as draftsman, superintendent and specification writer in very reputable offices in New York and California, desires a position as specification writer in an office doing a high grade of work. Can furnish excellent references. J B C care Pencil Points.

Young man seeks position as Junior Architectural draftsman. Technical school graduate but no practical experience as yet. Position in- or out-of-town. Salary secondary. David Toth, 24th Street and Astoria Avenue, Woodside, L. I.

Young man wants position as Junior Architectural draftsman. Four years' experience on residence and hotel work. Would like work in city. Technical school graduate, also student in Columbia University Extension. Salary secondary. David L. Cohen, 24 W. 111th St. N. Y. C.

An Architect, a trained designer, of wide experience on large public and private work, seeks a connection with an individual or firm of reputation in New York City. Capable of handling big work from beginning to end. Address Box H R W care Pencil Points.

Young man, 28 years old, seeks position as architectural draftsman and designer. Has had 9 years' experience at mostly country residence work, English, Colonial, Spanish, etc. Capable of preparing preliminary sketches, working drawings and details. Best references. Box 2007 care Pencil Points.

Wanted: A young architect of good address, to interview Architects in order to interest them in a useful product for building purposes. Asbestos, Shingle, Slate & Sheathing Company, Ambler, Penna.

Architectural draftsman with three years' experience in engineer's office, three years' experience in architect's office on working drawings both large and small work, college woman, twenty-six years old, wishes to locate in New York office. Josephine Powers, 8 Maple Ave., Red Bank, N. J.

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Wanted: Junior Architectural Draftsman, capable of carrying working drawings through to completion. Excellent opportunity. State qualifications, give references and salary expected. If possible, send samples of work. F. L. Abreu, Architect, Fort Lauderdale, Fla.

I am looking for a young man from 21 to 32 years old who in turn is looking for an opportunity in the heating and ventilating business. A college technical education is not necessary, nor is it a handicap; what I want is inherent material, with which to mould success as I have done with many young men. You must, however, be the practical business or sales type first and then the more you like mechanics and engineering the better. I am the manager of one of the fastest growing and most progressive concerns identified with the heating and ventilating manufacturing and engineering industry. If you are employed in some contractor's or engineer's office and are seeking greater opportunities or if you are a young graduate engineer it may pay you to write me, giving full particulars regarding yourself. Address Box 2 care of Pencil Points.

Wanted: Two senior architectural draftsmen on buildings of monumental character. Permanent employment. First class men only will be considered. Box No. 3 care of Pencil Points.

Draftsman-Estimator wanted by large chain store, New York headquarters. Young architect or draftsman with actual experience estimating and superintending construction. Some travelling necessary. State age, experience, nationality, salary expected and full information in first letter to Box 4, Pencil Points.

An Architectural Draftsman to take permanent position, of three to five years experience in residences, banks, schools and other high grade work; good chance for advancement. State qualifications; salary wanted. Malcomb B. Harding, Westfield, Mass.

Architectural Draftsman Wanted: One with broad fundamental knowledge of details and construction of medium cost residences with ability to carry working drawings through from start according to best architectural practices. Gerow, Conklin & Hobbs, 346 Spitzer Bldg., Toledo, Ohio.

Wanted: Senior draftsmen; men capable of developing sketches into working drawings. Specification and graduate designing experience not essential. Reasonable degree of permanency to the proper person. Reply by mail giving full details in first letter. Box No. 5 care of Pencil Points.

Architectural draftsman; college graduate; thorough office experience; 38 years of age; desires to undertake a mission or be a companion and right hand man to a party or parties wishing to travel in Europe, especially in Czechoslovakia. Speak Bohemian and some German. Best of references furnished upon request. Address all communications to J. S., 725 Wright Building, Tulsa, Oklahoma.

Architect and Designer: Registered, University training with 14 years' experience, 5 in practice for self. Married, age 32; desires position in a progressive, live firm. Prefer work on schools, churches or high class residences. Am proficient as inside or outside man. Can carry job through to completion. Location immaterial, prefer South or Central States. Present salary \$60.00 per week. Box No. 6, care of Pencil Points.

