

THE ARCHITECT'S OPPORTUNITY

EVERYONE who is connected with architectural work today has a part in the solution of the biggest and most interesting problems that ever called for the exercise of the architect's ability. The rapid and revolutionary changes brought about by progress in all departments of life—in the sciences, in business and in social views—call for expression in the architecture of the times. This affords an unparalleled opportunity for the application of all the architect may possess of reasoning power, of knowledge of the traditions of the art, of the power to create beauty in the terms of architecture.

While the styles of the past developed slowly, the architecture of today must develop rapidly to keep pace with the progress in all other lines of endeavor. This means that the architect must reason more clearly and soundly than the architects of the past have reasoned and while holding fast all that is good in the traditions, develop a new architecture.

As a result we find a great hospital built on the plan of a maltese cross, a great office building that is literally a "Cathedral of Business" and now a Cathedral of Learning has been designed for Pittsburgh; logical solutions of present day problems in which the right use has been made of the style characteristics of historic architecture. In the design of these buildings there is no severing of the line of historic development, there is no willful attempt to do "something different". These buildings are different from everything else only because they represent a logical solution of the problem in each case. That is the kind of architecture that is needed, the kind that commands the highest respect and that will be regarded as worthy by posterity, because it is a true and scholarly expression.

It is inspiring to study these buildings, to realize the living character of the architecture of the day and to appreciate the mastery with which many of the best architects are handling modern problems.

Though the big buildings afford the most striking examples, the buildings of moderate size and the small homes present problems that are just as modern and that require just as logical solution.

The architect who takes up each problem earnestly and with the will to handle it in a strong way is contributing his share to the world's work. The architect who holds himself aloof, deploring the insistence of clients upon modern requirements

and a proper return on the investment is simply eliminating himself. The architect who sees nothing but the practical requirements and, through either ignorance of good architectural traditions or the belief that "anything is good enough", produces unbeautiful buildings injures the standing of the profession in general. He also is eliminating himself for unless the architect can design buildings that are better and more pleasing to look upon than those built without the employment of an architect, he has no reason for being.

But every building needs an architect because there must be a master, a man who conceives the thing as a whole and in detail, who organizes and correlates all the elements and trades, with a broad knowledge and a broad vision, and a firm directing hand.

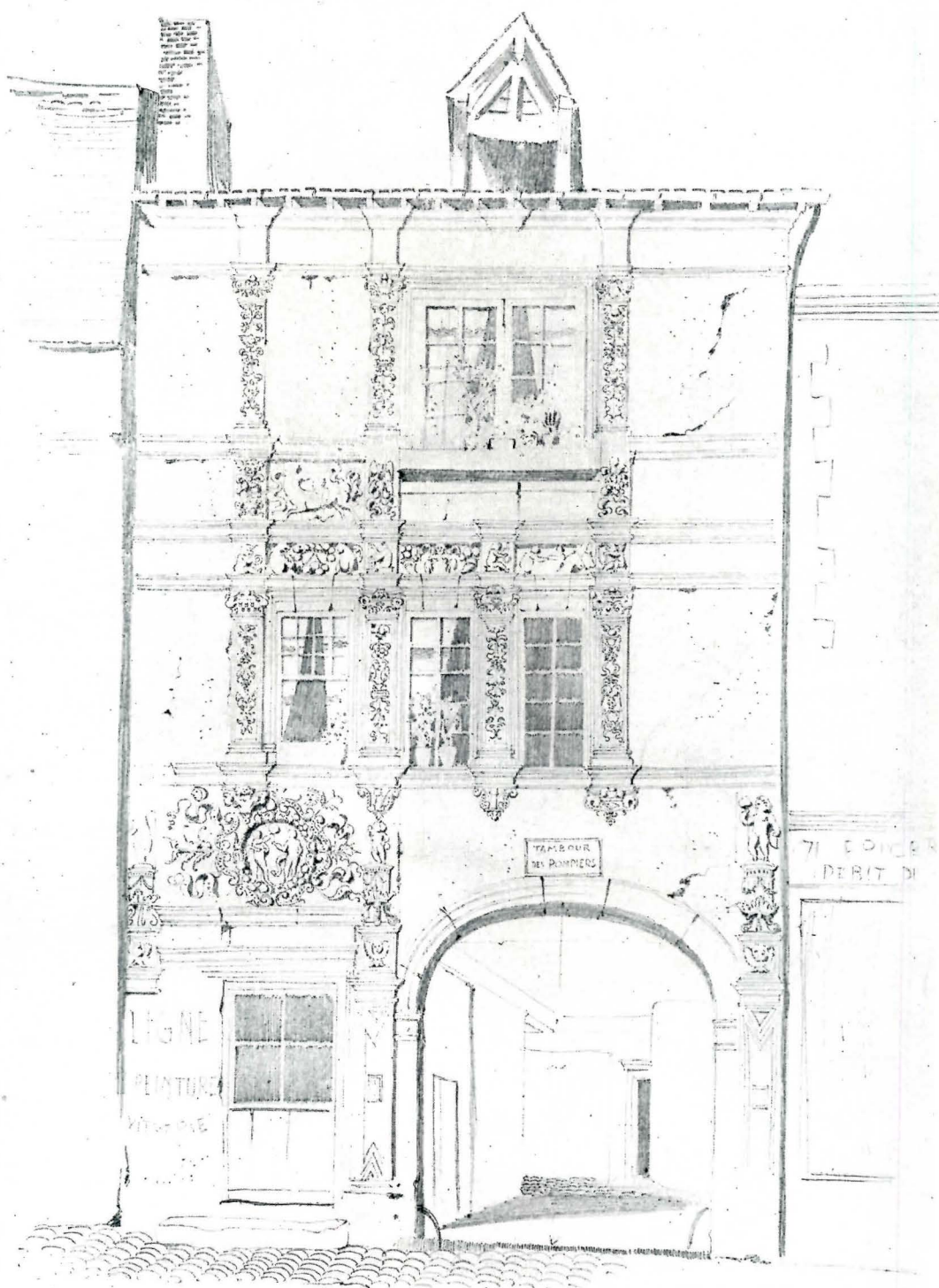
And the opportunity presented to the younger men of the profession, the drafting-room force considered broadly, is probably greater today than ever before. The new and rapidly changing conditions in the whole building industry offer, as never before, opportunities for the man of outstanding ability or for the man of *average* ability who will apply himself in meeting the new problems, effecting economies in time and money, working out new combinations of materials to achieve the results sought for, etc.

Much has been said in these columns about the future which the men in subordinate capacities may look forward to. Out of the present situation will emerge a certain number of men who will have taken long strides in advance in a comparatively short time. These men, by studying hard and working hard, will fit themselves for bigger things during the years to come. There are always difficulties in the way of progress. To dream a big dream is not always enough. Together with the vision must come the fullest exercise of the talents we possess and, above all, the willingness really to work hard.

The thorough study of architectural design is even more important than it was in the past for the meeting of new conditions in new ways calls for a mastery of the big principles of design, an appreciation of the essentials of beauty and a sureness never before needed to so great a degree.

The opportunity is great, the means of grasping it are at hand, study and work and a genuine desire to render service.

PENCIL POINTS



Pencil Drawing by Albert Kahn. Grande Rue, Le Mans.

MASTER DRAFTSMEN, XII

ALBERT KAHN

THAT such matters as being an artist, skilled draftsman, and traveling scholar are not necessarily impediments to remarkable success as a business man, organizer, producer and salesman of his product, is well illustrated in the case of Albert Kahn.

Few architects have built up such a large practice or one comprising such varied uses of buildings; and fewer still of those, with reputations as designers, have exercised the necessary energy required to carry architecture into new fields, or old ones such as had been held exclusively by the so-called engineers and "practical" men. Mr. Kahn has done so much "missionary work" in the field of industrial building design, in its planning for efficiency of operation as well as its improved appearance, that his reputation in that special branch of his work has tended to obscure his accomplishments in other respects.

During the past score of years he has built up a practice which, for volume, has probably been as great as any in the United States and from the business point of view tells its own story. But business success in professional architecture does not mean very much as a rule. Some of the largest of such practices have produced so very little work that can be properly described as architecture that we cease to think of the name of the head of such "business" as an architect, but classify him as a business man, then compare him with the men at the head of *big* business—the "Jim" Hills, Pierpont Morgans and Andrew Carnegies, and his "reputation" with Wrigley and Fiske, whose names appear on the signs in electric lights. By such comparison he is relatively "nothing at all". In the case of the architect who, due to the character and style of his work, achieves such a volume of work that he finds the necessity of utilizing all that business system can accomplish to relieve him of everything that anybody else can do as well as he, yet reserves to himself the guidance of the designing, we find ourselves in a different attitude. From the interest in his work develops

readily an interest in its producer—for he is a human being who can do something besides turn the handle of a money-making machine. Business success with him is a matter incidental to a more interesting purpose. Much as Mr. Kahn has done in raising the standard of intelligence in the design of industrial buildings, I believe his reputation as

an architect would have been greater, rather than less, had he been limited by different circumstances to the designing of residences and such buildings of the more intimate natures, which call forth the powers to charm.

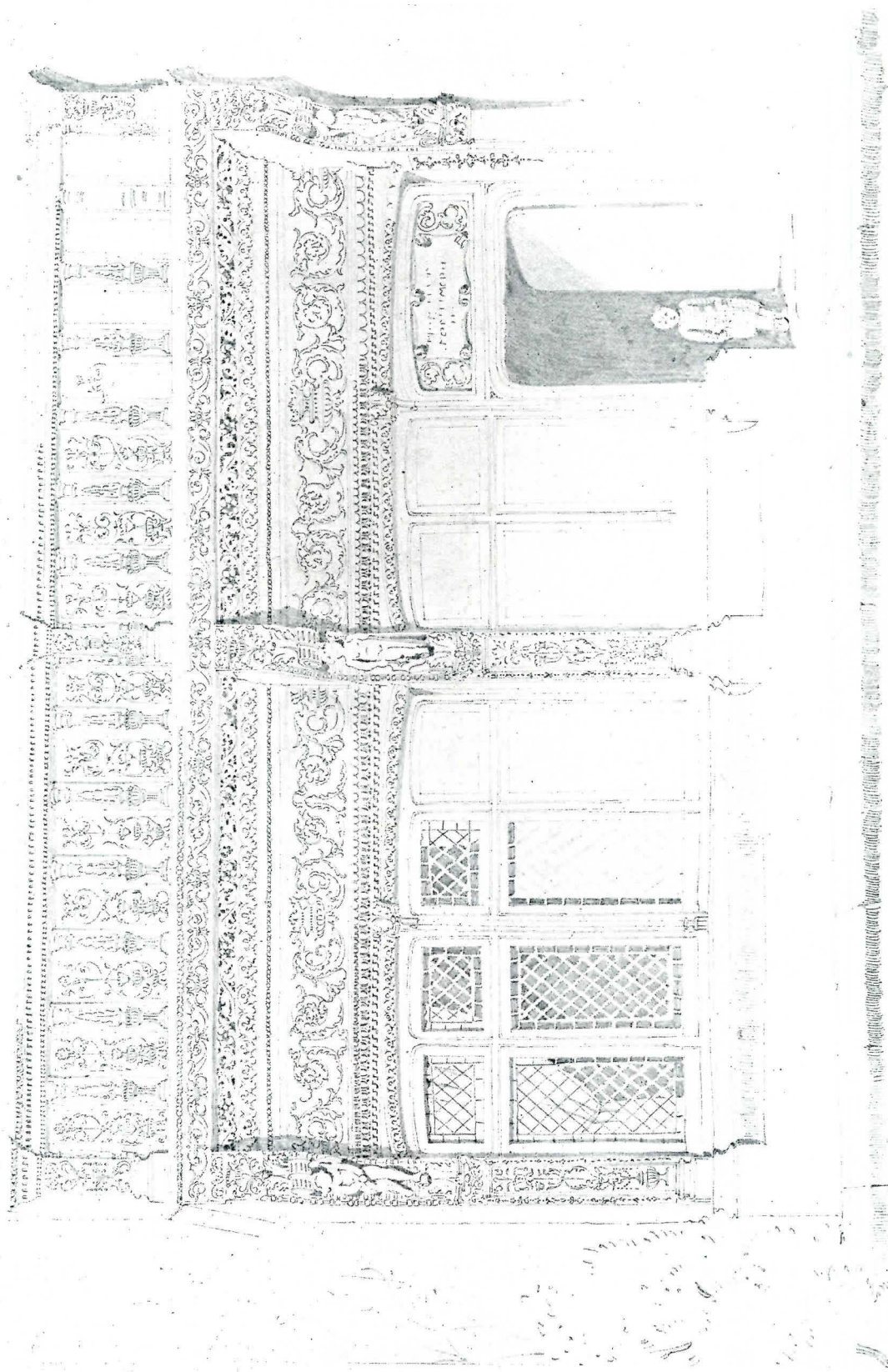
Before the days of the great development of the automobile industry at Detroit, Kahn used to design many houses, small and of moderate size, that were full of the quality and quaintness of the old things that are found in the highways and by-ways of Normandy, Nuremburg and the small places in England. He showed a love of excellent ornament and a fine discrimination in its employment, with a happy style of introducing a very little of it at some telling point in the composition. Not so many things were made by machinery in those days as now. The architect used to detail, full-size, all of the bits of carving and wrought iron

which were given a great deal of individuality (now lost in the use of stock models and rolled shapes). Kahn was a master designer and draftsman of such minor but important detail, and his drawings were worth looking at, more than once. In the office of Mr. George D. Mason, where Kahn grew from a young draftsman to chief designer, I ran across many of his little preliminary sketches which told of his growth. Some of the earlier examples followed the style of J. Willard Adams and W. E. Pasco—both of whom had worked in the same office and contributed, each, his share of individuality. But after Mr. Kahn's visit to Europe in 1890-91, where he went as "The American Architect Traveling Scholar", he came back to Detroit with a fully developed style of his own, which simply increased in facility as he went on.

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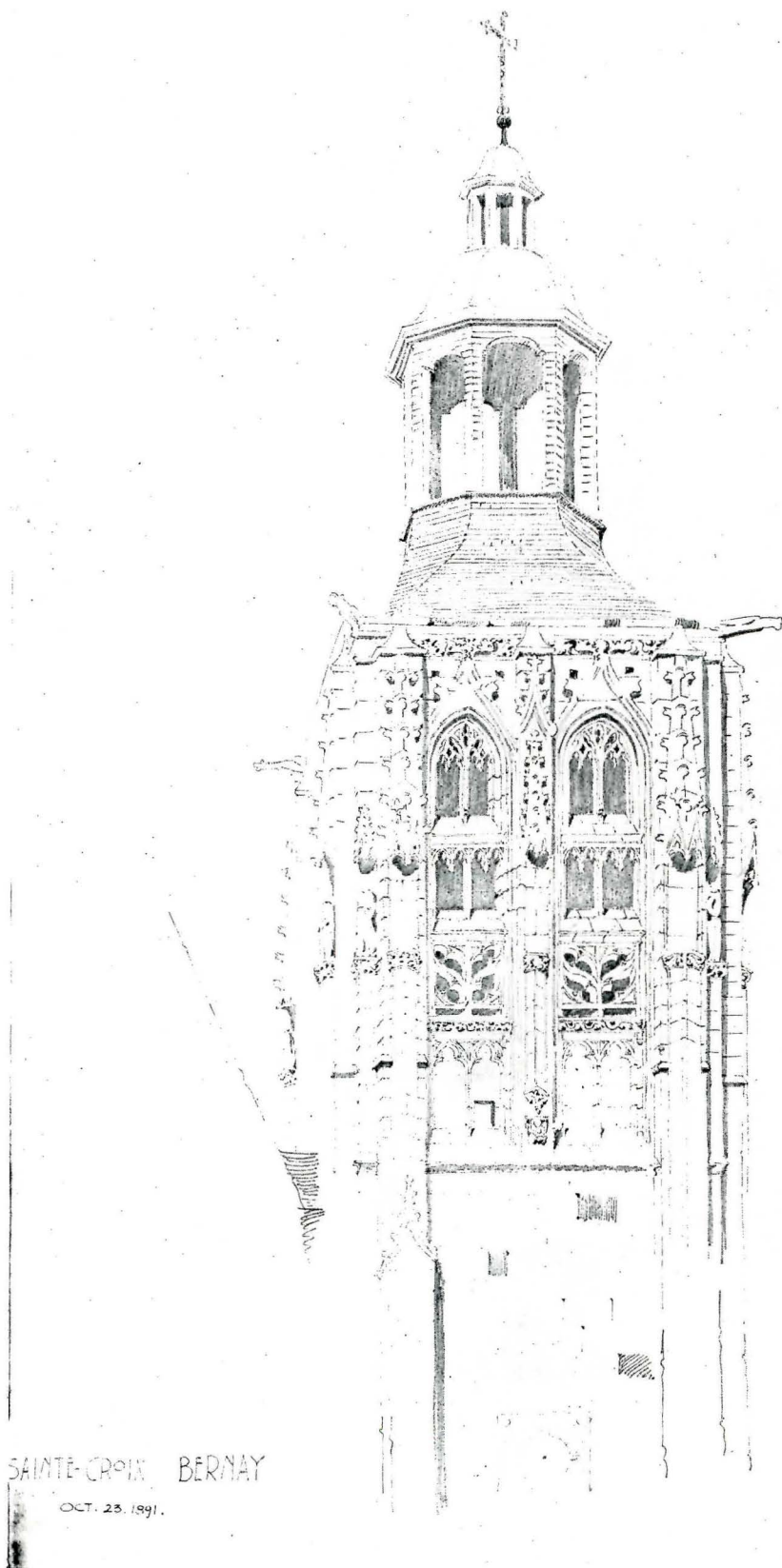


Albert Kahn.



Pencil Drawing by Albert Kahn. Tours.

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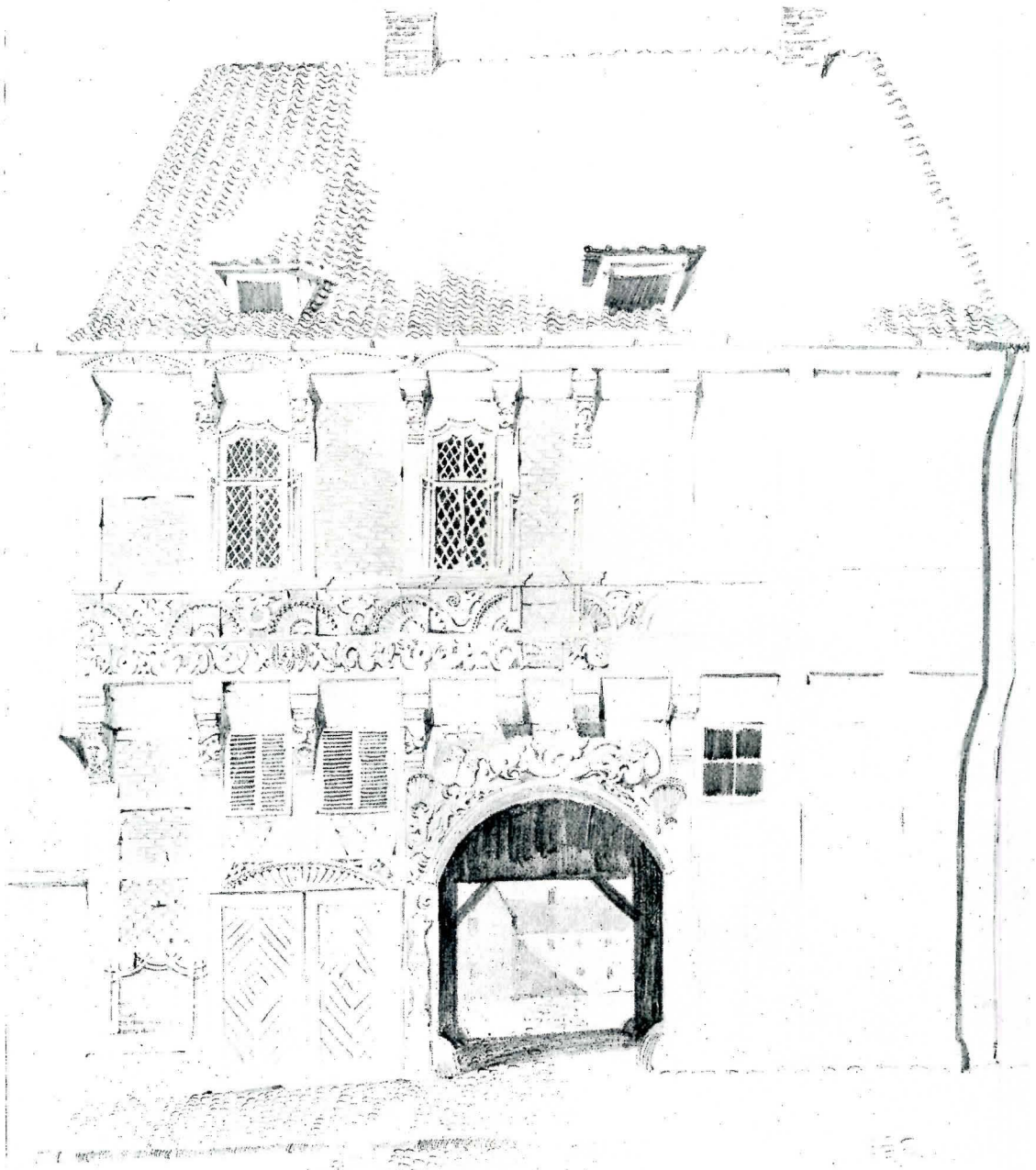


SAINTE-CROIX BERNAY

OCT. 23. 1891.

