PENCIL POINTS

VOLUME VI MAY 1925 NUMBER 5

FIVE YEARS

PROFOUND gratitude is the feeling uppermost in our hearts and minds as we reach this, our Fifth Milestone. We are told by many of our kind friends from all parts of the country that we have accomplished much since the first copy of PENCIL POINTS was issued, five years ago. Such expressions of approval are greatly appreciated, but we feel it only fair to record at this time our obligation to our subscribers who, in constantly increasing numbers, have read our paper and whose criticisms, suggestions and advice have been of the greatest assistance to us in shaping our editorial program. We said five years ago that it was our purpose to publish PENCIL POINTS "with" our readers rather than "for" them. We believed then that an architectural publication which is to be vital and stimulating in every sense must draw its inspiration very largely from the practical men who are daily meeting and wrestling with the various problems which present themselves in connection with the production of our modern buildings. These problems have to do with design, rendering, planning, the making of working drawings, the selection of suitable materials and their proper specification, superintendence—in short, all of the problems which are met with in the drafting room.

In so far as we have been able to present material of value to the draftsmen, architects, specification writers and students of architecture who make up the bulk of our subscription list, we have been directed very largely by the wishes of our field as expressed to us by personal contact and by letter; not only from all parts of the United States and Canada, but also from many other parts of the world, notably England, and Scotland, Australia, New Zealand, South Africa, British India and China. It has been a pleasure to us to watch the growing interest of our readers as reflected in the large number of voluntary suggestions and contributions. It is not always possible for us to follow the suggestions made, nor to use all of the contributions offered. It is necessary for us to consider the limitations of our space as well as the particular value of a suggestion or contribution, judged not only from the standpoint of its excellence, but in view of the requirements of our field considered as a whole. We earnestly hope that every reader of PENCIL POINTS will feel free at all times to ask questions, to make suggestions, and to offer contributions, realizing that every such communication is welcome, is given the most careful consideration and is used when possible if in our judgment it contains a new and valuable thought.

The manufacturers who have placed advertisements in this journal for the information of our readers have contributed in no small measure to the growth of PENCIL POINTS. The co-operation of these firms has made it possible for us to increase the size of the reading section, thereby conveying monthly to our readers more articles, more illustrations and more news.

Five years pass quickly. We have all been so busy we can hardly realize that this is our Fifth Birthday, but the calendar says it is so. We wish we could shake the hand of every PENCIL POINTER and thank him for the part he has played in the development of our enterprise. The next best thing we can do, and we do it here and now, is to thank you.

SPANISH ROMANESQUE ARCHITECTURE.

RECOGNIZING the possibilities of Romanesque Architecture as a source of inspiration to designers of modern office buildings, banks and other structures besides churches, and seeing signs of the beginning of a revival of the use of this style; the publishers of PENCIL POINTS some months ago began the preparation of a book of plates of Spanish Romanesque Architecture. This book has just appeared under the title "Masterpieces of Spanish Architecture, Romanesque and Allied Styles." It is made up of one hundred plate pages containing hundreds of details, sections and elevations showing examples of Spanish architecture in the Romanesque and the closely related styles which we usually class under the general term of Romanesque.

The plates of this book are excerpts from the ponderous work published by the Spanish Government for the purpose of making a record of all the fine old examples of architecture in Spain and issued under the title, "Monumentos Arquitectónicos de España." Of the original work seven large volumes of beautifully engraved plates were issued; then the work was discontinued and these volumes are practically unobtainable. The reproduction of these fine hand engravings in the present work was a tour de force in photo-engraving. While the plates showing general views of the buildings have been reduced in reproducing them, a large number of details have been shown at the full size of the original drawings, making it possible to study them satisfactorily. There is helpful introductory text by John V. Van Pelt.

The PENCIL POINTS *Booth at the Architectural and Allied Arts Exposition at the Grand Central Palace, New York. In the background is seen a graph showing the growth of the circulation of* PENCIL POINTS *from the first issue to the present time. This is flanked by sketches drawn in gouache and pastel.*

LOOKING BACKWARD—AND FORWARD

STATISTICS usually make pretty dry reading; so what figures we feel it necessary to present in recording the progress of PENCIL POINTS come right here at the beginning where we can have them quickly behind us. When we published our first issue, we had 3,221 subscribers. At the end of the first year, the figure stood 8,575; the third year, at 10,721; fourth year at 11,644; and now it is a little over 13,000. The number of reading pages in the first issue was twelve. The number is now sixty.

Figures alone do not mean everything, but the record given above shows that, to a certain extent at least, we have hit the mark we were shooting at. No periodical has ever achieved 100% of its circulation possibilities, and PENCIL POINTS does not expect to establish a new world's record in this respect; but, and here's where we take a look forward, we do expect to reach a circulation of 25,000 before another five-year period has rolled around, and we expect to reach this figure only by increasing the value of the paper to the fields we serve. In our opinion PENCIL POINTS has done no more than make a good beginning towards doing its job as "A Journal for the Drafting Room." Far from being satisfied with what we have done so far, we are realizing more and more every day how very little we have done when we measure our accomplishments by the yardstick of our opportunities.

Let us just dream a little bit. Refinements and development in the production of modern buildings are taking place with greater rapidity today than ever before. Design has changed. Look at the buildings which have been produced in our large cities, notably in New York, as a result of the zoning ordinances. Whether our new buildings, developed under certain conditions, are better or not better than earlier ones may be a matter of opinion, but at least a new note has been struck and its influence is spreading everywhere. New forms are being developed, and new combinations and adaptations of traditional styles are being given a new significance and meaning. A tremendous revolution in design is taking place right before our eyes today and it will go far and fast. At the other end of the scale, judged from the standpoint of the amount of money involved in each operation, stands the small house. Who can deny that here also an extraordinary change is taking place and who would venture the prediction that the next five years will show any diminution in the development of the small house. There is nothing on the horizon to indicate anything but a continued and rapid advance in the design, plan, construction and equipment of this most universally interesting of all types. So with all the range of buildings in between the towering skyscraper and the little cottage or bungalow new problems are daily presenting themselves for solution. The owner requires new elements of service in his building, sometimes dictated by financial considerations, sometimes by considerations of comfort and beauty, and sooner or later these all come to the door of the architect and to the heart of his work-shop, the drafting room. Upon the success with which these problems are met and dealt with by the architectural profession depends the status of the profession in its relation to our national growth and development.

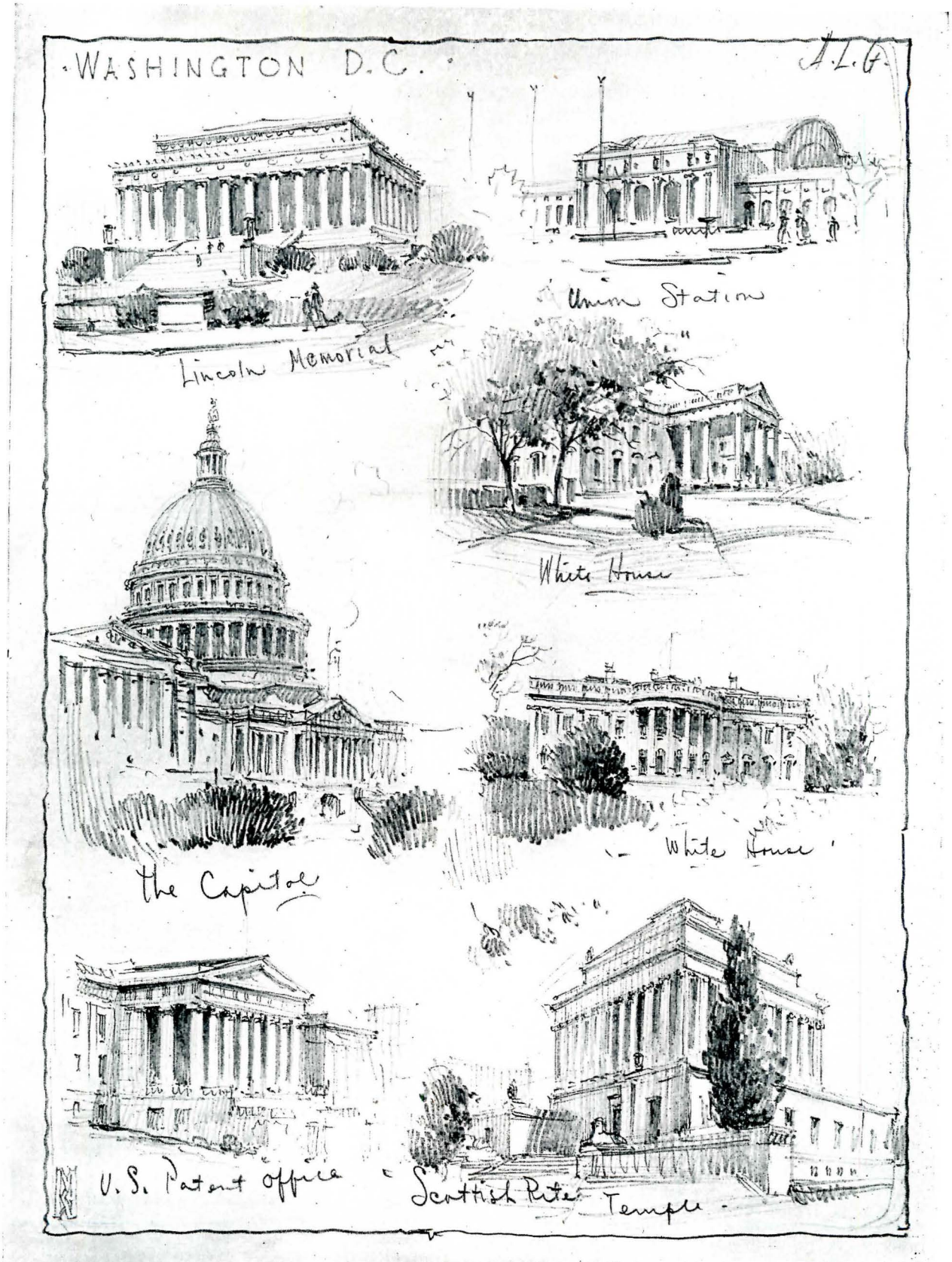
To serve fully and completely the men who must be depended upon to carry forward the production of our buildings is the aim of this paper. Merely to record what has been done, as we see it, is not enough. We must have a hand in the actual doing, while the doing is being done. If there is a better way of producing a set of working drawings than the way now being generally employed, our readers must know about it. If there is a better way of handling the difficult problem of specifications so as to save time, money and tempers, let such facts be recorded promptly as they occur, for the benefit of all. Let there be discussion on all the vital problems affecting the well-being of the profession. We have in mind such things as the training of the student. What happens to the student after graduation? Does his development continue along the right lines, and with proper encouragement, and how about the conditions under which the draftsman spends so many important years of his life? How about the heavy turnover, with its inevitable economic loss? What is the proper way, all things considered, for the young architect to spread his wings and start in for himself? Should he be encouraged to do jobs on the side, or is this a pernicious practice which should be frowned upon and rooted out, and if so, what is going to be substituted for it? These and many other problems are crowding and jostling and they should be openly and freely discussed, and the proper solutions reached.

So we say again that our job as we see it has hardly been more than outlined. Details will have to be filled in day after day and year after year.

And now we come to something far different. Let's call it the lighter side, the frosting on the cake. News of the activities of the various architectural clubs, cartoons and sketches, personal experiences and odd and interesting bits of all kinds, we deem to have a proper place in PENCIL POINTS. Our news pages are crowded with offerings and will be expanded. Men everywhere like to know what the men in other cities are doing and talking about and thinking about. An interchange of items, personal or otherwise, serves to bring us all closer together, to know each other better and to understand each other better.

We must in the future, as we have in the past, depend largely upon you men who are daily in the field for our inspiration. You must be at once the source of our inspiration and our most severe critics. We are not sensitive to criticism, in fact we welcome it. Some of the best suggestions we have received have come from letters in the nature of kicks. The most valued readers we have are those who judge our work with a critical eye. Our truest friends are those who take the trouble and time to point out our mistakes.

We see great things ahead of us, and many new opportunities for service. If we all work together for the common good, great things can be accomplished.



Thumbnail Sketches Made from Photographs of Buildings in Washington, D. C., by Arthur L. Guptill. This sheet is reproduced at the exact size of the original.

THUMBNAIL SKETCHES

BY ARTHUR L. GUPTILL

MUCH has appeared in these pages from time to time concerning the making of finished drawings and renderings of architecture as well as certain phases of sketching. In this article we purpose to discuss a particular type of sketch which has received scant mention, yet which seems sufficiently important to deserve the consideration of all who are interested in architectural delineation, or for that matter, in architecture itself.

For want of a better name we shall call sketches of this particular class or type "thumbnail sketches." This term, though commonly used, is a somewhat ambiguous one, so it seems advisable to state that it is employed here in a descriptive sense relating to size only. Under this general classification we plan to consider tiny freehand sketches (not necessarily the size of the human thumbnail, but no larger than a couple of inches or so in any dimension) as used for several distinct purposes.

We hope to show some of the advantages to be gained by the draftsman, student of architecture and architect through the making of these diminutive drawings and we also offer hints as to how they may be made and a few words of warning as to some of the pitfalls to be avoided.

As a starting point, let us consider the case of the student of architectural history. He is anxious, of course, to get a sound knowledge of the great architecture of the past. Let us see how thumbnail sketches can serve him, and discuss some of the kinds best suited to his purpose.

Such a person studies from illustrated books on his subject, and as he reads the text he examines the accompanying illustrations. Doubtless he writes notes from the text and perhaps sketches some of the most important buildings from the illustrations as he goes along. If so he cannot fail to find such drawing helpful no matter how he goes about it. All too often, however, if he takes time from his reading to do any drawing at all he gives so much thought to obtaining exact proportion, excellent perspective and refined technique that he fails to acquire what is really most vital, and that is a memorized series of vivid mental pictures or images of the buildings drawn. If asked to put his books and sketches away and draw some recently studied edifice from memory he would probably be surprised at his lack of definite knowledge of its appearance. Let each reader test his own ability in this respect.

In the writer's opinion there is no way in which the student can more easily memorize the vital facts concerning the appearance of any given building than by making several tiny sketches of it as described below, with special emphasis on the individual peculiarities of the design.

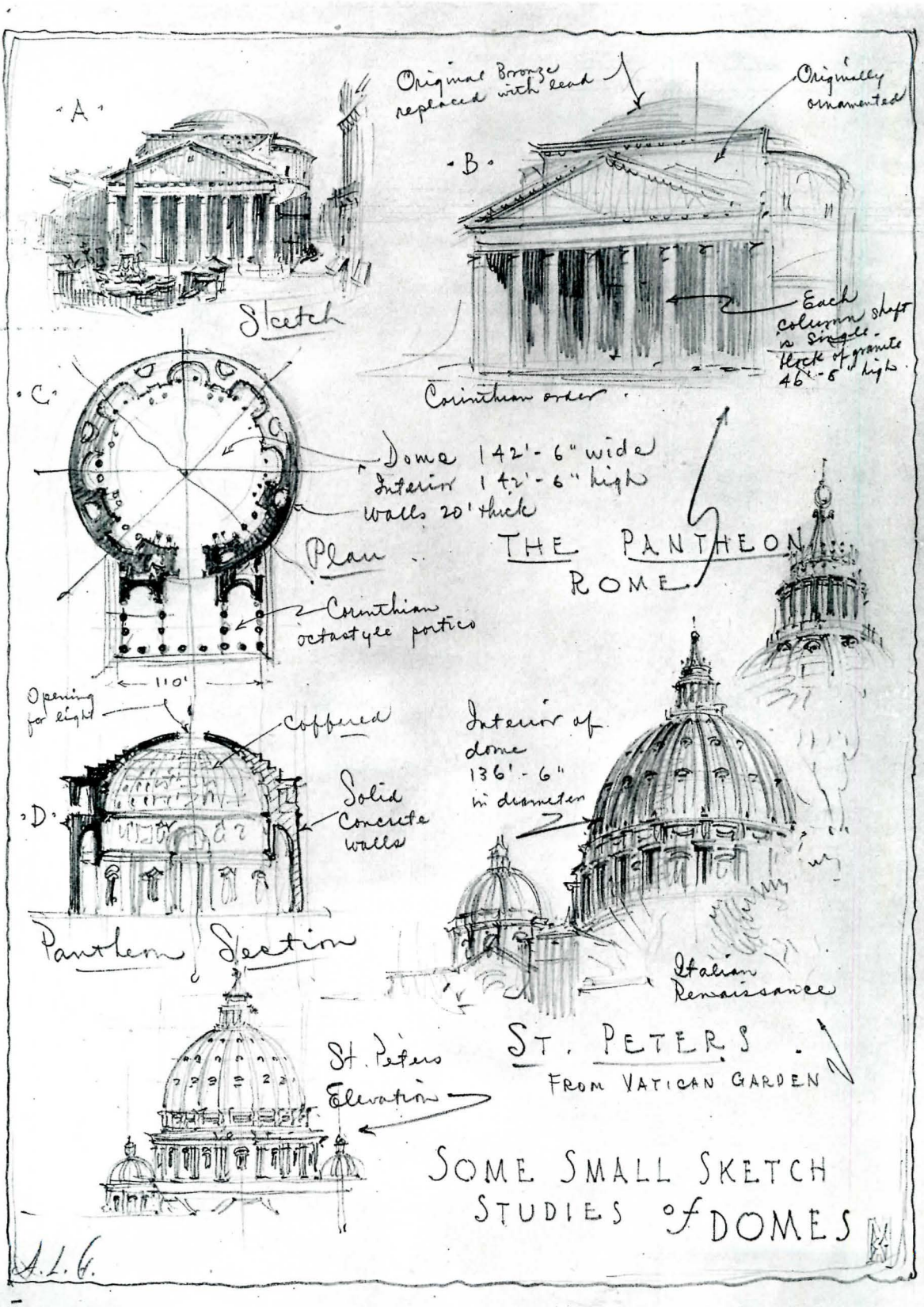
Let us suppose that the student of history is at the moment studying the Pantheon at Rome. Assuming that he is unable to sketch from the actual building let him select two or three photographs of it, both exterior and interior, and diagrams of the plans and sections. Next let him study and compare these with an analytical mind, reading the descriptive text as he does so. Let him ask himself such questions as the following:—What is the general shape of the building? Is it square or round in plan? Is it high or low? What are its main subdivisions? What kind and shape of roof has it? Are the wall openings many or few in number and what of their size? What classical orders appear in the composition? Are arches employed? Is there much ornamental detail?

When he has gained a good idea of the building as a whole through this study and analysis he is ready to select a typical photograph of it from which to make his first thumbnail sketches,—the smaller the photograph the better as large ones show too much detail and overemphasize irrelevant accessories.

The next step is to choose his drawing materials. The choice of these is a matter of comparatively small importance, for his primary object, as has been stated above, is not to produce a series of sketches, but is to stow facts into his mind, the putting of these facts on paper being simply a part of the memorizing process. The choice depends wholly on the individual and his purpose, for one should work in the medium and manner which seem most natural to him and should change both as often as he desires. The pencil is undoubtedly the most popular medium, though some prefer the pen. The latter allows no hesitation, makes changes difficult, and permits somewhat less variety in line and tone, but produces a crisp, clean result which will not smudge and soil other sketches. Wash and color are sometimes used, alone or in combination with other media.

Whatever the medium, if many sketches are to be made it is best to preserve them for future reference and therefore advisable to use paper of some uniform size. The history student will doubtless keep a notebook and the sketches should of course be of size to bind with the notes. Covers can be obtained easily for such standard sized sheets as 8″ x 10½″ or 8½″ x 11″.

When the student has selected his materials and his photograph he is ready to draw. It is essential that his sketch be small and simple, the most direct interpretation possible of the important character-



Sketches Made from Photographs of the Pantheon and the Dome of St. Peter's, by Arthur L. Guptill. This sheet is reproduced at the exact size of the original.

istics of the particular building under consideration (in this case the Pantheon) as depicted in the photograph before him. Just a few lines to block out the main proportions, a few more strokes to suggest the larger subdivisions, followed by a mere indication of the most important detail. If the photograph seems to call for it, a bit of shading may be done in a simple manner. And nothing more. Two or three minutes is long enough for the first sketch; —then another should be done in just the same way, and perhaps a third, the number depending on the skill of the student and the amount of concentration given to the subject. And all the time the memorizing process should go on.

Now comes the crucial test. The student should put all sketches and photographs out of sight and try a sketch or two from memory. It may be necessary for him to glance at the photograph once or twice for an instant but he should avoid doing so unless it seems absolutely necessary. If he fails altogether he should study the photograph again with care, then try once more to draw from memory, repeating the process until the important facts are fixed in mind.

Next he should try similar sketches of the same building from other viewpoints, both exterior and interior, as well as from the plans and sections, and when the whole seems well mastered he should wait a week or a month (going on in the meanwhile with similar study of other subjects) and then test his memory of it again, making a few more sketches if necessary, until finally he has a picture of it indelibly impressed upon him.

On page 50 are shown at "A", "B", "C" and "D" some thumbnail pencil sketches of the Pantheon of the type just described. On the same page are similar sketches of the dome of St. Peter's, also at Rome. This sheet is reproduced at the exact size of the original drawing, which was done on smooth paper with a sharply pointed B pencil.

Naturally it is advisable to group sketches in some such logical manner, basing the grouping on common factors like similarity of form, material, use, period or location. Not only should sketches of complete buildings or large details be so grouped, but it is instructive to arrange sheets of smaller details such as doorways, windows, chimneys, balconies and pediments as well as ornamental motives of various kinds.

On the face of it this all sounds like a great undertaking, but even so the time and effort will be advantageously expended. For if the method of study, which we have mentioned here in connection with the Pantheon, be applied to the best examples of architecture of each country and period the student cannot fail to gain a broader knowledge of them than is usually acquired, particularly if he notes on his sketches facts concerning building materials employed, color schemes, scale, dates of construction, names of architects and other essential matters and tries to memorize them as well. And what is perhaps still more important he will cultivate his powers of observation, analysis and retention, and will almost unconsciously assimilate a knowledge of many underlying principles of design and construction, thus fitting himself to understand and enjoy architecture of the past and to more intelligently design architecture for the present and future. Then too he will gain improved facility in quick sketching, of itself of inestimable value.

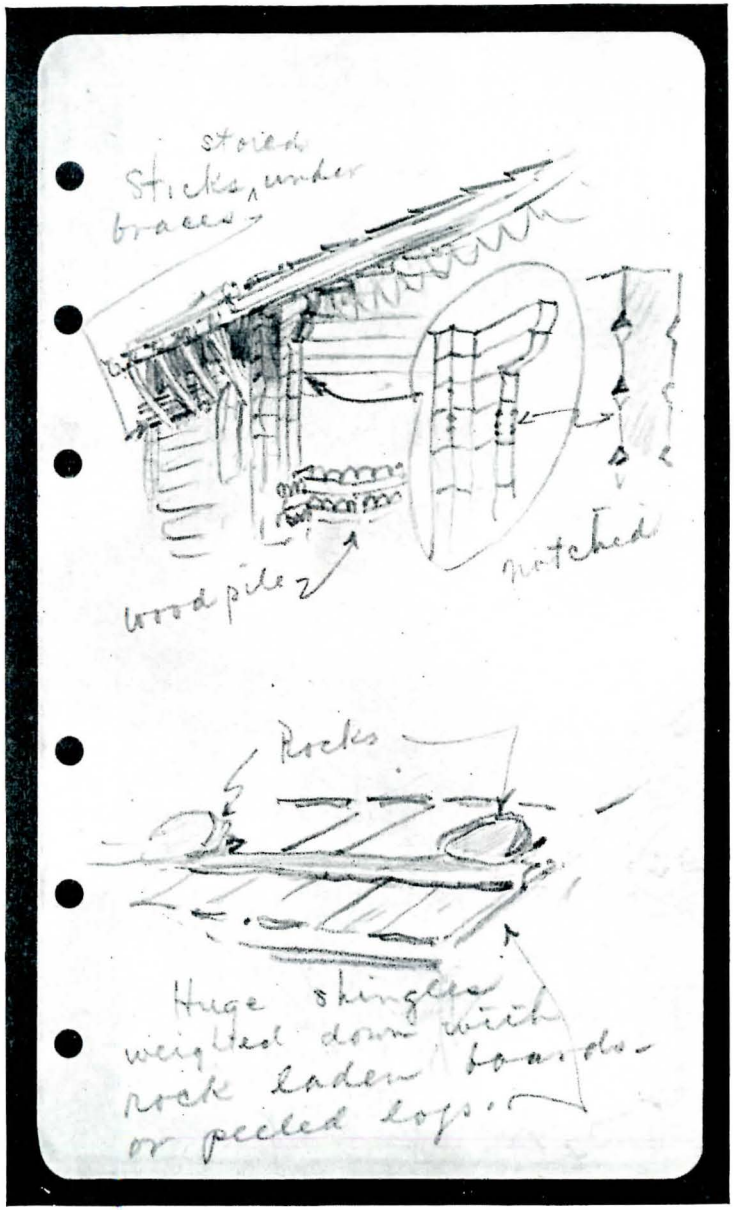
Now just as the student of architectural history can profit by the use of thumbnail sketches in the manner just described, so the architect or draftsman can benefit by their use in a very similar way. If he is already familiar with historical subjects, both at home and abroad, he should sketch from photographs of the best contemporaneous work as it is shown from month to month in the architectural periodicals. This will keep him posted on what is being done by the leaders of the profession here and elsewhere which in turn will help to keep him from falling into a rut and overworking a few ideas.

In making these sketches from the magazines it is worth while to note on each the name of the architect of the building sketched, the name and page number of the magazine itself, etc.

And as sketches of this sort collect, it becomes necessary to group them in much the same way as the historical sketches. Houses may be grouped together, for instance, and so may churches and schools. Or arrangements may be made according to location. As an example of this, page 48 reproduces at the size of the originals a number of thumbnail sketches made from photographs of subjects in our own city of Washington. By making groups like this it is easy to get to know the most important edifices of different sections of the country.

So far we have mentioned only the drawing of buildings from photographs, but if one is so fortunate as to live near fine examples of architecture, or to be able to visit them, he should by all means take advantage of his opportunity. One obviously gets a more accurate and complete impression from a building than from a photograph of it, especially as to scale, color, texture of materials, and the like. For these details of appearance he should study and sketch each building from near at hand. At close range its bulk and complexity may prove confusing, however, so for gaining knowledge of its composition as a whole it is often better to study and sketch from some distance, if possible, and from various points of view. And even then it is sometimes advisable to supplement all this by work from photographs of the same building in the way which has already been described.

The architect or draftsman should above all things not fail to become familiar with the important architecture of his own locality, so far as he can, both through seeing it and through photographs of it. Very few architects really know the buildings which they see almost every day. Can you draw from memory your church or bank or post office and get it even approximately right? You may think you can, but try it. Do you pass some important example of architecture frequently, perhaps daily?



Made During a Stop of the Train.

From the Window of a Moving Train.

Thumbnail Sketches by Arthur L. Guptill. Reproduced at the Exact Size of the Originals.

If so try to draw it or even to describe it well. Can you? Be honest with yourself. If not, the thumbnail sketch can help you.

One can hardly expect to memorize every bit of architecture that he sees or studies in photographs, however, so let us consider the thumbnail sketch as it is sometimes used in a still different way from these so far discussed.

Let us assume that the architect or draftsman is making designs in plan and elevation for an arched doorway for an apartment house or hotel. He remembers having seen similar entrances on nearby buildings which he thinks may offer suggestions to help him in his problem. During the noon hour, or at some other convenient time, he visits these and after studying each to try to fix it in his mind he makes tiny sketches of it to serve as memory joggers after his return to the office. Sometimes he makes similar sketches at the same time showing how he hopes to adapt the schemes to his own work. It matters little what these are drawn upon, though many draftsmen have pocket sketchbooks for this sort of work, saving pages for archways, others for dormer windows, still others for chimneys and so on.

All too often such sketches are thrown away once their original purpose is accomplished. They really should be preserved and gone over occasionally. Even though the individual sketches seem hardly worth while, no matter how crude they may be, they may later serve as valuable reminders of much which they make no pretense of plainly picturing.

Now we come to one of the most valuable types of thumbnail sketch, for in addition to these different kinds such as we have discussed, done more or less leisurely and from a stationary position, there is a kind which, though more sketchy and less perfect and conveying less information to the average person, is, nevertheless, a most useful type.

Imagine that you, an architect or draftsman or student, are riding on a railroad train, and suppose you see from the window some building or part of a building which interests you, possibly because of its charm of proportion or quaintness of design. Perhaps it offers some solution of value to you in some problem of your own. You would like time to study it carefully or the opportunity to photograph it or draw it painstakingly, but the minutes are too few; the speed of the train too great. You snatch an old envelope from your pocket or find an inch of space on the margin of your newspaper and sketch with all your might with pencil or fountain pen. There is no time for detail. The essentials are seized and interpreted in the fewest possible lines or tones. No worry is given to perfect proportion or perspective; no thought to technique. Notes are added descriptive of the color scheme or of such things as cannot be drawn and the thing is done. The subject itself may be out of sight before the sketch is half finished, but the mental image will usually last long enough to permit a fair interpretation of it on paper. It matters not one whit whether the sketch means anything to anyone but yourself;—even though it seems a snarl of meaningless lines to the casual observer, it may be alive with information vital to you, and that is all that counts.