Architectural Designer and office manager, 38; twenty years' general experience. Eight years in New York City. Seeks change. Four years in charge of present small office. Connection sought with live architect who can offer permanent, good paying proposition. Any location. XXX care of Pencil Points.

Draftsman, three years at Armour Institute of Technology, desires position with architect in Wisconsin or Minnesota. Salary secondary. Box No. 7, care Pencil Points.

Superintendent of construction would like connection with an Architect specializing in schools and hospitals; best of reference. Address G. W. I., care of Pencil Points.

Draftsman desires good, permanent position; long experience in designs, details, building construction, perspectives, terra cotta, interior-decoration, store, arrangements, etc. Box No. 8 care of Pencil Points.

Draftsman, designer, eight years' experience on apartment houses and residential buildings wishes to connect with a large concern permanently. Salary \$60.00. Best reference. Box No. 9, care of Pencil Points.

An Architectural Draftsman with extensive experience in all classes of buildings desires work at home. Offerman, 308 W. 56th St., N. Y. C.

Student, 20 years old, ambitious, desires position in architect's office with opportunity to learn. Can do neat tracing and detailing but no previous office experience. Salary secondary matter. C. J. Harvey, Huntington, Indiana.

Architectural Draftsman, 4½ years' experience general drafting. High Class residence, etc. Beaux-Art and Columbia Student. Salary \$38.00. Box No. 10 care of Pencil Points.

Young Man, 17 years of age, would like position in architect's office in New York. Can do tracing, lettering, drawing of plans to scale. Two years' schooling and one year experience in Architect office. Can show samples of work. Peter H. Glaser, 81 Central Ave., Brooklyn, N. Y.

Architect, 25 years in all around practical experience in design and construction. 15 years in own practice. Principally on business buildings, apartment buildings, schools, churches and residences. Best of character and best of references. Box No. 11, care of Pencil Points.

Position Wanted by Architectural Draftsman, college graduate and four years' office experience. Salary secondary if position is steady with opportunity for advancement. Box No. 12, care of Pencil Points.

Senior Architectural Draftsman of wide experience; good designer and detailer; neat, accurate working drawings. Desires position with a firm devoted to design of the highest type. Married, good habits. New York or vicinity preferred. Box No. 13, care of Pencil Points.

Architectural Draftsman, specification writer, checker and architect's superintendent with about eighteen years' experience in all classes of buildings, seeks position in Greater New York. Box No. 14, care of Pencil Points.

Practical cut stone draftsman; granite, limestone. 11 years' experience. Age 26; desires position with a good firm. Have a practical knowledge of the cut stone industry. Box No. 15, care of Pencil Points.

Architectural Draftsmen wanted immediately. Men with at least 3 years' experience whose natural ability tends toward design, for work in Hazleton, Pa. Write giving full particulars to Peter B. Sheridan, Markle Bank Bldg., Hazleton, Pa.

Wanted: Draftsman to go to Princeton, N. J. Man experienced with domestic architecture. Familiarity with fireproof construction essential. R. B. care Pencil Points.

Architect, Superintendent, with 16 years' practical experience in America and Europe who is a good designer, an all around man, wishes position as Superintendent with contractor or architect. C A W care Pencil Points.

Former chief draftsman in architect's office, 20 years' experience, age 40, desires agencies for building specialties to represent manufacturers in established and well known building commodities with headquarters in Detroit, Mich. Advertiser is well known to Detroit architects, can estimate quantities, read plans and has executive ability. Small salary and commission basis. Will give any proposition a good trial. Excellent references. Box H B G care Pencil Points.

Junior draftsman desires position with reliable firm. Has 3 years' schooling mechanical drafting, and 2 years' architectural. Wants chance to learn business. Salary no object. Box S T care Pencil Points.

Junior architectural draftsman wishes position as tracer of blue-print boy. One year's experience. Will start from beginning. Now attending night school. John Kisiday, 423 East 73rd Street, New York.

Junior architectural draftsman desires position in New York City. Neat letterer and tracer. High School graduate. L R care Pencil Points.

(Other Items on Page 105.)