Pencil Drawing by Albert Kahn. Sainte-Croix, Bernay.

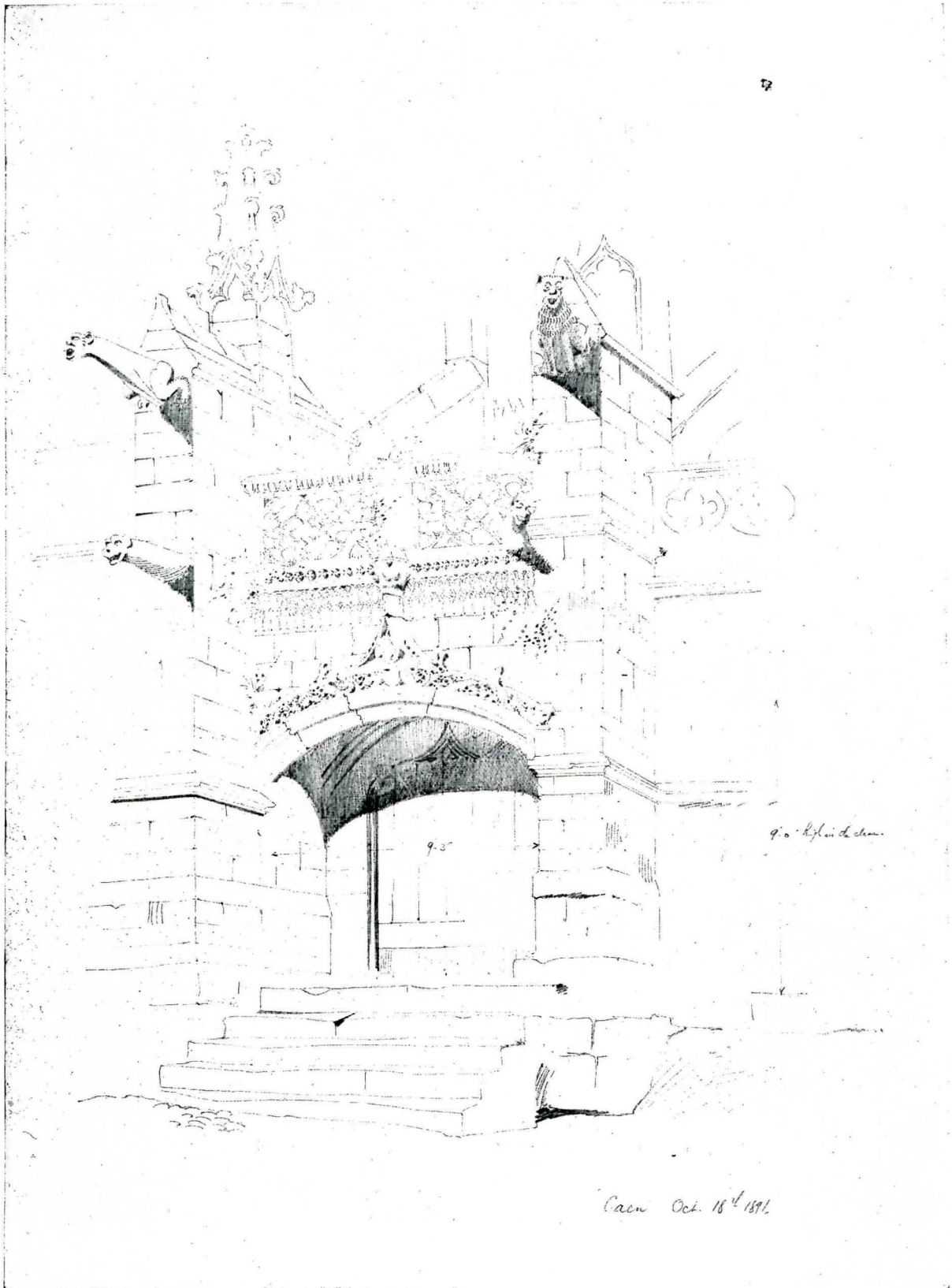
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HILDESHEIM. August 1890.

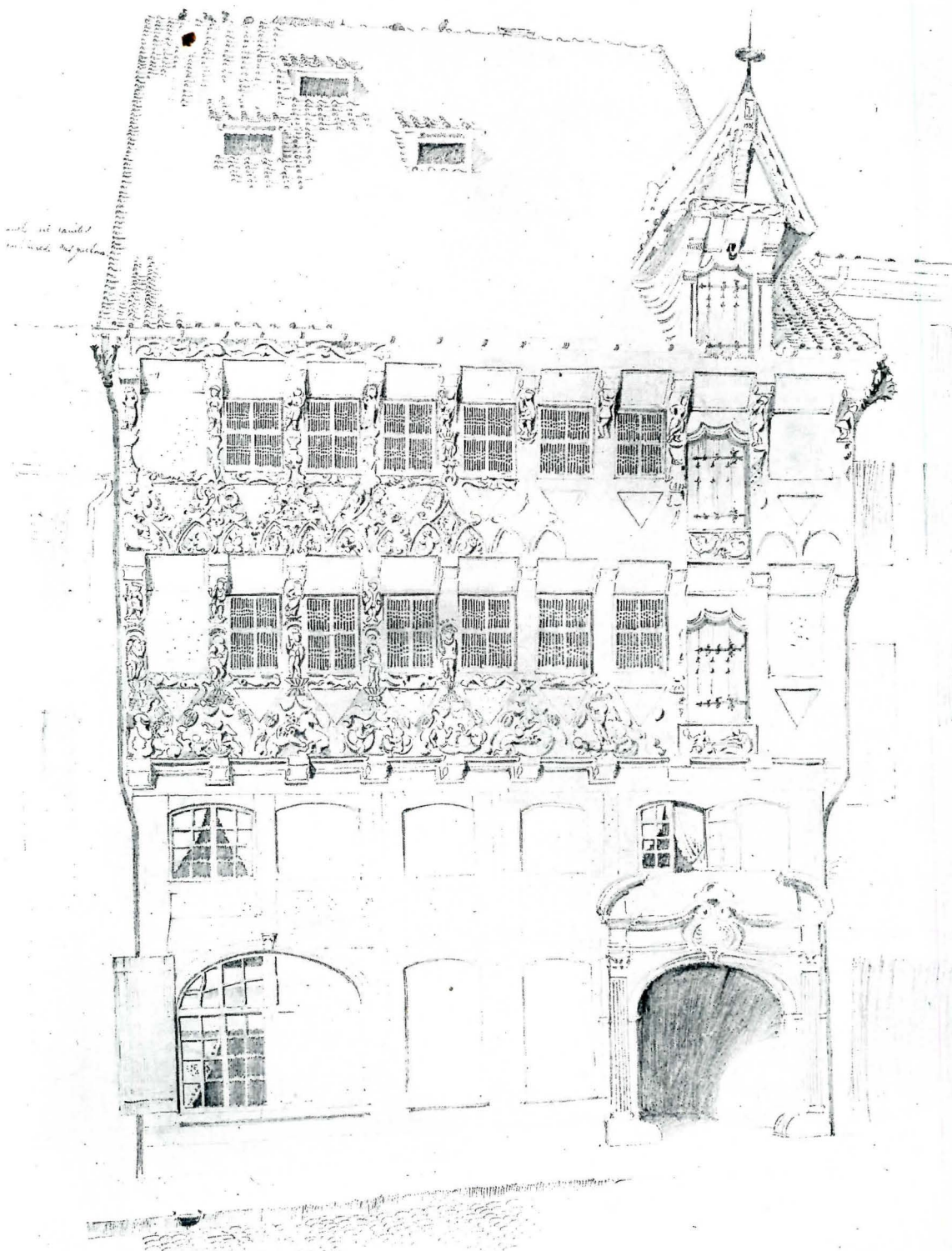
Pencil Drawing by Albert Kahn. Hildesheim.

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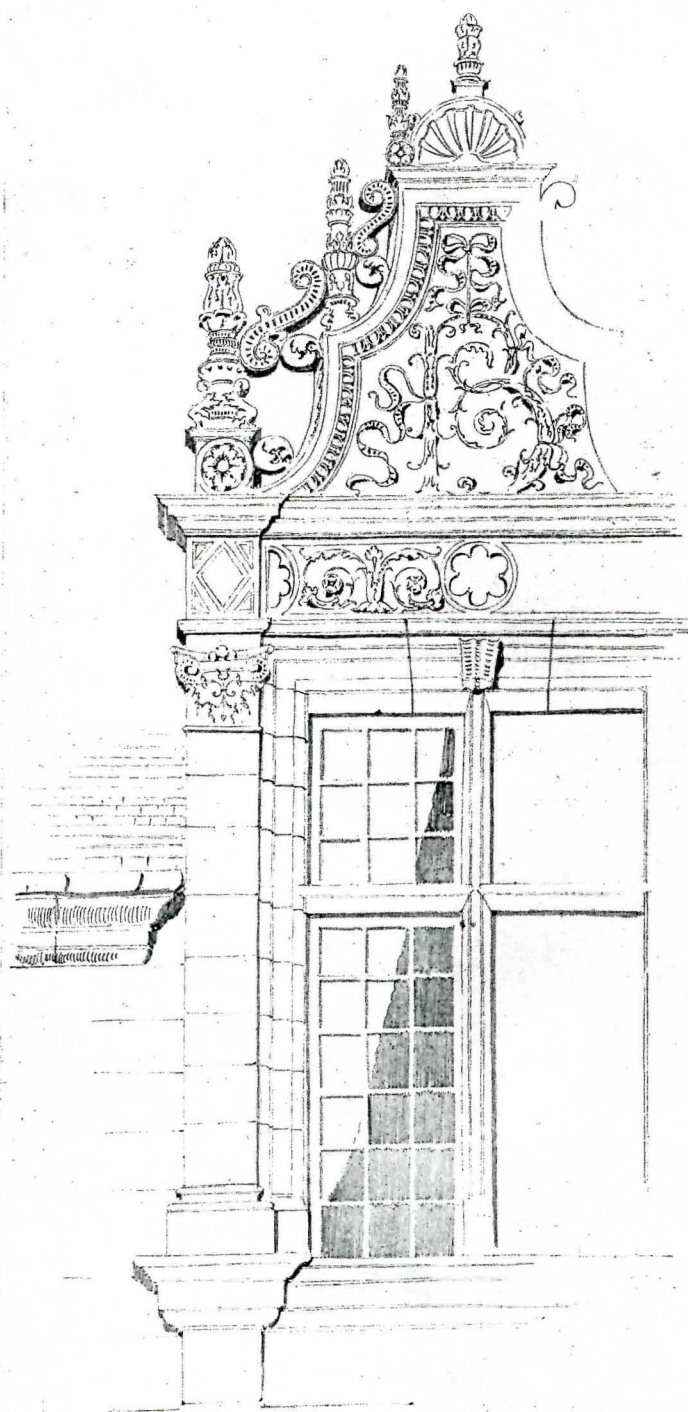
Pencil Drawing by Albert Kahn. Caen.

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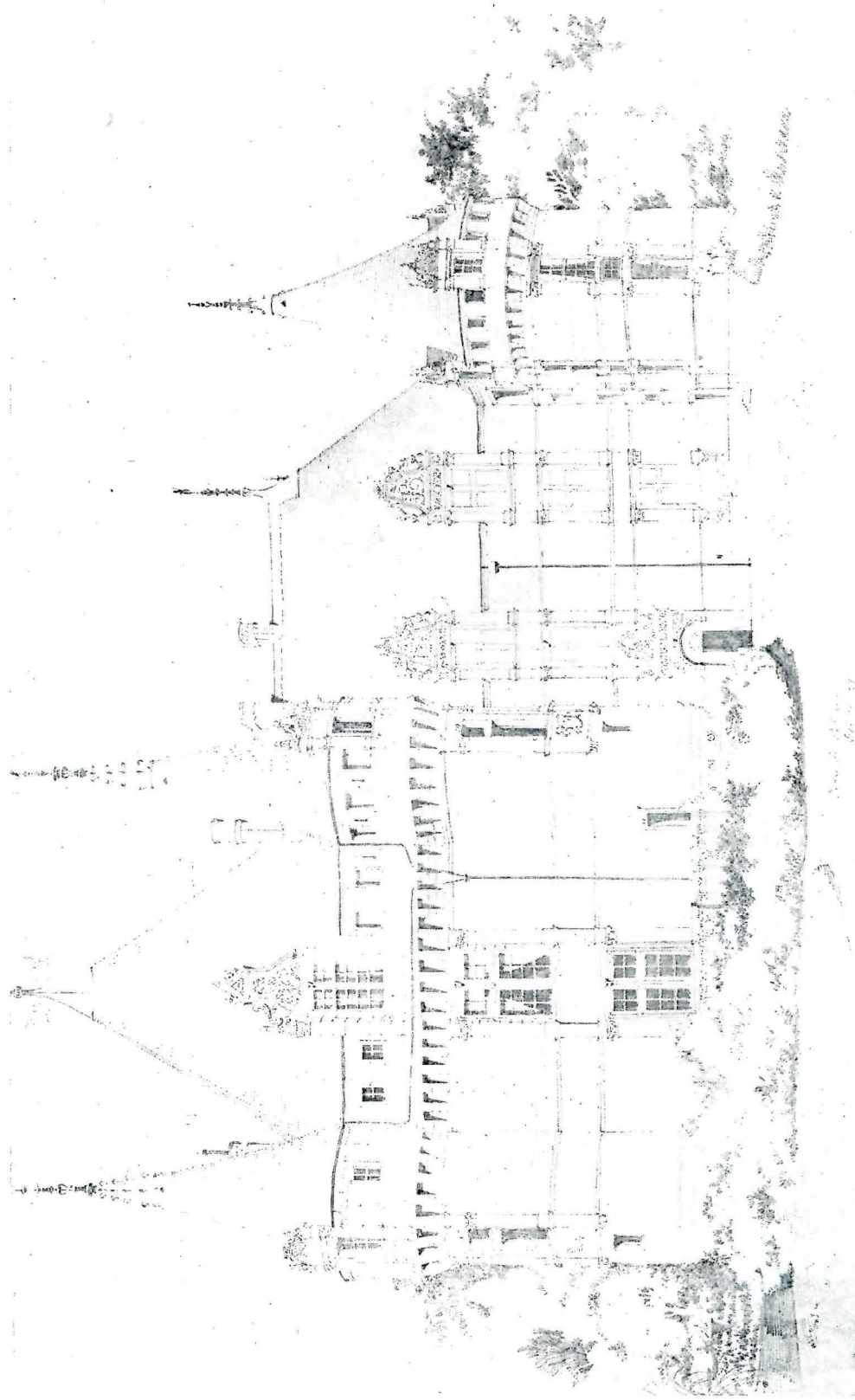
Pencil Drawing by Albert Kahn. House in Braunschweig, Germany.

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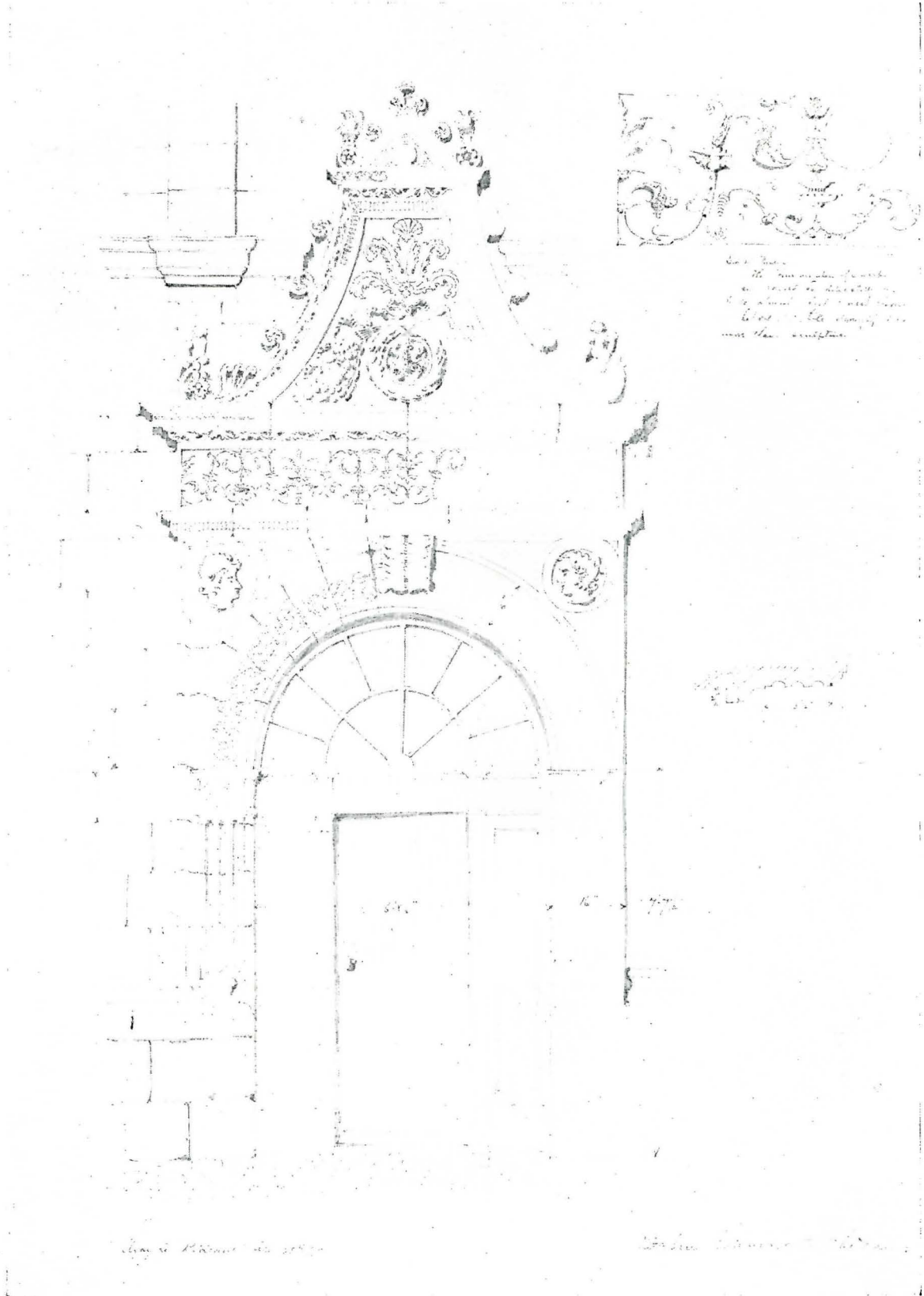
Azay-le-Rideau Sept 25th 1891.

Pencil Drawing by Albert Kahn. Azay-le-Rideau.