The sketches on pages 52 and 57 are to illustrate this sort of work. The first was done by the writer from a train window in Italy while the train was in motion. The building was out of sight before the sketch was finished, but the last lines were added while the eye still retained a fairly accurate impression. The irregularities of line are due to the vibration of the train and the hastiness of the work. The second was made on a moving boat in Holland. drawn with a fountain pen, and the third was done in Switzerland from the window of a train which had stopped for a moment.

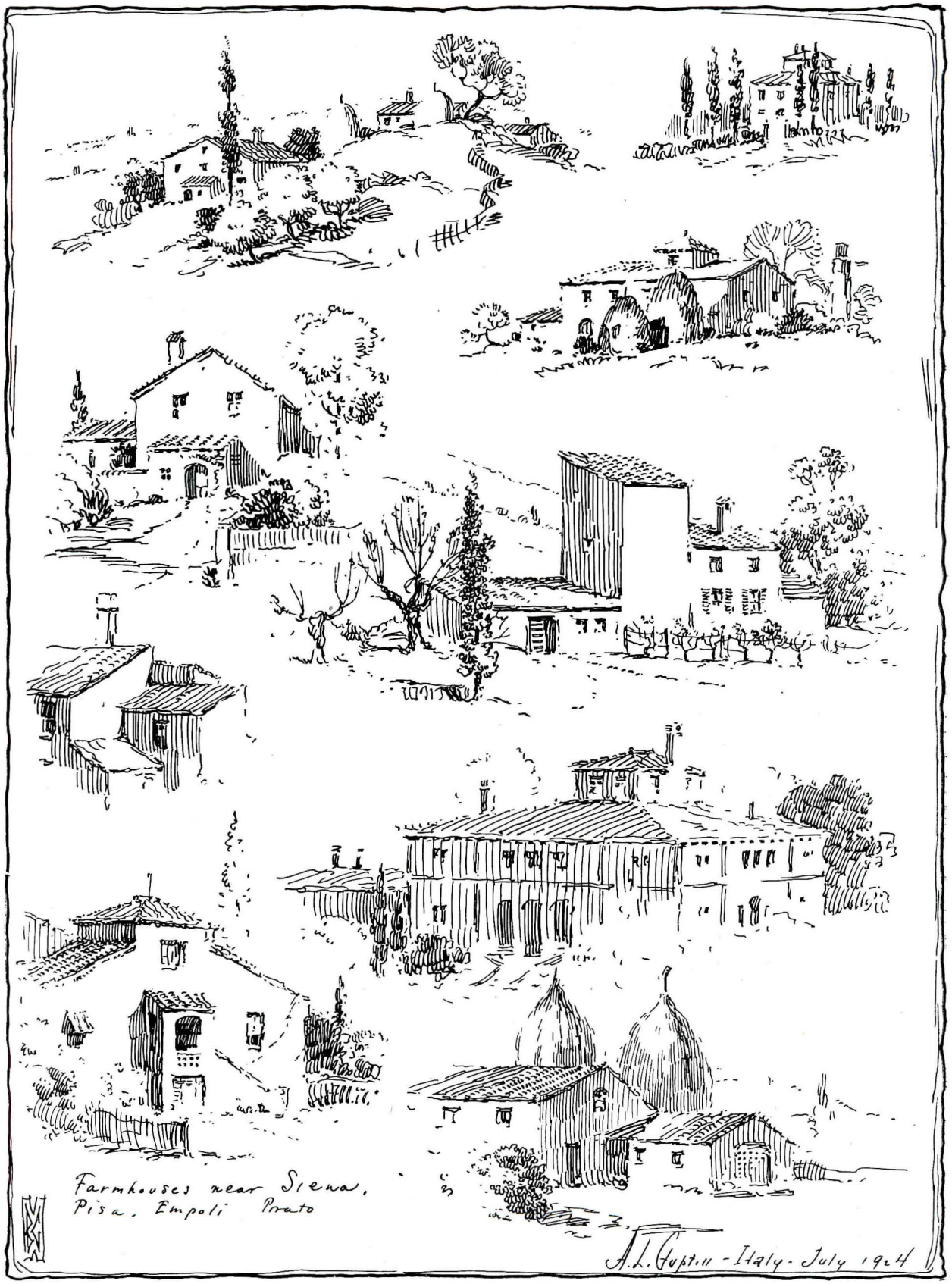
As a rule if one draws from such moving conveyances, distant objects are much easier to do than are things nearby, for they remain in sight longer and show less apparent perspective and confusing detail.

Page 54 shows additional examples of similar sketches done in pen for a somewhat different purpose. During a recent trip to Italy the author motored from Siena to Pisa and later from Pisa to Florence. On the way many interesting places were visited and sketched. Circumstances did not permit stopping for everything worth while, however, so many notes were taken enroute, and page after page of thumbnail sketches was made while in motion, to supplement the notes. The roads were rough and the sketches more so. The pencil fairly bounced; the writing was almost illegible. Consequently at Florence, where leisure was found for more careful work, some of the pages, including the one reproduced here, were redone in ink while the subjects were still fresh in mind. No attempt was made in the redrawing to do more than increase the legibility of the originals.

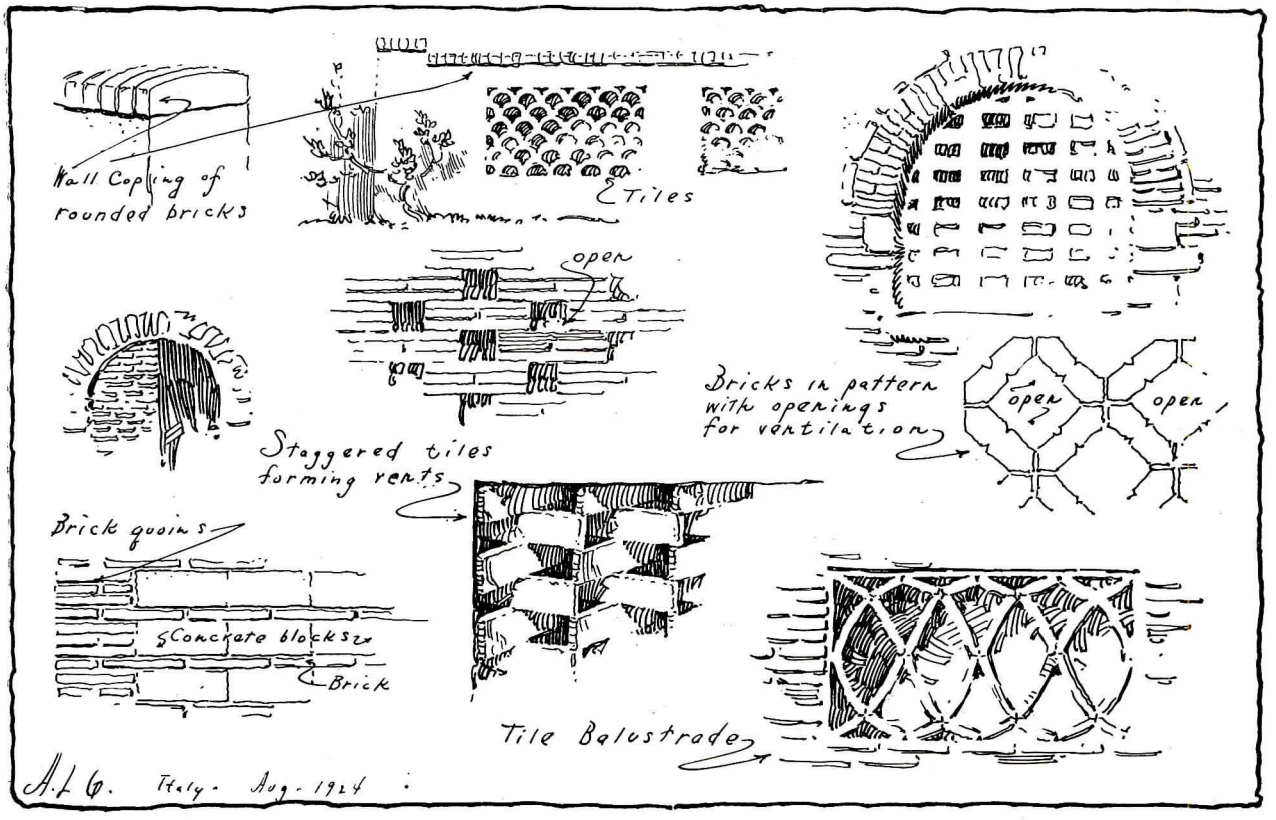
Page 55 reproduces at the top some similar sketches illustrating details of design and construction, these having been done at about the same time as those just described.

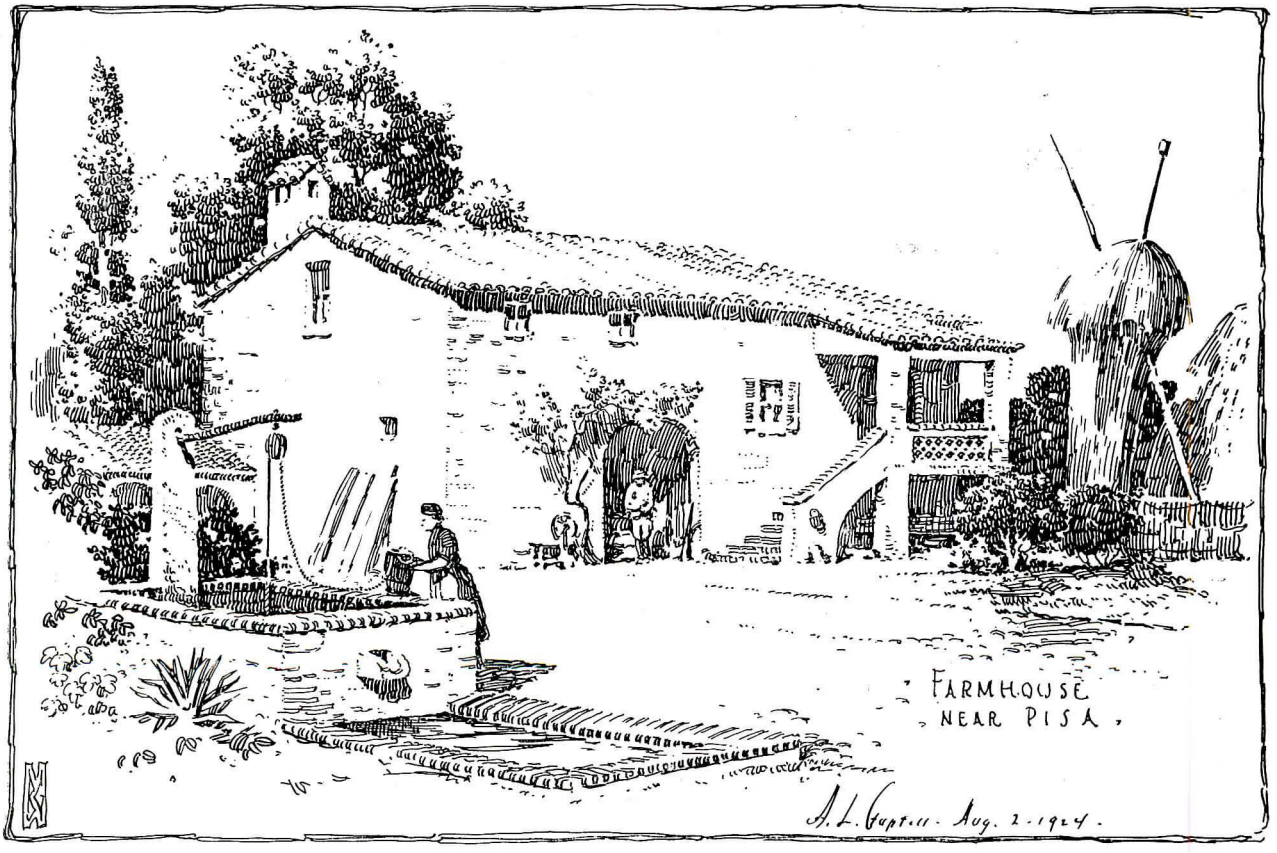
The drawing of the farmhouse at the bottom illustrates an application of motives recorded by means of thumbnail sketches, for this is a sort of composite picture drawn in Florence soon after the ride to which we have just alluded. The form of the house itself was taken from one of the thumbnail sketches previously made, the well from a second, the stacks from a third and the archway from a fourth, so the sketch as it appears represents not one actual house just as it stands, but is in a way an original composition combining parts of several, care being taken to preserve the true character of such structures as are seen in this region.

A somewhat similar use of thumbnail sketches in work in original architectural design is so general that nothing more than a word in passing seems necessary, merely to call attention to the fact that many of our best known architects put their first schemes for even their largest structures on paper at tiny size, often in perspective and as freely drawn as some of these which we have shown, and then

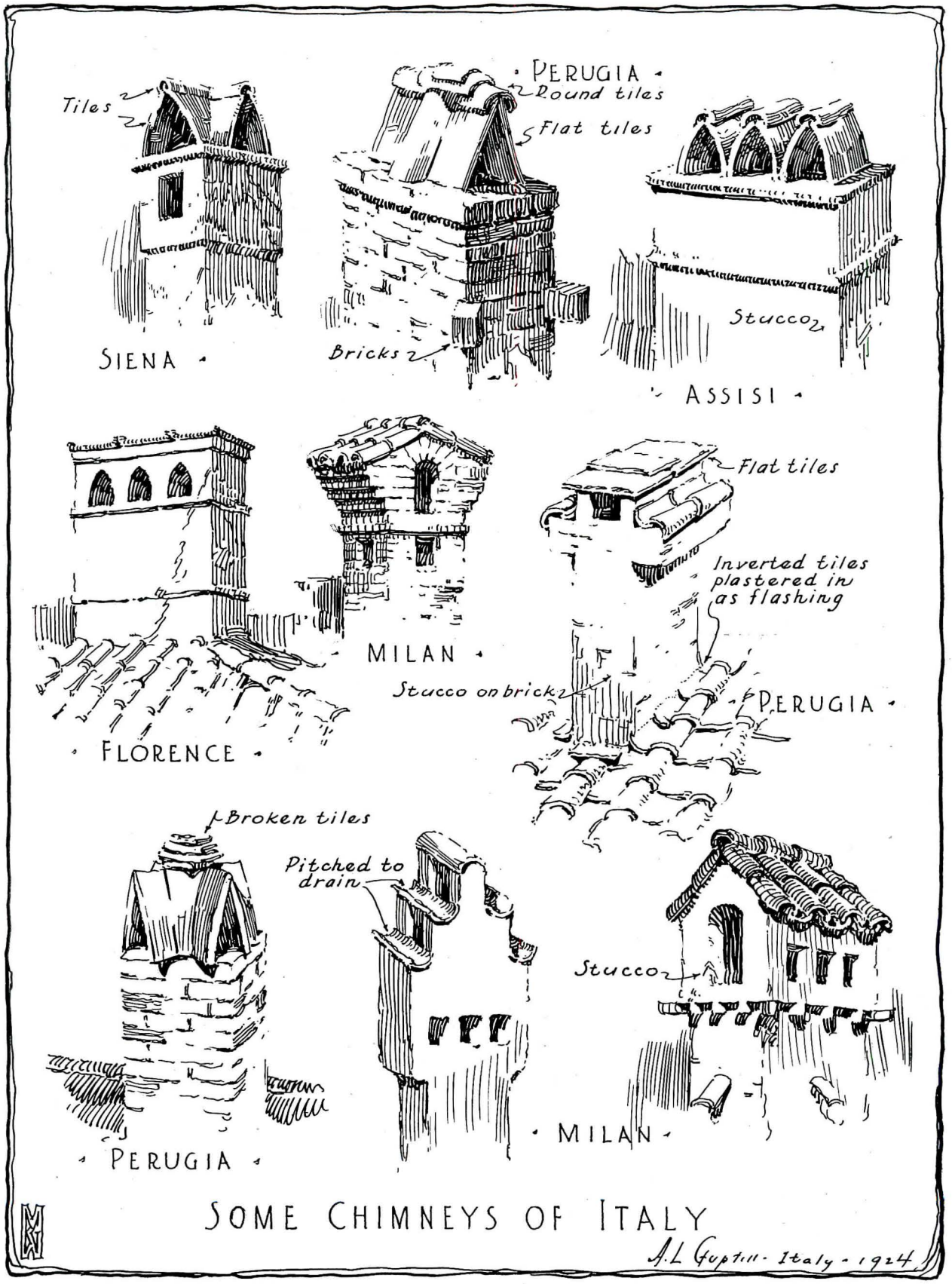


Thumbnail Sketches by Arthur L. Guptill Redrawn in Ink from Pencil Sketches Made on a Motor Trip.





Above, Sketches Illustrating Details of Design and Construction. The Farmhouse Below Illustrates an Application of Motives Recorded by Means of Thumbnail Sketches.
Sketches by Arthur L. Guptill.

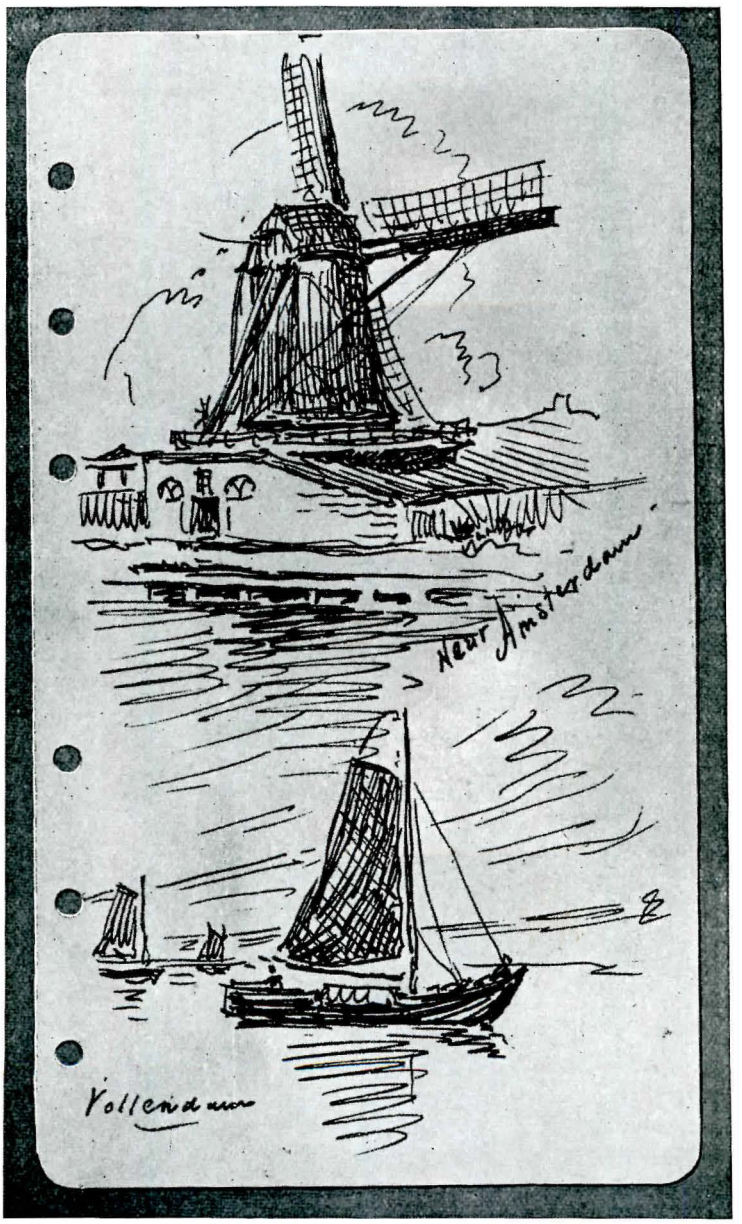


Thumbnail Sketches by Arthur L. Guptill. This sheet is reproduced at the exact size of the original.

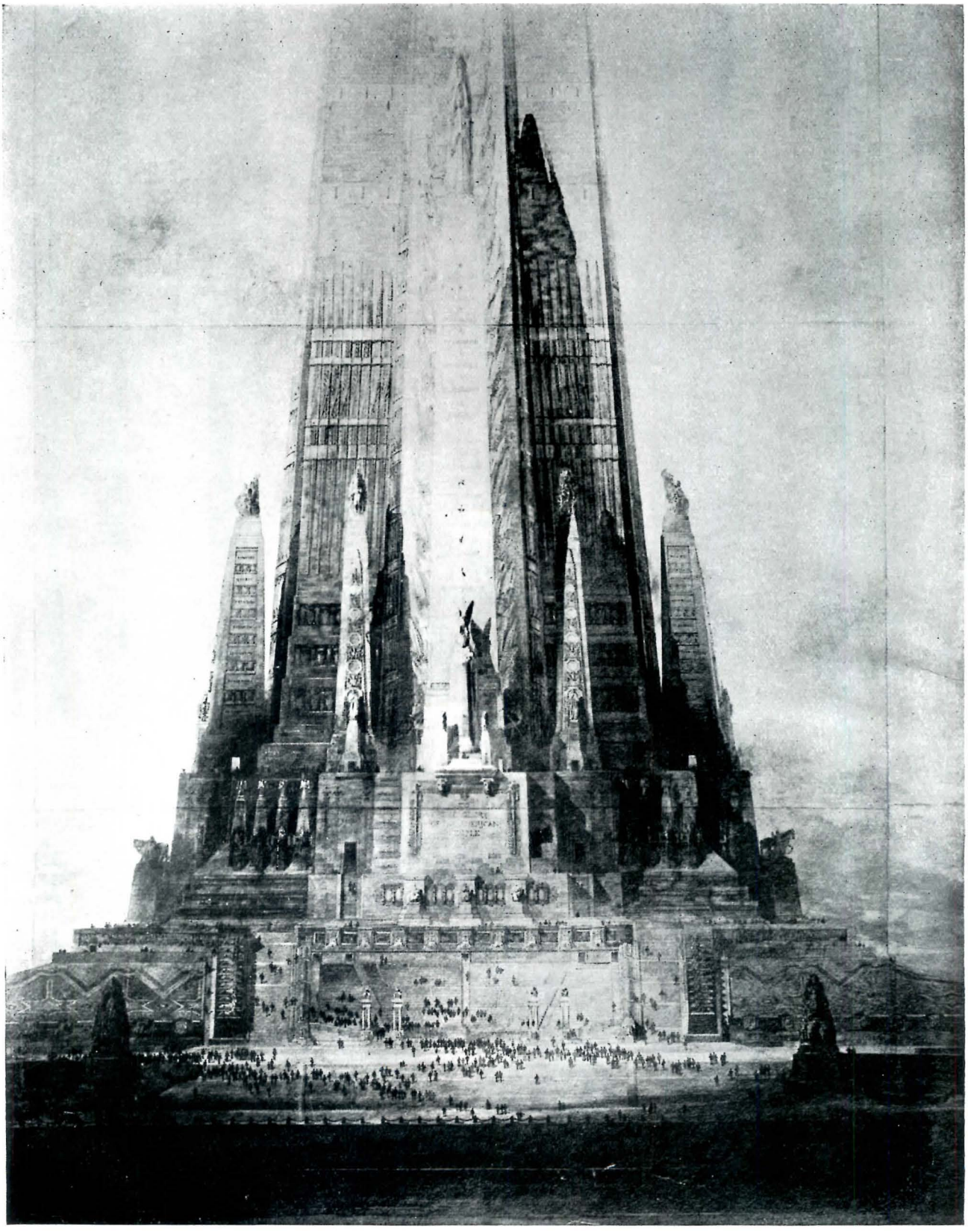
later, as their schemes progress, resort to thumbnail sketches or studies again and again as the smaller details come up for consideration.

All these, then, are among the most common uses to which thumbnail sketches are put, but there are many others which will come to mind once an acquaintance is made with this type of work.

And so far as the making of them is concerned it seems needless to add more, in closing, than a word of warning, reiterating that such sketches should be sketches, not miniature renderings crowded with detail at the expense of the eyesight and reserve of patience of the artist,—not labored over, erased, changed. Instead, they should be drawn directly, boldly, crisply, with the work in suggestive outline or simple values. And one should not burden himself with elaborate equipment for drawing; any paper will do and any medium. Remember, too, if working from a photograph, that small ones are usually better than large, and if sketching from buildings, that it is generally best not to stand too close to them. And above all bear in mind that it is not what you put on the paper or how you do it but what you can put and hold in your head for future use that will probably prove most valuable in the end.



Drawn by Arthur L. Guptill, with a Fountain Pen from a Moving Boat in Holland.



The Beacon of Progress, Detail of Elevation, by Désiré Despradelle.

MASTER DRAFTSMEN, XI

DÉSIRÉ DESPRADELLE 1862-1912

DESPRADELLE was born at Chaumont (Yonne) France, and died at Boston, Massachusetts. He came to Boston in 1893, from Paris, to become Rotch professor of architecture at the Massachusetts Institute of Technology where he first became known to American students of architecture through his work as a teacher. In 1899, the important international competition for the general design for the buildings and grounds of the University of California, at Berkeley, drew attention to his strength as an architect by the reasoning of his fine plan — which won third prize — and the brilliant style of its artistic presentation. He became a member of the permanent board of advisers of the building of that University. Two years later he was appointed consulting architect of the new buildings of the Boston Museum of Fine Arts. In collaboration with his partner, Mr. Stephen Codman, he designed several important buildings in Boston and its vicinity and was among the earliest of designers to recognize the artistic value of the vertical characteristic of the American type of office building construction. He won the competition for the Peter Bent Brigham Hospital buildings at Boston. In 1910 he was appointed Special Lecturer on Architectural Design at Harvard University. His executed work bears evidence of architectural talent of the highest order and one only regrets that it had to be expended mainly upon buildings of a utilitarian nature, such as office buildings, hospitals, factories, etc., which are certain of destruction within a comparatively short period of time. While they last, they will continue to exert a beneficial influence for virility in American design—a leaven to our tendency to a rather tedious scholarship on the one hand and affected naivété on the other.