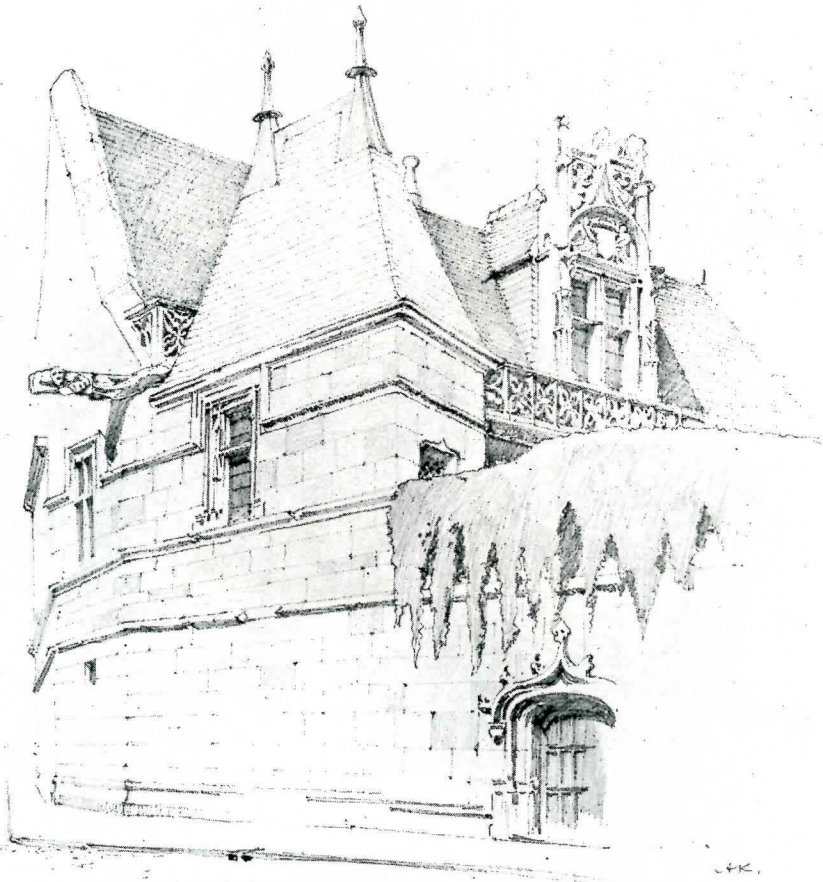
Pencil Drawing by Albert Kahn. Asay-le-Rideau.

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Pencil Drawing by Albert Kahn. Azay-le-Rideau—Kitchen Entrance to Château.

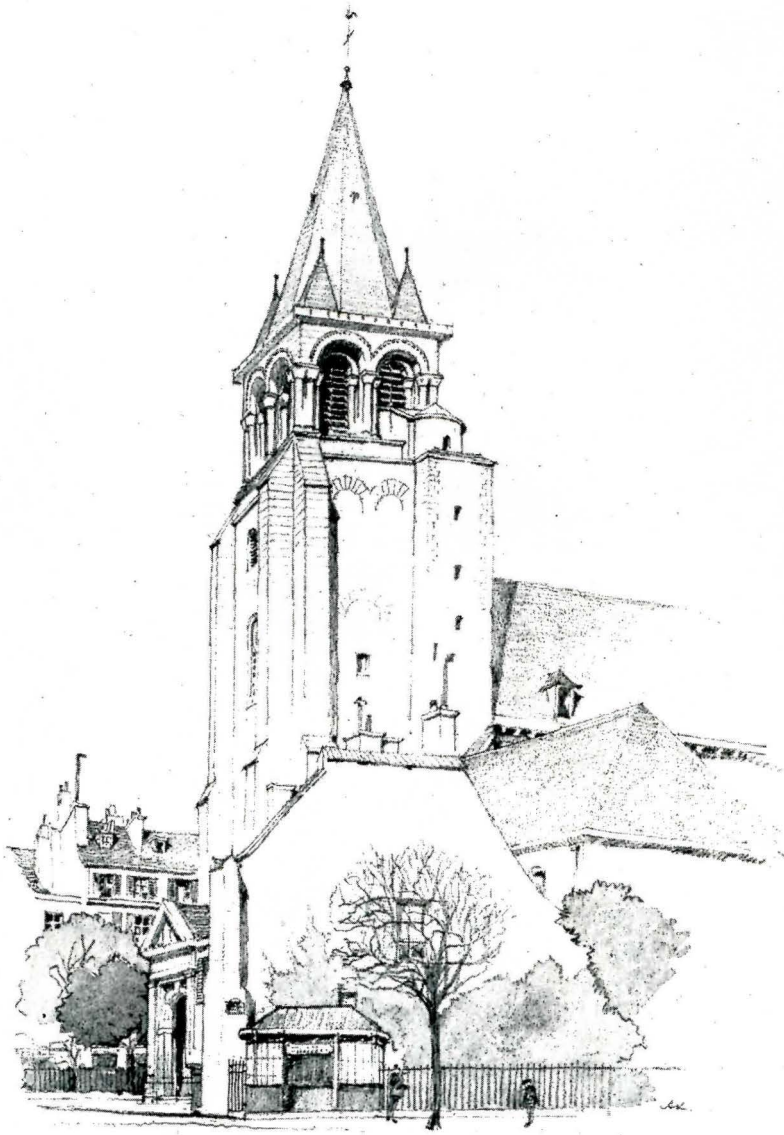
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CLUNY MUSEUM
PARIS. 9.15.24.

Pencil Drawing by Albert Kahn, Cluny Museum, Paris.

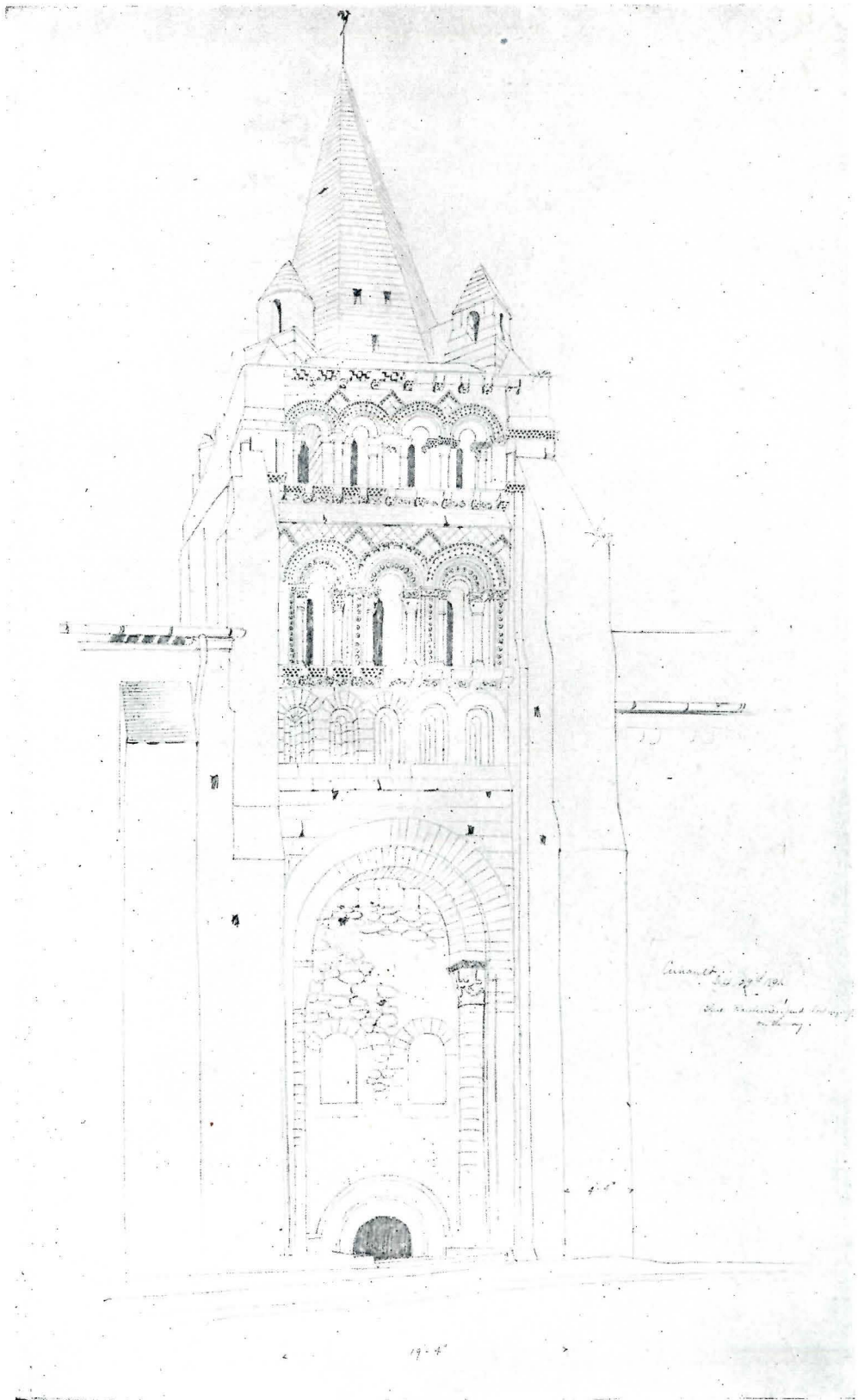
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ST. GERMAIN DES PRÈS

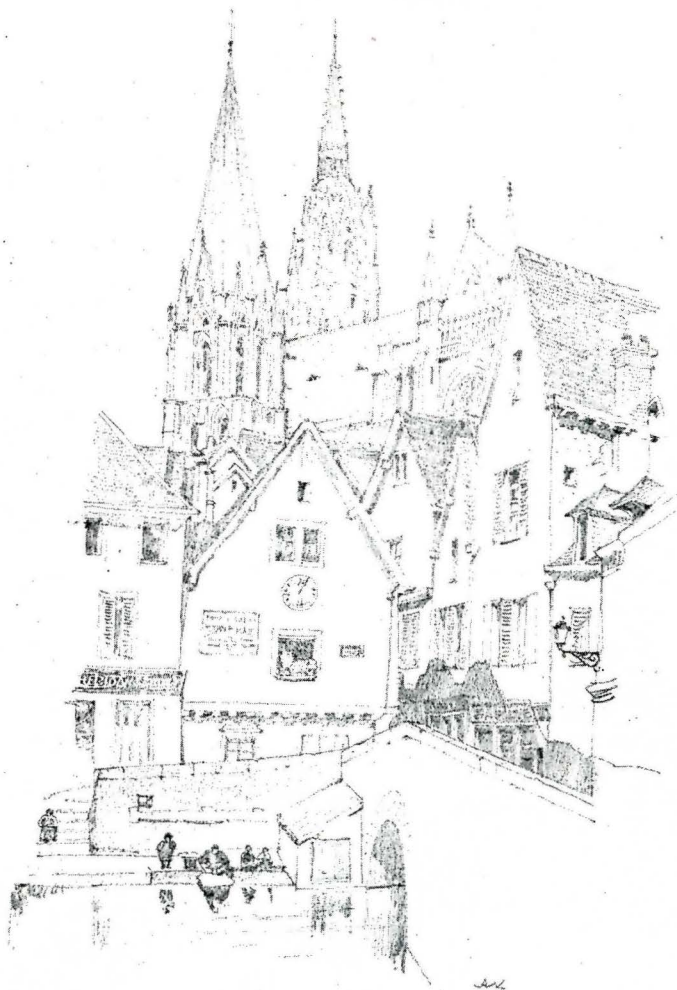
Pencil Drawing by Albert Kahn. St. Germain des Près.

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Pencil Drawing by Albert Kahn. Cunault.

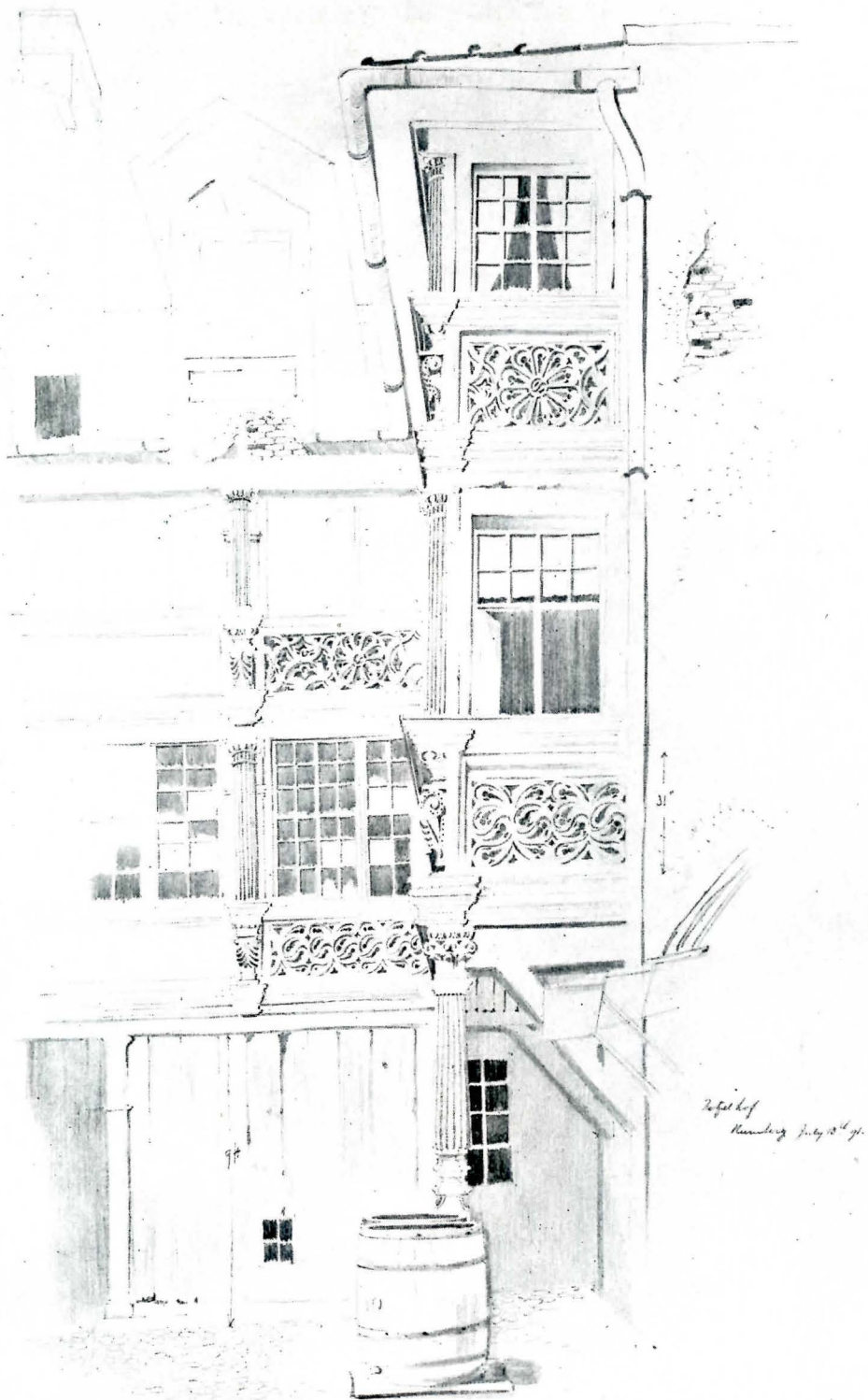
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CHARTRES
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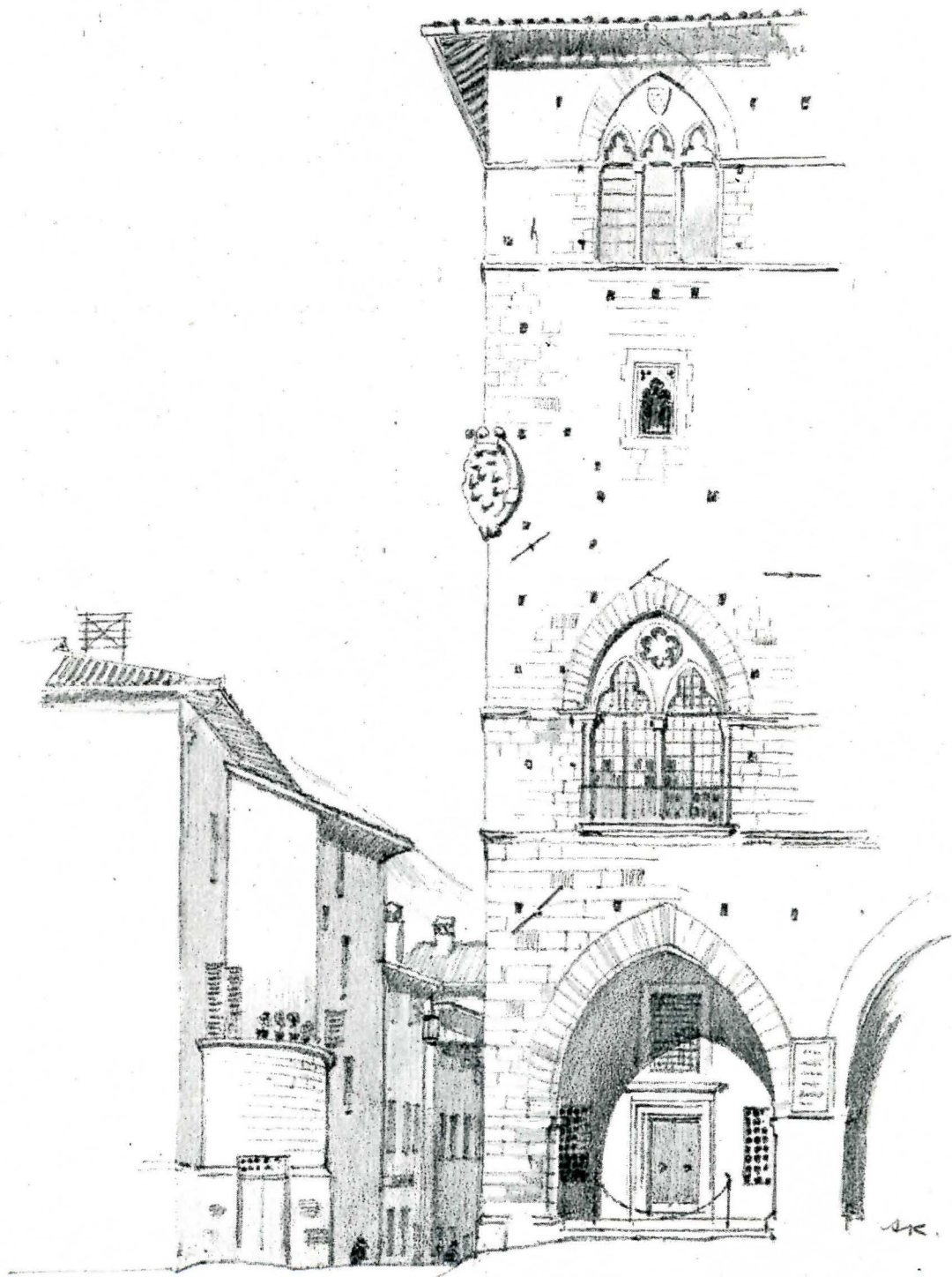
Pencil Drawing by Albert Kahn, Chartres.

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Pencil Drawing by Albert Kahn. Tetzels hof, Nürnberg.

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Pencil Drawing by Albert Kahn. Palazzo del Comune, Pistoia.

PENCIL POINTS

The European sketches originally made for "The American Architect" show Mr. Kahn's style of draftsmanship in its first full development. They are a remarkable set of sketches in several respects. They are the work of a very young man, having been made when he was twenty to twenty-one years of age, and until he met Henry Bacon during his travel had been without instruction more than such guidance as comes to the young fellow in the office who starts as office boy. They are purely architectural records, faithfully and brilliantly made, without dependance upon entourage of foliage, figures, etc., for their interesting qualities. Then they are not "one-eyed"—they do not look like photographs, or copies from photos, but have the scale of sketches made in the open air (and how seldom we see such!—Any editor of an architectural paper can tell).