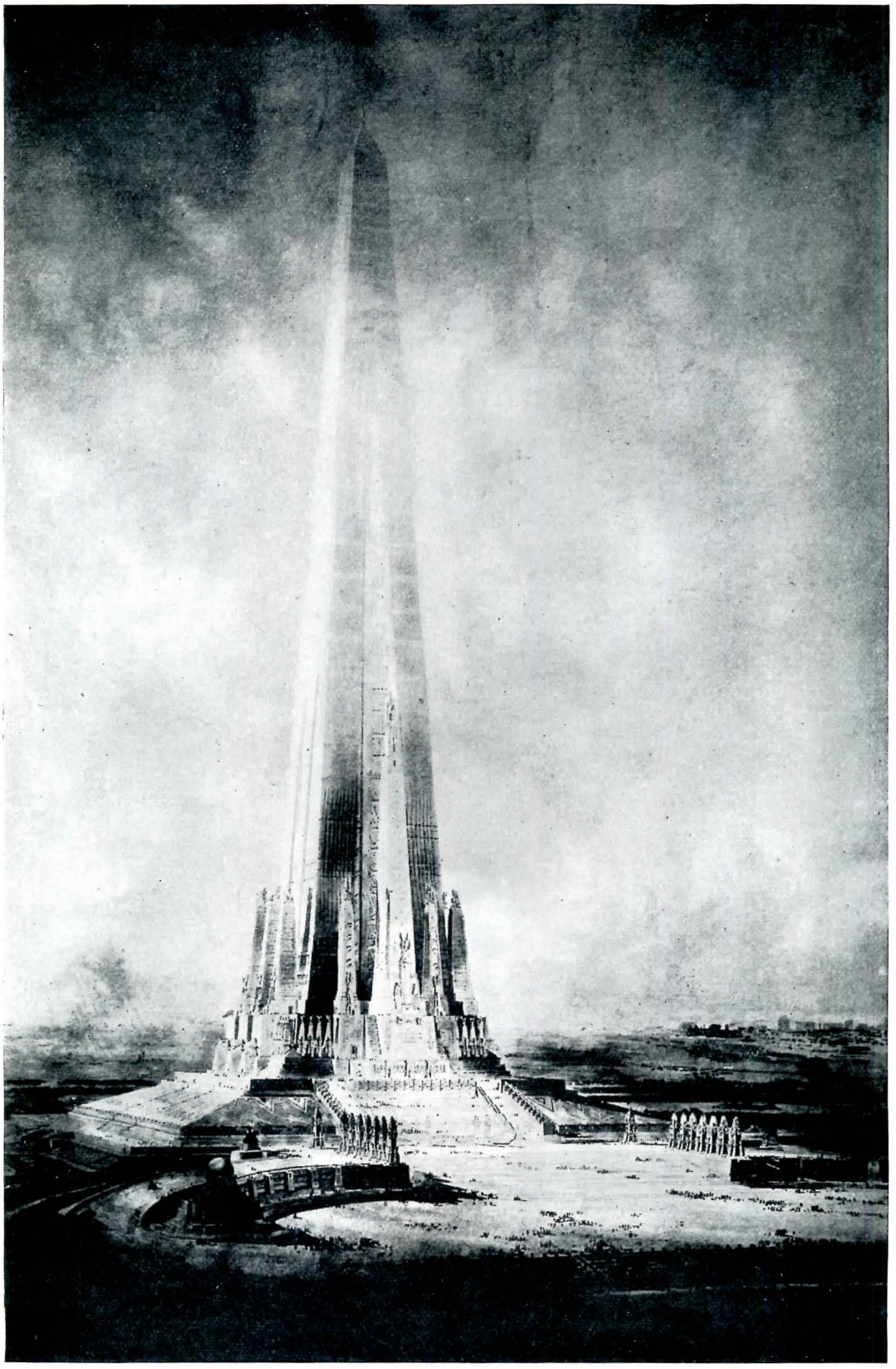
Désiré Despradelle

As a student designer and draftsman he was brilliant from the start. He entered the *Ecole des Beaux Arts* at the age of twenty, winning first place among one hundred and forty candidates, and entered the Atelier Pascal where he remained seven years. During this period spent under Pascal's guidance he won the *Prix de la Societe Central des Architectes Français,* and the famous Rougevin, Deschaumes, Edouard Labarre and Bouwens prizes. He received the diploma of the *Ecole* in 1886. In 1889 his design for a bathing establishment was placed first in the competition for the *Grand Prix de Rome.* The principal prize was not awarded that year and the prize awarded to Despradelle was that known as the *Premier Second Grand Prix.* The same year he was made *Laureat de l'Institute de France.*

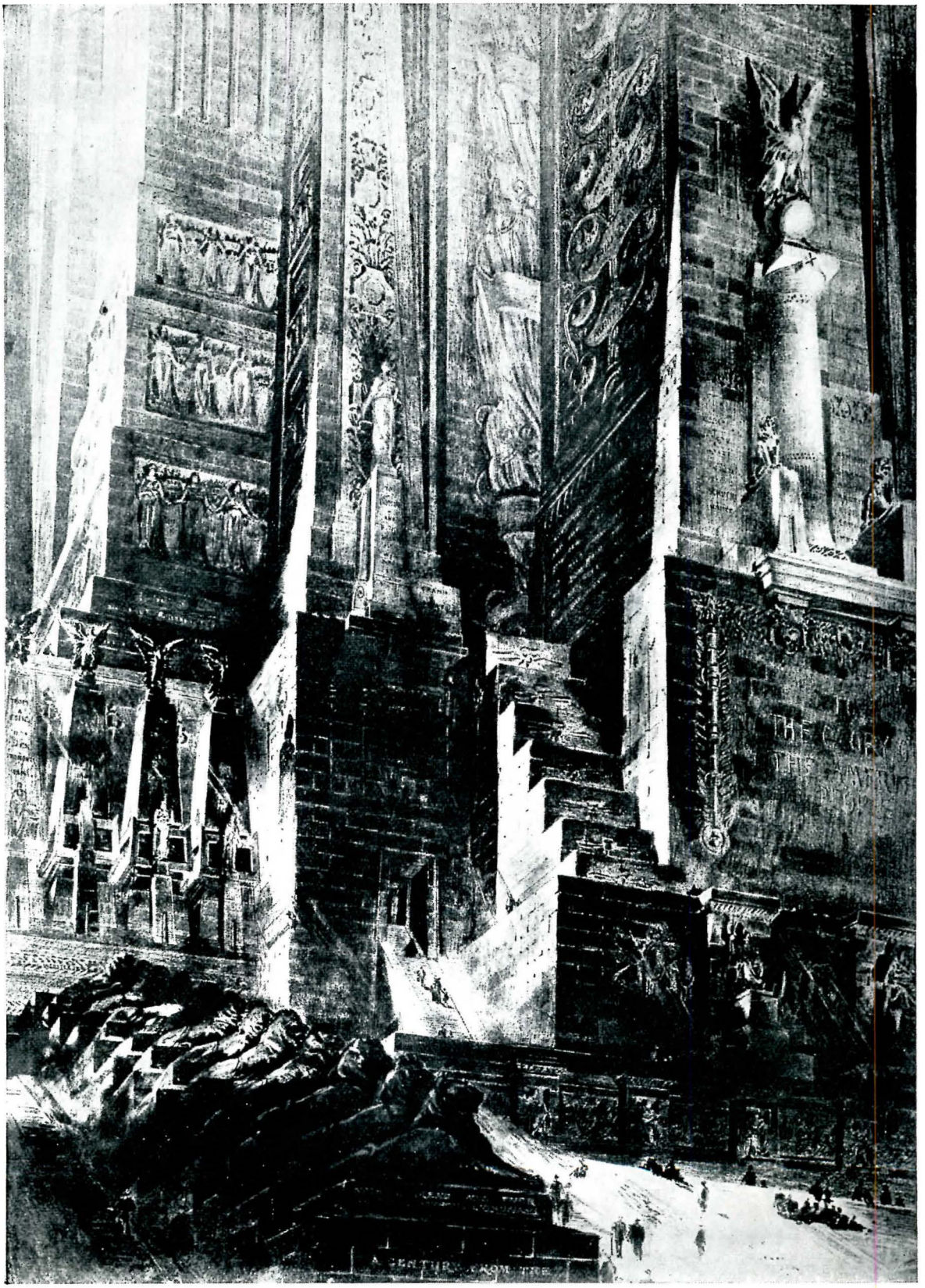
He made his *loge* and competed in 1890, the subject being *A Monument to Jeanne d'Arc;* and once more in 1892, when the problem was a *Musée d' Artillerie.* Then came the opportunity to come to the Boston "Tech".

During the three years from 1889 he travelled on the continent of Europe; was an Inspector for the French Government and Collaborator of Public Buildings and National Palaces with headquarters at Paris and at the same time carried on his higher academic studies at the *Beaux-Arts.* Under the rules of award of the *Grands Prix* a student who has won the premier second prize can win only the premier prize thereafter, as he is disqualified from winning second place twice, or any lower award. From older men at the *Ecole* the writer learned that opinion was almost evenly divided between the winners and Despradelle, both in 1890 and 1892, as to which should have won the prize. One of Pascal's older pupils told me that Despradelle was "the legitimate winner of the *Premier Grand Prix,* three times." We must make allowances for such assertions coming from enthusiastic juniors to a particularly famous leading student in a French atelier in which the *esprit de corps* has long been notable; but whatever the actual rank in competition, the evidence afforded by Despradelle's drawings, now in the Massachusetts Institute of Technology, is sufficient to establish his work in each competition as worthy of *Grand Prix* rank. His reputation had become international before he received the invitation to come to America, yet it was some years after he came to this country that his

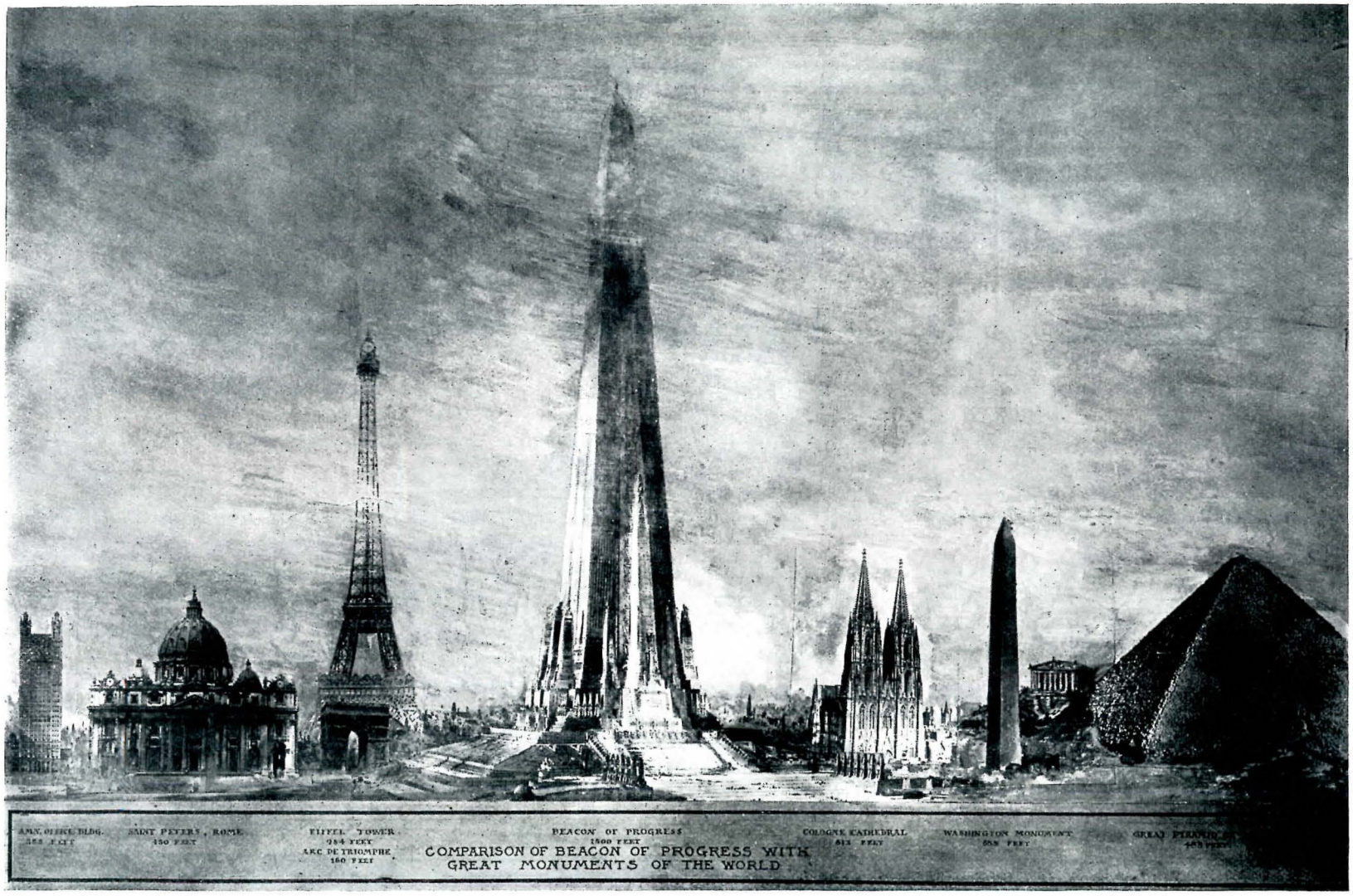
(*Continued on page* 70)



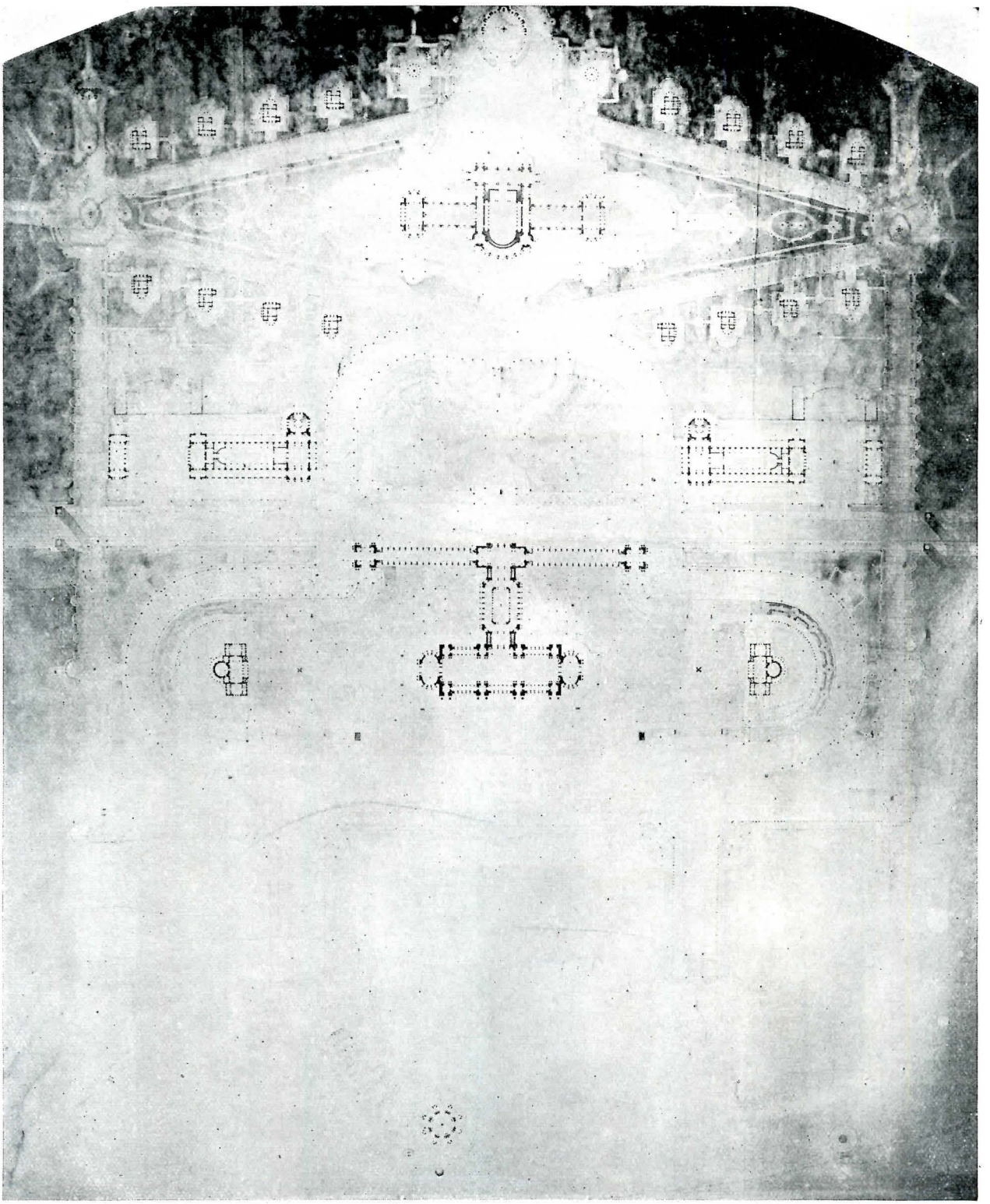
Beacon of Progress, by Désiré Despradelle.



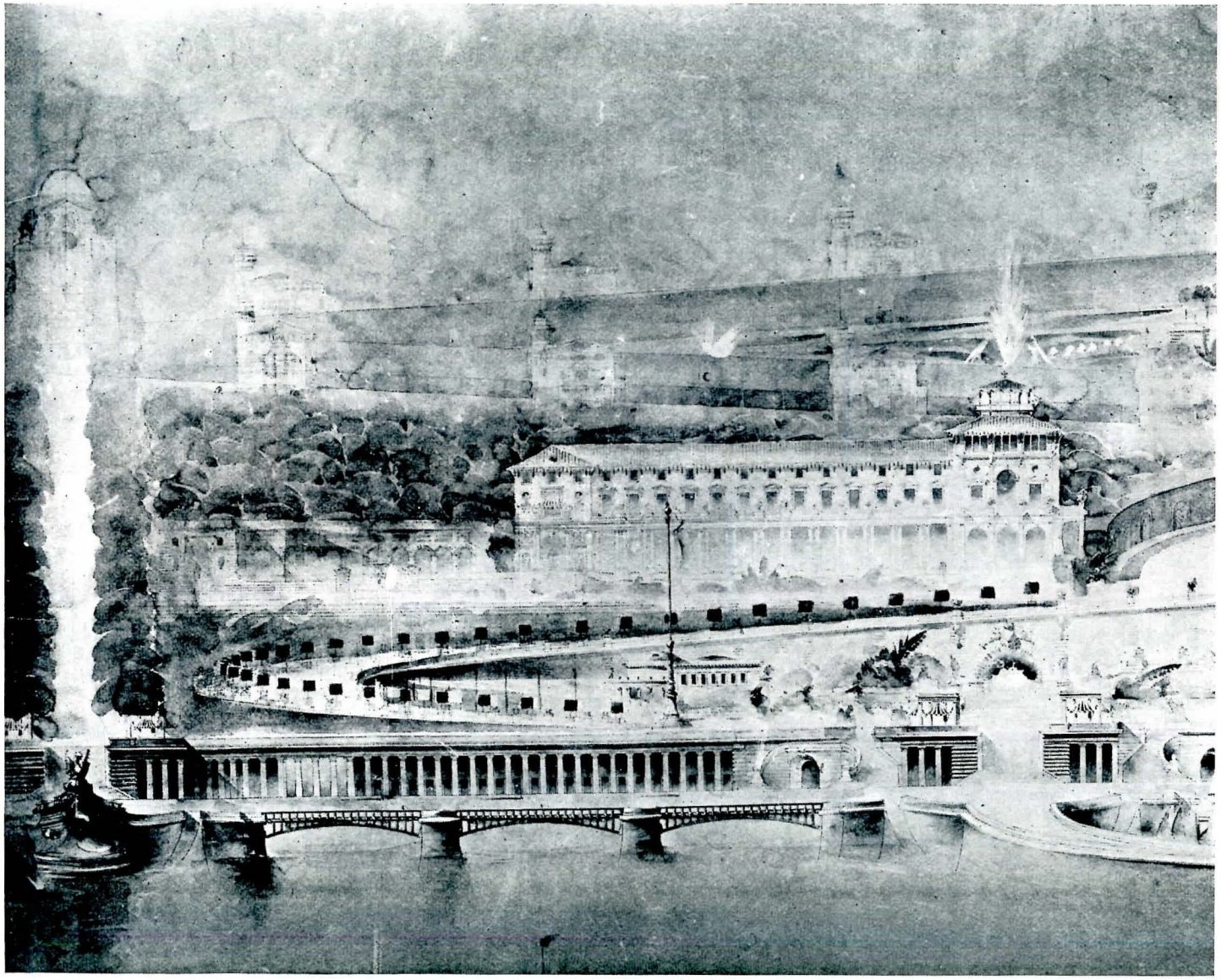
Detail of Perspective, Beacon of Progress, by Désiré Despradelle.



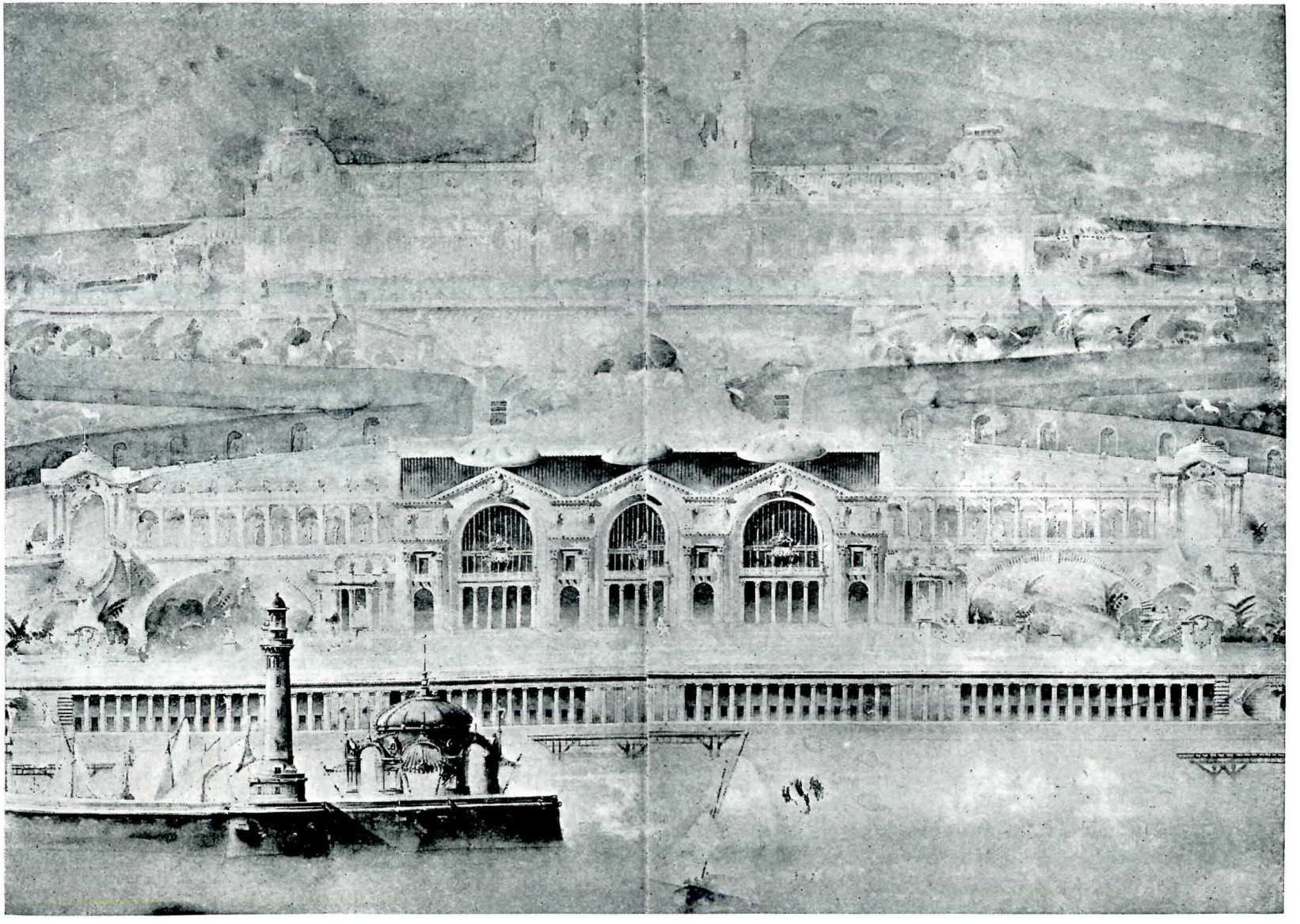
Drawing Made to Show the Great Scale of the Beacon of Progress, by Désiré Despradelle.



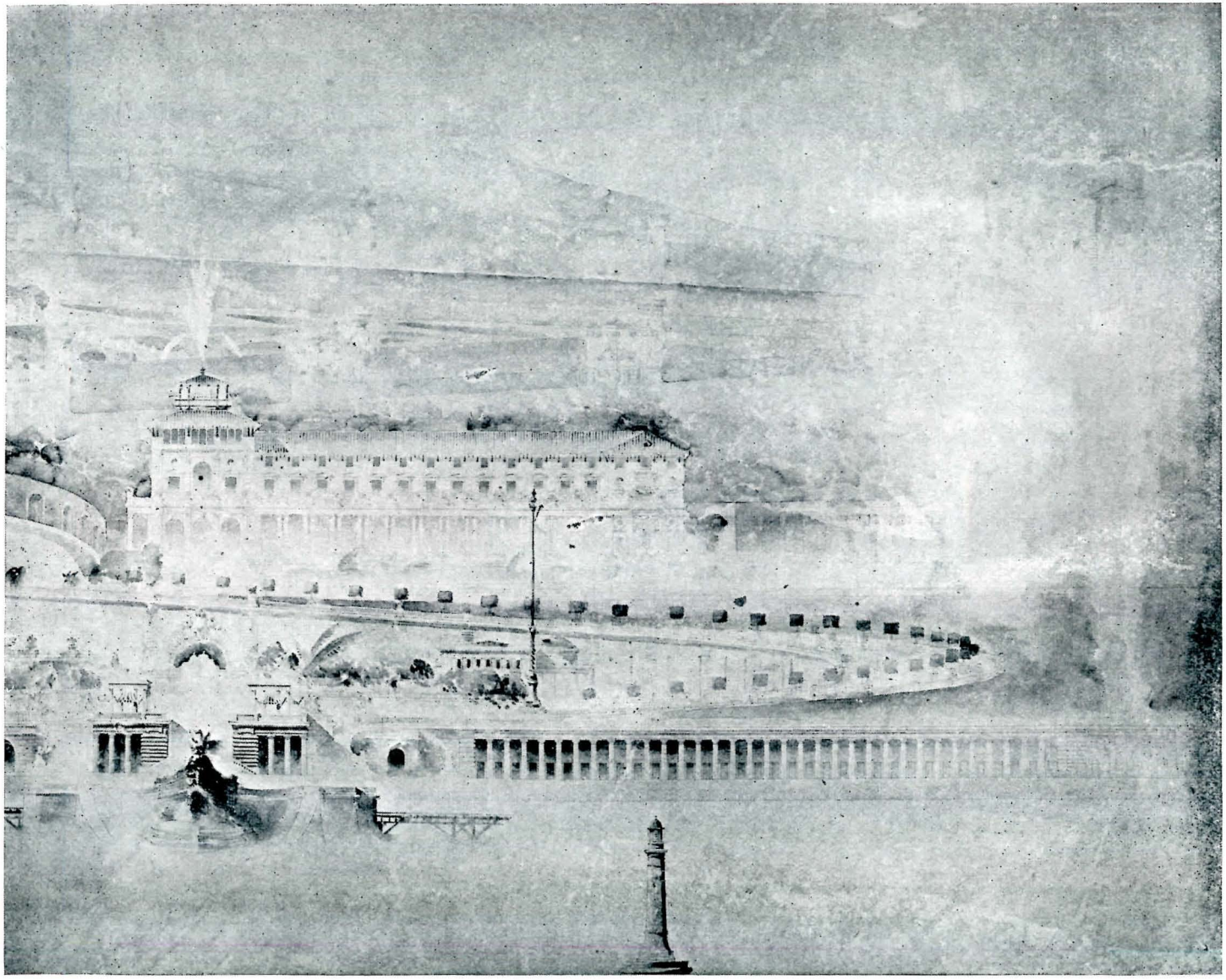
Plan of Bathing Establishment. 1st Second Grand Prix de Rome, 1889. By Désiré Despradelle.



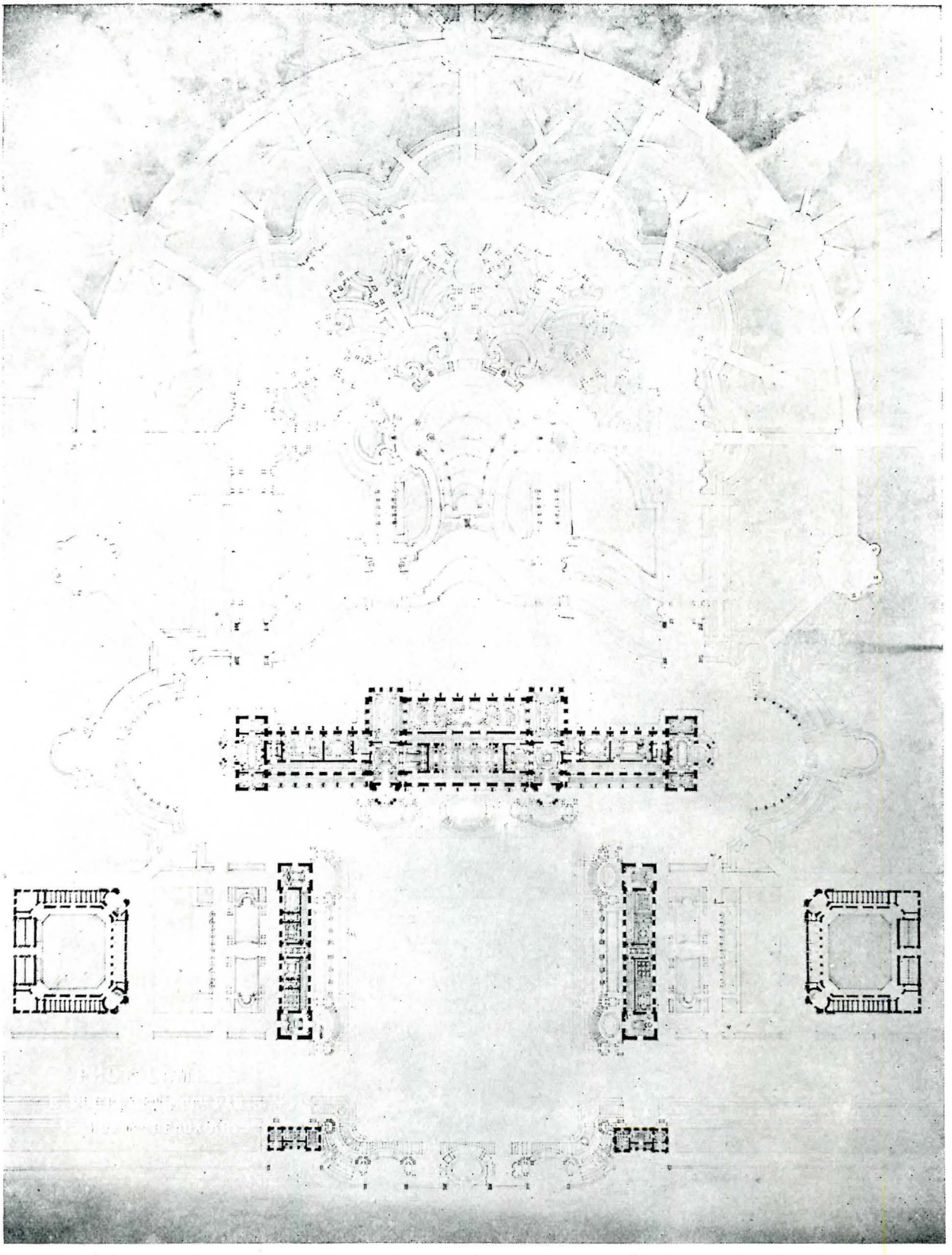
Part of Elevation—Left. Bathing Establishment, 1st Second Grand Prix de Rome. By Désiré Despradelle.