There are always difficulties in the way of making such sketches. One of Kahn's sketches bears a note, "1040 kids around and several big ones". On the point of difficulties to the sketcher, some conversation once took place between the late Evarts Tracy, Egerton Swartwout, W. Marbury Somerville and the writer, arising from my complaint that some process work seemed a necessary preliminary to getting anything more than a detail or rough composition before something would happen to prevent

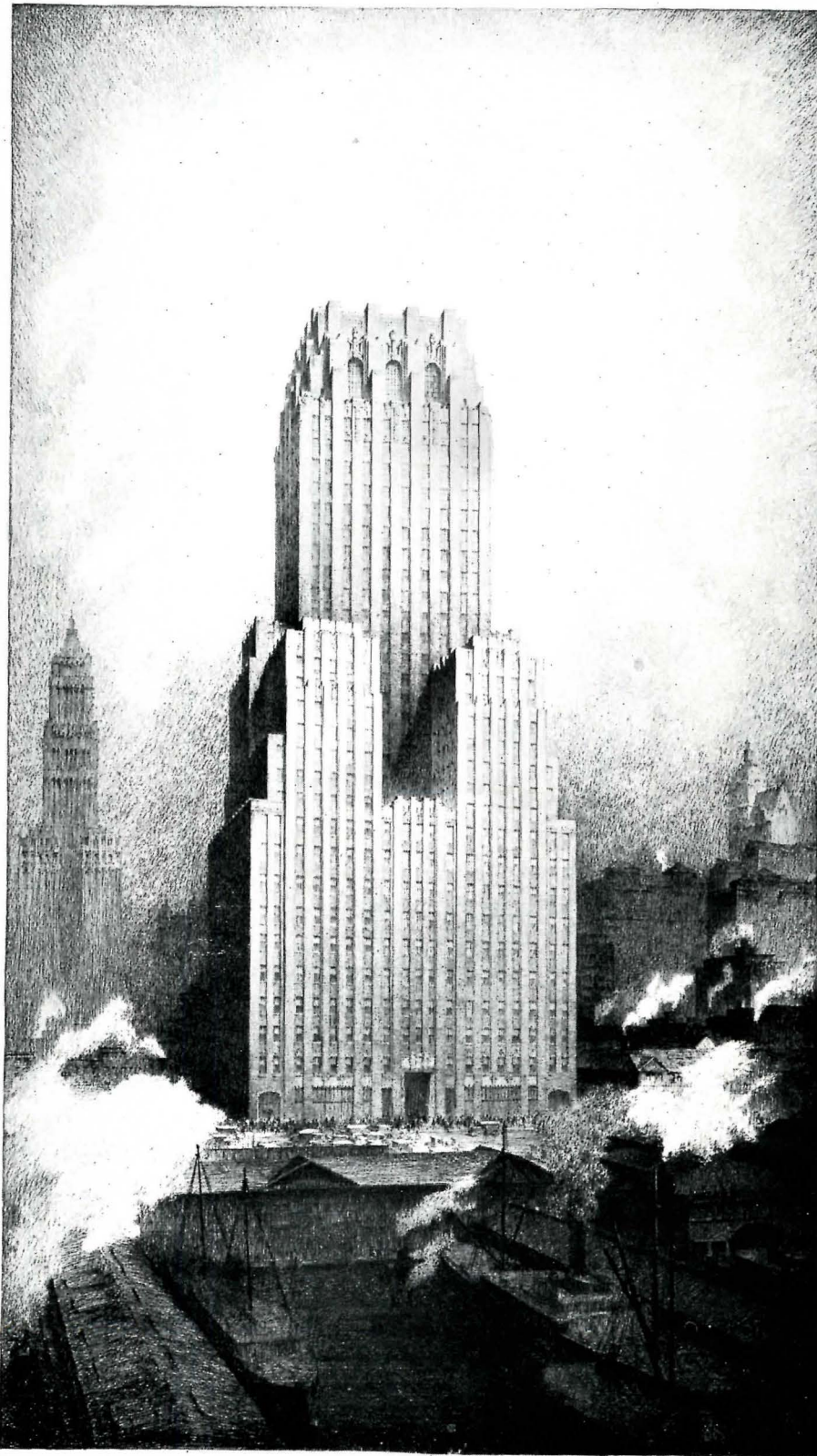
its completion—such as "kids", rain, "cops" or curious bystanders. While agreement was general, Somerville spoke of Kahn. "I remember meeting Albert Kahn and Henry Bacon somewhere in northern France. Kahn said he was going to sketch the cathedral and we bet him he couldn't get anything in the time between trains. We looked around the town and when we got back found him sitting on the curb stone with a corking good drawing all finished in an hour."

As I had seen Mr. Kahn at work I knew the end of the story as soon as his name was mentioned. He draws very quickly and with an accurate sense of form and proportion. In several of his sketches the horizon line is taken a couple of feet lower than I would see it—which may be easily accounted for if he sat on the curbstone! But in several of his perspective drawings of projects the same curious characteristic of the horizon being taken at about four feet above the base line occurs, thus exaggerating the scale. This observation may seem to have no point to readers who have found places to make their sketches from a camp-stool and who think of a building as they see it when seated in front of it; but I always visualize a building as I see it while standing or walking, and my horizon line is up nearly six feet from the ground. One

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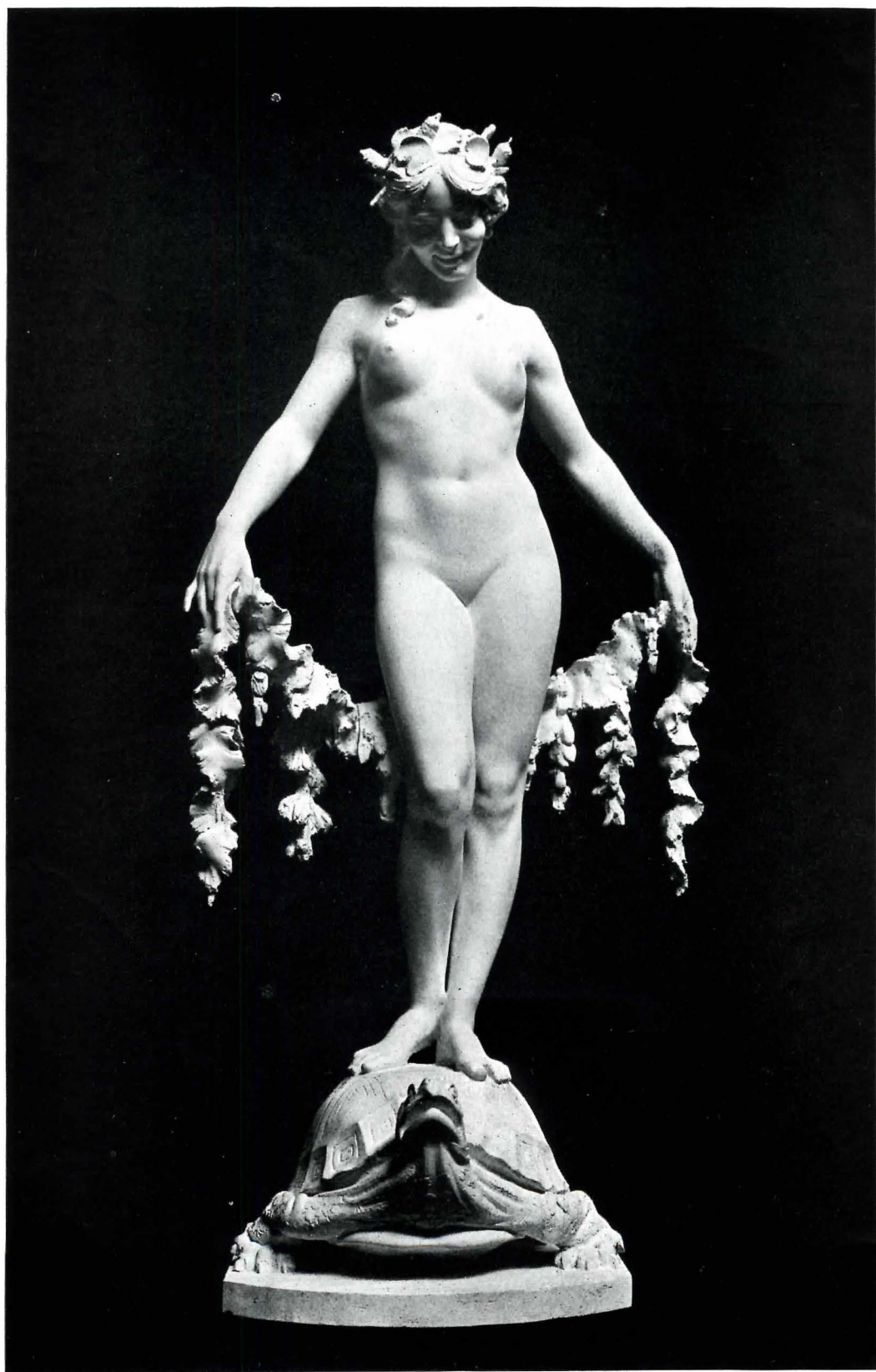


Pencil Drawing by Albert Kahn. Arch of Titus, Rome.



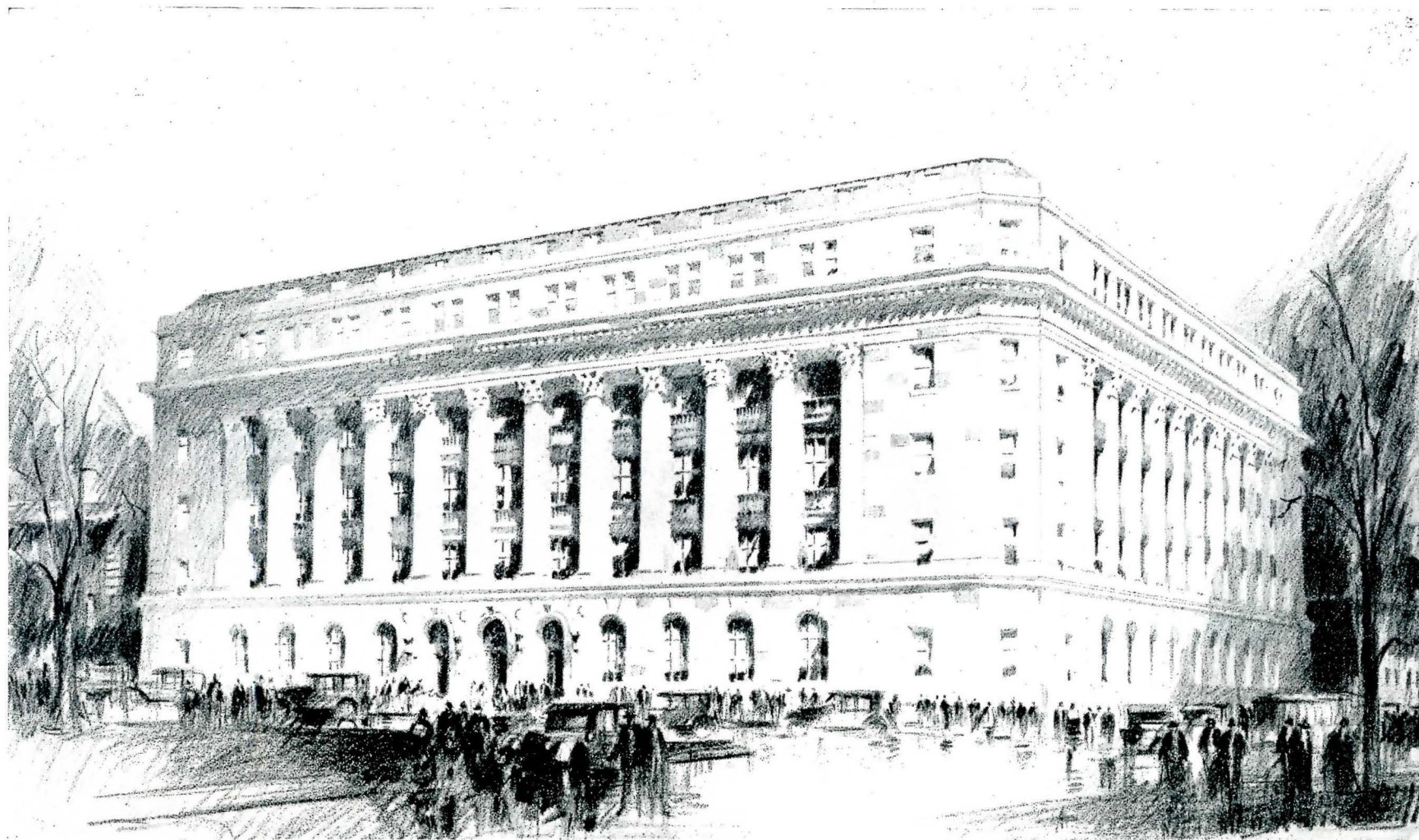
DRAWING BY CHESTER B. PRICE
THE BARCLAY-VESEY TELEPHONE BUILDING. Mc KENZIE, VOORHEES
AND GMELIN, ARCHITECTS, NEW YORK,

On the other side of this sheet is reproduced a pencil drawing by Chester B. Price that is both an interesting example of technique and the representation of a design that is a modern solution of a present-day problem, which is an example of masterly designing on the part of the architects.



GEORG LOBER, SCULPTOR
SEAWEEED FOUNTAIN.

Fountain sculpture and garden statuary are so closely related to architecture that they are always of interest and the fountain figure by Georg Lober shown on the other side of this sheet is especially attractive because of its beauty and lively spirit.



THE METROPOLITAN LIFE INSURANCE COMPANY'S HEAD OFFICE FOR CANADA, OTTAWA, CANADA. D. EVERETT WAID, ARCHITECT.
RENDERING BY HUGH FERRISS.

A drawing by Hugh Ferriss that conveys very effectively the dignity and beauty of design of the building it presents is shown on the other side of this sheet. The delicacy of the tones, the fine gradations in many parts of this drawing, the skilful use of sharp darks just where they are needed to give life and vigor and to establish the value of the delicate tones is notable.



WOOD BLOCK PRINT BY CHARLES TURZAK.

THE CHICAGO TRIBUNE TOWER, JOHN M. HOWELLS, RAYMOND M. HOOD, ASSOCIATED ARCHITECTS.

A remarkable impression of the spirit of the Tribune Tower, Chicago, is conveyed in the wood cut by Charles Turzak, reproduced on the other side of this sheet. Simplified, and drawn with an irregularity that prevents any sense of stiffness, this presentation shows the boldness of handling that requires genuine artistry.

DESIGN IN THE DRAFTING ROOM, III

BY JOHN C. BREIBY

FOR the purpose of illustrating the main point brought out in a previous article of this series (see March number), namely, the importance of knowing how to draw well, I wish to refer to the interesting and helpful articles on "Master Draftsmen", by Francis S. Swales, which have appeared from time to time in this publication. In these intimate articles Mr. Swales weaves an exquisite romance around the master and his work. In every case the master was elevated to his position through his ability to draw. These articles are well worthy of careful study by the architect and the draftsman and special attention should be given to Mr. Swales' emphasis upon the revelation of the character of the man through his work.

All architectural work—drawings, descriptions, specifications and even the superintendence—comes more or less directly under design in the drafting room. For the development of the design and the construction of the building emanate from the drafting room. In many offices the work is separated into distinct divisions as follows: designing, working drawings, specifications and superintendence. If these various divisions do not work together the organization is not a success.

Unfortunately, unjust criticisms or slighting remarks regarding the character of the work are sometimes meted out to the staff by the various members of the organization from the architect down to the office boy. One cause of this condition is the desire of one person or another to create an impression of his own importance or to win favor with those higher up. There is a fixed idea in the minds of many that the designer is without knowledge of the practical man's work, and that the practical man is without education in design or appreciation of it. Men trained in architecture may and do specialize, but all are guided by the same spirit—architecture—and the really capable men all work on the basis of a broad, preliminary training.

As an instance to illustrate how superficial is the division between the so-called designer and the so-called practical man:

I was working with an unusually clever designer in a city distant from the home office. An important question arose regarding the steel structural work which the local bureau of buildings refused to approve and immediate action had to be taken. On Sunday morning the designer was hard at work,

not on design, but performing mathematical gymnastics in structural engineering, working out eccentric loads on heavy steel columns, stresses and shear on rivets, etc. When the writer expressed surprise at this man's knowledge and his ability to perform these calculations, the designer replied, "Why, of course I know how to do it, but I don't want the office to know." He was actuated in concealing his knowledge of engineering by the fear of jeopardizing his position as an "artistic" designer. It may be added that his calculations were approved by the bureau of building and the home office never knew to whom credit was due.

A few words regarding the organization of an architectural office. It is not good to confine designers within a gilded cage to be looked upon as nightingales to warble architectural songs without appreciating serious conditions, and the members of the practical staff should not be regarded as parts of a machine. The intention here is not to criticize well organized offices, systems for producing work nor any overseeing by the staff, for all this is most necessary when there are more than "two or three gathered together."

There are various opinions in regard to the job or squad captain system, that is, in making the squad captain directly responsible to the firm. In such a case the squad captain has full charge of the interpretation of the designer's sketches, making of working drawings, consultations with everyone who is in any way engaged upon the work under his care, the supervision of the structure and is held responsible for the profitable conduct of his particular job. He need not necessarily know the commission, pay roll, etc., but he should know what the cost of preparing drawings should be and see that they are produced within the allowed amount. With such an arrangement, if the work is not produced successfully and

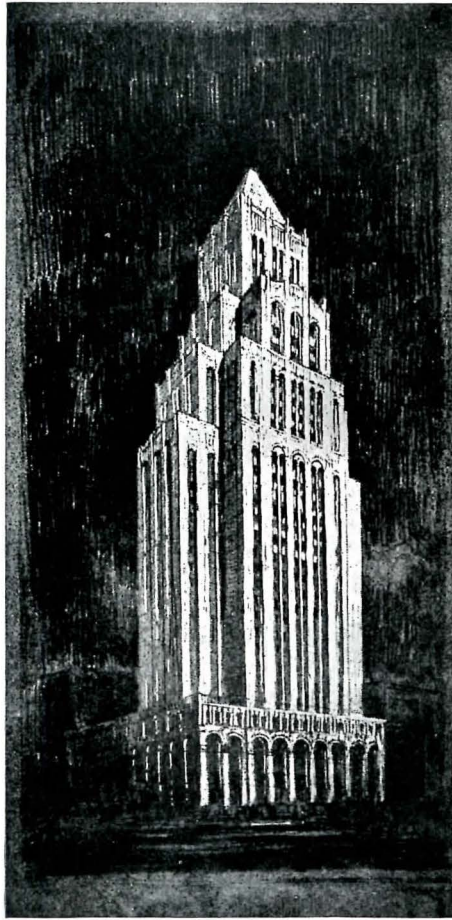
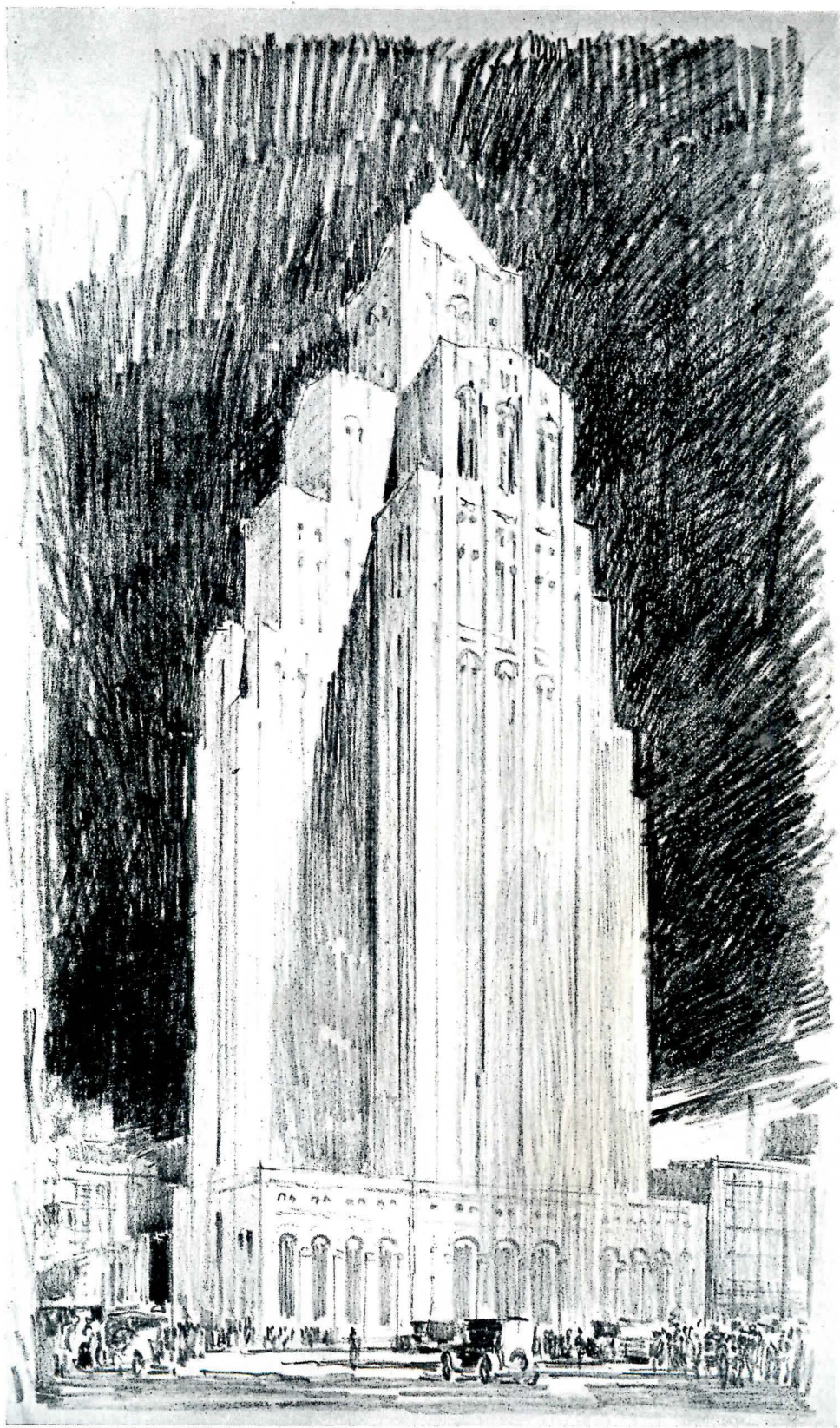


Figure 1. 1st Preliminary Study for the Buhl Building, Detroit, Michigan.
Smith, Hinchman & Grylls,
Architects.

PENCIL POINTS



*Figure 2. 2nd Preliminary Study for the Buhl Building, Detroit, Michigan.
Smith, Hinchman & Grylls, Architects.*

PENCIL POINTS

economically the fault must lie with the squad captain. This is an excellent system when a member of the firm can devote his attention to the general work of the drafting room when many employees are engaged or many jobs are on the boards or under way. If a member of the firm can not undertake to "watch matters in the drafting room", then it is very necessary to have a super-squad captain or chief draftsman. The squad captains should have their individual work so well in hand that the chief draftsman need only go over important questions or act as referee (if such a term may be used in this connection). It is, of course, obvious that the chief draftsman is in charge as head and should receive all instructions issued by the members of the firm, clients' wishes, questions from contractors, etc. But the chief draftsman should not be troubled with such questions as to how thick a wall should be or if print of drawing number so and so has been issued. Some of the larger organizations in the country have used such a method with remarkable success.

The architectural profession must keep up with the existing conditions of commercialism and utility. But thought must be given to the lasting quality of

architecture as it is done today, shall it be said, "on a production basis". What painter can paint portraits on a production basis? and architecture is no meaner art than painting. Granted that general architectural work involves invested capital and the result must show a profit to the investor—an architect cannot say to a client, as a doctor can, "Unless you do as I say you can't get well," or "I must decline to treat your case." The architect has certain limitations imposed upon him by his client and he must make the best of them. A contractor's representative once said, in effect, that architecture or design was not good unless the investment brought in the best possible return. Another remark was heard from a different source, "Oh! use about the same amount of splash as we used on ——— building." A large amount of architecture is manufactured on a production basis and this is to be guarded against. The contractor was perfectly right from his standpoint of expediting the work and considering it in terms of money. But if the seeds of commercialism are sown too thickly they will destroy the scattered seeds of art and beauty. The second remark is more insidious, for it smacks of indifference, which spells disaster. Whether a job be monumental,

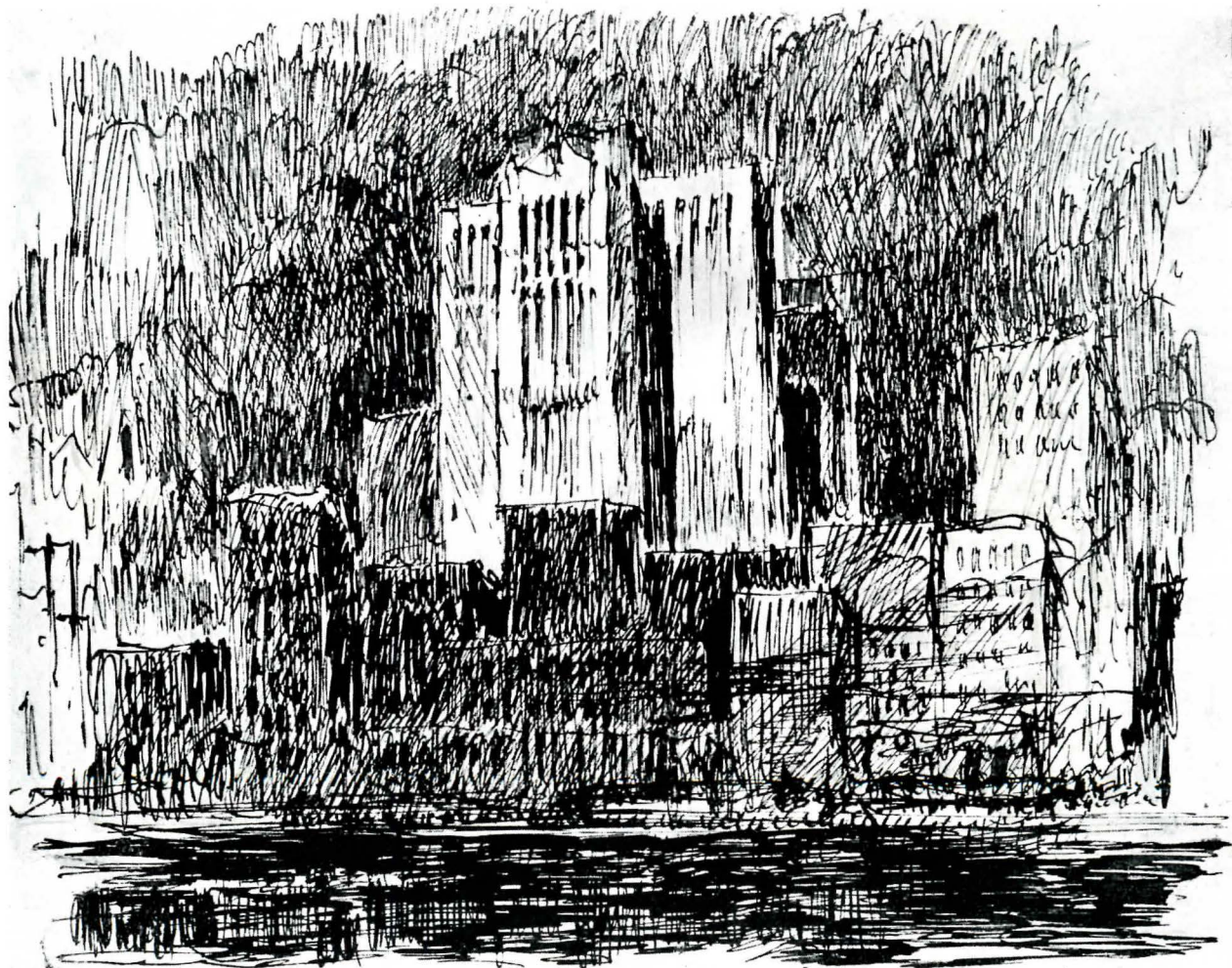


Figure 5. Imaginative Sketch of the Buhl Building Seen from the Detroit River.

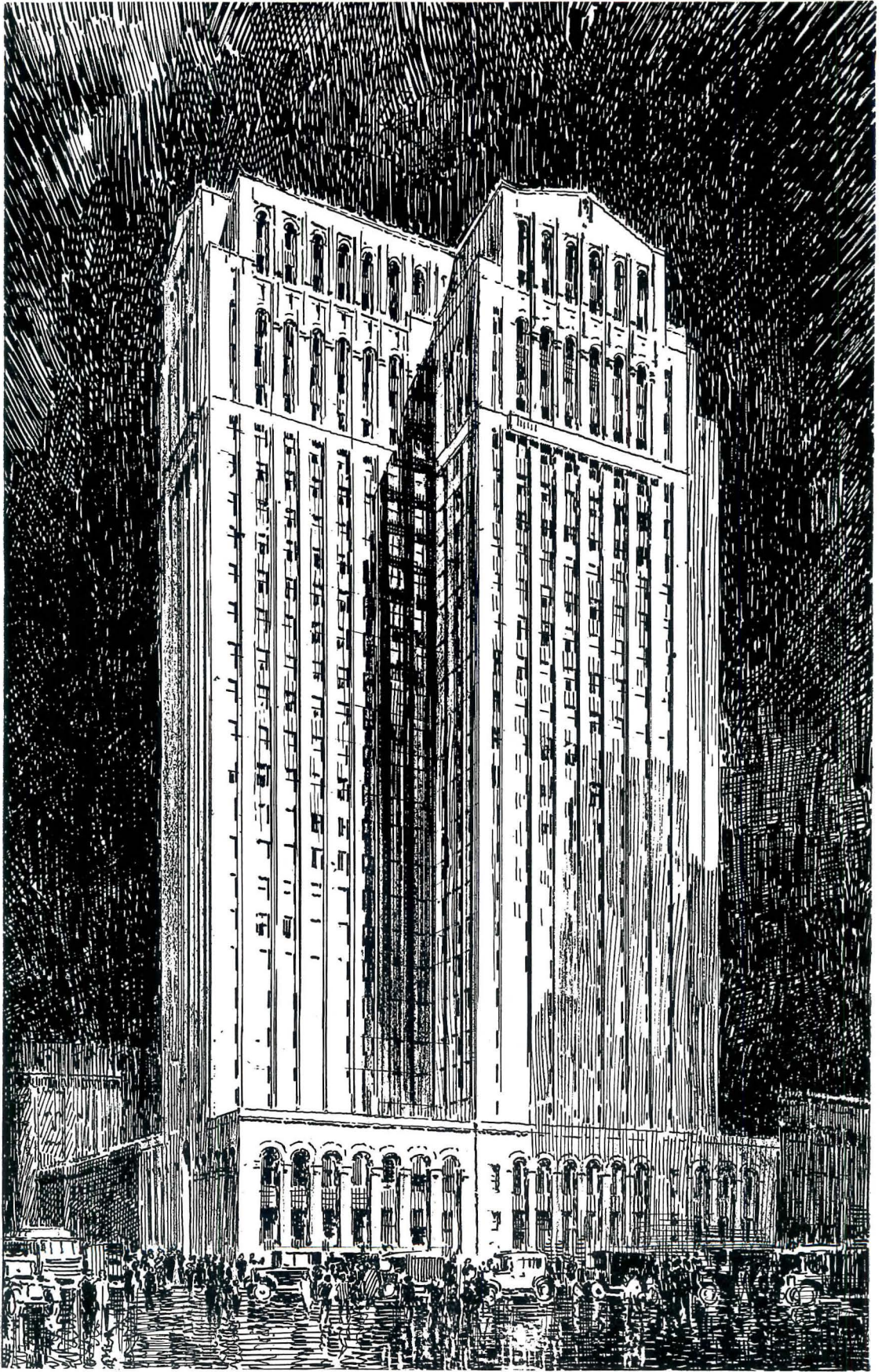


Figure 3. 3rd Preliminary Study for the Buhl Building, Detroit, Michigan.
Smith, Hinchman & Grylls, Architects.

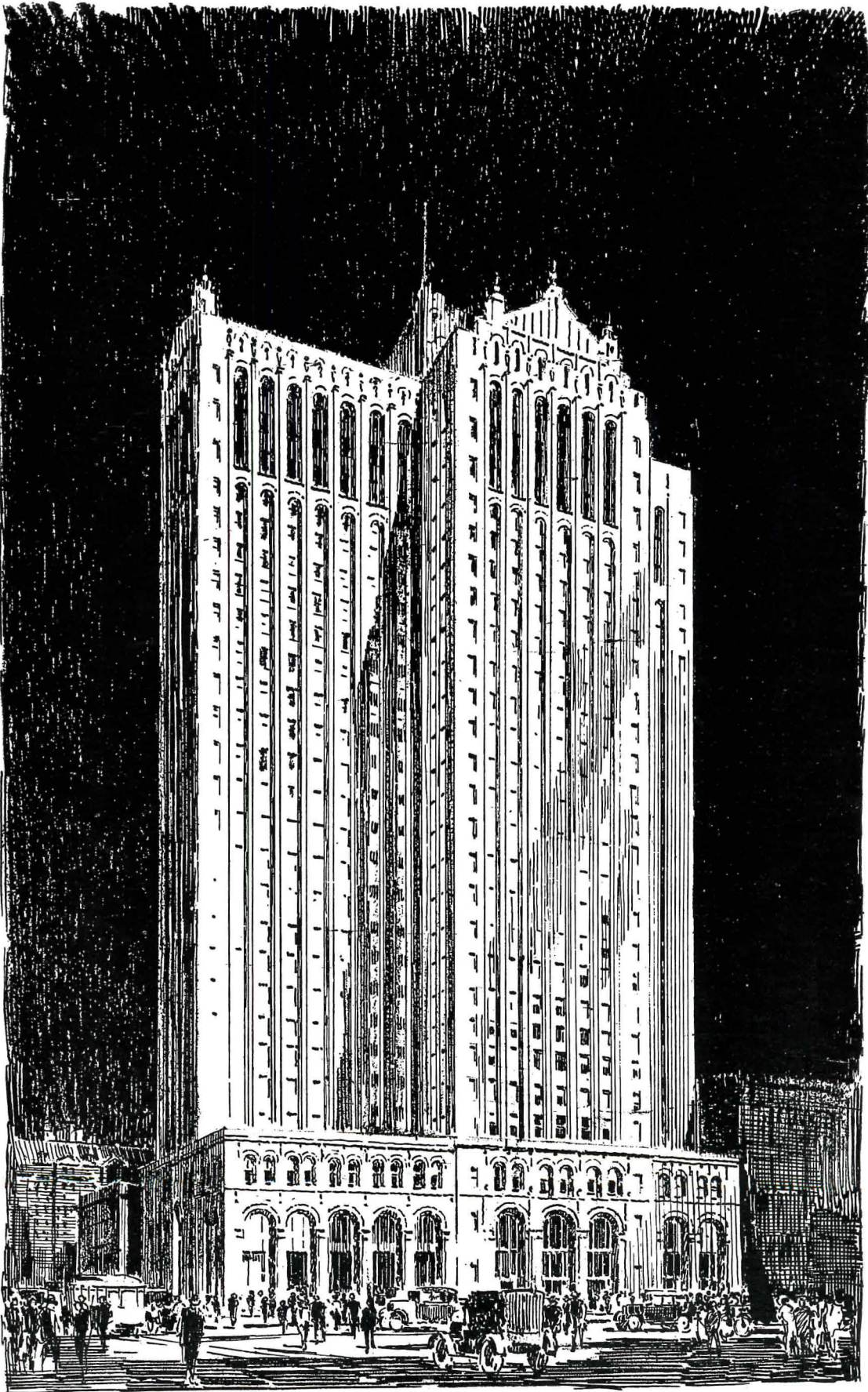


Figure 4. 4th Preliminary Study for the Buhl Building, Detroit, Michigan.
Smith, Hinchman & Grylls, Architects.

PENCIL POINTS

commercial or residential, it must be designed for itself and carefully worked out in a manner suitable particularly for its purposes and not by using some sort of similar "splash".

Space will not permit us at this time to consider the proper uses of decorative characteristic materials for sound architectural effects. Stone is stone, terra cotta is terra cotta—substitutes can well be used, but to imitate materials without the most careful consideration is merely "gilding the farthing".

The first four illustrations reproduced are studies, chiefly for development and scale, of the Buhl Building, recently completed in Detroit, Michigan, of which Smith, Hinchman and Grylls are the architects. Mr. Thomas E. King is the delineator of these drawings. The fifth illustration is a reproduction of a fountain pen sketch made on the back of an envelope by Mr. Wirt C. Rowland, and the sixth illustration is a suggestive sketch study for an office building, drawn by Mr. Rowland.

It will not be necessary to make any special comments as the drawings speak so well for themselves.

Figure 1 shows a study in pencil suggesting the general mass scheme without any detail indication.

Figure 2 shows another study in pencil in bolder stroke, the wall surfaces are well brought out. This is a very charming sketch and is well worth close attention. Note the indication of life and activity in the foreground.

Figure 3 shows a pen and ink sketch most delightfully presented. The general mass of the structure has undergone a decided change brought about by required conditions. The cross shaped plan or scheme has been retained above the arcade treatment. The deep shadow and suggestion of shadows from opposite buildings emphasize extreme high lights where even window indication has been omitted.

Figure 4 shows a continued study of Figure 3. (Continued on page 84)

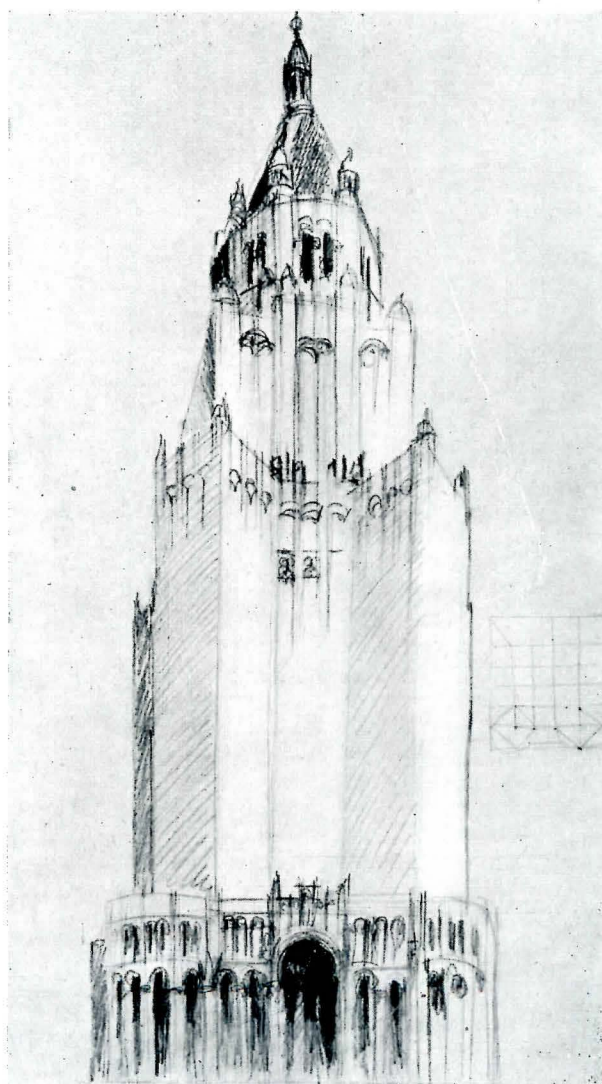


Figure 6. Suggestive Sketch Study for an Office Building.

JUDGMENT OF DRAWINGS SUBMITTED IN THE JACOBSON ANNUAL COMPETITION FOR 1925

THE Jury convened on May first at the Architectural and Allied Arts Exposition in New York to consider the drawings submitted in this competition. Mr. Harvey Wiley Corbett was selected as chairman, the other members of the Jury being John Mead Howells, Raymond M. Hood, Harry Creighton Ingalls and James Gamble Rogers. Messrs. Howells and Hood were not able to be present, but they subsequently concurred in the findings of the other jurors.