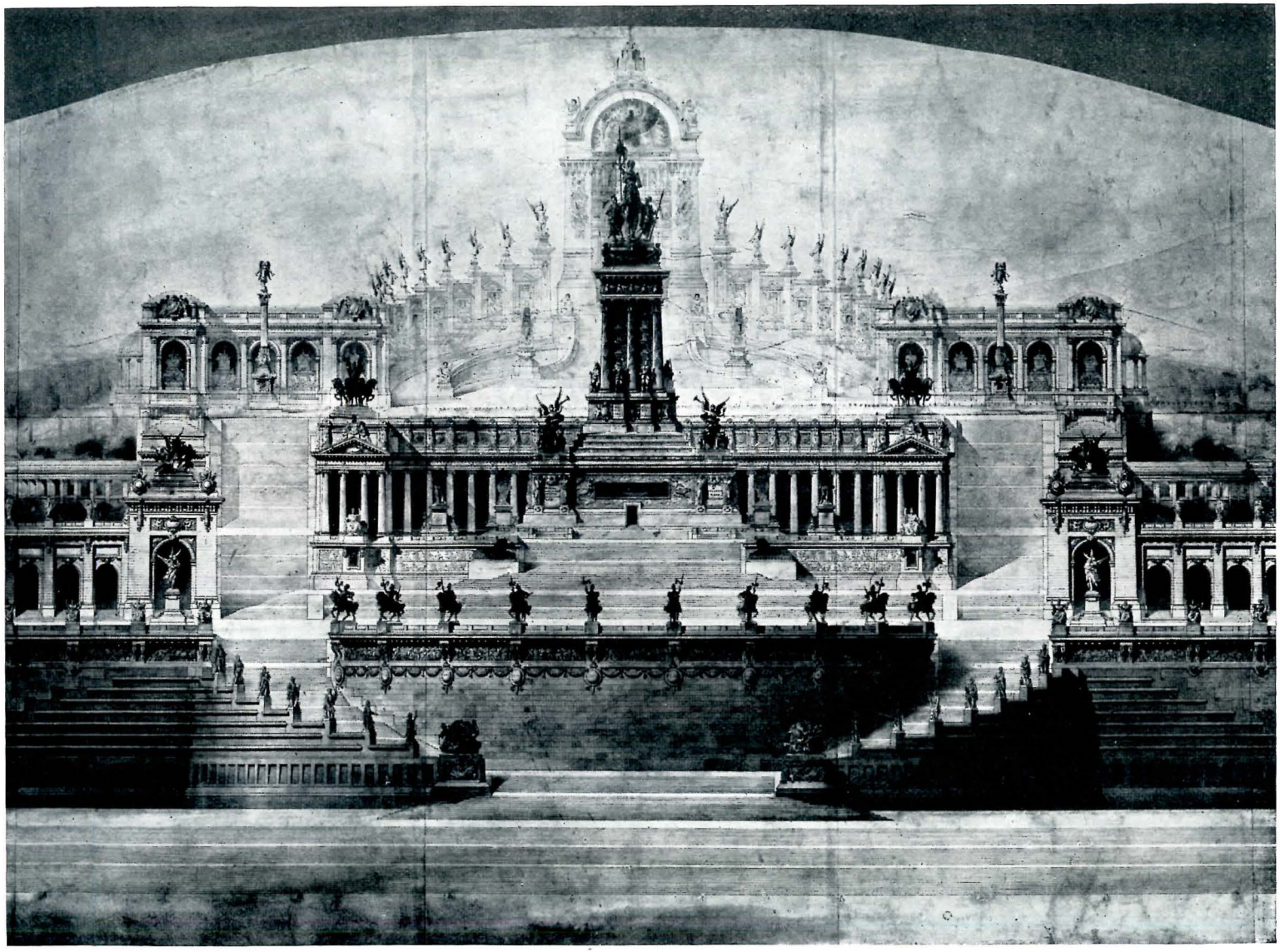
Part of Elevation—Center. Bathing Establishment, 1st Second Grand Prix de Rome, 1889. By Désiré Despradelle.



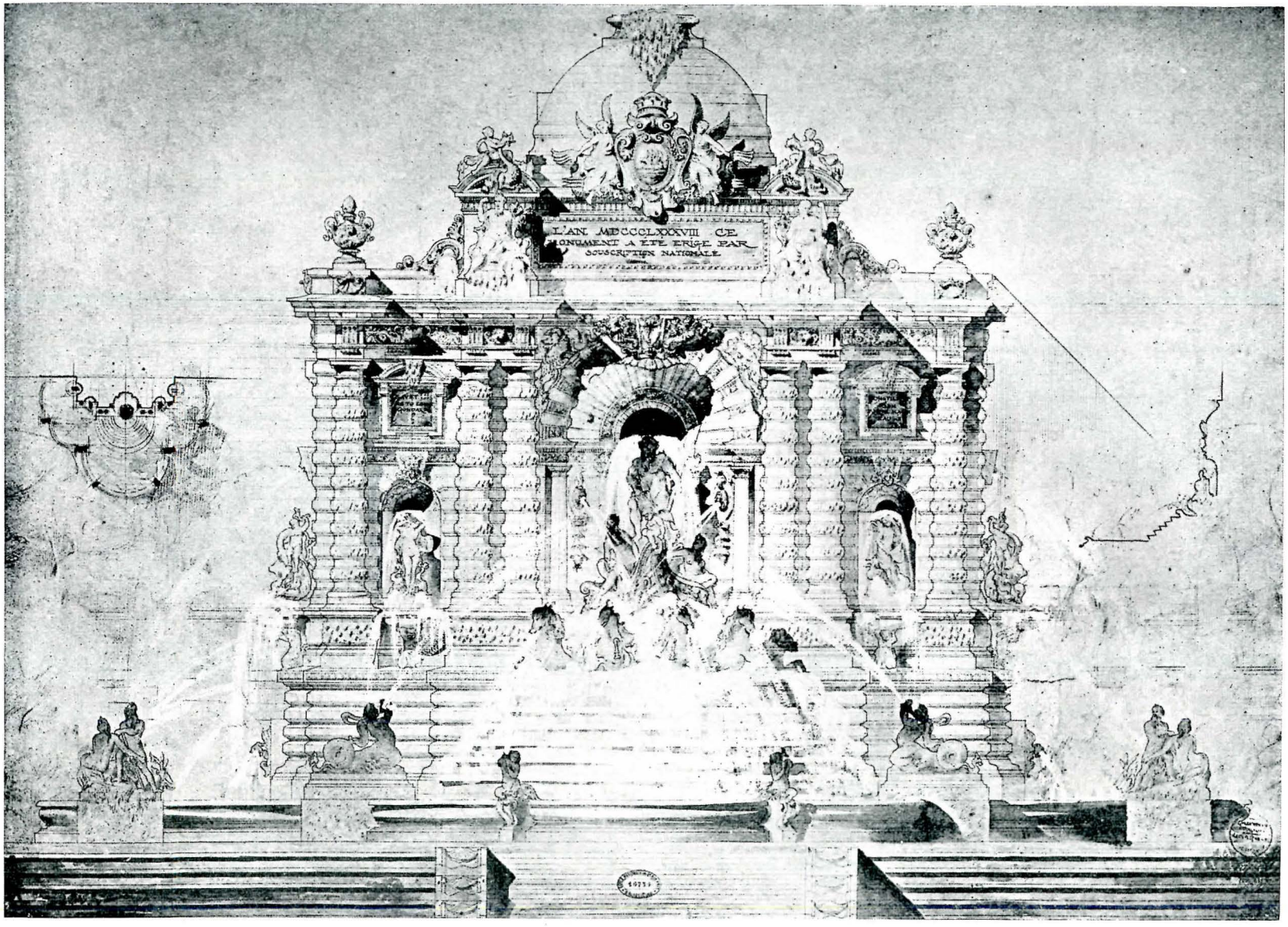
Part of Elevation—Right. Bathing Establishment, 1st Second Grand Prix de Rome, 1889. By Désiré Despradelle.



Plan, Military Officers' Club. La Barre Prize, 1884. By Désiré Despradelle.



Part of Elevation, Projet for the Grand Prix de Rome, 1890. A Monument to Jeanne d'Arc. By Désiré Despradelle.



Un Chateau d'Eau. Rougevin Prize, 1887, by Désiré Despradelle.

MASTER DRAFTSMEN, XI.

Désiré Despradelle, 1862-1912.

(*Continued from page* 59)

technique and brilliant style as a portrayer of his architectural conceptions reached their zenith, culminating in his wonderful design for the Beacon of Progress. For sheer imaginative power and sustained conception throughout the long process necessary to its presentation, I know of nothing in the archives of architectural drawing equal to the series of drawings he produced for that ideal monument. He worked on the design about six years, making part of the drawings at Boston and part of them at Paris. One of the men who "niggered" for him at Paris told me of how the design grew in height from his first studies of about 1,000 feet to his final of 1,500 feet. "We would first draw an elevation," he said, "of the proportions 'Deppy' had indicated by his sketches, then he would come in fresh in the morning and say: 'It is too thin, we will make it this wide', and would increase its thickness. Then he would tell me to lay out a perspective to get the diagonal bulk against the sky. We would darken the sky and the white obelisk against the dark background would appear much wider than the dark silhouette of the elevation had seemed against the white paper background"—(this being due to ordinary optical illusion, and apart from the difference due to the diagonal of the square shaft). "Then 'Deppy' would say: 'It is too thick, we must make it higher'; and he would add to its height by extending the design at the top. Then he would go back to making a new elevation, then another perspective, and so on, until by the time he got the proportions to his satisfaction he had increased the height fifty per cent."

Mr. Despradelle told a joke on himself about that increase in height. He had at the beginning made some calculations of the thickness of walls required at the base, and the area he could allow for the great hall within in order to construct the monument of granite. In the series of studies, increasing the height, that was lost sight of until after all the drawings were finally rendered and he was writing a memoir. Then he checked his loads and found he had not allowed sufficient bearing for granite. "Well," he said, "we shall have to restudy the size of the chamber—or, if there isn't time, before the contract must be let, we shall have to put in some steel!"

While he was at work on his studies of the "Beacon" in 1899 he was made an *Officier d'Academie* by the French Government. The following year the design was exhibited at the *Salon* and he received the award of the first gold medal. The award placed him *hors concours*—he had reached the apex of ability—there was nothing further for him to strive after, in the opinion of the Jury of the *Salon*. Two of his drawings of this design were purchased by the French Government for the Luxembourg—a rare honor for a painter or sculptor and rarer still for an architect. Those drawings formed part of the French national exhibit of Fine Arts which was sent to the Franco-British Exposition at London in 1908, where they were an outstanding feature of the architectural section in an exhibit which, as a whole, was the finest of the many modern collections that I have had the good fortune to see. At the Fine Art Shows, at the Expositions and the annual exhibitions of the Royal Academy in London and the *Salons* of Paris it has always been apparent that the public is apathetic to the architectural section. It was, therefore, remarkable that throughout the summer when the Franco-British Exposition was held, and on each of the many visits which I had occasion to make to the Arts building, I always found a number of people scrutinizing those drawings by Despradelle. They seemed to weave a spell of fascination which the pictures by the greatest painters of our time failed to achieve.

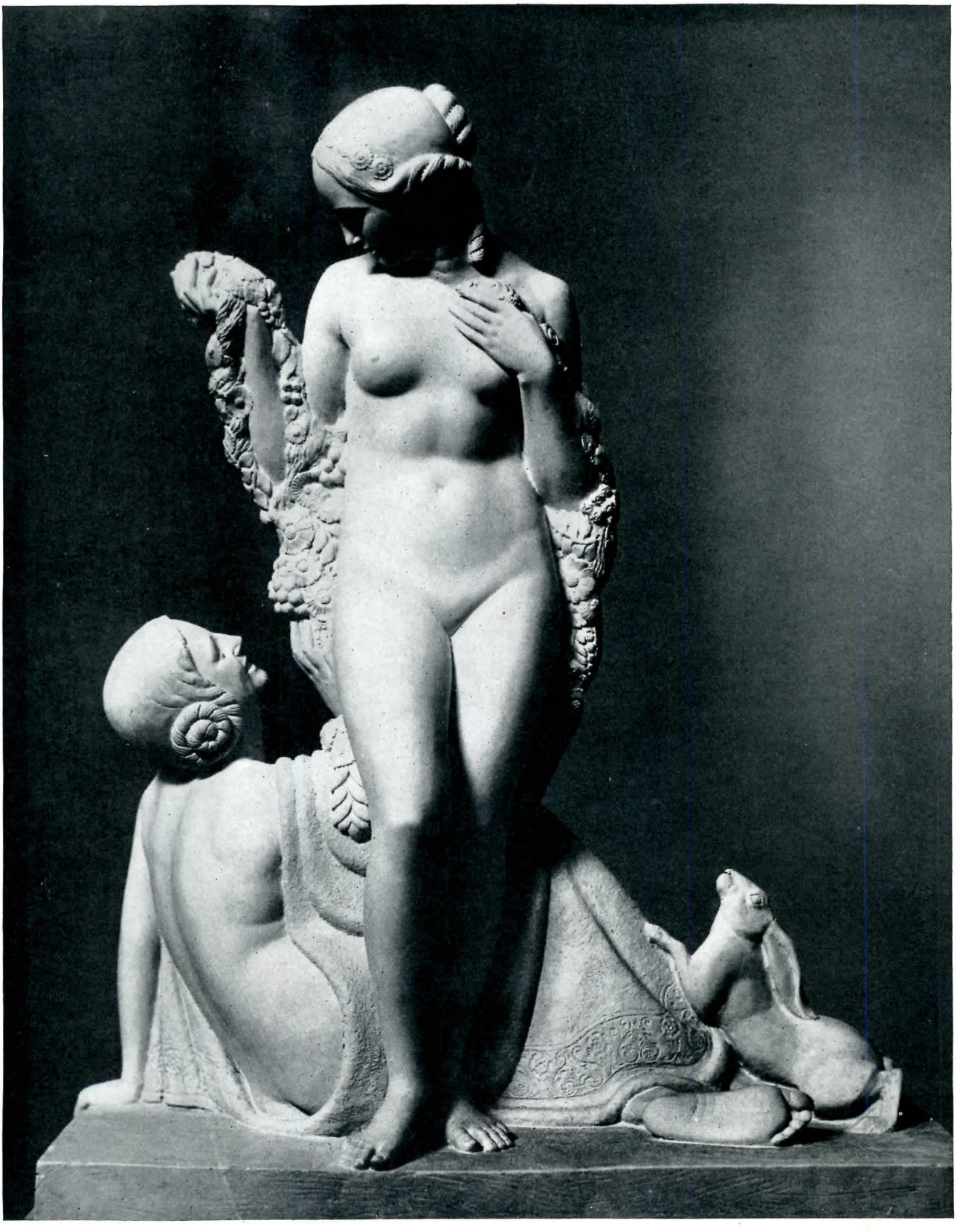
The Beacon of Progress as designed by Mr. Despradelle was supposed to be placed on the site of the World's Fair at Chicago, facing Lake Michigan. The scale and size of the site determined the size of the monument. To combine the decorative elements of architecture and human scale with such titanic dimensions and maintain a sense of effective relationship between them was a Herculean task to undertake. The graceful form and noble dignity of the conception so well express the glorification of the ideal of progress that it requires an effort to draw away from the poetic and inspiring aspects and turn to the technical methods by which the conception has been so successfully conveyed.

Even in the examination of the original drawings the writer found it impossible to follow the processes employed in modelling the drawings of the whole composition. The profound artistic style of presentation eludes discovery of the starting point, hence of the development of the planes and from them to the minor elements and details. The perspective of the detail of the base gives some idea of the subconscious—almost automatic—play of academic training in methodical workmanship, which is, at first, lost in the somewhat Piranesian effect of the whole drawing, and the broad modelling is so well disguised under a cloak of inspirational sketching, erasing and piquage—with brush, pencil and scraper, as to be almost indistinguishable. It is necessary to turn the drawing upside down in order to lose its aspect and search out the positions of the larger sharply graded washes, and determine as to which parts were put in with broad washes and which with a point.

FRANCIS S. SWALES.

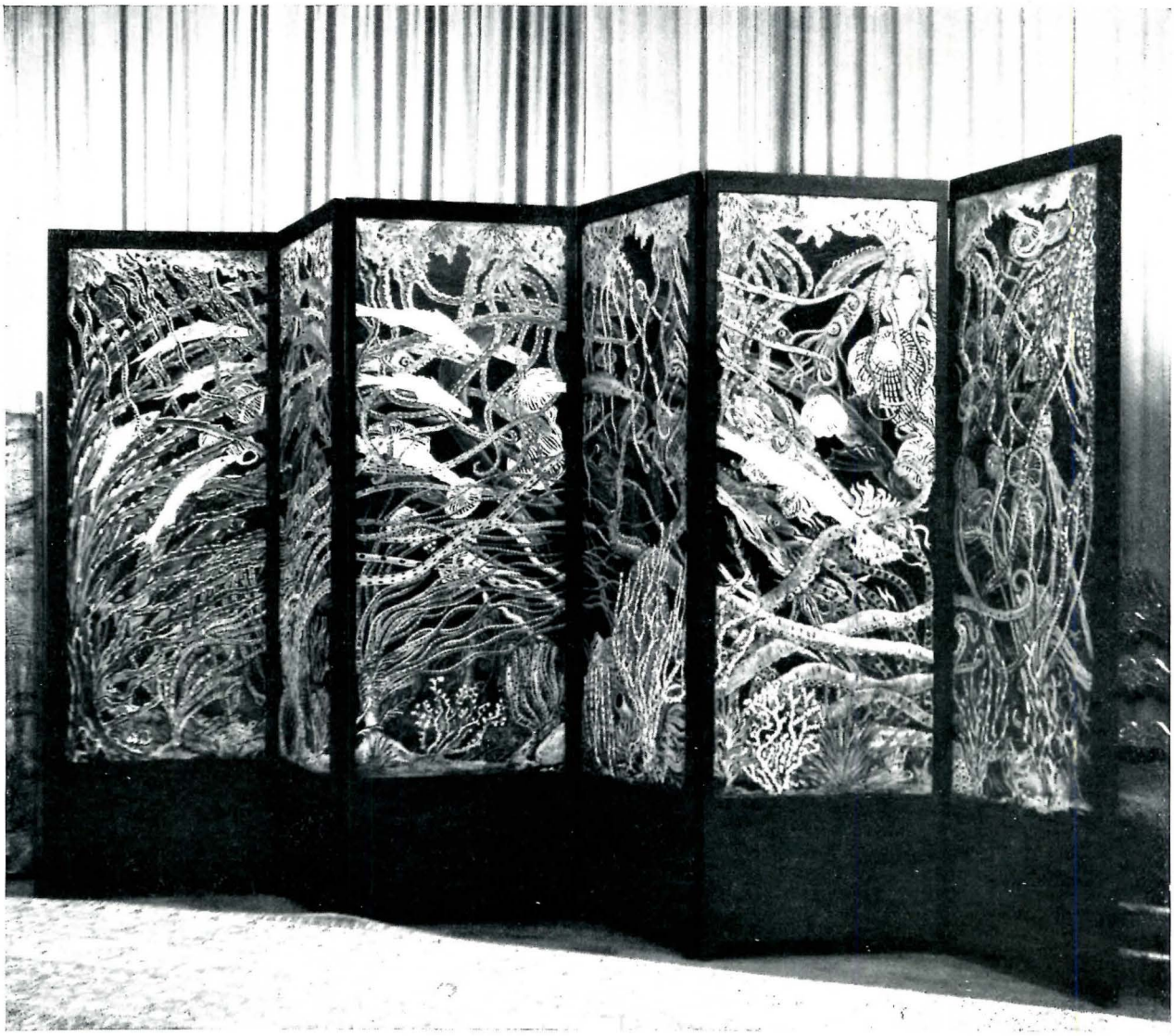
RENDERING BY THEODORE de POSTELS.
OFFICE BUILDING TO BE ERECTED BY THE EQUITABLE TRUST COMPANY, NEW YORK.
TROWBRIDGE & LIVINGSTON, ARCHITECTS

On the other side of this sheet is reproduced one of the latest of Theodore de Postels' renderings, one of the finest examples of his work. It shows a happy balancing of the requirements of an architectural rendering, for it is sufficiently explicit in its statement of facts without any neglect or loss of pictorial quality. From the standpoint of pure technique it is also worthy of careful study.



MIRAFIORE, A GARDEN GROUP BY EDMOND R. AMATEIS.

The garden group shown on the other side of this sheet is the work of Edmond R. Amateis, Fellow in the American Academy in Rome, and is notable for its beauty, particularly for the charm of its well harmonized curves and for its tenderness. The conventionalization of parts, such as the garland of flowers and of the hair, accentuates the tenderness of the figures themselves which are treated in a naturalistic manner but somewhat idealized.



PAINTED SCREEN BY ROBERT W. CHANLER.

The screen by Chanler, shown on the other side of this sheet, is very effective and pleasing in general appearance and is, besides, an interesting study in the composition of rhythmic lines suggesting movement.

STUDY BY FRANK SCHWARZ.

The drawing by Frank Schwarz, shown on the other side of this sheet, is one of the many this artist made during his residence abroad as a Fellow of the American Academy in Rome. It shows one of the interesting types with which Italy abounds and the characterization is well done. This, and other studies by Mr. Schwarz, were made as a basis for painted decorations.

LeBRUN TRAVELING SCHOLARSHIP, 1925

REPORT OF THE JURY OF AWARD TO THE EXECUTIVE COMMITTEE, NEW YORK CHAPTER, AMERICAN INSTITUTE OF ARCHITECTS

THE Jury met on Friday afternoon, March 20, at 4:00 o'clock, and examined the drawings of all twenty-two competitors. A thorough discussion of the merits of the various solutions was held and, by a process of elimination, consideration was narrowed to nine competitors, as follows: Nos. 1, 5, 7, 10, 11, 15, 16, 17 and 19.

The Jury than adjourned and met again on Saturday morning, March 21st, at nine o'clock. It continued discussion of the relative merits of the schemes that had been retained and, as a result of two ballots, awarded the scholarship to competitor No. 11 and three mentions in order of merit to Nos. 1, 7 and 17.

In view of the high quality of the work, the Jury specially commended, without ranking, Nos. 5, 10, 15, 16 and 19. In making its award the Jury felt that Nos. 1 and 11 were solutions of great interest and which, from their differing points of view, were almost on a par.

It recognized, however, that No. 11 in its treatment of the great hall, giving easy access to different parts of the building, and in its treatment of the auditorium, was distinctly superior to No. 1 and that the entire solution showed more originality and imagination.

The Jury considered that the elevation of No. 1 was very charming in character. It followed very closely the Colonial tradition. The general disposition of the plan and the arrangement of the subsidiary rooms were excellent.

The plan of No. 7, particularly the arrangement of the Mayor's suite, with its large reception room, was excellent. The conception of this plan would have brought about a well-lighted ground floor and, while only the first floor plan was called for in the program, the Jury felt that its relation to the ground floor plan demanded consideration. The Jury also considered that the elevation resembled too nearly in character that of a museum or library.

The plan of No. 17 has some interesting features, notably the great promenade around the Assembly Hall and the introduction of an interior garden court, upon which the Mayor's suite and some small offices were faced. It was evident, however, that this solution would have brought about a most unsatisfactory condition on the ground floor and that, in this respect the plan was inferior to that of Nos. 11, 1 and 7. The elevation and the perspective were both well studied and presented.

The Jury then proceeded to an identification of the numbers and reports the results as follows:

No. 11—1st place and scholarship
Clarence W. Hunt, New York City.

No. 1—2nd place and 1st mention
Will Rice Amon, New York City

No. 7—3rd place and 2nd mention
Charles H. Dornbusch, Princeton, N. J.

No. 17—4th place and 3rd mention
Louis Skidmore, Boston, Mass.

Those who are commended:

No. 5—Henry A. Cook, New York City.
No. 10—Stanley W. Hahn, New York City.
No. 15—George N. Pauly, Pittsburgh, Pa.
No. 16—Raymond J. Percival, Hartford, Conn.
No. 19—Charles Morse Stotz, Pittsburgh, Pa.

Respectfully submitted,
BENJAMIN WISTAR MORRIS,
WILLIAM F. LAMB,
CHARLES H. HIGGINS,
JULIAN CLARENCE LEVI, *Chairman.*

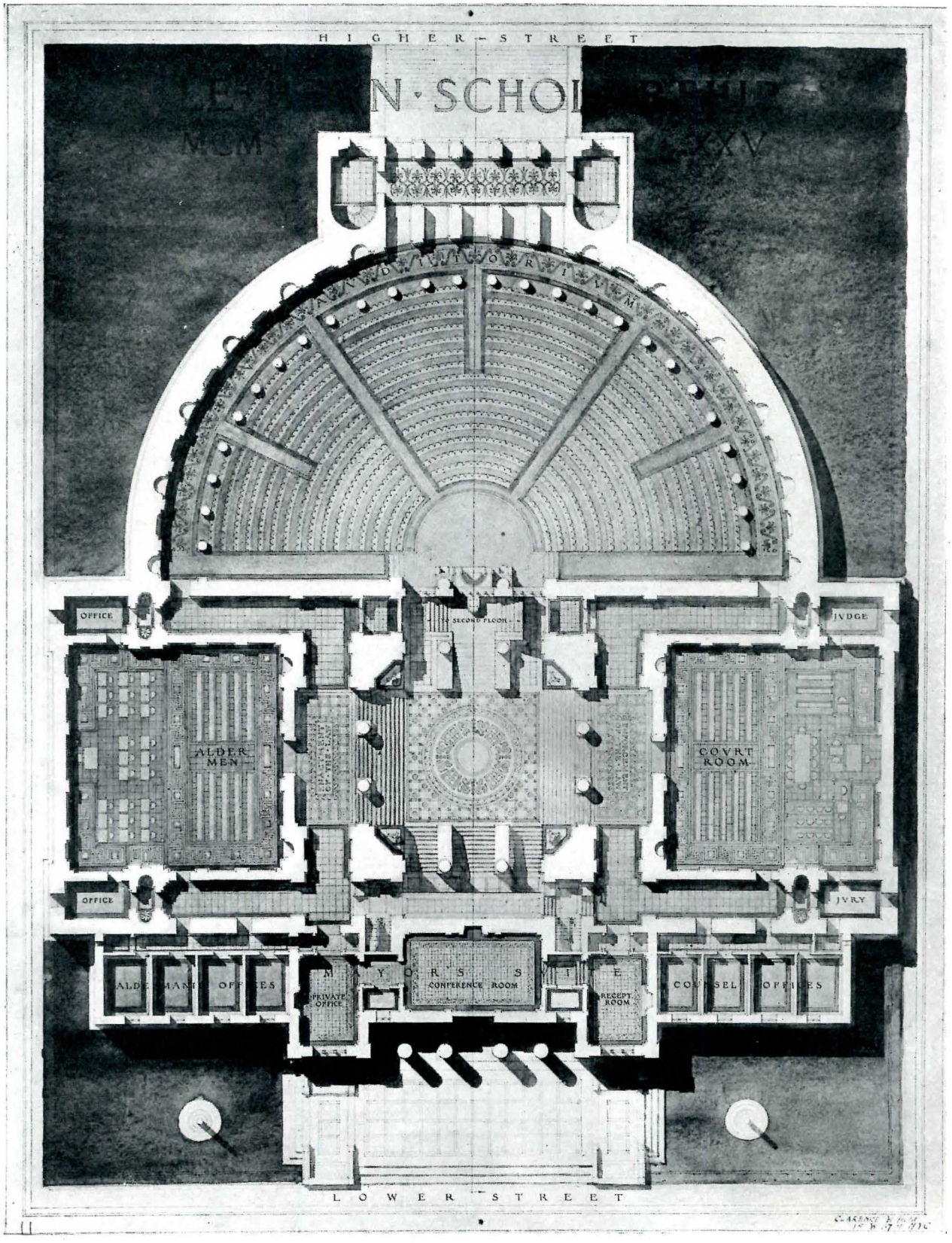
A MONOGRAPH OF THE WILLIAM K. VANDERBILT HOUSE

ONE of the finest of the architectural works of the late Richard Morris Hunt, the William K. Vanderbilt House on Fifth Avenue at Fifty-second Street, is to be demolished, giving way before the encroachment of business upon this old residential section of "the Avenue." In view of this, John V. Van Pelt has published a monograph of the house as a suitable record of this work of one of America's most distinguished architects. The monograph which is just off the press, is of de luxe character and in large portfolio form. It includes forty photographic plates of the building: general views, exterior and interior; portions of the building, details showing clearly the design and carving of ornament and the texture and tooling of the stone.