The problem as set forth in the program called for the decorative treatment of the auditorium of a theatre, ornamental plaster of stock design to be used where ornament was required. The competitor was left free to select the period style of decoration for his design, which could be a free interpretation but had to be consistent in character. Prizes amounting to \$1,000 were offered by Jacobson & Company for the purpose of stimulating a wider interest in the use of ornamental plaster of stock design and to bring out the possibilities of this material without the expense and loss of time necessary where special designs are called for.

The conditions required that there should appear on the drawings a schedule indicating all model numbers of stock ornament used by the competitors, the designer being left free to select stock ornament from the catalogues of any manufacturers. The competition was open to anyone with the exception of architects or decorators maintaining their own offices; men who derive their principal income as renderers on other than a salary basis and members of the organization of Jacobson & Company.

Judgment was made on the merit of the design from an architectural standpoint, upon the general excellence of the whole scheme and upon the presentation of the drawings. The prizes were awarded as follows:

1st Prize, to A. F. Darrin, New York.

2nd Prize, to Jacques Abadie, Jr. and S. V. D'Amico, New Orleans, La.

3rd Prize, to David T. Ellis, Philadelphia, Pa.

4th Prize, to Keith I. Heine, Buffalo, N. Y.

5th Prize, to A. Petruccelli, New York.

6th Prize, to M. Grodinsky and F. Kastner, New York.

7th Prize, to Ben. T. Young, Chicago, Ill.

8th Prize, to William Hindley, New York.

9th Prize, to A. H. DeBoer, Berkeley, Cal.

The drawings awarded 1st, 2nd and 3rd prizes are

reproduced on pages 74 through 77 of this issue. The jurors were unanimous in their approval of the objects prompting Messrs. Jacobson & Company in offering this annual competition and were impressed by the amount of study and work given to the problem by those who entered drawings.

It is the purpose of the donors of this prize to announce later in the year the conditions of a competition for 1926 and it is hoped that all competitors in the first competition, whether successful or not, as well as others, will participate.

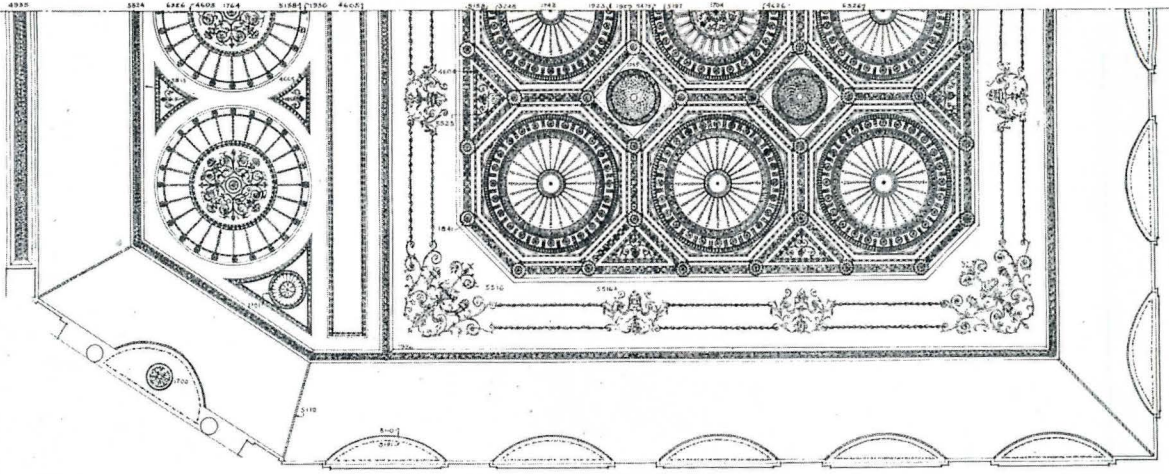
TERRA COTTA OF THE ITALIAN RENAISSANCE

A BOOK of great value to the architect and architectural student is "Terra Cotta of the Italian Renaissance," consisting of two hundred full page photographic views selected from among the large number taken by Arthur Frederick Adams, A. I. A., during the extended tour he made throughout northern Italy in the summer of 1923. Most of these photographs are "close ups", taken for the special purpose of showing the details clearly. This work satisfies a need for a comprehensive presentation of early Italian precedent in terra cotta and offers a great variety of motives which may be adapted freely in modern design.

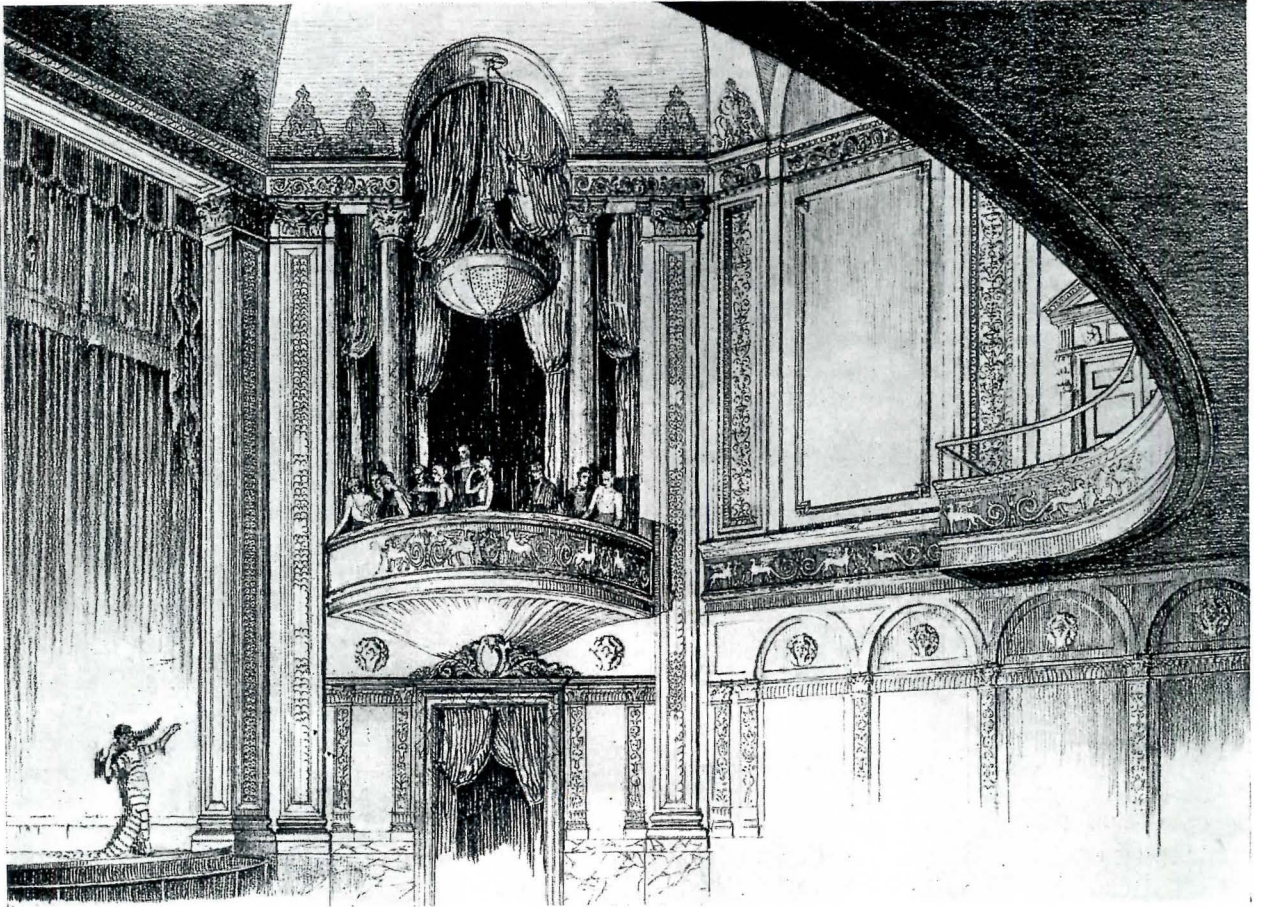
The Italian Renaissance offers a most fruitful field for study of design in terra cotta because the motives are well adapted to execution in modern work and because they show so thorough an appreciation on the part of the designer of the essential characteristics of burnt clay. Inspired by such designs as those presented in this work, and having at his command the greater latitude provided by present-day development of the processes of producing terra cotta, the architect has an opportunity to create noble and beautiful detail in accord with the nature of the material to meet present structural necessities. The examples of old work shown in this volume provide a source of sound tradition from which the designer may proceed. The book is composed of unusually interesting material, well presented, and its publication is a distinct service to the architectural profession.

Terra Cotta of the Italian Renaissance, price \$3.00, published by the National Terra Cotta Society, 19 West 44th Street, New York, N. Y.

PENCIL POINTS



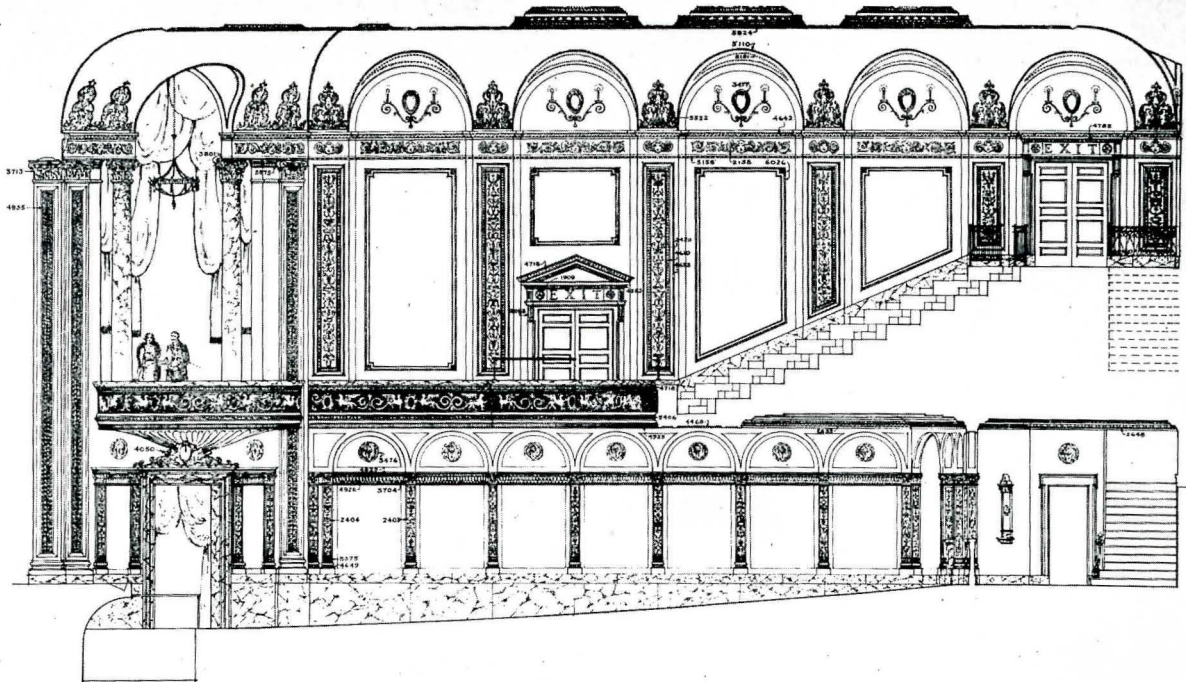
Half Ceiling Plan.



Perspective

Design by A. F. Darrin, New York City, Awarded First Prize in the Jacobson Annual Competition.

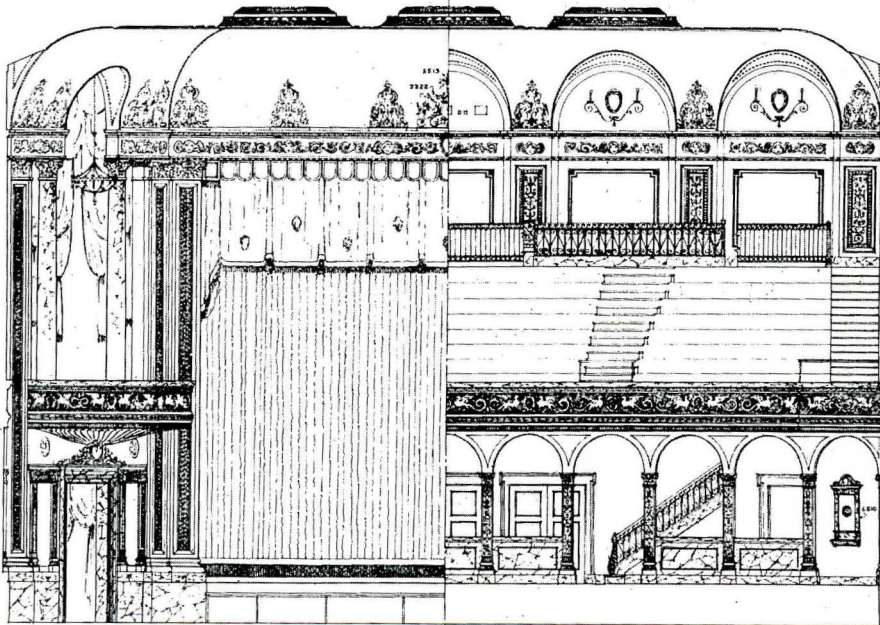
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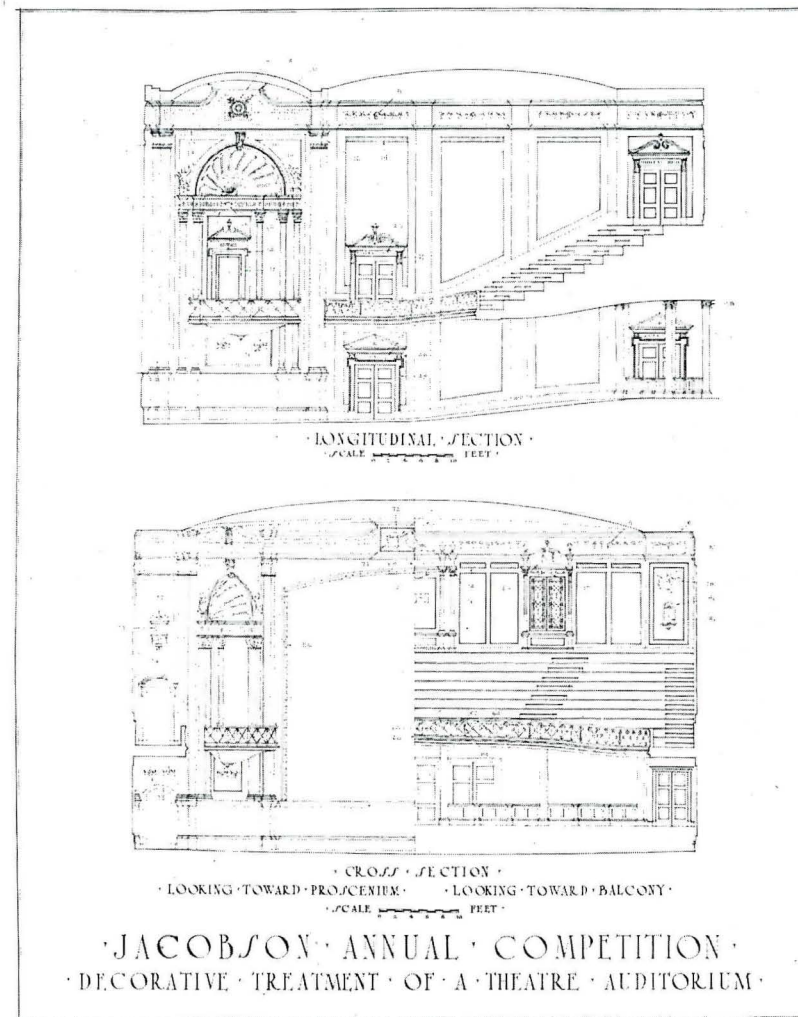
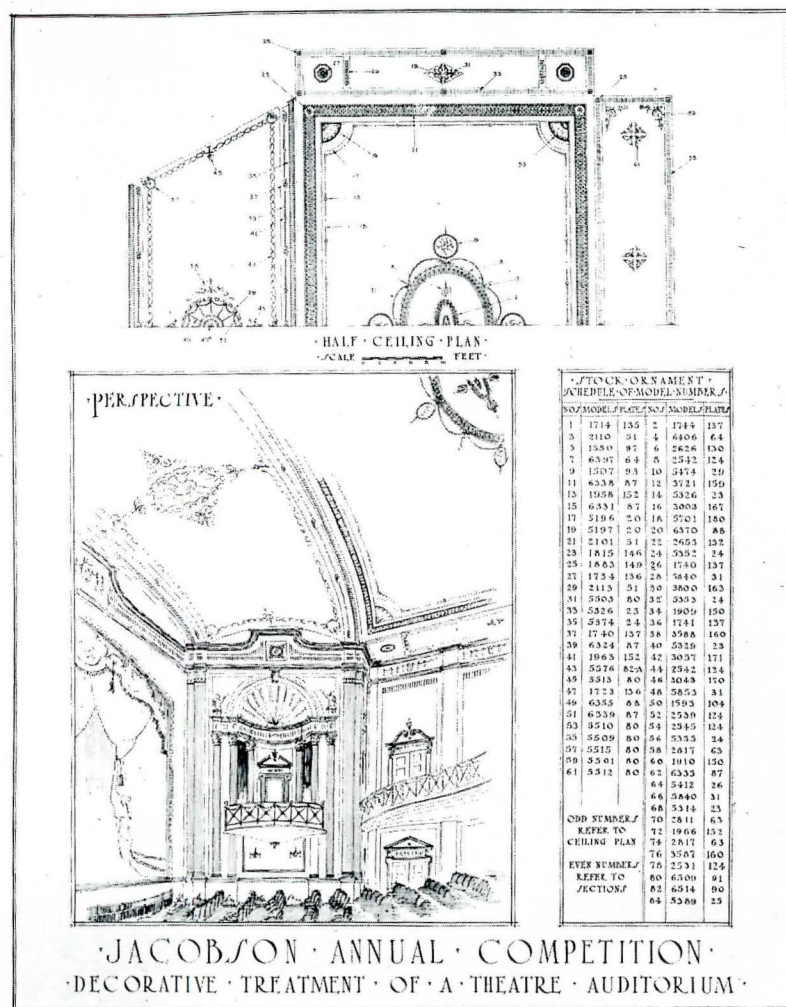


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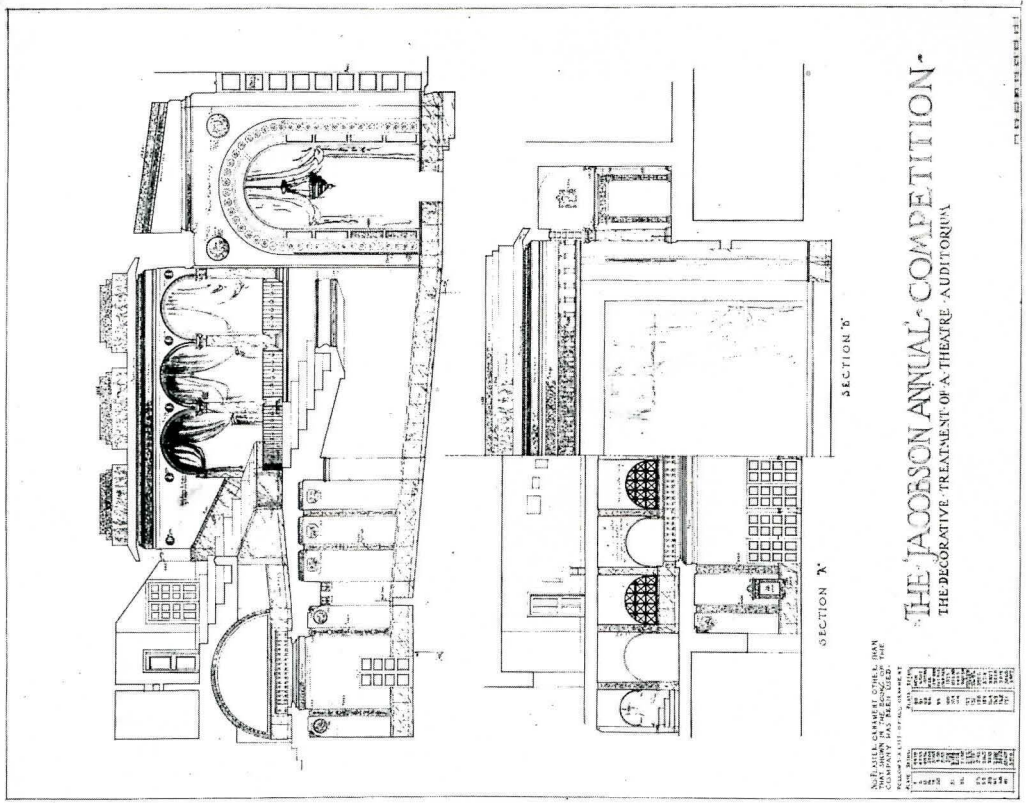
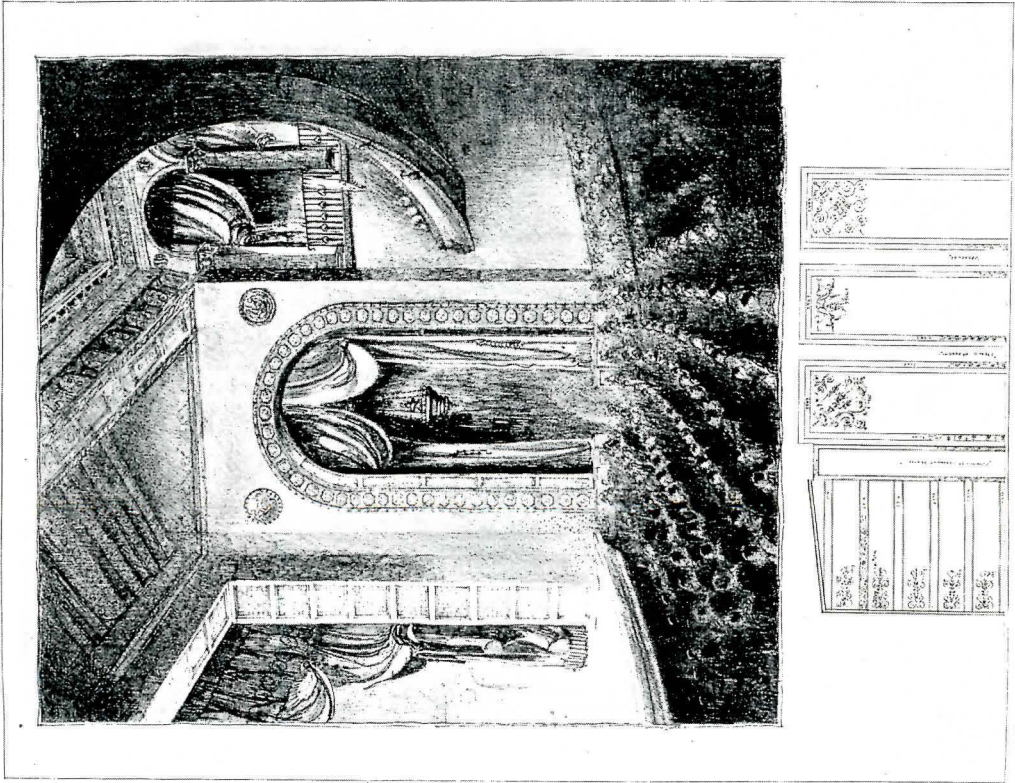
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Design by A. F. Darrin, New York City. Awarded First Prize in the Jacobson Annual Competition.



Design by Jacques Abadie, Jr., and S. V. D'Amico, New Orleans, La. Awarded Second Prize in the Jacobson Annual Competition.



Design by David T. Ellis, Philadelphia, Pa. Awarded Third Prize in the Jacobson Annual Competition.

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3.

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

1. Ostiae, Tabula Marmorea (Sed Fortasse Ex Cippo Desecta); in Museo Vaticano.
2. Ostiae, Tabula Marmorea; Nunc Romae in Museo Vaticano.
3. Romae, Basis Columnae Phocae Imperatoris in Foro Romano.

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4.

IMPP·VALERIANVSETGALLENS
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CAES·COHORTI·VII·CENTVRIS·ASO

5.

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

1. *Aquileiae, Basis Marmorea; Extat Tergeste in Museo.*
2. *Bonnae, Cippus Magnus Anaglyplio Militis Ornatus; Ibi in Museo Regio.*
3. *Sagunti, Basis Ex Lapide Calcareo; Extat Ibi.*
4. *Romae, Ara Magna Marmorea; Extat in Museo Florentino.*
5. *Iscae (Caerleon), in Castello Apud Silures, Tabula Magna Lapidea; Servatur Ibi in Museo.*

PENCIL POINTS



Demolition of Madison Square Garden.

This photograph, taken especially for this journal from a window of one of the buildings at the rear of the Pencil Points office, shows the close of the period of many years during which the sight of Diana has gladdened the eyes of the throngs passing through Madison Square and the much regretted demolition of one of the finest architectural works of McKim, Mead and White. It is understood that the tower is to be rebuilt at New York University where Diana will preside over the campus.

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THE AMERICAN ACADEMY IN ROME

FROM letters recently received by C. Grant La Farge, Secretary of the American Academy in Rome, from Tenny Frank, Professor in Charge, School of Classical Studies, we quote the following:

"Preparations are now well under way for the excursions to Pompeii and Greece, which Professor Van Buren will conduct. We have taken the usual precautions in requiring vaccination and inoculation. Professors Wright and Galbraith are visiting North Africa; three students are going to Sicily this week with Professor Saunders; at Pompeii the group will number about thirty, while seventeen have registered for the Greek trip.

"Dr. Bryan's excellent monograph (No. IV) is now on sale. The early completion of the fifth volume of the Memoirs, the material for which is in manuscript, is assured by a generous gift of a thousand dollars from Mrs. Avery Coonley. Since the manuscripts of four new monographs, all of excellent quality, are nearing completion, it is gratifying to see former accumulations going to press. We are particularly eager to advance our religious survey of Italy, which Director Carter initiated and which scholars of all countries are urging us to complete as soon as possible. It is difficult to find students equipped in all the specialties requisite for such work, but this year Mr. Paul McGraw has undertaken to study the cults of Cisalpine Gaul and Mr. Arthur Gordon those of Latium. With Dr. Peterson's study of Campania and Professor Taylor's two monographs already printed, about half the area is now covered. Our publications are receiving such general recognition that there is no longer any difficulty in securing exchanges from even the most fastidious editors. To the great advantage of our library many important current publications, including those of the principal German academies, have been added to our list this winter.

"The excavations of the Augustan Forum are satisfying all reasonable hopes. The pavement has been laid bare for a few meters, and while no pieces of sculpture have as yet been found a large number of architectural fragments of interesting design and superb workmanship are coming to light. A survey is also being conducted to discover whether it is feasible to adopt Senator Boni's plan to excavate the Circus Maximus with the south slope of the Palatine, the Lupercal and the temple of Ceres. It is evident that future students of the Classical School will continue to be provided with new material for study in Rome."

From Gorham P. Stevens, Director, we quote the following:

"Professor Van Buren's party returned to Rome this morning from their trip to Greece, not all the members, however, for some had gone on to Constantinople, some to Crete, and others to Taranto and Naples. It was a success-

ful trip, and the entire credit should be given to Professor Van Buren.

"Our Annual Exhibition has been arranged for about the middle of next month, and H. M. the King has again kindly consented to come.

"The recent sales and exchanges of the *Papers and Monographs* and the *Memoirs* have been encouraging.

Sales in New York, according to minutes of meetings of October to March inclusive.....\$389.52
Sales in Rome since last October.....Lire 2,921.25
Exchanges since last October.....Vols. 451.

"We publish 600 copies of the *Papers and Monographs* and expect to publish 700 copies of the *Memoirs* in the future.

"The following gifts have come in:

\$100 from Mr. William J. Tully for the Library
\$1,000 from the class of '93, Princeton, for the Library, in memory of their classmate Dr. Jesse B. Carter, former Director of the Academy

\$100 given anonymously for books on English poetry.

A large collection of Roman brick stamps from Dr. Thomas Ashby.

"Mr. Mead has been in Rome for the past week. He left for Florence to-day. He spent his mornings at the Academy discussing Library matters with Prof. George B. McClellan and seeing the work of the Fellows. Prof. and Mrs. McClellan have also just left Rome.

"Two councillors of the Academy have been in Rome, namely, Professor Francis W. Kelsey and Mr. Fairfax Harrison. Prof. Kelsey came from Egypt, where he is undertaking some fruitful excavations, and he went on to Tunis, where he is also excavating. At the invitation of the Italian Government he and I, as representatives of the Academy, are going to Tripoli this week to attend an Archaeological Congress.

"Saint-Gaudens worked in Rome from 1871 to 1874. A number of his admirers are planning to place a tablet in front of the studio which he occupied. Our senior Fellow in architecture, Mr. Marceau, has kindly consented to draw out the inscription.

"You will doubtless be interested to learn that America is to erect a monument in Rome to commemorate the sixty or seventy American soldiers and sailors who died in Italy during the great war. The nature and location of the monument have not yet been determined, however."

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

"Most of the Fellows and visiting students are again in residence.

"Henri Marceau, Fellow in architecture, has returned from Florence and is completing his final work, a study of the Villa Corsi Salviati at Sesto Fiorentino.

"Albert Floegel is working in fresco, and Lawrence Stevens is occupied with several figures in marble.

"Arthur Deam, second-year Fellow in architecture, after returning from a trip to Greece and Constantinople, has been preparing for a trip to Spain. Finley, first-year Fellow in painting, will accompany him.

"Norman T. Newton has well under way his final drawing, an elevation of the Villa Medici at Fiesole, and Alvin Meyer, second-year Fellow in sculpture, has made considerable progress with the shell of his Greek well-head.

"The first-year Fellow in sculpture, Harry P. Camden, is laying up a detail of his collaborative problem for his required relief, and Bradford, second-year painter, is in Florence copying in the Uffizi gallery.

"William Douglas, first-year Fellow in architecture, returned from Carthage early in the month accompanied by Woodbridge and Calder, visiting students in architecture. They have all been engaged, under Professor Kelsey, in studying the possible value of excavating on the site of Carthage. Conditions did not seem favorable. Douglas measured a temple of Celestis at Dougga and will make it his first year's restoration.

"At present there is considerable activity in preparing for the annual spring exhibition to be held during this month. The musical program will utilize the Choir of San Salvatore in Lauro and the tenor Nardi, of the Costanzi theatre, to interpret a program of the compositions of the Fellows in music.

"Four piano compositions by Elwell were included in the concert of works by 'representative American composers in Europe,' at the Rothchild Foundation, Paris, on April 25th. The concert was under the direction of *Association Française d'Expansion & d'Exchanges Artistiques*."

ARCHITECTURAL CLUB OF NEW HAVEN

THE New Haven Architectural Club, Inc., at the annual meeting held May 7, elected the following named officers for the ensuing year: R. W. Foote, president; Alfred W. Boylen, vice-president; Philip Sellers, treasurer; L. R. Hammond, secretary; Alfred M. Thomas, auditor; directors for two years, George H. delGrella, Robert L. Waldorff, Philmer Eves.

The secretary's report indicated that the year ending with this meeting had, in many respects, been the most successful in the club's history. The report showed that the club has a total membership of 145, that the increase in membership during the past year had been 22, and the number of resignations two. Among the various activities of the club during the past year the two most notable were the establishment of the Leoni W. Robinson Memorial Medal for excellence in architecture, to be awarded annually to a Connecticut architect, and the Small Brick House Competition.

T. O. Appel was appointed chairman of a committee to arrange for the club's annual summer outing which will be held early in June.

NEW YORK ARCHITECTURAL CLUB, INC.

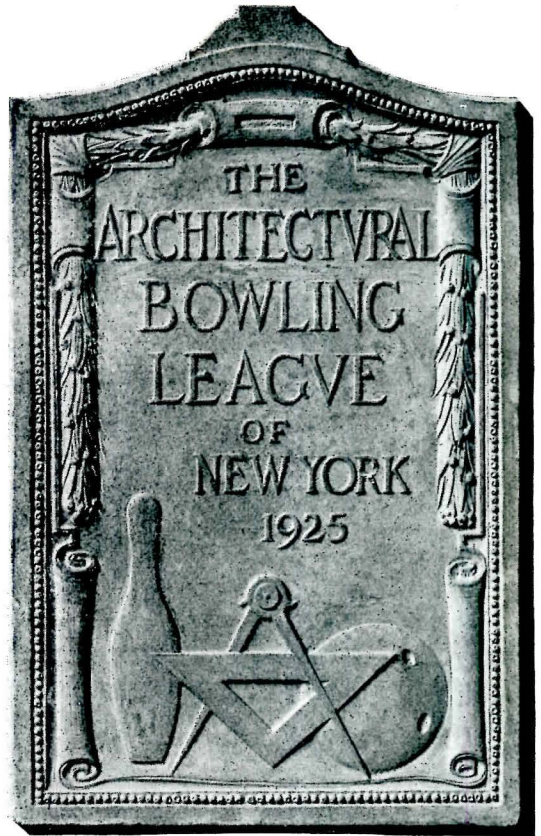
AT THE first meeting of the Board of Directors of the New York Architectural Club the following committees were appointed from the Board of Directors:

ORGANIZATION: Burke, Valentine, Paradies.
MEMBERSHIP: Capel, Elliot, Thomas.
PUBLICITY: Kayser, Culhane, Poll.
FINANCE: Smith, Finnegan, Scheffer.
SOCIAL: Dowling, Plum, Heinerwald.
EMPLOYMENT: Weck, Hess, McBurney.

Architectural Tennis Tournament Division

The program for the ensuing year has been decided upon and the Announcement of events is reproduced below.

All those desiring to enter the different tournaments will kindly enter as soon as possible in order that the schedule may be completed in proper time for the opening of the season.



Medal Design for Season of 1924-1925.

Architectural Bowling League Division

Wednesday, May sixth, was the date of the regular annual dinner which was held again this year at the Pershing Square Savarin. About three hundred men, including friends of the bowlers and distinguished guests of the League, were present and formed a very imposing gathering.

Major William F. Deegan, of Starrett & Van Vleck, was toastmaster for the occasion. Major Deegan is particularly qualified for such an assignment having been New York State Commander of the American Legion and in the habit of addressing large groups of men.

The press was well represented and all the leading newspapers of the city gave a very generous account of the dinner including remarks of some of the prominent speakers in favor of the club. Notable among these were Mr. D. Everett Waid, Pres. A. I. A., and Mr. Robert D. Kohn, prominent architect and ever popular speaker.

Mr. Donn Barber, who has been suffering from a slight illness, was ordered home by his physician the afternoon of the dinner and we therefore take the liberty of publishing his letter.

May 6, 1925

Mr. Norman T. Valentine, Secretary,
 Architectural Bowling League of New York
 New York City

Dear Mr. Valentine:

I can't begin to tell you how disappointed I am not to be able to be with you tonight. I had already heard rumors of your coming dinner some weeks ago, together with the secret that I was to be one of the invited guests, and so I have been looking forward to the joy of tonight for some time back.

The exploits of your Bowling League have interested me very much, and your idea of forming an Architectural Club appeals to me greatly. We have needed this sort of thing in New York for a great many years. Other and smaller cities have them, and I am sure they add not only to the good fellowship and understanding of all those in the architectural profession, but they promote a

ARCHITECTURAL TENNIS TOURNAMENT 1925

— EVENTS —

CLASS 'A'
 MEN'S SINGLES - WILLIAM ADAMS - TROPHY.
 ENTRIES CLOSE - AUG 19 FEE - THREE DOLLARS.
 J. B. WILLIAMS - CHAIRMAN.
 OF DELANO & ALDRICH - 126 EAST 30TH STREET.
 GOLD MEDAL FOR WINNER.
 GOLD FILLED MEDAL FOR RUNNER-UP.
 TWO SILVER MEDALS FOR SEMI-FINALISTS.
 FOUR BRONZE MEDALS FOR QUALIFYING ROUND.

CLASS 'B'
 MEN'S SINGLES - HARVEY W. CORBETT - TROPHY.
 ENTRIES CLOSE - AUG 19 FEE - FIVE DOLLARS.
 MINIMUM AGE - LIMITATION - FORTY-FIVE.
 A. E. FLANAGAN - CHAIRMAN.
 OF DELANEY & CORBETT - 134 WEST 42ND STREET.
 GOLD MEDAL FOR WINNER.
 SILVER MEDAL FOR RUNNER-UP.
 TWO BRONZE MEDALS FOR SEMI-FINALISTS.

CLASS 'C'
 MEN'S SINGLES - "ROUND ROBIN" TOURNAMENT.
 ENTRIES CLOSE - JUNE 1ST FEE - THREE DOLLARS.
 J. B. WILLIAMS - CHAIRMAN.
 OF DELANO & ALDRICH - 126 EAST 30TH STREET.
 SILVER CUP FOR WINNER.
 SILVER MEDAL FOR RUNNER-UP.
 TWO BRONZE MEDALS FOR SEMI-FINALISTS.

CLASS 'D'
 MEN'S DOUBLES - FEE - FIVE DOLLARS - EACH TEAM.
 ENTRIES CLOSE - JULY 15.
 GEO. A. FLANAGAN - CHAIRMAN.
 OF DONN BARBER - 121 PARK AVENUE.
 SILVER CUPS FOR WINNERS.
 SILVER MEDALS FOR RUNNERS-UP.

CLASS 'E' INTER-OFFICE TOURNAMENT - ENROUTE OF
 OF KATSER OF 10 ROGERS - 367 LEXINGTON AVE.

PENCIL POINTS

higher efficiency and a more interested attitude toward the work and design of building as a whole.

Therefore, I wish you every success in your undertaking and hope that you will put it over in short order.

With kindest regards, and renewed regrets at not being able to be present, I am, with the best of luck always,

Yours very faithfully,

(signed) Donn Barber

Beautiful silk banners to become the permanent property of the offices whose teams won the five and three-man tournaments this season, as the five, three and two-man tournaments last season, were an added feature and were presented in conjunction with the Bowling League trophies and medals. A reproduction of the medal design for the season of 1924-25 will be found on the opposite page.

Following is the standing of the teams in the three-man tournament:

ARCHITECTURAL BOWLING LEAGUE OF NEW YORK 1924-1925 3 Man Team Standing

Standing of Teams	Name of Office	No. Games Played	No. Games Won	No. Games Lost	Team Average	High Team Score	Percentage
1	Donn Barber	24	23*	1	482*	561	.958
2	Cass Gilbert	24	21	3	478	590*	.875
3	McKenzie Voorhees & Gmelin	24	21	3	466	551	.875
4	McKim Mead & White	24	19	5	437	524	.791
5	Guilbert & Betelle	24	17	7	433	538	.708
6	A. C. Bossom	24	17	7	416	488	.708
7	J. G. Rogers	24	16	8	454	492	.666
8	Warren & Wetmore	24	15	9	422	550	.625
9	Holmes & Winslow	24	14	10	400	480	.583
10	Schulz & Weaver	24	14	10	392	483	.583
11	Peabody Wilson & Brown	24	14	10	374	445	.583
12	W. L. Stoddart	24	12	12	398	485	.500
13	A. J. Thomas	24	11	13	405	461	.458
14	J. E. R. Carpenter	24	11	13	394	466	.458
15	Schwartz & Gross	24	10	14	379	465	.416
16	Starrett & Van Vleck	24	10	14	374	498	.416
17	York & Sawyer	24	10	14	350	428	.416
18	Shupe Brady & Peterkin	24	8	16	401	456	.333
19	B. W. Morris	24	8	16	380	459	.333
20	T. W. Lamb	24	6	18	376	432	.250
21	Sommerfeld & Sass	24	6	18	371	512	.250
22	J. R. Pope	24	4	20	381	441	.165
23	Kohn & Butler	24	2	22	332	380	.083
24	Patterson Wilcox	24	1	23	344	499	.041
25	A. F. Gilbert	Forfeit	0	0	—	—	—

Winning Team: Donn Barber—Lost—1 Game.