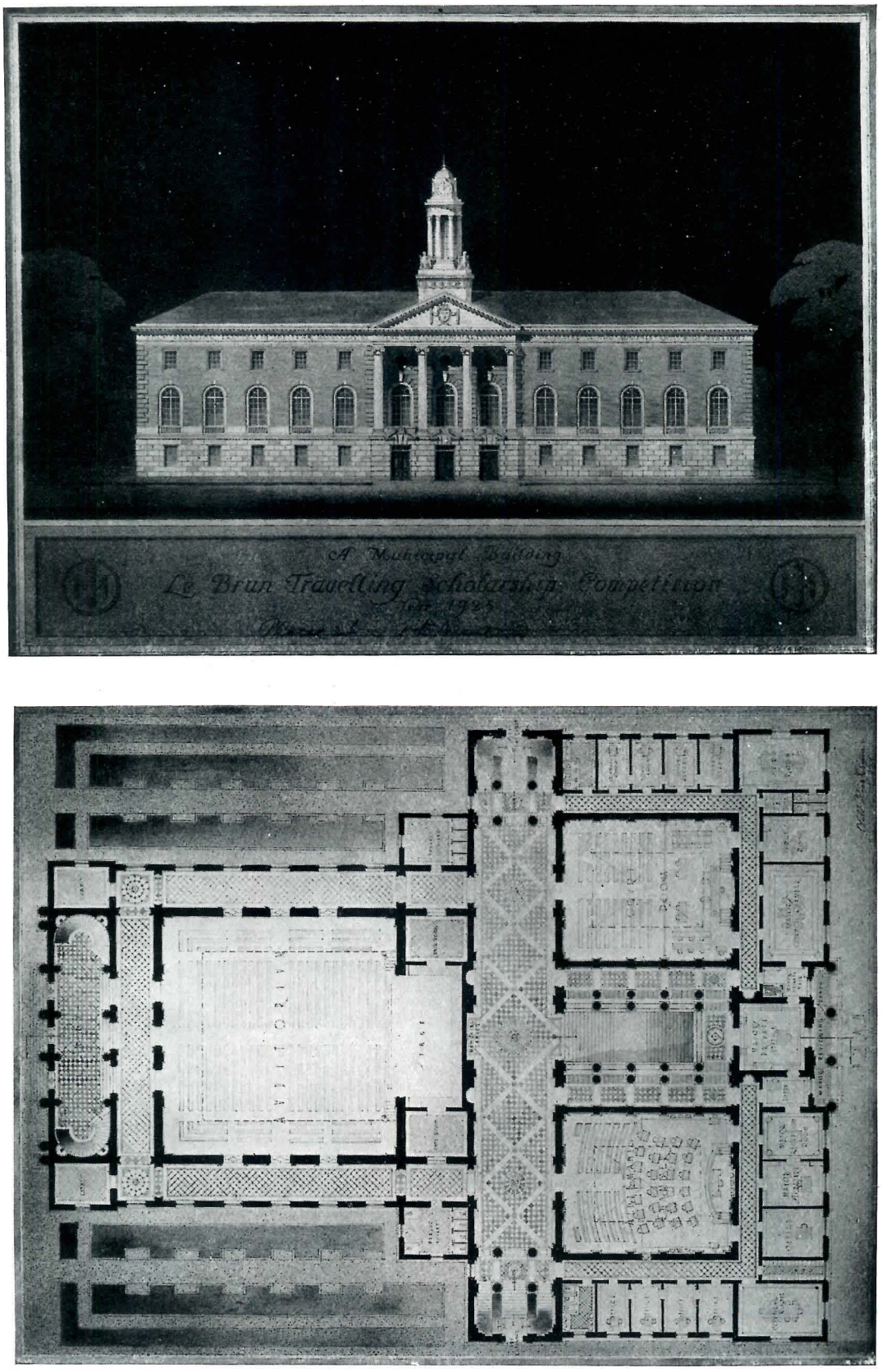
There are also twenty plates reproducing faithfully and clearly a score of Hunt's original drawings for the building: plans, elevations, sections and details, the drawings from which the house was built, some of them bearing the signatures of the contractors and the stamp of the architect.

The text by Mr. Van Pelt contains an intimate account of Hunt that helps one to a better understanding of the man and his work and there is a full description of the building. Mr. Van Pelt has spared neither pains nor expense in producing a book worthy of the subject. "A Monograph of the William K. Vanderbilt House, Richard Morris Hunt, Architect," by John Vredenburgh Van Pelt. Price $33.00, post paid. Published by John V. Van Pelt, 126 East 59th Street, New York City.

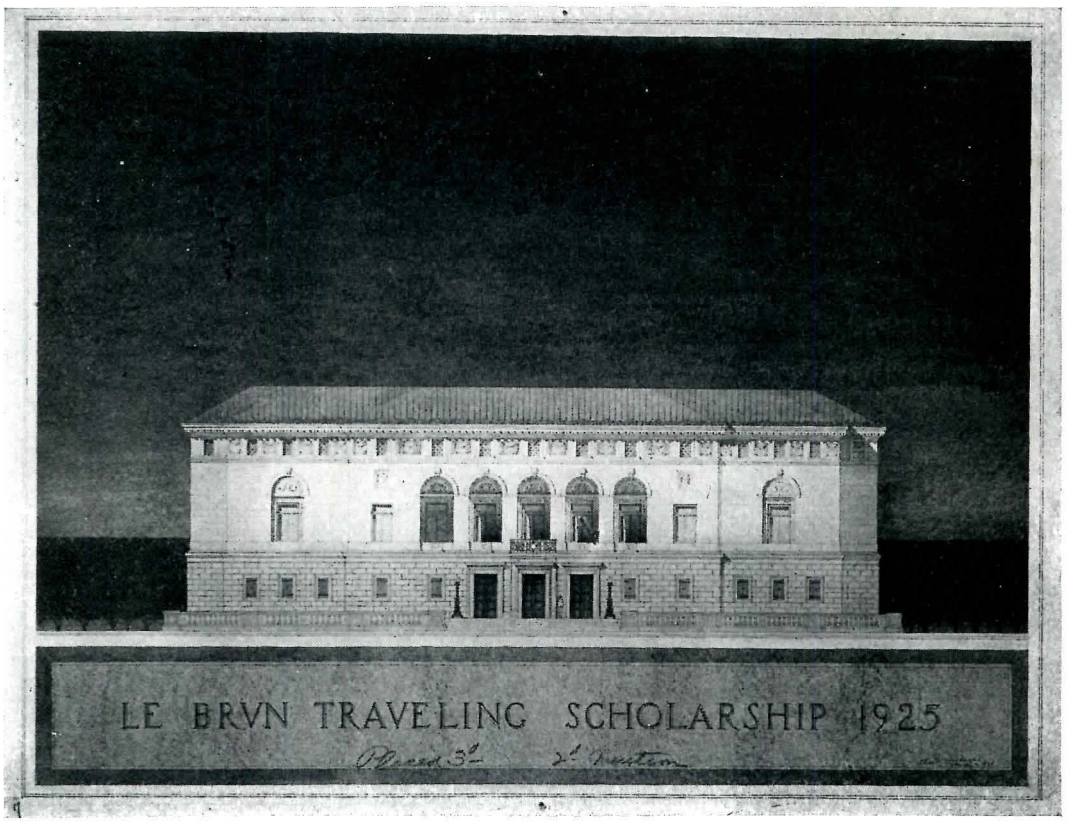
Perspective of Winning Design by Clarence W. Hunt, New York City.
Le Brun Traveling Scholarship Competition for 1925.

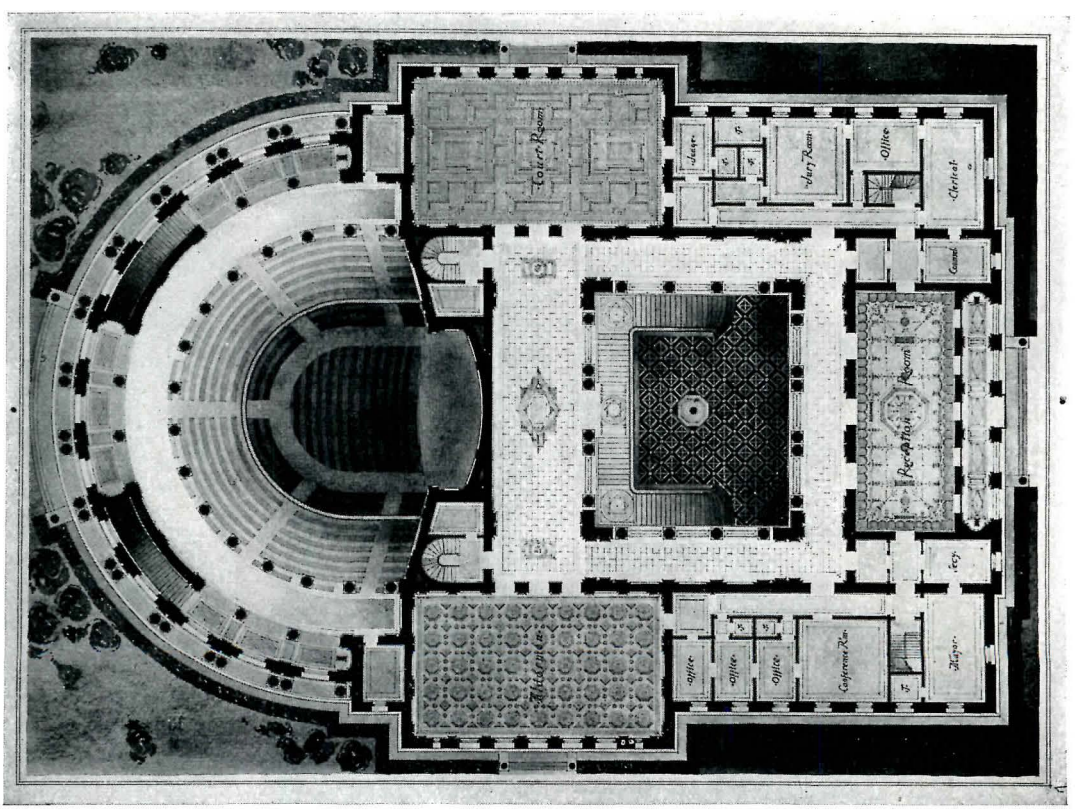


Plan of Winning Design by Clarence W. Hunt, New York City.
Le Brun Traveling Scholarship Competition for 1925.

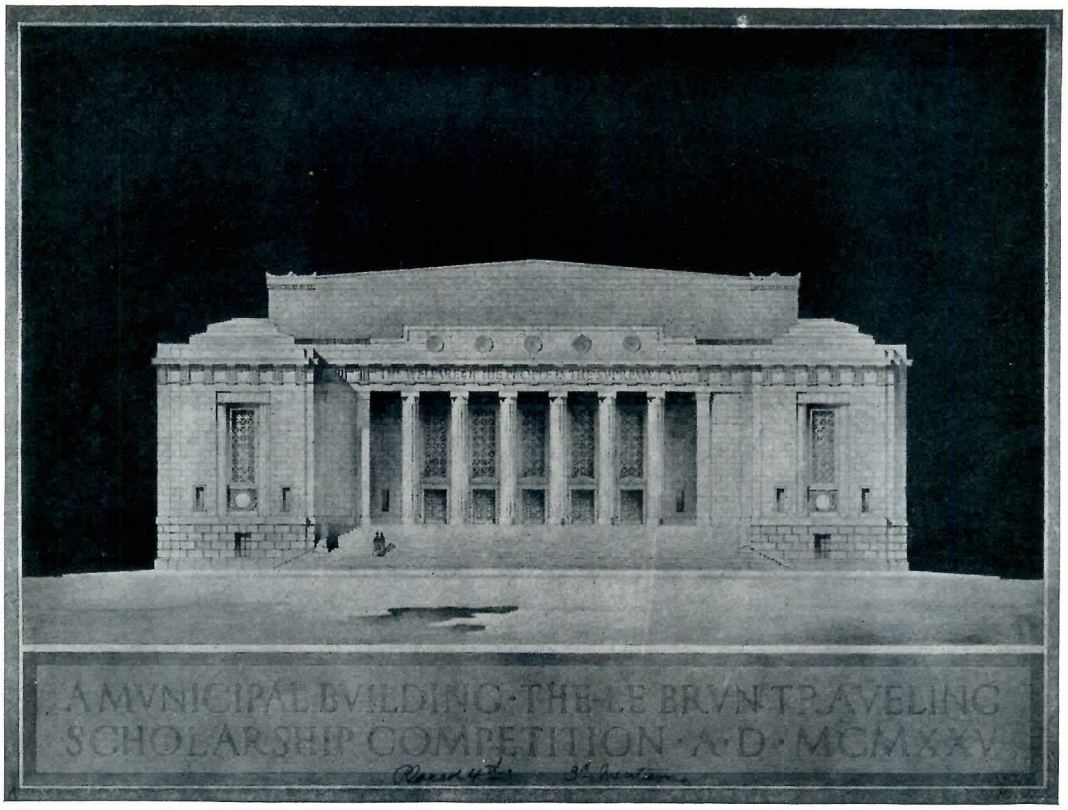


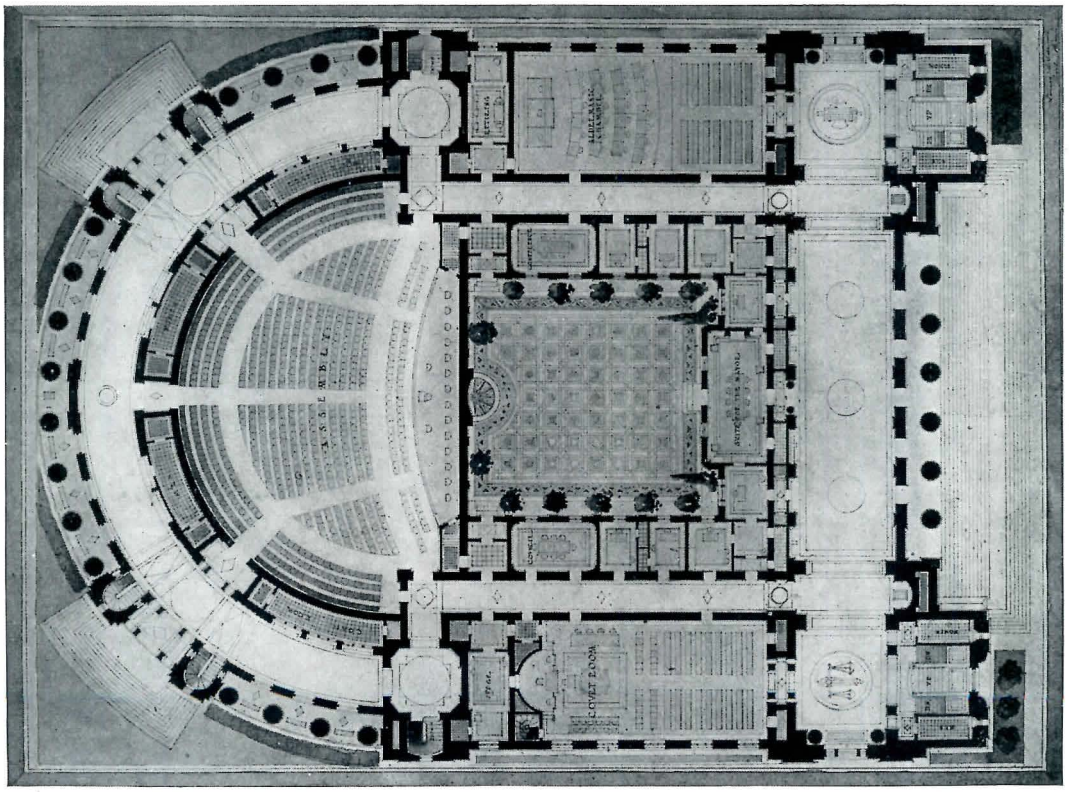
Design by Will Rice Amon, New York City. Placed 2nd, 1st Mention.
Le Brun Traveling Scholarship Competition for 1925.





Design by Charles H. Dornbusch, Graduate College, Princeton University. Placed 3rd, 2nd Mention.
Le Brun Traveling Scholarship Competition for 1925.





Design by Louis Skidmore, Boston, Mass. Placed 4th, 3rd Mention.
Le Brun Traveling Scholarship Competition for 1925.

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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:

"One more student has registered with us; he holds a fellowship in painting from the Yale School of Fine Arts, where both Ezra Winter and Eugene Savage, two Former Fellows in Painting, gave him instruction. The registration today is twenty one in the School of Classical Studies and twenty nine in the School of Fine Arts, giving a total of fifty in both Schools.

"I have reported to you from time to time that the Department of Fine Arts of the Italian Government has been arranging a plan whereby foreigners interested in villas may visit the best examples of Italian landscape art in every section of Italy. The scheme is almost ready. There are more than four hundred villas in Italy which for one artistic reason or other have been declared national monuments. No changes in these villas may be made without the approval of the Ministry of Fine Arts. The Government inspectors in every province of Italy have been put to work upon interviewing the owners and arranging for the entrance of foreigners. Among the four hundred villas there are many splendid examples which are wholly unknown to the Landscape architect."

"The Chairman of the Committee of Library, Professor George B. McClellan, is due here in two weeks. A list of all our art books has been prepared for him, and Professor Van Buren and Professor Frank are at work upon a report concerning the classical books. I am also pleased to report that the subject—cataloguing of the Library, for which Miss Agnes Carpenter contributed the necessary funds, is progressing satisfactorily.

"It is needless to say that the Fellows are delighted with the promised increase in the yearly stipends. The $1,250 a year combined with the low cost of living at the Academy should permit the men to secure a comprehensive idea of classical art. Another increase which is not so pleasing has arisen in connection with the food question. The cost of living has taken a considerable jump in the last few months, with the results that food at the Academy is now costing our Fellows about 15% more than it did in September. The cost of lunch and dinner combined is now $.50.

"Dr. Adolph Barkan has given $50 for the library in general.

"Mr. W. Symmes Richardson, a member of the firm of McKim, Mead & White, last month purchased the Villa Graziadei which is between the Main Building and the view of Rome. He has been in town for the last ten days making plans for the alterations of his villa and for an attractive planting scheme in which the ilex, stone pine, cypress and box hedge figure prominently.

"The Fellows gave a highly successful fancy dress ball in spite of the fact that it occurred on Friday the 13th. The students of the French, Spanish and English Academies turned out in force."

"Today Prof. Van Buren and his party of about twenty-five persons are at Corfu en route for Greece, after a successful ten days at Pompeii and Naples. At Pompeii Prof. Van Buren had no trouble in lecturing five hours a day. There has been a serious railroad strike in Greece, but from last accounts this is over, and in any case the party is to do most of its traveling in Greece in automobiles. Former Sculptor Jennewein is with the party, and so is Architect Borie of Philadelphia with whom Jennewein is working on the new Museum for Philadelphia.

"Prof. Frank is in Egypt at present; then he goes to Greece. Before leaving Rome he finished an interesting study of the two early temples of Castor and Pollux in the Roman Forum. He has worked out excellent reconstructions.

"We had one candidate in Rome in the competitions for the Prize of Rome, namely, Mr. Otto F. Cerny, candidate in Architecture.

"Former Painter Lascari is progressing splendidly with Mr. Blashfield's Mosaics for St. Matthews Church at Washington, D. C. The fourth and last pendentive is well advanced. Two Cardinals came to see the mosaics. Cardinal Bonzano, who lived in Washington eleven years, and Cardinal O'Connell of Boston who is in Rome with a party of pilgrims for the Holy Year.

"Col. George B. McClellan, Chairman of the Committee on Library, and Mr. Richardson, the former Librarian of Princeton University, have been at work for over two weeks upon the Library. They will probably report to the Board proposals for a number of radical reforms. Colonel and Mrs. McClellan have been over the studios, lunched with the staff and students, and given a lunch at the Concordia to the students.

"The publication of Volume V of the Memoirs is now assured, thanks to the generous gift of $1,000 from Mrs. Avery Coonley, a Trustee of Vassar.

"In addition to the gift just mentioned the following have come in:

Mrs. A. J. Frantz, for the Library	$ 250
Prof. Tenney Frank, book-plate for Library	10
Mr. James Hazen Hyde, Life Membership	1000
Mr. Fairfax Harrison, for the Library	250
Mrs. J. D. Pepin, for the Library	10
Miss Isabel A. Ballantine, for the Library	1000
The total for the month thus amounts to	$3520

"The Ward-Thrasher Memorial was unveiled by Mrs. Fletcher, the wife of our Ambassador, in the presence of H. E. Ambassador Fletcher, Col. and Mrs. McClellan, the staff, the student body, and such donors to the Academy as were in Rome.

"In digging the foundations for an addition to Mrs. W. Symmes Richardson's Villa, the workmen came upon some very fine walls of opus reticulatum at a depth of about twelve feet. According to Dr. Esther Van Daman, the best authority at the Academy upon such matters, the walls date from the time of Augustus and belong either to an important villa or a tomb."

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

"The student forces at the Academy are still very much depleted. Prof. Lamond and all three of the fellows in musical composition are travelling. Camden, first year sculptor, has joined the Greek party. Douglas, first year architect, who has gone to Carthage on Prof. Kelsey's expedition, reports some difficulty in finding a promising site for actual excavation. He had made a trip to Dougga where the "Service des Antiquités" has been engaged upon some very fine excavations and has become interested in measuring up and reconstructing the temple of Celestis and the newly excavated baths there. The necessary permission from M. Poinssot, Director of the "Service des Antiquités" has been obtained. Marceau, senior architect, writes from Florence that he has abandoned the idea of

doing the Boboli gardens in favor of the Villa Corsi Salviati at Sesto Fiorentino. He has found the owner of the Villa most cordial in giving him permission and has been offered by him a number of sources of information bearing on the original condition of the Villa, a careful restoration of which is being made by the present owner."

"Meyer, second year sculptor, is developing a Greek well head for his required relief. His fountain, which he has evolved about a legend of the American Indian, has been very much admired by Miss Ballantine, who hopes to find a place for it as a garden embellishment.

"We have just had reproduced the Houdin busts of Washington and Franklin in the Academy, which we are presenting to Ambassador Fletcher.

"We have registered this month, Irwin D. Hoffman, painter, on the Page Travelling Scholarship from the Boston Museum of Fine Arts."

$100 PRIZE CONTEST OPEN.

THE C. F. Pease Company, 813-821 N. Franklin St., Chicago, Ill., is offering $100 to the person submitting the slogan best adapted for promoting the use of blue prints accompanied by the best explanatory letter. This contest closes June 15, 1925, and all entries must be mailed before midnight of that date. Letters containing valuable sales hints for the blue print industry and all non-winners that can be used will be paid for at the rate of $5.00 each.

UNIVERSITY OF ILLINOIS.

THE Grand Shah of Persia, his slave girls, street vendors, and tom tom beaters rioted in the New Year's festival, held March 20, in the gay bazaar of Persia, otherwise the Ricker Library of Architecture at the University of Illinois.

To weird music of the Orient, the procession wound its way among the street stands of merchants into the throne room, where the Grand Shah, Professor C. E. Palmer, was escorted to his throne. The bedouins came from the desert for the festival, the muezzins down from their minarets, the satraps from the court, and the Shah's favorites from the seraglio came in their brightest to mingle in the glory of the dance.

Every spring the students of the Department of Architecture spend a week in transforming the upper floors of the Engineering Hall into a bit of the Old Country for the fête, sponsored by the Architectural Society. Its members, and the students in the departments of Landscape, and Art and Design, and those in the School of Music are the only ones eligible for admittance. As this is the only large costume dance given on the campus, it is quite an event—and this one, the eighth, is considered by all to be the best ever given.

MARY THEYE WORTHEN,
Sec. of Architectural Society.

NEW YORK ARCHITECTURAL CLUB. INC.

A DESCRIPTIVE folder defining the aims and ambitions of this club, of which there are thousands of copies being distributed, as well as membership applications, may be obtained from Mr. George R. Paradies, Chairman Membership Committee of McKenzie, Voorhees & Gmelin, or Mr. Norman T. Valentine, Chairman Publicity Committee, of Starrett & Van Vleck. Official distributors are as follows:

1 Members of the Board of Directors
2 Any office represented in the Architectural Bowling League or Architectural Tennis Tournament.
3 Pencil Points Press, 19 East 24th Street, N. Y. C.
4 Architects Samples Corporation, 101 Park Avenue, N. Y. C.

Several of the largest blue printers in the city as well as Dodge Reports have all offered their aid in our efforts to secure a maximum of circulation for our literature.

The extremely valuable offer of the Architects Samples Corporation at 101 Park Avenue, to make use of their attractive office as a temporary headquarters until a club house is available to us, has been accepted and their Mr. Nanckin will cheerfully dispense information regarding the club and the filling out of application cards. Mr. Nanckin's unusually attractive personality has made him the firm friend of the thousands of draftsmen who have come in contact with him and it is with great pleasure that we welcome him as a member of our club.

Among the first batch of applications to be received we note the name of Major William F. Deegan, personal friend of the great Marshal Foch of France, Past State Commander of the American Legion and now connected with Starrett & Van Vleck, architects. Just another fact to confirm our assertion that the New York Architectural Club is going to be one of the strongest in the country.

Our first annual election was held Tuesday evening, April 7th with the following results:

Board of Directors.

For Three Years.

1 George A. Flanagan .....Donn Barber
2 Edmund J. Burke.....Andrew J. Thomas
3 Emile L Capel.....Alfred C. Bossom
4 Norman T. Valentine.....Starrett & Van Vleck
5 George R. Paradies...McKenzie, Voorhees & Gmelin
6 Morris L. J. Scheffer.....Donn Barber
7 George B. Kayser.....James Gamble Rogers

For Two Years

8 Charles L. Elliott.....Starrett & Van Vleck
9 Charles Hess.....McKim Mead & White
10 Henry G. Poll.....Cass Gilbert
11 Joseph A. Finegan.....Starrett & Van Vleck
12 Lloyd H. Smith.....Warren & Wetmore
13 Robert G. Heinerwald.....Guilbert & Betelle
14 George Culhane.....Robert D. Kohn

For One Year

15 Norman W. McBurney....Peabody Wilson & Brown
16 Edward Week.....J. E. R. Carpenter
17 Donald M. Plum.....Walker & Gillette
18 Elliott D. Thomas.....Thomas W. Lamb
19 William M. Dowling.....W. L. Stoddart
20 J. H. D. Williams.....Delano & Aldrich
21 Charles B. Deer.....Schultz & Weaver

Officers.

1 George A. Flanagan.....President
2 Edmund J. Burke.....1st Vice President
3 Emile L. Capel.....2nd Vice President
4 Norman T. Valentine.....3rd Vice President
5 Norman W. McBurney.....4th Vice President
6 Morris L. J. Scheffer.....5th Vice President
7 George B. Kayser.....Corresponding Secretary
8 Charles Hess..... .. Recording Secretary
9 Lloyd H. Smith.....Financial Secretary
10 Joseph A. Finegan.....Treasurer
11 Edward Week.....Sergeant-at-arms

Committee Chairman

Norman T. Valentine, Publicity Committee
George R. Paradies, Membership Committee
Lloyd H. Smith, Financial Committee

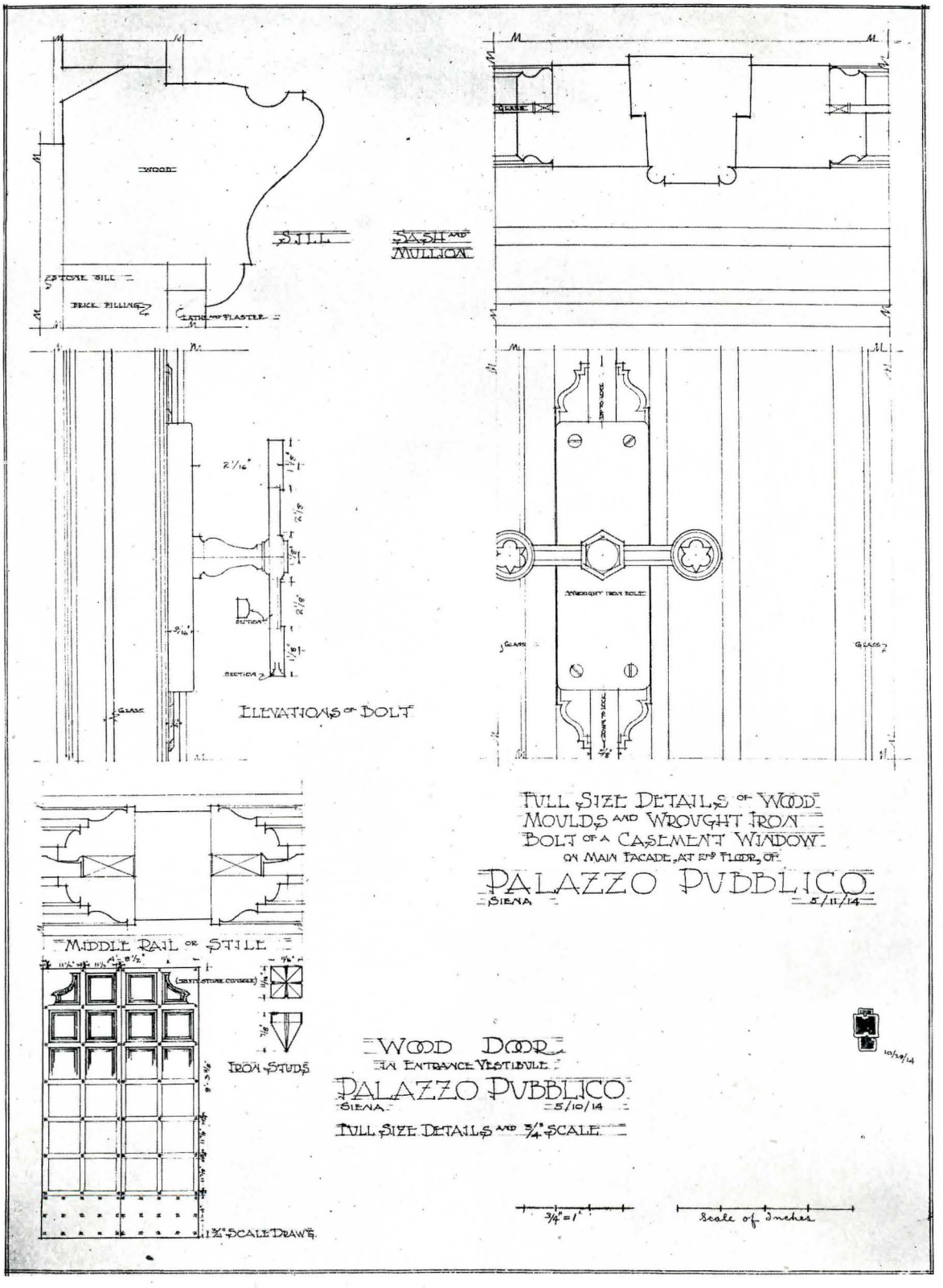
The tennis tournament, with Mr. Flanagan as chairman, and the basketball teams under the direction of Mr. Scheffer, will function this summer practically the same as that season. It would be a physical impossibility to build up an athletic committee in the club to handle these two great activities in such a short space of time. As individuals however the majority of the players will become members of the club and by next year we all hope to see them playing on the club's own grounds.

Bowling League Division.

The annual dance at the Ritz-Carleton will be down in history by the time this number of Pencil Points is issued and the stage will be all set for the great annual dinner at the Pershing Square Savarin, Wednesday, May 6th. Many of New York's greatest architects will be present to share with us in the joy and good fellowship of presenting the medals, banners and trophies, and to make short but stirring speeches in opening the great drive for members for the club.

Standing of teams, high score, high average, etc., for the three man tournament will appear in the June issue of PENCIL POINTS as it has not been possible to get all the data together in time for this number.

N. T. Valentine,
Secretary



Measured Drawings by Herbert Lippmann.

MONKS & JOHNSON COSTUME BALL AND DANCING PARTY.

THE officers and the employees of Monks & Johnson, Architects and Engineers of Boston, held a Costume Ball and Dancing Party in their offices on Saturday evening, April 4, the most elaborate and successful event ever held by this firm.

By the very clever and ingenious efforts of the firm's expert decorators, architects, and engineers, under the direction of William J. Stone of the Architectural Department, who is also one of the originators of the annual Harvard-Tech Fête Charette, the large drafting room was transformed into a veritable paradise. An Oriental palace was represented, beautifully decorated with luxurious tapestries and hangings, Chinese rugs, and flags. Bridge lamps were conveniently placed to further bring out the deep reds and blues of the rugs hung about the room; here and there was spread a dais, under which a lounge, heaped with gay-colored pillows, gave added comfort to the dancers; even the floor presented a whirlpool of color, picked out by the rainbow spot lights and further enriched by the reflections of silken and jeweled costumes, footwear, and headgear.

Real peppy music was supplied by Tucker's Orchestra, and several stunts were put on by talent within the organization.

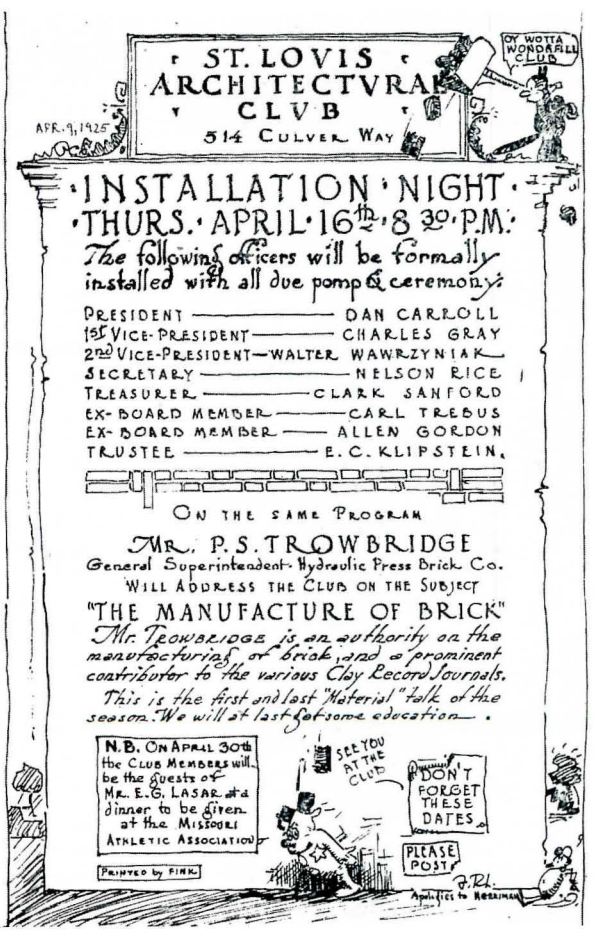
During the intermission an unusually delicious buffet supper was served, which gave additional spirit and joy to the merry-makers.

AWARDS IN SMALL HOUSE COMPETITION

THE drawings submitted in the competition conducted for the United States Gypsum Company for a bungalow and for a small house have been judged by the following jury: Julian Peabody of Peabody, Wilson & Brown, New York, Chairman; Dwight James Baum, Riverdale, N. Y.; E. H. Brown of Hewitt & Brown, Minneapolis; F. Ellis Jackson of Jackson, Richardson and Adams, Providence, R. I.; and William T. Warren, Warren, Knight and Davis, Birmingham, Alabama.

The prize winners and those awarded mentions are as follows:

BUNGALOWS	*HOUSE*
1st Award $500.00	
Angelo De Sousa, Berkeley, Cal.	John Floyd Yewell, New York.
2nd Award $300.00	
Harrison Clarke, Los Angeles, Cal.	Howard S. Richmond, Los. Angeles, Cal.
3rd Award $200.00	
Albert W. Ford, Anaheim, Cal.	Howard R. Hutchinson, New York.
4th Award $100.00	
P. Donald Horgan, Chicago, Illinois.	Angus McD. McSweeney, San Francisco, Cal.
Mentions	
Will Rice Amon, New York.	Walter W. Wefferling, New York.
William A. Glasgow, Los Angeles, Cal.	Thomas B. Temple, Chas. H. Koop, New York.
H. Ross Wiggs, New York.	Charles Mink, New York.
Wm. M. Stryker, Los Angeles, Cal.	C. W. Lemmon, Los Angeles, Cal.
John J. Regan, New York.	Fred H. Elswick, Ashland, Kentucky.
Bruce Rabenold, New York.	Daniel Neilinger, New York.
W. Pell Pulis, Boston, Mass.	A. B. Gallion, Chicago, Ill.
R. M. Eskil, Sacramento, Cal.	Clarence Jahn, Milwaukee, Wis.
Harry Brodsky & Hazel Slayton Brodsky, Pleasantville, N. Y.	Harry Brodsky & Hazel Slayton Brodsky, Pleasantville, N. Y.
Elmer E. Nieman, Colorado Springs, Colorado.	Edward D. Pierre & Richard E. Bishop, Indianapolis, Indiana.



St. Louis Architectural Club Announcement of a Recent Meeting.

GORDON BRAINERD PIKE

IN THE death of Gordon Brainerd Pike, the architectural profession has suffered a great loss in the field of design and a charming and cultured gentleman has been taken from us.

Mr. Pike died suddenly at his home in New York, March 7, 1925, and was buried in Clinton, Conn., March 10, 1925. The funeral services, followed by impressive Masonic rites, were attended by the officers and staff of Starrett and Van Vleck, with whom Mr. Pike was associated at the time of his death.

Mr. Pike was born in Brooklyn, N. Y., November 6, 1865, the son of Robert Gordon and Mary Ellen Brainerd Pike. After his graduation from the Middletown, Conn., High School, Mr. Pike spent one year at Phillips Exeter Academy in New Hampshire, and one year at Wesleyan University, Middletown, Conn. He then entered the sophomore class at Yale University and was graduated in 1889. While at Yale he became famous as a football player.

From 1889 to 1891 Gordon Pike studied at the Massachusetts Institute of Technology and in the School of Mines, Columbia University. In the latter part of 1891, he went to Paris, spending three years there in the study of architecture, painting and life drawing. Two years of travel in the south of France and Italy followed, during which time he made numerous pencil sketches and water colors. Upon his return he worked and designed for many architects, among whom were McKim, Mead and White, Hoppin and Koen, Hiss and Weeks and Montague Flagg.

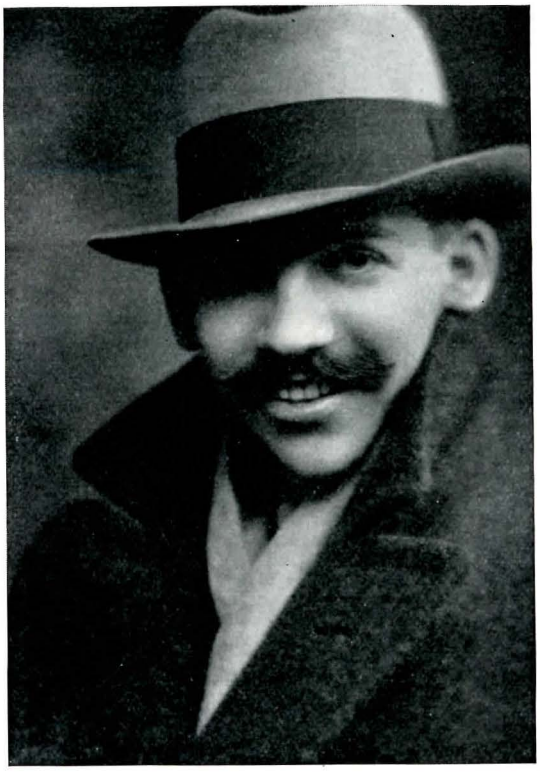
Mr. Pike was a lover of music as well as of architecture and was an accomplished cornetist. He was a member of the Psi Epsilon Society, a member of Kane Lodge, F. and A. M., and a member of the Architectural League of New York.

Mr. Pike's picture appears on page 98, in the group photograph of the office force of Starrett and Van Vleck.

ADDRESSES WANTED

ANYONE knowing the correct addresses of the following will confer a favor by sending them to this office. Pencil Points Press, Inc., 19 East 24th Street, New York City.

ALABAMA: John Barton, Birmingham.
CALIFORNIA: Wm. K. Graveley, Alhambra; R. M. Eskil and Winfield Hyde, Berkeley; Thos. E. Brockhouse, A. B. Crist, Everett R. Harman, Samuel P. Lipschitz, Armand Mathieu, William Peck, Los Angeles; Glenn M. Rogers, Pasadena; Hal S. Wilcox, San Mateo; Jack L. Williams, So. Pasadena; J. H. Garrison, Watts.
COLORADO: Carl F. Bieler, Marble.
CONNECTICUT: Percy L. Allen, Mortville; A. F. Kimbel, New Canaan; G. G. Bakon, W. R. Stone, New Haven; Wm. W. Dawson, Jr., So. Norwalk.
GEORGIA: L. G. Clark, Albany.
ILLINOIS: R. E. Halloway, Champaign; Marian Wilson, Emil Zumkeller-CFM, Chicago.
INDIANA: Kenneth Farmer, Bloomington; Stephen B. Allen, E. D. Van Frank, Indianapolis; Carl De Grau, Marion; G .W. Schmidt, Notre Dame.
KANSAS: Perry G. Means, Mound Valley.
LOUISIANA: Victor E. Johnson, Monroe.
MASSACHUSETTS: Wm. Power Blodget, C. S. Bolden, Samuel E. Lunden, Boston; H. E. Dickson, Cambridge.
MICHIGAN: J. A. Gordon, Norman F. Rearic, Ann Arbor; Harold B. Furlond, Detroit.
MINNESOTA: Ruphert Ward, S. C. Wong, Minneapolis.
NEBRASKA: C. G. Hrubesky, Lincoln.
NEW JERSEY: Paul B. West, Bellville.
NEW YORK: W. H. Deitrick, Jr., Brooklyn; Austides M. Agostino, John Aronson, Frederick E. Baldauf, Lester T. Hobbs, L. Percival Hutton, C. W. Macardell, Andrew Nendvitch, C. M. Schubert, Herbert F. Sobers, Ralph S. Twitchell, Thos. Morrison, New York City.
OHIO: F. W. Leimberger, Cincinnati; Herbert H. Blossom, Irwin I. Waller, Cleveland; Ernest Dux, Dayton.
PENNSYLVANIA: Benj. Franklin Betts, Philadelphia; P. C. Ruth, State College.
TENNESSEE: J. C. Valadie, Knoxville.
TEXAS: J. Donald Moffatt, Fort Stockton.
UTAH: Carl A. Larsen, Bountiful, Davis County.
WASHINGTON: Earl P. Newberry, Seattle.
WISCONSIN: William C. Ostermeyer, Milwaukee.
CANADA: J. M. Jefferey, H. E. Wilmott, Toronto.



CLARENCE W. HUNT

CLARENCE W. HUNT, winner of the Le Brun Traveling Scholarship Competition for 1925, was born in Ft. Wayne, Ind., in 1900, and obtained his early education in the public and high schools there. During the summers he worked in architectural offices and on part time for his last two years in high school. In the fall of 1918 he entered Carnegie Institute of Technology and was graduated in 1922 with a bachelor's degree in architecture. During his four years at Carnegie Tech, Mr. Hunt was awarded three scholarships and upon his graduation was presented with the medal of the American Institute of Architects for general excellence in architecture for the four years. After his graduation, Mr. Hunt entered the office of Henry Hornbostel in Pittsburgh. In August, 1923, he came to New York and entered the office of Raymond M. Hood, and later worked for John Russell Pope. At the present time Mr. Hunt is with Bertram Grosvenor Goodhue Associates. Mr. Hunt feels that he owes much to Mr. Hornbostel and Mr. Hood for their help and the inspiration derived from them. He will go abroad in the fall.

THIRD ANNUAL ARCHITECTS' GOLF TOURNAMENT

F. GRAHAM WILLIAMS BRICK COMPANY will hold their third annual Golf Tournament for the Architects of the Southeast at the East Lake Country Club, Atlanta, on Friday, May 15, 1925.

This Tournament is for all architects and draftsmen in the entire Southeast, and is a one day Tournament, eighteen hole, medal play, against par, with club handicaps applying.

Last year we had about seventy-five architects and draftsmen with us and we are expecting a much larger number this year.

The Southeastern Architects' championship cup was won last year by Mr. C. F. Hickman of Columbus, Georgia, and the draftsman's cup was won by Mr. Dan Clark of Atlanta, Georgia.

The enclosed leaflet will give full information, and the same rules will apply this year. Please note that the handicap committee will be changed to the following:

C. E. Frazier, Candler Building.....Atlanta, Georgia
Leon LeGrande .....Greenville, S. C.
P. S. Stevens, 101 Marietta Street .....Atlanta, Georgia
C. F. Hickman .....Columbus, Georgia
M. C. Kollock, Candler Building ....Atlanta, Georgia
Henrik Wallin .....Savannah, Georgia

PRODUCERS' RESEARCH COUNCIL

Address delivered by Mr. O. C. Harn, Chairman, at the annual meeting of the Council, Hotel Roosevelt, New York, April 20. This address is printed for the information both of the architectual profession, and those manufacturers who may not be familiar with the aims and objects of the Council.—EDITOR.

ONE of the outstanding facts about the conduct of business in the present period is the greater spirit of confidence and the actual co-operation among concerns operating in the same industry. This does not in any way mean the elimination of competition. It means simply that we have come to recognize that any industry which supplies a real public need has a responsibility as an industry and that in meeting that responsibility, there are many things which can be done better, more quickly and more economically by group action than through the units of the industry. Hence we find associations of similar business concerns working for simplification of styles and packages and standardization of practices.

In the Producers' Research Council affiliated with the American Institute of Architects we have a slightly different development and one which I believe is destined to become just as important as those more familiar co-operative movements to which I have just alluded. The idea behind the Producers' Research Council is even broader than the trade associations and recognizes the fact that responsibility to the public often crosses the lines of an industry and unites very closely the interests of those who might at first glance be considered as working in entirely different fields.

It is just as wise, it seems to me, for the architect who plans a building and the manufacturer who supplies the material for that building to understand each other as for two manufacturers in the same line to understand each other and co-operate. The architect and manufacturer are both working for the same client. If there is lost motion between them their common client suffers the loss.

If we assume that this fundamental conception is correct, efforts to bring the architect and the manufacturer closer together are even more justified than efforts to bring the manufacturers together, because there is more chance for misunderstanding between workers in different fields than between workers in the same fields. Manufacturers in the same line speak a common language. Their daily problems are the same. Architects have their own peculiar problems, their own language and their own points of view.

The difference is comparable to the difference between national and international relations. In the former we start with a common language, common ideals, a common training. As soon as two nations are called upon to act in accord, an entirely new set of conditions arise which require to be taken into account before agreement can be reached.

So it is when two groups as widely different in their functions as are architects and manufacturers attempt to get together for mutual benefit and for the benefit of their common clients, the public. Each must endeavor to learn the language of the other and the other's point of view. More important still is the necessity that each shall learn to lend his aid to the other in the best possible way. For each has his part to play in serving the common client. Neither can do the work of the other, yet neither can do his work without the other.

We manufacturers know of many examples of lost motion (which means money loss) by reason of exports to other countries being useless, or at least less useful than they might be, because the styles or sizes or packages sent are not in accordance with the desires of the natives. Exporters cannot see why a Chinaman should refuse an article which is blue and insist on red. But the Chinaman knows. Manufacturers of building materials who go ahead making things for incorporation in a building without first knowing how the architect is going to incorporate the material in his design make the same kind of a mistake. The manufacturer also makes a mistake when he contributes what he thinks is the best thing to meet a purpose without telling the architect how to use it. And this information should be given in the way and in the language in which the architect wants it told.

It is to find out all about these things, to learn how best these two great divisions of the building industry can work together that the Producers' Research Council has been formed. It is because the American Institute of Architects has recognized the great need for this closer co-operation that the Council has been affiliated with the Institute.

The essential ideas of research are, on one hand to understand by careful and accurate study and observation just what takes place when certain things are done; and on the other, what are the inherent properties and qualities of the materials used. An architect with a mind trained to study and observation may learn the first; the manufacturer the second. The latter may be the better able to tell what modifications are possible; the former may with this knowledge suggest improvements in practice. Each, of course, tries to learn what he can of the other's business; but neither is likely to learn as much as the other knows. When they unite their knowledge, each feels a stimulus, each enjoys a benefit, and often each is diverted from trying what he might before have thought practicable, but which is in fact not promising of advantage.

The service which the members of the Council receives from the Scientific Research Department is predicated on the assumption that if the manufacturer is to do things as the architect wants him to do it, the architect must frankly tell the manufacturer how to do it. So we have a well organized service of which I trust every member of the Council will make full use. If you plan a new product or a revision of application consult the Scientific Research Department. If you are going to get out a specification, submit it first to the Scientific Research Department through Council headquarters. If you have an advertising plan, outline it first to the department. Get the committee's ideas as to the general idea and even as to the form of the advertisements, whether they are to go into periodicals or into mailing envelopes. It is better to know beforehand what is likely to be acceptable than to view with regret the ineffectiveness of a campaign costing thousands of dollars.

I hope also the Council members will co-operate with our committee on education in supplying for use at Institute chapter meetings lectures and motion pictures illustrating the use of building materials. It will not be true co-operation to try to make ordinary advertising films and sales talk meet the purpose. When architects spend an evening out of their busy week attending a chapter meeting to learn something, it is not fair to take their time with mere statements, in word or picture, that your product is the best on earth. Give facts, make it interesting, contribute something for the real good of our allies, the architects. This will prove to be better salesmanship in the end, even of your own product. Take the broad view.

There is a wonderful opportunity in this movement for mutual help. It is the leaders on both sides who will first see it and make the vision a reality.

PERSONALS

RUDOLPH P. MILLER, CONSULTING ENGINEER, has removed his offices to 324 Madison Avenue, New York City.

GERALD R. TYLER and F. EARL DE LOE have become associated for the practice of architecture under the firm name of DeLoe and Tyler, at Melbourne, Florida.

ELWIN P. & CHAS. E. NORBERG, ARCHITECTS, have removed their offices to 1144 So. Grand Avenue, Los Angeles, Calif.

LEON STILLMAN has opened an office for the practice of architecture at 311 Lenox Avenue, New York City.

STARRETT & VAN VLECK, ARCHITECTS, have removed their offices to 393 Seventh Avenue, New York City.

WM. E. BLOODGOOD, ARCHITECT, has removed his office to 29 West 34th St., New York City.

SAMUEL OGREN, ARCHITECT, has opened an office for the practice of architecture at the Masonic Building, Delray, Florida.

GRATTAN D. THOMPSON, ARCHITECT, has removed his office to 65 McGill College Avenue, Montreal, Canada.

WILLIAM SPENCER CROSBY, ARCHITECT AND ENGINEER, has removed his offices to 6 North Michigan Avenue, Chicago, Ill.

VOSS & LAURITZEN have dissolved partnership. Mr. Louis H. Voss is retiring after a partnership of twenty-five years standing. Mr. Lauritz Lauritzen will continue to practice at the same address, 308 Livingston St., Brooklyn, N. Y.

ALPHA ALPHA GAMMA, National Fraternity of Women Students of Architecture, Landscape Architecture and Interior Designing have founded Epsilon Chapter at the University of Illinois, Urbana, Illinois.

A LETTER FROM MR. ALEXANDER.

To the Editor of "Pencil Points"
Dear Sir:

Your article, "What Is the Answer?" in the April issue, I feel sure will bring you all kinds of results, and I judge that a large majority of them will be in the same trend as the one you published. May I add my ideas to those you receive?

As I look at the situation, the answer is somewhat the same as when we get through with a competition and hand the drawings in, we say "never again," but the next one comes along; we do it. Architecture, it seems to me, is one of the most fascinating of all professions, for it contains a certain element of personality not often found in any profession I know. It is clean, pleasing work, and when you stop to analyze the fact that you take a piece of lead and a piece of paper and put on this paper with the aid of this lead what is in your mind's eye, and then make that a reality, regardless of whether it is big or little, no one can deny that there is fascination and a great deal of enjoyment to be derived from this. There are few other professions, with the exception of Engineering, that offer this creative element.

On the other hand, like every other profession, Architecture has its distressing and dark side, and its disappointments are tremendous, but those are the things that make it all the more fascinating to the man who appreciates Architecture and the business of Architecture. But let me get off this question of Architecture, as I feel that the question involved is the draftsman.

The real draftsman, it seems to me, is capable of enjoying just exactly the same feelings as the architect. There is no doubt that the draftsman has his times when he is disappointed because he is not making more money, or because he feels that he is not able to enter architectural practice himself, but I think that a draftsman ought to stop and think for a minute and ask himself, "Don't you think the architect has the same feelings come over him? Isn't it after all a pure matter of your own personality?" Remember the architect is dependant upon you for your share of the work and the real draftsman should take a certain amount of enjoyment in the realization of this responsibility and do his best. The architect has more to worry about than the draftsman and if you don't believe this, ask some draftsman who has tried the game on his own hook.

The draftsman who wrote the article in your paper says that after twenty years of pencil pushing, as far as finances are concerned he is no better off, and he wonders where he will be in the next twenty years. My advice to him is to stop right where he is and go back over the twenty years that he has been pushing that pencil and take account of where he made his mistakes. Did he move too often? Did he ask too much salary? Was he really worth what he was getting? I would advise having a talk with his employer, and if he can't find any way to improve his standing, get out of the profession and go into something else. But before making a change my advice is to stop and think of all the others in his position in other professions. Think of the hundreds in Lord & Taylor's who will never be "Lords" or "Taylors."

Twenty years at drafting is a pretty long time, and a man during that time certainly should have something laid away, and if he hasn't it is his own fault. Don't blame it on the profession.

I disagree with him entirely in his statement that unless a young man has backing and influential friends in an architect's office, he can never be a success, because this is absolutely the wrong attitude for any man to take in any line of business. If a man thinks that he has to have backing and pushing, in any profession, to get anywhere, he never will get anywhere. The place he has to have the backing and the pushing is in his own little personality. He must have push enough and backbone enough to go out and get the backing and pushing of others to advance. Every man in the profession can be a success if he does everything that he attempts with the utmost that is in him.

Don't get sore because some friend or relative of the boss apparently has a better job than you. There may be good reasons for it, and put yourself in their positions for a moment and see if you wouldn't take the job if you had the same opportunity. Still, I don't mean this to apply to all cases as I know some that are too good to be true, and in such cases I'd stay clear of them for my own good.

As for the young man starting in, I believe that parents would do well to let their children follow their own inclination when it comes to a profession. Of course a talk with them is advisable, but do not let the question of money or another's failure stand in the way of their ambition. My own experience bears me out; my parents wanted me to go into a bank, and I suppose if I had followed their wishes I should have been better off as far as looking at it the way this man looks at his condition is concerned, that is financially. I very likely would be riding around in a Rolls Royce by this time, but instead of that, as they did not insist, I was left alone and some way or other I drifted into an architect's office. I haven't even a Ford, and I am not making much of a salary, but I am happy, and I think the architectural profession today is one hundred per cent better than it was when I started, and for that reason no really enthusiastic young man should be discouraged from trying to be an architect.

As I stated that the profesion is better, I certainly would never advise a man not to go into the architectural profession if his personality and feelings dictated an ability toward Architecture. Of course a man who enters the architectural profession should have a lot of grit, and never expect to be rich. He should have personality, and a load of tact, together with the determination to overcome all obstacles, and he will make a success.

The architectural profession today has a marvelous field, I think, for the future. Take this city alone, with the big buildings that are going up; the housing propositions; the opportunities offered draftsmen through competitions to get their names before the public, the good work done by your own paper, "Pencil Points," and all the other papers; the work the Institute is trying to do, the Architectural League; and the new club house for draftsmen, the Bowling League, tennis tournament, etc. All are for the benefit of the draftsman in the future. The public is being educated every way, more and more, to the value of an architect, and to use a commercial term, the draftsman's market today is completely exhausted. This office and many other offices have been looking for and are willing to take on good men, but they aren't to be had. In other words, on the average everybody's busy, and therefore everybody's happy.

This draftsman complains of thirty men being laid off on the job just before Christmas. Unfortunately the architect has this sometimes forced upon him by the client, and on the other hand sometimes that draftsman is the cause of his own laying off. He may know that an architect needs a man badly and he will take advantage of this and jack his salary up, and naturally be one of the first ones to be fired. Every draftsman will admit that when he hears of a job, the first thing he wants to learn is the salary.

So in summing up, some way or other I feel that the whole thing is a matter of personality. There are two sides to all questions, and the man who is continually feeling that he is never going to be a success and that everything is wrong will never get anywhere. I remember a statement I once heard Mr. Harvey Corbett, one of our foremost architects, make, at the Architectural League one night in discussing Socialism, in which he said that history had taught us that society and civilization as a whole was like a pyramid; there was always someone designated to be up at the top, and the other stratas worked all in their respective positions. If we would each one of us take the load that is put on us and bear it as best we can, we can't help but be successes. When the draftsman gets through with his day's work and is disappointed and disgusted with everything, just look down at the floor and think of the scrubwoman who is coming around at twelve o'clock that night to clean that room, and think how much better off you are after all.

Very truly yours,
Aaron G. Alexander.

A CORRECTION

IN THE March issue of PENCIL POINTS The Paine Lumber Co., Oshkosh, Wis., published in their advertisement an illustration of Alden Park Manor, Brookline, Mass. The name of the architect was given as K. M. de Vos & Co. The credit line should read K. M. de Vos & Co., Architects, Georges R. Wiren and Harold Field Kellogg, Consulting Architects.

? ? ? ? ? ? ? ? ? ? ? ? ? ?

The communication from one of our readers, presented herewith, carries with it neither our approval nor disapproval of any of the comments made. It is presented as an interesting expression of individual opinion and it is hoped that those of our readers who with the writer will communicate their views for subsequent publication in PENCIL POINTS.—EDITOR.

THERE are so many "?'s" in the practice of architecture and the work of drafting that no one can answer them all and few of us will agree in those we do answer.

But the two problems of "selling architecture" and the getting the most out of one's services as a draftsman are so nearly akin as to be really component parts of the same general proposition; which proposition has, by the way, innumerable phases.

Your correspondent who deplored the very use of the expression, "selling architecture," may be the fortunate possessor of a repeating clientel (of which there are mighty few) or he may be the equally lucky member of a social group which looks out for its own (of which there be quite a number).

Analysis of the causes contributing to the success of architects of the largest practice is quite impossible but would, if it could be effected, undoubtedly produce many surprises.

Probably one practicing in a hundred is able to amass a fortune through the sole medium of work acquired without solicitation or definite competitive effort.

What of the other ninety-and-nine?

One trouble with the majority of the best of us is simply that we are distinctly not good salesmen; just that. Many times we either do not get the commission at all or we take it at the client's figure when, if we could use the correct psychological effort, we need simply point to the dotted line. (Some tell us that's how it's done.)

So long as the citizens of a democratic republic or a republican democracy are brought up in the belief that each is as good and as competent as his neighbor, just so long will the majority of such citizenry deem themselves capable of selecting a doctor or lawyer or preacher or teacher or architect solely on personal judgment—fostering the ability of the candidate to sell his services. Hence the greater demand for salesmanship than for intrinsic ability.

The dire consequence is, perhaps, more noticeable in architecture because of the size of each single job and the resultant fee involved; and likewise because of the fact that each job subtends a new selection by a new committee, some of the members of which have not learned their lesson. (Some never learn it.)

Let us ignore, for the moment the private work assigned by single individuals which seems, year by year, to constitute a continually decreasing proportion of the work in the average office.

In ten successive cases where architects were recently chosen for school house designing in a certain western state, decision in *each* case was based on the size of the applicant's fee and the degree to which he was willing to lie about the size of the building he could produce for the appropriation.

Only in the eleventh instance was a real architect employed who asked the American Institute rate (twice that of each but one of his competitors) or was able to induce the committee to investigate his standing. One "judge" was heard to say: "Oh, never mind that. We're willing to assume that you're all architects. Show us what you can give us for the money."

And the next eight of such "competitions" of which record was kept went as did the first ten. Of the nineteen jobs, the eleventh was the only one that was built within the appropriation

Query: Is a real architect in such surroundings to employ "selling methods" or quit?

The chances are he will be forced into selling his services but will leave the school house game to the novices and shysters, probably do likewise with the court houses and churches, and devote himself to private work, which is more susceptible to real ability and the favorable influence of past performances.

But is architecture itself holding its own? If not, why not?

Another big question with a multiplicity of answers, both ways.

If it is not, there are probably several good and sufficient reasons.

One is that same ever-prevalent American idea that each native-born son (or daughter) is a fairly competent individual, perfectly capable of planning almost anything. Every architect can recall a number of clients who "really planned every bit of it, myself, you know; just had the architect put it on paper for me." Of course, it wouldn't take much of an expert to "just put it on paper." Then why bother with an experienced and "expensive" architect?

Many architects are not expensive—as to first cost. There are the novice and the shyster and also, saddest to say, the man of real ability who feels that he must have the particular job in order to keep the wolf from the door; and, likewise, that other character of more or less ability who seeks to maintain a large organization and must needs keep it going.

One or more of these factors is always out to grab off a job (I tried to find a happier expression) at whatever fee is low enough to get it away from the other fellow. Is it any wonder that the public estimate of architects is none too high?

Is architecture a losing game? One practitioner in a growing town pointed to his three local competitors where he had formerly five. One would think he was to be congratulated upon his reduced competition, but not so. During the previous year a firm of New York contractors had planned and built the most expensive banking house in the city; a Chicago "engineering" company had planned and built two local industrial plants; a somewhat similar organization had financed, planned and built the best hotel in the city and followed it with an office building.

Each of these had cost more than if done by the best of the local architects, therefore the sole excuse for th having been executed as they were must have been good salesmanship on the part of someone. Investigation proved that was exactly what had happened. The visiting strangers had been better salesmen than the local architects and the supposedly hard-headed local business men and financiers "fell for it."

But, when we mention the novices who are competing for architectural business, we immediately come upon a class that is more or less to be reckoned with in every large city—namely, the regularly employed draftsmen who "take work on the side."

Why this practice should be condoned in some offices is more or less of a mystery, unless because it is a means of holding down salaries. But right here do the selling ability of the architect and that of his employee become very much one and the same problem.

The draftsman who uses his spare time posing as an architect (perhaps licensed to do so) may not consider himself a competitor of his employer or may not be so considered. Nevertheless the work he does is taken out of the hands of some other architect somewhere, presumably because of a lower fee. Now, every cut fee, no matter by whom offered, is just one additional hole in the sive through which slips away so large a share of the proper emoluments of our profession.

Every time an architect or psuedo-architect refuses a commission which fails to carry a "living wage," he is obviously aiding a competitor in securing more nearly a proper recompense.

"Why don't advanced draftsmen draw better salaries?"

Possibly the foregoing has much to do with it. In a few offices they do draw good pay but, unfortunately, these *are* few. The fact remains that a man with twice the ability of a $50 man will work for less than $100 and one who is worth three times the $50 person may consider himself lucky if he draws $100. These salaries are probably not one-half what similar training and efficiency would bring in commercial fields. Added to this injustice, as has been pointed out by others, is the further misfortune that almost any man in an office who is getting $75 or more a week is a shining mark when the slump comes and we simply drop him—or several of him.

But there is one branch of architecture where a nice income is always to be had and that is the much-tabooed "selling end" of the profession—or shall we say "business?"

While we might hesitate to offer a man as much as $100 a week to act as designer or specification writer or foreman of the drafting room, yet we would not vacillate a moment in giving him that, plus a bonus, if he could be the means of keeping the office supplied with remunerative work. We'd probably offer such a man a partnership thinking to lose him if we didn't.

These are bald facts and none too pleasant to contemplate. They would seem to indicate that the most valuable function in an office is the facility for getting business, rather than the ability to turn out good architecture. In fact, it has been the saying of some in these titanic new engineering-construction octopuses that getting the business is the whole thing—that one can always buy high-class designers cheap.

It is this recognition of the relative importance of securing work that has enabled these concerns to segregate to themselves so large a proportion of high-class construction which had, until recent years, been considered the exclusive prerogative of the architect; and now lost to the latter because of his lack of salesmanship—or his refusal to use it. To complete the humiliation, these same construction corporations, having secured the work, may actually employ the high-minded ethical individual to design it. Thus we now find the architect working for the contractor instead of acting as his suzerain, as has been customary.

It has been remarked that, since the war, there has been a notable falling off in the average efficiency of draftsmen —that they are simply "not what they used to be" in those things which tend to make them most desirable in an office; knowledge, skill, interest, insight, rapidity, industry, loyalty, versatility, dependability, etc.

Whether or not this be so is an opinion to which each is entitled. If it be so, it is undoubtedly a contributing cause to the low average wage. Naturally, the varying degree of possession of the attributes enumerated will exert a direct effect upon a man's holding a job as well as its cash return to him.

Certain it is that, since the meteoric rise in wages in the building and other trades immediately after the war, individual industry among the younger element has been on the wane the country over. It is but natural that, if this is generally true in the so-called "laboring class," it must also be true in some degree in our offices.

Our draftsmen are only advanced mechanics working for less wages because the work is more attractive. (? ? ? ?)

This is not true, of course, but perhaps it is so nearly true that one can fit a rule of political economy to the problem —the law of supply and demand. If we are to ring in this old acquaintance, then we are at once face to face with that other fact that there is no record that anyone ever acquired a competence laboring at ease 40 hours a week. And few draftsmen can be accused of over-working in such period.

Is it not possible that we thave become a soft bunch of "molly-coddles" and are being paid accordingly. How about returning to the he-man basis of our fore-bears—getting up at six (instead of seven-thirty or eight) and working until six at night—a good old-fashioned nine-hour day, six days in the week—and reaping the corresponding benefit? At two dollars an hour, that would increase a man's income from $80 a week to $108, perhaps just the increment he needs, and remove the necessity (and inclination) for that "something on the side" for which the average energetic man now keeps his eyes open—sometimes to the detriment of his regular task.

Probably this idea will get few votes but it has been proven that "you can't eat your cake and have it too." And it is also quite true that, when one of these enterprising draftsmen pounces upon that first big independent job that makes it possible for him to launch out for himself, we find him in his new office chasing out the cleaners in the morning and running up the light bills at night.

PARTICEPS CRIMINIS.

A COMMUNICATION FROM THE TULSA ARCHITECTS ASSOCIATION.

WE have long had a desire to speak out loud in behalf of the ordinary average architect who subsists upon the average sized building work, which consists of commercial and residential building which will run in cost from $5,000 to $15,000.

It is the men who do work in this class that constitute the great numbers who are practicing the architectural profession, safely say 80%.

It has now become the custom of various manufacturers of both good and bad building commodities to advertise in various periodicals over the country that, for the small sum of from ten to fifty cents, they will send to any prospective builder not only a plan but a book full from cover to cover with many and various kinds of plans. Of course we all know that it is impossible to build from these plans, but the man who may become the architect's client does not know it, for the advertiser never makes such a statement although he is well aware of it, and it is merely a practice of subterfuge, promoting impractical application of his own product and stimulating hard times for Mr. Average Architect, whose good will and patronage he tries to cater to through all the architectural periodicals that the poor fish supports out of his own shallow pocket-book.

Some of these cut rate plan systems are advertising seemingly with the sanction of the A. I. A. and this is stressed upon to the fullest extent and, to the casual observer, puts Mr. Average Architect in the position of one who is out with the one single idea of starving to death, for does not his own greatest organization sanction the idea that plans should be had for small sums or a mere pittance compared with the enormous amount he wishes to charge his client and which seems in direct conflict with the very teachings of the great A. I. A., who should be his great guiding light, but who in fact are putting him in shackles.

There are numerous periodicals running so called plan service bureaus, printing in each issue a house plan which they will furnish to any reader for a sum way below any known arctitectural fee. All the reader has to do is to imagine that the building will suit his purpose, which of course it will not do in most cases, and then the local architect is presented with the picture and small scale plan to be made over, IF he will do it at the same price, which he cannot do. Therefore, in the eyes of the client, even after copious logical explanations, the architect must be crazy for he has read and knows that entire books of plans can be had for the sum of not over twenty-five cents and the A. I. A. advocates cheap plans, and nearly every magazine his wife buys also says that this is the case, so of course he cannot be wrong.

Some of these advertisers, after mentioning these various cheap prices on plans, suffer some sort of a pang of pain for they will insert in the advertisement, in an obscure sort of place, something about seeing your architect, but the damage has already been done and when he does see him the architect is merely in for more trouble by having to explain again the great reason *why*.

The hard part of it is this, every one publishing this kind of matter knows better than to do it and should come out truthfully and state why the architect should be patronized first hand in person and state the benefits of personal service and the benefits of a knowledge of local conditions and the benefits of having the owner's own individuality correctly enshrined in his own home, and many, many other reasons that cannot be stated here.

This great 80% of men in the architectural profession is likewise the 80% of all the subscribers to the various architectural magazines, all of which they like and, as a rule, they subscribe to more of them than they can afford. It would seem that it would be just and proper for these periodicals to reciprocate and to aid Mr. Average Architect, who for years has paid his good *hard earned* money to these various publications, and to take up the cudgels in his defense, for at the present rate of 80% of the subscribers will vanish into the great unknown and the only arctitects left will be the ones who design and plan the great structures and the twenty-five cent plan will reign supreme.

This communication has its origin from the discussion at a recent meeting of the Tulsa Architects' Association, following the reading of a letter published in the March 11th issue of the American Architect, page 218, written by H. Lucht and H. G. Anderson, architects, which we consider both appropriate and timely.

Yours truly,
H. H. MAHLER, President,
A. T. THORNE, Secretary,
W. D. BLACKER, Chairman,
Public Action Committee.

A discussion of this subject is invited.—EDITOR.

REPORT ON THE SUBWAY FLOORING

By Hobart Upjohn

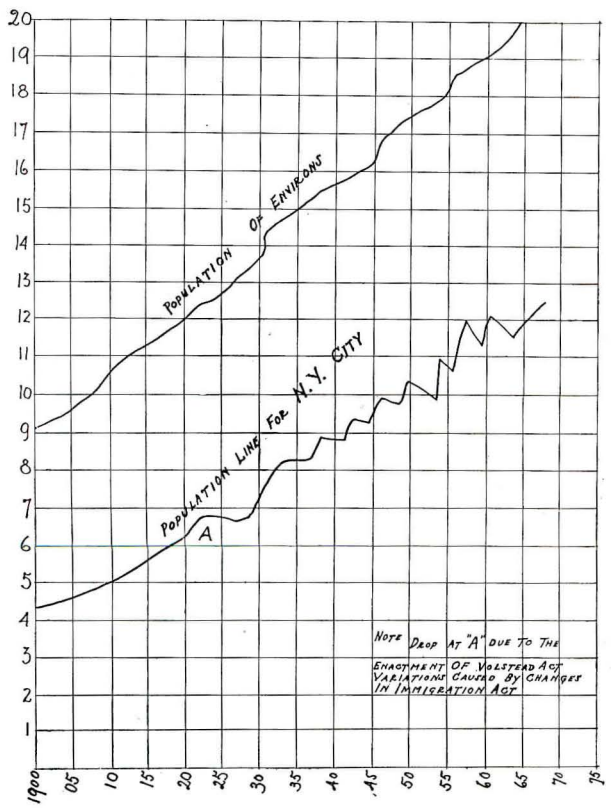
WHAT is to be the future flooring of our subway platforms and walks? The writer has given a great deal of time and thought to this subject, considering that its importance has been greatly neglected among the many researches which we are now making of our city and the trend of the city's growth. Many materials have been tried and tested. The non-slip tread, abrasive tiles, concrete and concrete hardeners, all have been tried and exhaustively tested, and the results are no doubt familiar to all. To those who have not data on the subject let us say there are many papers published by the Bureau of Standards in Washington and the Committee on Structural Service of the American Institute of Architects is endeavoring to tabulate, classify and bring up to date all available information on this subject.

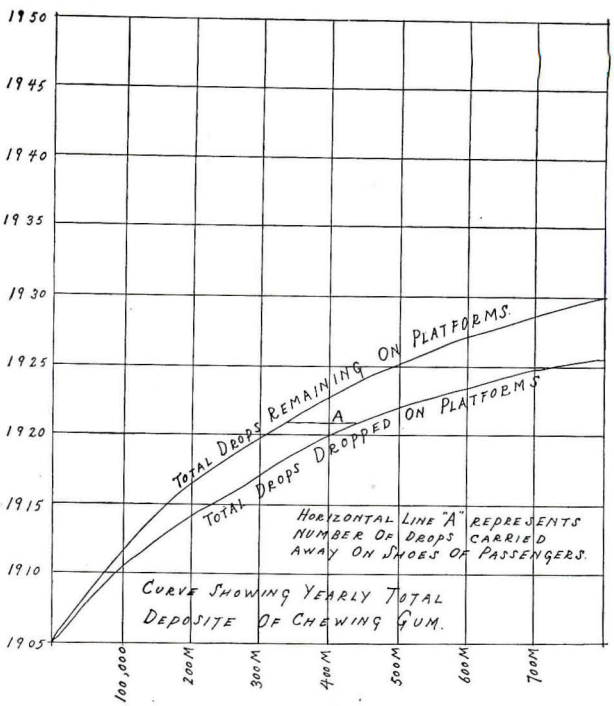
The writer, however, has felt it his duty to investigate this subject more fully and at the greatest expense of time and trouble has collected the data embodied in this article, hoping to be able to place before the profession and future generations the importance of the subject, and with the wish that some benevolent body will take up the task and carry it to its logical conclusion.

For years the writer has noticed curious round spots appearing on the platforms and floors of subways. Upon closer examination these were found to be no less than chewing gum. The importance of the subject thrust itself on him and he decided to make a more thorough research and keep careful notes.

In 1910 a careful survey of ten square feet taken in three places on each of seventy-five subway platforms and passages of the Fourth Avenue Line revealed the fact that there were an average of two such spots to the square foot, averaging 2″ in diameter. A careful record was kept, taking into account the variations of temperature through the month, with the following result.

Now the factories of the United States in 1921 were turning out 4,136,842,765 sticks of chewing gum taken in the aggregate per year; of this we can safely say that 275,876,292 sticks are masticated in New York and that 1,292,743 are chewed in the subway per year. Of these, 175,867 are parked under restaurant seats and tables, 156,-





427 under arms of moving picture seats, 375,862 find their way to destruction, and 44,964 are disposed of by other methods, leaving a balance of 436,623 to be dropped on subway platforms.

Going over careful tests made in the Columbia University laboratories, where it was found that the tenacity of gum for shoe leather was 24.3% as against 63.81% to concrete, the ideal being total adherence, we may safely figure that the number of gums dropped on the platforms, and which remain there, are as 63.81% is to 24.3%.

Now let us take the curve of growing population of New York. It has been estimated that in 1930 there will be 6,700,000 in our city and in 1960,—19,000,000 as is shown by the illustration at the left.

If now we find the ratio of users total to gum drops we see that in 1930, 10,764,869,722 will be deposited on the platforms, the yearly increase being approximately 500,-000,000.

Now, forecasting results, taken against our observations from 1905 to the present day and shown by the illustration at the top of this column: There will be deposited on each square foot of subway surface, 857 gum drops per year in 1930, increasing to 3,726 in 1960. If now we assume the average thickness of a gum drop as ⅛ inch, and if we calculate the sum of the yearly droppings, we find that each square foot will have not less than 37,468 per foot.

Assuming, then, a square foot will be covered evenly ⅛″ by 75 drops. This, divided into 37,468, we find the total thickness to be 500 layers, or 5′ thickness. We may safely allow 50% for wear and tear, but the result shows conclusively that it will be necessary to raise the subway tracks and flatten the cars in order to take care of the rising of the level of the platforms, and it is strongly urged upon the officials and the Transit Commission that immediate steps be taken to have the necessary plans drawn.

UNIVERSITY OF LOUISVILLE.

THE University Archi-Arts Society of the University of Louisville is making plans for a big banquet to end the season's work. Committees have been at work for some time in preparation for this event, and they promise a "corking" good time. We hope that all the architects of Louisville will keep on the watchout for invitations, and will inquire about them if they are not received.

Robert W. Hunn, Jr., *Sec.*

WELL, as we have said somewhere else in the paper, we are five years old—or young—this month and are looking forward to the next five year period with the keenest interest and anticipation. Next month we expect to print a little notice regarding the future development of this department which we believe will have quite a kick in it—more than half of one per cent.

AS WE scamper to press this month—or maybe "scurry" is a better word—it is borne in on us that these are hectic days. What with the A. I. A. Convention and the Exposition bringing lots of our friends to New York who have been kind enough to call upon us, and what with one thing or another, the month has slipped away and the printer is hollaring for copy for this department and there isn't very much. Seems like all of our contributors have gone on a strike or gone fishing, which is just as bad so far as the Editor is concerned. We almost wish we had gone fishing ourselves!

THE fact that most people are honest offers to the man who is not, an opportunity to make a lot of trouble for a publisher and we regret to say that many prominent architects in England, as well as ourselves, have been victimized by a man representing himself as our agent, who has solicited subscriptions for PENCIL POINTS, collected and retained a sum of money in each case in excess of the subscription price and left a receipt which he had printed for the purpose. We find it necessary, therefore, to warn everybody not to pay any money to those representing themselves as our agents, unless the individuals are personally known to them. The recognized subscription agencies accept subscriptions for PENCIL POINTS as they do for all other periodicals, and we also have representatives in the schools and colleges. We have no traveling representatives whatsoever and any man so representing himself should not be dealt with. We have already heard from about thirty architects in England, calling our attention to this matter, and if there are any others, we hope they will communicate with us at once.

We reproduce a copy of the receipt mentioned above and sincerely regret the annoyance caused by the activities of this individual.

LOTS of people have written us nice letters about the April issue, but we are too modest to print them. We thank all these well-wishers just the same and shall hope to deserve half the nice things they say about us.

A LETTER FROM MR. MILLS.

Pencil Points,
Gentlemen:

I am going to tell you why I am not going to renew my subscription for PENCIL POINTS. Not because there is anything wrong about PENCIL POINTS but something decidedly wrong about the architectural profession.

I have been a subscriber ever since it first came into existence and there is not a better publication of its sort. Having graduated from one of the best schools in the country and followed the profession as draftsman, architect and instructor of drawing and design in New York and Boston since 1905, I can speak from experience that the architectural profession is not all that it should be. I am a renegade and have deserted the fold and gone into business, principally from disgust with the snobbishness and "I am a little tin God" attitude of some of the leading architects.

Boston is probably to blame and although I am a Massachusetts man, am not altogether proud of my native State.

What draftsman of ordinary spirit has not felt and rebelled inwardly (not outwardly, for fear of losing his job) against the snobbish attitude of the "big (?) boss" and the servile demeanor he has had to assume.

Most of the head draftsmen have been "good scouts", a buffer between the poor menials who are "hired only to be fired" and the "big boss" who, in many cases, hasn't the decency to say "good morning", even, to him.

Not all architects can be accused of this attitude. Some of them, principally the little ones, are white men. The last and one of the most decent I ever worked for, was one of them.

Experience and ability are not requisite for advancement but *pull*, social position and the school from which you graduated.

Architecture is a wonderful profession but the men at the top are not all of sufficiently large caliber to honor it and they are helped to hold their position by the little fellow behind the pencil, hunched over the drafting board, giving the best years of his life and enthusiasm and repaid by a small salary and an insecure position.

Yours very truly,
F. P. L. MILLS.

An Official Receipt from Fry Paterson & Jones Taverton-S. Mass

THE PENCIL POINTS PRESS, Inc.
19, East 24th Street,
New York City, U.S.A.

No. 9274 *Date* 22/12/24

For the sum of £1 1 0 *(twenty-one shillings) having been paid in advance to cover the cost of a year's supply of "PENCIL POINTS" published each month.*

per pro THE PENCIL POINTS PRESS, Inc.

European Agent [signature]

Who will produce authority to collect monies on our behalf if so requested.

F. L. E. of Cass Gilbert's office breaks into verse as follows—he says the tune is "I'd Like To Be An Angel And With The Angels Stand":—

I'd like to be an artist
And with the artists stand,
Some wrinkles on my forehead,
Some charcoal in my hand.
Or with my 6 H pencil
And skilful hand so light
I'd make the nicest sketches
And burn them every night (perhaps).

ELIZABETH KIMBALL NEDVED, of Chicago, for her sketch reproduced on Page 100, wins the prize for the most interesting contribution to this department in the April issue. Looks as though draftsmen would have to sit up nights or form a union or something, to keep the girls from getting away with all the big events. They win the big sketch competition, and now they are apparently making a dead set for the laurels in this department.

HERE is a letter from the Architectural Society of the University of Kansas and we reproduce at the bottom of this page a picture of the members taken at their recent party.

Editor Here & There, etc.

Dear Sir:

We are enclosing a picture of the bloody K. U. architects taken on board the good ship "Architecture" during the plank-walking party given for the School of Fine Arts. First mate Goldwin Goldsmith reports a successful encounter. However, the increasing enrollment in the department will necessitate a larger ship if another pirate brawl is to be held.

The party was given by the department through a tradition established between the School of Fine Arts and the architects, each group being host every other year.

The spirit of our crew cannot be beat and we are out after all the prize "ships" of the year.

Yours very truly,
EUGENE C. BURKE,
Pres. Architectural Society.

Exhibition of Industrial Art at The Metropolitan Museum.

THE Metropolitan Museum's Ninth Annual Exhibition of American Industrial Art will be held from March 29 to May 3. The exhibition, which includes various types of home furnishings, furniture, rugs, tapestry, silverware, lace, textiles, porcelain, etc., was arranged under the direction of Richard F. Bach, Associate in Industrial Arts. The designs inspired by objects in the Museum indicate the extent to which the Museum is made useful to practical designers, an important feature of its work.

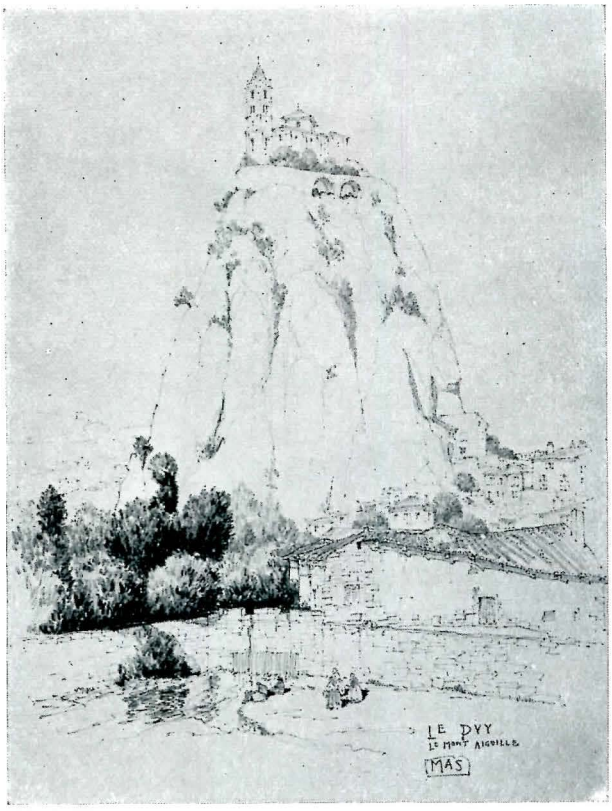
Clarence W. Brazer, 1133 Broadway, New York, wants a copy of the *White Pine Monograph, Vol. 2, No. 4.*

H. W. Iversen, 572 72nd St., Brooklyn, New York, has PENCIL POINTS complete for sale.

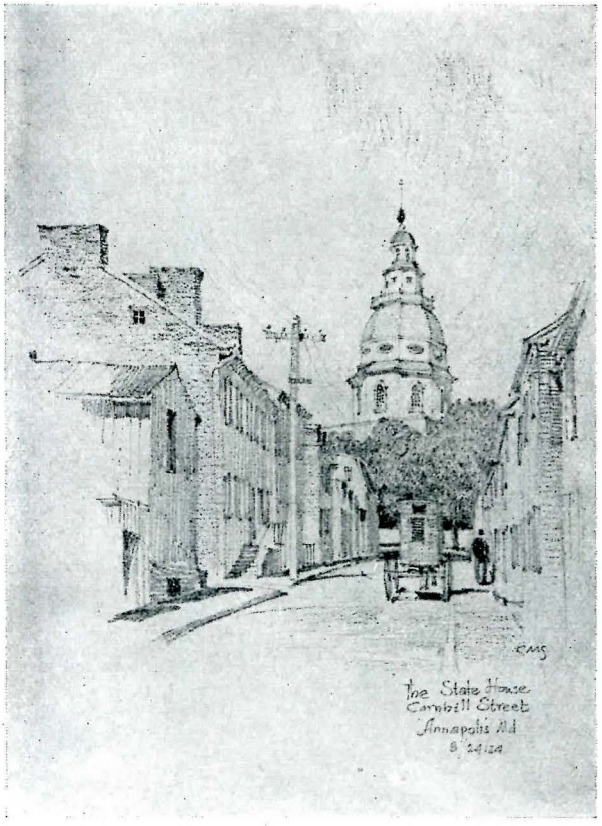
Reynold Grammer, Box 3299, Boston, Mass., has PENCIL POINTS complete for 1924 which he wishes to sell.

Wanted: Complete set, bound or unbound, of the White Pine Series of Architectural Monographs.
JOHN C. EHRLICH, 528 West 111th St., Apt. 26, N. Y. C.

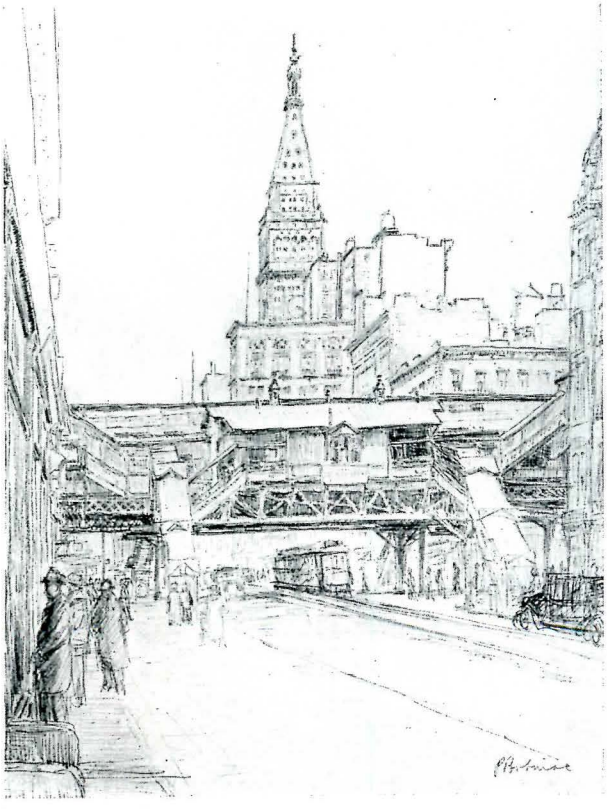
Party Given for the School of Fine Arts, University of Kansas.



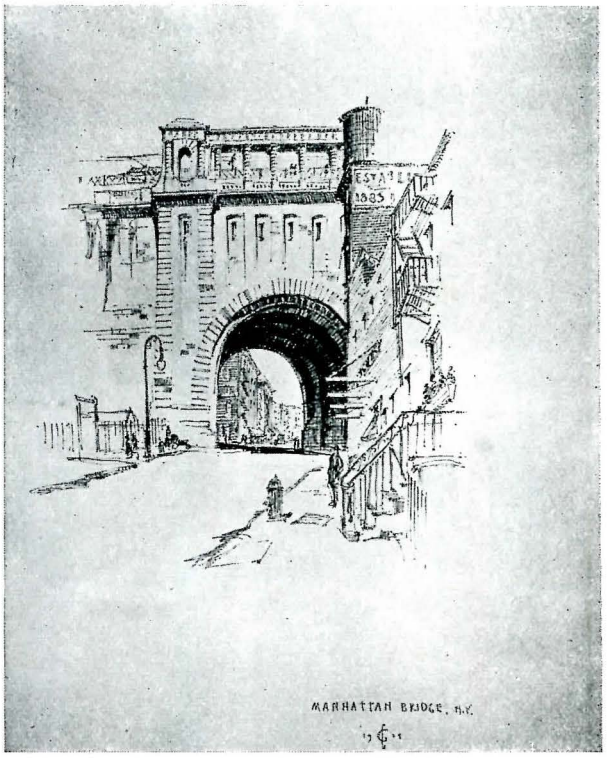
By Meade A. Spencer, New York City.



By Charles Morse Stotz, Pittsburgh, Pa.



By Paul Bobinal.



By Gerald K. Geerling, New York City.

The Drafting Room Force of Starrett & Van Vleck, Architects, New York City.

1. *W. Wheeler;* 2. *W. Emback;* 3. *S. Parkinson;* 4. *W. C. Busse;* 5. *N. T. Valentine;* 6. *R. M. McDonald;* 7. *J. N. Litt;* 8. *J. Burnell;* 9. *H. I. Cornell;* 10. *T. Adkins;* 11. *W. H. Healy;* 12. *F. Cruess;* 13. *J. H. Ingle;* 14. *J. Hanlon;* 15. *J. H. Roe;* 16. *H. Wittekind;* 17. *C. L. Elliott;* 18. *W. A. Peterson;* 19. *R. Borner;* 20. *E. F. Keating;* 21. *T. H. Moran;* 22. *H. P. Hollingshead;* 23. *G. Hyde;* 24. *W. P. Mitchell;* 25. *J. Veselak, Jr.;* 26. *J. S. Keenan;* 27. *S. M. Palm;* 28. *W. P. Litchenstein;* 29. *N. J. Oland;* 30. *G. F. De Zeller;* 31. *C. H. Henke;* 32. *W. E. Delehanty;* 33. *F. J. Meseke;* 34. *A. H. Howland;* 35. *A. S. Ellis;* 36. *H. H. Bond;* 37. *J. W. Cromwell, Jr.* 38. *B. F. Stanton;* 39. *E. Carson;* 40. *R. Schraedel;* 41. *G. B. Pike;* 42. *A. J. Russell;* 43. *G. A. Rackell;* 44. *R. Douglass;* 45. *Miss M. L. Simkins;* 46. *Miss R. E. Ametrano;* 47. *C. W. Fetscher;* 48. *A. C. Youngson;* 49. *J. J. Murphy.*

THE SPECIFICATION DESK

A Department for Specification Writers

SPECIFICATIONS

By W. W. Beach

VII.

STANDARDIZING SPECIFICATIONS.

AT THE back of the head of every architect who has had much to do with the writing of specifications lurks the hope, more or less well-defined, that some day he will have the blamed stuff in such shape as to call it standardized, have it printed, and let the office-boy compile it for each job. But "it simply isn't being done."

The fact that architects of regular practice do not have standard specifications, after the thousands of attempts at such compilation, is fairly good evidence of its impracticability. Perhaps it's too Utopian a proposition even to hope for.

"Standardization spells stagnation" has been well said. One can no more turn out the varied work of a general practice with standard specifications than he can with standard drawings.

An architect seldom desires to repeat himself, even if given the opportunity.

Nevertheless, there are many high-class offices where the majority of the work is of a certain type, perhaps two or three types; schools or churches or office buildings or apartments or hotels or industrial plants; and there may easily be enough of any one of these in the year's output of a fair-sized office to warrant an attempt at standardization.

The form of specification we have been discussing lends itself more readily than any other to such partial standardizing for the reason that the sections of a division descriptive of materials and workmanship can be made constant for all structures of a given type, leaving only the title pages and the "General Descriptions" to be varied to suit the exigencies of the different jobs.

One can, to be sure, proceed further and have standard form pages for the majority of items entering into construction, such pages designed to be assembled to form the specification desired. But there is serious question as to whether or not this is worth the effort. In order to get value out of printing, one should not order less than 500 of each page. Keeping in stock that quantity of several hundred standard pages would tax the storage capacity of any but the very largest organizations.

Furthermore, some pages would be used in all specifications, others in few—and each would be revised from time to time (or continued in use after they should be revised). Yet, in the charge of a capable compiler, such a scheme might prove feasible and is perhaps in use somewhere at the present time.

For this purpose the page size 8½″ x 5½″ (half the size of a letter-head) is suggested, to be bound at one end. These should be printed with typewriter letter-face and the filler sheets done on machine to match. This size is handy for contractor and superintendent to carry in their coat pockets, thus facilitating the finding of the document on the job.

Some subjects will not require more than one of these short pages. Those which do can be printed both sides to reduce the bulk of the whole, an important consideration.

This treatment can be applied to the truly standard specifications for semi-standard buildings, those which constitute the major output in which a large organization specializes.

But, in the average office, one's time is spent to better advantage in building up specification forms which can be variously combined and altered to produce a proper specification for the particular kind of building in hand, rather than in attempting to so standardize the entire specification as to warrant the use of printed pages for other than the general conditions.

These latter should, however, be in stock in two or three forms suitable for both large and small contracts and for remodelings. To this end, we shall present in future installments a complete form of general conditions for new work and one for alterations; also an abbreviated form for small jobs.

CASEMENT AND STORM SASH VENTILATION.

(Concluded)

By Otto Gaertner

A MORE economical sash ventilator than the metal one last described, is a wooden one made to take the place of a light of glass. It may be made either to swing or to slide; the latter requiring no hardware. Ordinarily doors and sash which are much higher than their width are difficult to slide because they bind at the top and bottom. This small sash, however, being very light and the shape and size of an ordinary light of glass in a twelve light sash, will be found to slide very readily. It slides sidewise and is placed on the inside of the sash. The ventilating sash may be made slightly heavier if it closes against a stile of the window sash and is made to slide by one muntin only instead of being placed between two panes of glass.

Thus only one muntin is weakened and any jarring done by slamming the ventilating sash shut is taken up by the large sash stile and not by a muntin. Vertically, this ventilating sash will fit between two muntins. These two muntins are provided with rabbets on the inside the same as the glass and putty rabbets on the outside. Then a small stop is fastened to the muntins on the inside edge to take up half the width of the inside rabbets to form grooves of the outer half of the inside rabbets. The stop forming the lower groove should be slightly higher than the glass line of the muntin so that if water should accumulate in the lower groove it will be able to run outward and not inward. The stop forming the upper groove should be flushed with the glass line of the muntin. Both stops must extend not only across the space of the light of glass which the ventilating sash is to replace, but must also extend across the adjacent one where the sash will slide when it is opened. The top and bottom edges of the ventilating sash are rabbeted so that one edge of the rabbet will fit and slide in the grooves and the other will slide on the stops forming the grooves.

Since the one stile of the ventilating sash must slide by a vertical muntin, the inside of this muntin must be cut off on a line with the outside of the grooves formed in the horizontal muntins above and below. When the ventilating sash is closed one of its stiles overlaps this muntin. The edge of this stile may be moulded so that it will conform to the moulded profile of the muntin opposite it at the adjacent pane of glass when the ventilating sash is closed.

The other stile of the ventilating sash is rabbeted to fit into a groove the same as the top and bottom rails. The groove is formed in the same way as the others but it is made at least one quarter of an inch further back from the glass line of the stile of the window sash so that the stile of the ventilating sash may be made wider than the top and bottom rails without showing a wider margin on the outside of the window. The margin may be made three quarters of an inch wide all around but if possible the bottom rail of the ventilating sash may be made a little wider to strengthen it, the bottom margin showing that much more.

The thickness of the ventilating sash is made the same as the width of the rabbet formed on the inside of the window so that the ventilating sash will be flush with the window sash on the room side. The ventilating sash has a glass rabbet into which the glass and putty are placed in the usual manner but owing to the thickness of this sash there are no mouldings inside the glass rabbet and the glass rabbet must not be made too deep, otherwise the frail member forming the rabbet may be broken off before the sash is glazed. It is well to use as light and as thin a glass as possible so as to permit the use of more putty.

No hardware is required as the sash is opened or closed by pressing the fingers against the edges of the stiles at the glass. A ventilating sash such as this has been successfully made in a one and three eighth inch thick window sash and if carefully made could be provided for thinner sash also. It would be well to strengthen the corners of the ventilating sash in either case with small brass angles screwed at the corners. In narrow

windows a modification of this scheme could be made so that the ventilating sash could be made to slide upward, provided suitable hardware is used to hold it open. Care must be taken not to let the sash fall when it is released and therefore it is not so fool proof as the other scheme. The sash can not be made to slide downward as it will not be water-tight at the bottom when it is closed. There is no apparent reason why a single piece of heavy plate glass can not be substituted in place of the horizontally sliding ventilating sash if it is made of the same size and with smooth polished edges. It would have to have a finger grip ground into it near one edge, care being taken not to have it ground in too deeply and in such a way as to be inconspicuous from the outside.

It is also possible to have a wooden ventilating sash made to swing out and set in the glass rabbet of one of the panes of glass. Such a sash should be more rigid than the sliding type and if the glass rabbet is not sufficiently wide for this it may be necessary to project beyond it either on the inside or on the outside. The difficulty in the latter case arises when placing the hinges, if the ventilating sash is rabbeted to overlap the adjacent surfaces of the muntins and stiles. Such an overlap is not possible on the hinged stile of the ventilating sash. The better method is to keep the ventilating sash flush with the window sash on the outside and thicken the former by extending it on the inside after eliminating some members of the moulding on the inside of the muntins, thus forming a wider surface against which to fit the rabbeted edges of the ventilating sash.

The glazing would be done as in the sliding type of sash. The hinges should be screwed to a stile of the window sash if possible rather than to a muntin. Some kind of a small brass sash adjuster should be provided to hold the sash in place when it is open, and some type of holdfast should be provided to hold it closed when it is shut. The exact detail of the ventilating sash must be worked out to suit the conditions to be met in the project, such as sash thicknesses, mouldings, glass thickness, appearance, glass size to be closed, and so forth.

It may be well to specify that the ventilating sash are made of close grained hardwood for strength, and if the rabbet is too small to hold enough putty for proper glazing small hardwood mouldings needed in putty may be used on the outside to hold the glass in place. Such glass mouldings should never be used on the inside of sash. If water should be driven into the rabbet from the outside it is sure to find its way inside whereas if the moulding is placed on the outside, there is a solid rabbet which will not permit the water to go inside. It will follow the edges of the moulding and pass away on the outside.

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.

Decorative Linoleum Floors.—Large folio with fourteen color plates presenting artistic scheme of decoration and furnishing for every room in the house. Furniture, both antique and modern, has been combined with suitable draperies, wall and floor coverings to create pleasing effects. Armstrong Cork Co., Lancaster, Pa.

Architectural Terra Cotta.—Attractive brochure presenting illustrations of a variety of buildings of many types, together with 9 full page plates showing details of ornament and construction. 8½ x 11 in. Corning Terra Cotta Company, Corning, N. Y.

Structolite Homes.—Booklet containing blueprints and complete information with test data and specifications covering Structolite as applied to residence construction. 16 pp. 8½ x 11. United States Gypsum Company, 205 West Monroe Street, Chicago.

Metal Weatherstrip Details.—Looseleaf portfolio with strong binder containing 48 pages of drawings and specification data on weather strips for all types of service. 8½ x 11 in. Chamberlin Metal Weather Strip Co., Detroit.

Alpha Aids.—No. 41 of this series presents among other material a bungalow designed by William Draper Brinckloe, Architect. Perspective, elevations and plans are well presented. Alpha Portland Cement Co., Easton, Pa.

The Charm of Slate Floors and Walks.—Brochure in sepia on the subject indicated with illustrations, specifications, drawings showing patterns, etc. A. I. A. Filing Size No. 22B2. 8½ x 11 in. National Slate Association, 791 Drexel Bldg, Philadelphia, Pa.

Cork Pipe Covering.—Specification folder. A. I. A. Classification 37B6. Covering specifications for the insulation of brine, ammonia, carbon dioxide, sulphur dioxide, ethyl chloride, ice water and other refrigerating lines and tanks. This specification folder is accompanied by another booklet containing much data covering the same subject. Armstrong Cork and Insulation Co., Pittsburgh, Pa.

House Heating with Oil Fuel.—Compiled by P. E. Fansler. Handbook on the subject. 60 pp. 8½ x 11 in. Heating and Ventilating Magazine Co., 1123 Broadway, New York City. Price $1.00.

Ruud Automatic Gas Water Heaters.—Publication No. 860. New publication covering subject with all information for the specification writer presented in convenient and non-technical form. 40 pp. 8½ x 11 in. Ruud Manufacturing Co., Pittsburgh, Pa.

Specifications for Damp-proofing, Water-proofing and Enameling and Technical Painting.—These specifications cover all phases of the subject indicated and are presented for the convenience of the specification writer. 56 pp. 8½ x 11 in. Toch Brothers, Inc., 110 East 42nd St., New York City.

Published by the same firm: A series of attractive folders prepared especially to give information to the busy man on a wide variety of matters pertaining to protective paints, damp-proof coatings, cement and mortar colors, etc. Ask for complete set of literature for architects.

Book of Fireplaces. 3rd Edition.—Very attractive and practical book covering fireplace construction, flues, etc, as well as presenting designs of the fireplaces themselves. 24 pp. 8½ x 11 in. The Donley Brothers Co., 13933 Miles Ave., Cleveland, Ohio.

Spandrel-tite.—New Booklet dealing with a new method of damp-proofing, drawings, details, sections and complete information. 8½ x 11. Structural Waterproofing Co., 126 East 59th Street, New York City.

Furnace Pipe and Fittings.—Catalog No. 25. Covers subject indicated completely, including registers and many accessories. 56 pp. 8½ x 11. Milwaukee Corrugating Company, Milwaukee, Wis.

Doorways.—Monthly publication, the April issue of which contains an interesting article on drapery suggestions for windows. Richards-Wilcox Mfg. Co., Aurora, Illinois.

Atlantic Terra Cotta.—Monthly publication for architects and draftsmen. Vol. 7, No. 8 illustrates the Entrance, presenting full page plates and details of ornament. Atlantic Terra Cotta Company, 350 Madison Avenue, New York City.

Artists' Materials. Catalog F,—illustrates and describes complete line of everything required in the drafting room. 132 pp. B. K Elliott Co. 126 Sixth Street, Pittsburgh, Pa.

Building Economy.—Monthly publication. March issue dealing with brick vs frame costs and containing working drawings of small bungalow. Common Brick Manufacturers' Assn., 2121 Guarantee Title Bldg., Cleveland, Ohio.

Bridgeport Data Book No. 16.—Contains interesting data on a wide range of brass products. Tables of use to the engineer and specification writer. 48 pp. Convenient pocket size. Bridgeport Brass Co., Bridgeport, Conn.

The Evanston Soundproof Door.—New Edition. Covers construction with many details, drawings, specification data, etc. 8½ x 11. Irving Hamlin, 1822 Sherman Ave., Evanston. Ill.

The Right Angle.—Monthly publication. Issue for March contains interesting data with drawings on ceiling construction, the application of corner beads, etc. General Fireproofing Co., Youngstown, Ohio.

Exhaust Fans.—Bulletin No. 140. Covers equipment of use in the chemical laboratory and all places from which corrosive fumes must be removed. Standard filing size. Duriron Co., Dayton, Ohio.

Real Roofing.—Attractive booklet dealing with modern types of roofs with an interesting chapter on climate as affecting roofs. Copper and Brass Research Association, 25 Broadway, New York City.

Essco Flooring.—Specification portfolio. A. I. A. File No. 19E9. Contains the essential information on ESSCO Heart Flooring. Exchange Sawmills Sales Co., R A. Long Bldg., Kansas City, Mo.

Linoleum Data Book.—A. I. A. reference No. 28-I-1. Portfolio containing complete specifications including color samples, instructions for laying, etc. Standard Filing Size Congoleum-Nairn, Inc., 1421 Chestnut St., Philadelphia, Pa.

White Lilly.—Booklet on subject of Hydrated Lime for building uses. Woodville Lime Products Co., 632 Madison Ave., Toledo, Ohio.

Published by the same firm. Similar booklets entitled "White Enamel Finishing Lime" and "Gold Medal," another brand.

Pine Homes.—Attractive brochure illustrating, both exterior and interior many small homes with details, framing data, etc. 48 pp. California White and Sugar Pine Mfrs. Assn., Call Bldg., San Francisco, Calif.

Published by the same firm: Lumber Data. Specification Portfolio covering products distributed by the members of this Association. 11 information sheets covering different pine of products and uses. Standard filing size.

School Furniture. Catalog 155.—Covers subject indicated with many illustrations, tables of sizes, seating capacities, etc. 48 pp. 8½ x 11 in. American Seating Co., 1091 Lytton Bldg., Chicago, Ill.

Specification Data.—Specification portfolio covering floor treatments, damp-proofing and water-proofing, interior and exterior painting and decorating and preservative and other technical paints. Arranged for the convenience of the specification writer. Complete data on each product concisely set forth. Standard Filing size. L. Sonneborn Sons, Inc., 114 Fifth Ave., New York City.

The Water Supply for Swimming Pools.—Booklet No. 500 with notes on the design and construction of pools with complete information on the necessary water supply. Graver Corporation, 680 Todd Ave., East Chicago, Indiana.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912,

Of PENCIL POINTS, published monthly at Stamford, Conn., for April 1, 1925.

State of New York, } ss.,
County of New York, }

Before me, a Notary Public, in and for the State and county aforesaid, personally appeared W. V. Montgomery, who having been duly sworn according to law, deposes and says that he is the Business Manager of the corporation publishing Pencil Points, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 411, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

Name of — *Post office address*

Publisher, The Pencil Points Press, Inc., 19 East 24th St., N. Y. City.

Editor, Eugene Clute, 19 East 24th St., N. Y. C.

Managing Editor, None.

Business Manager, W. V. Montgomery, 19 East 24th St., N. Y. City.

2. That the owners are: (If the publication is owned by an individual his name and address, or if owned by more than one individual the name and address of each, should be given below; if the publication is owned by a corporation the name of the corporation and the names and addresses of the stockholders owning or holding one per cent or more of the total amount of stock should be given.)

The Pencil Points Press, Inc., 19 East 24th St., N. Y. City.

Ralph Reinhold, 19 East 24th St., N. Y. City.

F. W. Robinson, 19 East 24th St., N. Y. City.

E. G. Nellis, 19 East 24th St., N. Y. City.

Marion S. Carpenter, 920 Fifth Avenue, N. Y. City.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent. or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.) None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company, but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the six months preceding the date shown above is..... (This information is required from daily publications only.)

W. V. MONTGOMERY,
Business Manager.

Sworn to and subscribed before me this ninth day of March, 1925
[SEAL.]

G. H. SYKES,
Notary Public.
My commission expires March 30, 1926.

"WHAT IS THE ANSWER?"

Editor of PENCIL POINTS,

Dear Sir:

In response to your invitation for further comments on your article entitled "What is the Answer", here is mine.

Permit me to state that I am going through the same experience as the writer of the letter you publish in your April number. I have three children, two of them of such age that their maintenance costs as much as for adults. And their education is marked as one of the absolute necessities on my budget.

I haven't enough influential friends to warrant my starting out "on my own", although I have been fortunate in getting an occasional job on the side. (Some architects refuse to take men who work "on the side"). But these little jobs have been real life savers more than once. But the future has me worried. Drains on my savings account are becoming too frequent for comfort.

The answer for a host of young men, seems to me, would be to shun a draftsman's job unless there are opportunities ahead. Young fellows should remember that they too will some day "lose initiative and eyesight and become round shouldered", to quote the very expressive phrase used by your correspondent. And this comes sooner than a youngster can realize.

I too have had the pleasant experience of having short notice to quit on account of jobs being shelved, etc., but I could not blame the boss. He no doubt felt worse than I did. One such notice came two weeks before my wedding day. I had lots of time to celebrate, but the honeymoon was killed.

I am trying hard to get away from drafting. May try contracting or real estate. I caught myself casting envious eyes at an illiterate Italian excavating contractor the other day, who has a fleet of Mack and Packard trucks, steam shovels, etc., and a nice big coupé for his own use to go from job to job. And I am a college man. But why rave? I don't begrudge him his success. Why did I become a draftsman? But what is the answer?

Many draftsmen seem to feel that they will lose caste to go out as salesmen or to work for contractors, or even to consider contracting themselves. And some salesmen earn double an average draftsman's salary, and many of the smaller contractors seem to be quite successful without a college education or "Beaux Arts" training.

My 20 years' experience prompts me to advise young draftsmen to very seriously consider and weigh their future prospects. If they see nothing before them than the life of an ordinary "pencil pusher", they are in a blind alley and I advise them to get out while they have time to turn their hands and talents to something else, with better prospects. Unless they will be content with mediocrity and respectable semi-poverty and perhaps later on "live with the children".

Our big and wealthy architects have not yet founded a "Home for Aged and Disabled Draftsmen". That may come later.

I hope, Mr. Editor, that you will be a little short on material for next month's issue. Perhaps you will then publish this long unbosoming. If one young draftsman is benefited thereby, I am content.

Yours truly,
Subscriber

WARNING!

BEWARE of bogus subscription agents. Do not pay money to anyone soliciting subscriptions for PENCIL POINTS unless he is personally known to you. We have no travelling agents.

A Free Employment Service for Readers of Pencil Points

Stone Draftsman: Wanted, a stone draftsman who is capable of checking, drawing working diagrams and isometrics, also experienced in taking off quantities from architects' drawings for a cast stone plant in Virginia. Good future for right man. State experience, salary expected and send sample of drawing with first letter. Address Box No. 21 care Pencil Points.

"Wanted, a good all around draftsman. Prefer one with technical schooling together with good office training. Prefer man of about thirty-five years of age. State age, experience and salary required. Have exceptionally good library; office situated in Texas." Box No. 23 care Pencil Points.

Wanted: Several first-class Architectural Draftsmen; also several men who are capable of filling position as Squad Boss. A reasonably steady position with good salary is now open. Location between Philadelphia and New York. Box No. 24 care Pencil Points.

Wanted—One estimator and one draftsman for Terra Cotta Industry. Box No. 20 care Pencil Points.

Wanted by a Boston firm of architects. Two senior architectural draftsmen on buildings of monumental character. Permanent employment. First class men only will be considered. Box No. 25 care of Pencil Points.

Wanted: Junior architectural draftsman. Good lettering and ink sketching essential. Slight knowledge of surveying an advantage. Give age, experience, salary, etc. Address: Survey Department, The W. A. Hoxie Company, Bangor, Maine.

Senior Architectural Draftsman, special student at University of Pennsylvania, ten years' practical experience in Architects' offices in the South, desires position with progressive firm in Florida, preferably the west coast. Salary to start with sixty-five dollars a week. Capable of making complete working drawings from sketches, alone. Also write specifications. Wire or write, J. M. Barnwell, care W. H. Barnwell, Charleston, South Carolina.

"Drawing at Home Wanted by architectural draftsman. Philadelphia or vicinity. Architects, Engineers or Builders. Reasonable Rates." Edw. E. Hudson, 810 Belmont Ave., Collingswood, N. J.

Wanted: Work in an architect's office by boy 18 years old—has had 4 years' of architectural drawing in High School. Can do tracing, lettering or rendering. Salary enough to live on—would like position on coast—Seattle, San Francisco, etc. Address: Jack Paterson, 1106 E. Howell St., Seattle, Wash.

Young man would like a position as junior draftsman in an architect's office in New York or vicinity. Student of Beaux Arts. Gustave G. Abrams, 146 West 117th Street, New York City.

Wanted: Position as renderer in color and crayon also as designer. Over 20 years' experience. Henry Gruh, 355 West 57th St., N. Y. C.

Wanted at Once—Two high class senior draftsmen capable of preparing general working drawings, large scale and full size details from preliminary sketches prepared by our Chief Designer. State age, experience, salary desired, and a few specimens of practical working drawings, with first letter. Need one man skilled in Church work, the other for general line of work. Ritcher & Eiler, 147 N. 5th., Reading, Pa.

Wanted: An experienced, practical draftsman, capable of designing and completing plans from sketches. Experience in engineering and perspective work not necessary. Stanley & Scheibel, 1301 Realty Building, Youngstown, Ohio.

"Wanted—Two first class draftsmen. One experienced on hotels and office buildings and the other on residential work. State age, experience and salary. Address Robertson & Patterson, 311 Calumet Bldg., Miami, Florida."

Eber F. Piers, Architect, A. I. A., Eccles Bldg., Ogden, Utah, wants two experienced draftsmen for a few months to get out complete, a bank and office building job. Good chance for one who intends going to California or Oregon. Part transportation paid. Write to the above stating salary desired, references, etc. For further information see J. E. Ballantyne, Room 2022, 342 Madison (Phone. Vand. 2600).

Young man, high school and architectural school graduate, deires position offering advancement. Box 32 care 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.

Architectural Draftsman desires change with assurance of advancement. Two years as student in Architecture under Veterans' Bureau, I. C. S. course in Architecture, Atelier training and one years' office experience. Prefer Middle West or East. Box 33 care Pencil Points.

Draftsman wishes position in South. High School graduate, two years' general drafting. Neat tracer and letterer. Water color work a pleasure. Now employed in Civil Eng'rs office. Would prefer Civil Eng'rs and Architect's office or just Architect. Salary according to location. Want position that will be permanent and have future. Box 34 care Pencil Points.

Architectural Draftsman. Age 27. Single. Boston and mid-west experience. Specialized in Residence Design. Desires to join a firm expecting good work and where could expect a fair return. New England or East Canada preferred. "Maine." Box 31 Pencil Points.

Wanted: An experienced draftsman on general work. Excellent opportunity. Alfred M. Korff, architect, 203 Park Ave., Plainfield, N. J.

Young man (18) seeks position as Junior Architectural draftsman. Can do tracing and Blueprint work. Attending Night school. Will start from beginning. (Office Work). John J. Kisiday, 423 East 73rd St., New York City.

Magaziner, Eberhard & Harris, architects, 603 Chestnut St., Philadelphia, Pa., have a permanent position for a good draftsman. In applying show samples of work.

Wanted: Two or three Architectural Draftsmen on Residence and Commercial Work. Must be all around men. Also: one Structural Draftsman familiar with steel and reinforced Concrete work. The above men must be willing to go to Florida. Henry J. Moloney, 342 Madison Ave., Room 804, New York.

Mr. Hugh Martin, of the firm of Miller and Martin, architects, Birmingham, Ala., will be at the Hotel Pennsylvania until April 28th. He wishes to employ a good draftsman to handle drawings for a big library. No designing or engineering. At least six months' work with possibility of permanence. Traveling expenses paid. Also opening for a second man with less experience.

Wanted: Several first class architectural draftsmen; also several men who are capable of filling position as Squad Boss. A reasonably steady position with good salary is now open. Location between Philadelphia and New York. Dept. of Institutions and Agencies, State of New Jersey, Alan B. Mills, Director, Div. of Arch. & Const., Trenton, N. J.

Galassi Company, 153 East 38th St., New York, wish to employ a young woman as stenographer and would prefer to consider those who have had some experience in an architect's office. See Mr. Galassi.

Louis Allen Abramson, architect, 48 West 46th St., New York, wants a draftsman with five or ten years' experience for working drawings and plans.

Harry B. Wheelock, Steiner Bank Bldg., Birmingham, Ala., is in need of high class, experienced designers and draftsmen. They have on hand a several million dollar Court House, also large Hospital project, and would like men who have been accustomed to handling this class of work.

Stern & Pizer, 12 East 1st St., Mt. Vernon, N. Y., want a general, all around draftsman who can make working drawings, etc.

A. Vickers, 5 Court St., White Plains, N. Y., wants a man with five or six years' experience who can do designing on apartment houses and cottages.

Buttler-Howell Co., New Brunswick, N. J., want a good Architectural Draftsman on construction shop drawings and details. Permanent position. Only men with experience in detailing woodwork desired.

George W. Rappold, architect, 452 Fifth Ave., New York, wants an experienced draftsman familiar with theatrical work. Senior draftsman only and only very experienced men apply.

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