High Team Average: Donn Barber, 482.

High Individual Average: Zabriskie, 173.

High Team Score: Cass Gilbert, 590.

High Individual Score: Miltenberger of Donn Barber, 245.

N. T. Valentine, Secretary

ARCHITECTURAL SOCIETY, SYRACUSE UNIVERSITY

IT HAS long been a custom at Syracuse University for the Freshmen of the various colleges to hold a parade on the first Saturday in May, "Moving-Up-Day", to celebrate their passing into the Sophomore Class. These parades have taken the form of either a burlesque upon, or a serious portrayal of, the salient features of the various colleges and departments represented. In late years interest in the parade has waned, inasmuch as the society which had formerly sponsored the affair no longer offered a reward for the best float entered. It was with the idea in mind of reviving this traditional pageant that our society sought and received permission to "put across" a real parade. Accordingly a large silver cup was purchased and conspicuously exhibited, together with the announcement that Sigma Upsilon Alpha would present it to the group of Freshmen who succeeded in getting up the cleverest entry in the parade. Further publicity was obtained in the college daily paper. The desired result was produced, for it was the general consensus of opinion everywhere that the parade was the best in years. Floats from nearly every college in the University were entered, as well as many from independent societies, etc. The services of the University Band were engaged, and after a short parley with the Mayor, the parade was led downtown, through the streets of Syracuse, where it attracted much admiration and attention. Needless to say, Sigma Upsilon Alpha has been invited to sponsor the parade again next year.

Tuesday Evening, April 21st, the architectural students were invited by the Painters and Designers to attend an Oriental Party, "Une Fête Chinoise," held in the College of Fine Arts building. Although on the eve of *charette*, the boys turned out nearly one hundred percent. All were required to come in costume, and at first there was some hesitation on account of the amount of preparation required, but this was quickly overcome by one of our resourceful second year men. A miniature tailor shop was set up and soon we were turning out yellow jackets and blue trousers from cheese cloth. Further ornamentation and make-up were left to the individuals. A huge papier-mâché dragon's head was made, which proved to be highly realistic. Beneath a long yellow cloth body, forty enthusiastic Architects provided the necessary locomotion and noise. The Department of Architecture is on the opposite side of the campus from the other departments of the Fine Arts College. The passage of this "beast" on its way to the party attracted no little attention from the unenlightened students of other colleges.

Others of our number went in individual costume, gay smocks, lampshades, pajamas, and the like, being pressed



Designs for Cabaret Decorations by Olga Marynowska.

PENCIL POINTS

into service and producing many startling, although far from unsuccessful results. Prof. Fred R. Lear, in a costume of paper, portrayed the part of a Chinese mandarin in a quite realistic manner. Our fellow students, the painters and designers, were costumed in true oriental garb, and further Chinese atmosphere was obtained by the use of oriental decorations and chop-suey refreshments. Skits by several of our number were given, followed by dancing. It is now planned to make the get-together an annual affair.

We have just completed the initiation of a group of new members. The period of initiation culminated Tuesday evening, May 5th, in a grand rough-house, followed by the formal induction into the society. After the ceremony, the brethren assembled in a nearby ice cream establishment. Here several of the new members and the retiring seniors were called upon for speeches, which were given in a most spirited, if comical, manner, to the great amusement of the other patrons of the place.

We are now making plans for our Annual Banquet, to be held Saturday, May 23rd, at the new Hotel Syracuse.

Our students wish to congratulate the editors of Pencil Points upon the May issue, which we all consider unusually good.

DESIGN IN THE DRAFTING ROOM, III.

(Continued from Page 72)

The upper window treatment has been greatly benefited with the incorporation of the high arch scheme. Notice how part of the façade on the left has been contrasted with the side in high light and still is not confused with the dark sky indication. This drawing is also made in pen and ink.

Figure 5 is a very interesting imaginative view of the same building as seen from the Detroit River which, now that the structure is completed, will well stand the test of a free hand sketch of the actual skyline. Such sketches are of untold value. So many short comings are found in the proper exercise of the imagination and sketches of this nature unquestionably bring the imagination into play and provide the best method of cultivating it.

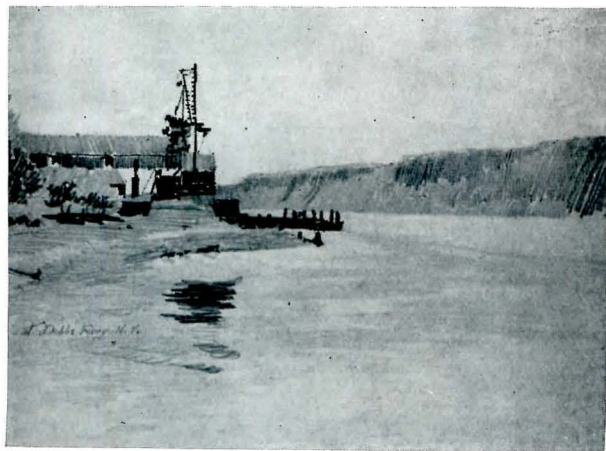
Figure 6 shows merely a suggestion—the form, a possibility that can be done with. That is all. What style, what colors, what details—is the tower too low? is the arched treatment wanted, etc., etc., this is all for the trained eye and imagination to decide upon and develop. But the thought is there, the result of a lively mind and the greatest obstacle has been overcome. The rest is merely the application of education and technique.

FREE EMPLOYMENT SERVICE FOR READERS OF PENCIL POINTS

(Other items on pages 92, 102 and 122)

Wanted: A good, all around draftsman who particularly likes designing. Work permanent if man is satisfactory. Salary \$50 per week. L. Rodman Nichols, Schenectady, New York.

Perspectives drawn, artistic renderings, pencil-color, Free lance work wanted, write A. B., care Pencil Points.



"At Dobbs Ferry, N. Y."

Pencil Sketch by Ralph Coolidge Henry, Newton, Mass.

MASTER DRAFTSMEN, XIII. ALBERT KAHN.

(Continued from page 58)

of the remarkable things about Mr. Kahn's drawing is that he produces excellent water colors, harmonious and true in values, although he is, or was, color blind.

Mr. Kahn has told of one of his early experiences when he had a narrow escape from being forced to terminate his architectural career. The head draftsman in the second office in which he had found employment discovered that young Kahn was color blind and casually mentioned the fact to the head of the firm. Kahn was called into the latter's office and asked about it, also advised that if actually color blind he ought not to waste his time at architecture, but take up some other work. His employer then turned to a rug on the floor and quizzed him about the colors in it. As luck would have it, he guessed all of them right, upon which he was sent back to the drafting room with the comment that he was all right on colors. "Had I guessed wrong, I am sure I would be a grocer or a butcher now. It was a very narrow escape," was Mr. Kahn's comment. (Had he become "a butcher," I suspect that Armour would have a secondary job with him by now.)

Kahn's early experience was much the same as that of countless others. He started as an office boy, which in those days meant running errands, grinding India ink, sorting and filing drawings, mounting drawing paper, etc., for two years without pay. To earn a little on the side he took a job cleaning horses in the morning before office hours. One morning, the head draftsman, whose olfactory nerves were sensitive, bodily kicked Kahn out of the office asserting at the same time that he was unfit for the profession. Some years later he afforded Mr. Kahn the opportunity of some gratification by admitting that his earlier opinion was not one hundred percent correct. However, Kahn stopped cleaning horses and found a job in the office of Mason & Rice, with whom he remained fourteen years, and then went into practice, in 1895, with George Nettleton and Alexander Buel Trowbridge. Mr. Trowbridge withdrew from the firm to become Professor of Architecture at Cornell University. Mr. Nettleton died a few years later. Then for a year or two Mr. Kahn became associated with his former employer Mr. Mason, and finally established his own offices in 1903.

Mr. Kahn regards as the outstanding experience of his professional life the good fortune of accidentally meeting Henry Bacon in February, 1891, in Florence. He had been in Europe only a short time and felt himself poorly prepared for the trip and could not settle down to work or find himself. Bacon took Kahn under his wing and invited him to travel with him. During three months Bacon gave him invaluable training. The three months were not without amusing incidents, one of which was this: Kahn had a very limited amount of money to spend and had to exercise the most strict economy. Bacon with the comparatively considerable stipend of the Rotch Traveling Scholarship was in better circumstances; but at that his money was pretty well gone when they met, so it was agreed that Kahn should take charge of the finances. That meant that Bacon would have to live and sleep in quarters to which he was not inured. Their first experience after leaving Florence was in Pistoia. Bacon suggested a hotel mentioned in Baedeker. Kahn's decision was another—which no Baedeker would include. They climbed to the third floor to have a look at the room, carrying their luggage with them. The room was satisfactory. The price, however, (two lire each) Kahn considered twice too high. The owner would not come down, so Kahn insisted on trying elsewhere. Bacon objected strenuously to carrying his luggage down again, but he was game. No sooner had they reached the foot of the stairs than the proprietor called them back, accepting the offer of one lira each. So back they went with their luggage up the three flights again. This was proof positive to Bacon that he had the right financier and thereafter left such matters to be handled by Kahn.

It has been said that one never knows a building until he has drawn it. If the saying is true, the importance to the architect of remaining a draftsman all of his life cannot be overestimated. If he likes to draw and sketch, his interest in his services as a designer and director of building works is not likely to fail or flag. He remains the valuable assistant to the client who takes pleasure as well as profit out of his building.

That Mr. Kahn has remained a draftsman, is shown by several of the sketches reproduced herewith which were made only a year or two ago.

FRANCIS S. SWALES.

PENCIL POINTS

SKETCH CLUB OF NEW YORK

THE SKETCH CLUB OF NEW YORK, an old organization of architects and artists, incorporated 1892, held its twenty-first annual re-union meeting, May 9th.

Over forty of the old members of the original club, men that used to study art and architecture together and who now are all busy in the actual grind of the profession, met together at Mouquin's in a very pleasant evening.

At these yearly re-unions there are always many speeches of reminiscence, and an announcement was made by Chairman A. T. Rose, of three members who had left for the other shore during the past year:

Willis K. Polk, late of San Francisco,
Bertram G. Goodhue, of New York City,
Clarence S. Luce, of New York City.

BROOKLYN CHAPTER OF THE A. I. A.

THE student Affiliation of the Brooklyn Chapter of the A. I. A. was quite successfully launched at a reception given these younger men of the profession by the Brooklyn Chapter, at the Pratt Casino, Wednesday evening, April 15th. The meeting was presided over by Mr. William H. Gompert, President of the Brooklyn Chapter, A. I. A., and had a social and educational background. The guests and speakers of the evening were:

Mr. D. Everett Waide, President of the American Institute of Architects.
Mr. Charles Pratt, Sec'y. of Pratt Institute.
Mr. Lancing C. Holden, A Dean of the Profession.
Mr. Robert Kohn, past President of the New York Chapter of the A. I. A.
Mr. William P. Banister, Sec'y. of the State Board of Examiners and Registration of Architects.
Mr. William H. Gompert, President of the Brooklyn Chapter of the A. I. A. and architect for the Board of Education of the City of New York.
Mr. Ernest Watson, Supervisor Department of Art, Pratt Institute, Brooklyn. Illustrator, pencil artist and expert.

These speakers in addressing the joint meeting brought out some very interesting points of special interest and value to all present but especially the younger men. They were well received.

Certificates of Student Affiliation were presented to about sixty young men by the President of the Brooklyn Chapter.

There was on exhibition at this meeting a number of interesting architectural models and an exceedingly fine collection of pencil and wash drawings by Mr. Thomas MacLaren.

Refreshments, smokes and other entertainment added much to the social side of the occasion. Of course, this meeting is but the beginning but it seemed a good start and the reaction which we are getting and the remarks which are drifting back to us are quite favorable and encouraging.

PERSONALS

RALPH BRYAN AND WALTER C. SHARP, formerly associates in the firm of Herbert M. Greene Company, Dallas, have formed the partnership of Bryan and Sharp for the general practice of architecture with offices in the Dallas Athletic Club Building, Dallas, Texas.

EARLE NELSON EDWARDS, ARCHITECT, has removed his offices to 315 S 15th Street, Philadelphia, Pa.

ALFRED FELLHEIMER, STEWARD WAGNER, ARCHITECTS AND ENGINEERS, have removed their offices to 155 East 42nd Street, New York.

GEORGE WHARTON PEPPER, JR., has become associated with Tilden and Register, Architects, in the general practice of architecture at 1520 Locust Street, Philadelphia, Pa.

CHARLES E. KEYSER, ARCHITECT, has removed his offices to 232 Mirriam Bld., 609 Minnesota, Kansas City, Kansas.

DUCOMMUN & DIRKS, ARCHITECTURE AND ENGINEERING, have removed their office to 3602 W. Florissant Avenue, St. Louis, Mo.

SHIRAS CAMPBELL, INC., have removed their offices to 267 Fifth Avenue, New York.

CHARLES L. RITTS, has taken over the offices of the late George H. Washburn, Architect, 313 Parsons Bldg., Burlington, Iowa.

WAYNE EVERETT BELL, ARCHITECT, has removed his offices to 704-5 Mutual Home Bldg., Dayton, Ohio.

WELLINGTON J. H. WALLACE, has opened an office for the practice of architecture at 167 8th Avenue N., Nashville, Tenn., where he will specialize in churches.

GRIFFIN & WATKINS, ARCHITECTS, formerly Watkins & Company, Fairmont, W. Va., have removed their offices to Welch, W. Va.

EUGENE SCHOEN, ARCHITECT, has removed his offices to 43 West 39th Street, New York.

EDWIN E. CULL, ARCHITECT, has removed his office to 75 Westminster Street, Providence, R. I.

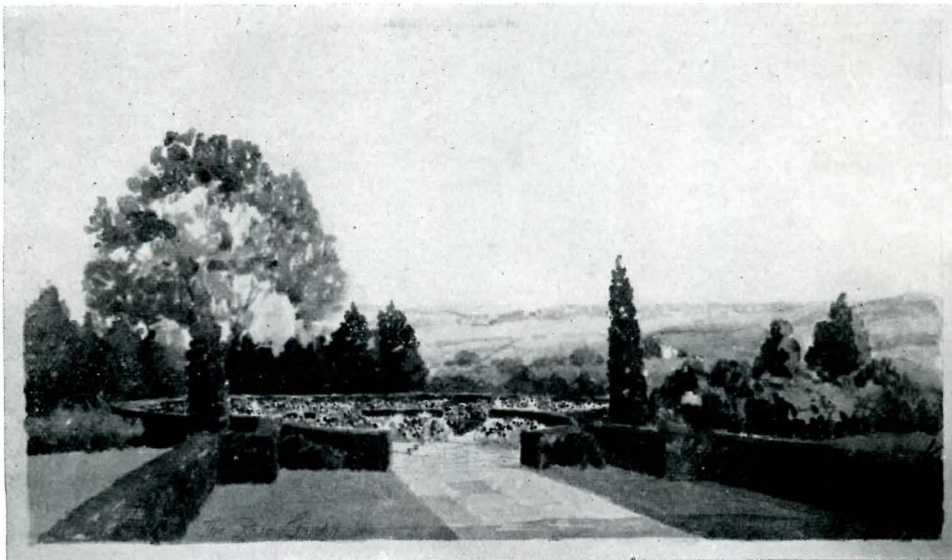
WETHERELL P. TROUT AND DALE TRUSCOTT, ARCHITECTS, have opened an office at 222 Jessup Street, Philadelphia, Pa.

JESSE L. BOWLING, INC., have removed their offices to Suite 384, Arcade Bldg., St. Louis, Mo.

WILLIAM A. BINGHAM, ARCHITECT, has removed his offices to The Chester Twelfth Bldg., Cleveland, O.

HERBERT E. MURTON, ARCHITECT, will continue to practice at 46 Main Street, West, Hamilton, Canada, the partnership of Secord & Murton having been dissolved.

WILFRID EDWARDS ANTHONY, ARCHITECT, has moved his office to 131 East 47th Street, New York.



*Rose Garden for Bernard L. Connell, Esq., Clark's Summit, Pa.
Charles Wellford Leavitt & Son, Landscape Engineers.*

PENCIL POINTS

C. E. SCHERMERHORN

C. E. SCHERMERHORN, who died May 16th, 1925, was born in Philadelphia, a lineal descendant of Jacob James Schermerhorn, who settled in New York in 1636. He attended the public schools and after leaving the Central High School spent a year traveling in Europe furthering his education. He then entered the office of Stephen Decatur Button, one of Philadelphia's well-known architects of two score years ago. Upon the death of Mr. Button he succeeded to the practice. He formed a partnership with Harry L. Reinhold which, after a few years, was dissolved.

Mr. Schermerhorn was retained as architect for a number of important structures among which were the St. Andrew M. E. Church and Sunday School, Fleishmann Memorial Baptist Church, Davison office building, Children's Ward and Nurses' Home for the Women's Hospital, Farm buildings for the Campbell Soup Co., and Mr. Coleman DuPont, Truck House for Fire Department City of Philadelphia, Penna. Barge Club, Alterations to Philadelphia News Bureau Building, etc. He was associated with Mr. Reinhold in the rebuilding of the Montgomery County Court House at Norristown.

He designed numerous private residences, many of them for well known clients, among whom were Eugene G. Grace, "Rosebank," Aiken, So. Carolina, James E. Mathews, F. A. Shick and A. Newton Roberts, Bethlehem, Pa., Dr. Eugene G. Kistler and John F. Seager of Allentown, Pa., James Stuart Lowry, Atlantic City, N. J., C. Howard Schermerhorn, Philadelphia; Clarence Illingworth, Fox Chase, Pa., Dr. H. Bailey Chalfant, Pitman, N. J., Abram T. Eastwick, Norristown, Harry W. Hand, J. Scott Fowler, Reuben Windisch and Harry T. Overn of Oak Lane; G. C. Kuemmerle, Fort Washington, Pa., Edwin B. Malone, Taylorsville, Pa., H. A. Romberger, Germantown, J. H. Yocum, Bryn Mawr, and others.

Some years ago Mr. Schermerhorn formed an association with Watson K. Phillips under the firm name of Schermerhorn and Phillips, Associate Architects. Together they designed a number of public school buildings, churches, private residences, etc.

He wrote many articles for magazines and newspapers which were of particular interest to home builders. He was one of the first architects to broadcast talks on architectural and building subjects over the radio. His brochure "Services of an Architect" was broadcast from over thirty radio stations throughout the country and was published in many architectural, trade and home magazines.

During the World War he was attached to the Military Intelligence Section, Plant Protection Division of the General Staff U. S. Army.

Mr. Schermerhorn had a wide acquaintance and a host of friends. He was a member of many patriotic and fraternal organizations including The Union League, Crescent Lodge No. 493 F. and A. M., LuLu Temple, A. A. O. N. M. S., Pennsylvania Society of Sons of the Revolution, Founders and Patriots of America, Colonial Society of Pennsylvania, American Institute of Architects, Philadelphia Chapter A. I. A., T-Square Club, Second Troop, Philadelphia City Cavalry, N. G. P. and the Riverton Yacht Club.

He was also a member of the Fire Prevention Committee of the American Institute of Architects.

Mr. Schermerhorn leaves surviving him his widow, Sara Welch Schermerhorn, and a brother, Frank Earle Schermerhorn, an attorney.

Watson K. Phillips, his associate for twenty-five years, will continue the practice at 213 So. 5th Street, Philadelphia.

A LETTER from Mr. Pearsall:

The letter published in the April number regarding the future that is ahead of the men who make the drawings, the "pencil pushers," brings out many questions of interest to all the profession.

The question asked can be answered best from my own experience of thirty years, ten of which were spent at the board, as well as in study, but not college trained. I had no wealthy father or other relative to help me—in fact they knew nothing about my work. I married young, have paid my own way, kept my family in a comfortable home, and have some money invested. Except for a year and a half away from business with a nervous breakdown, I have not lost a day. I had no "pull." Some may call it luck, per-

haps it was, but I lay my success to hard work, continuous study, giving service—by which I mean a bit more than was expected of me—and treating the other fellow squarely.

There was one man, "who made plans" and called himself an architect who expected me to work as a sausage machine would—"raw materials, one end, finished product the other." He is not typical of the profession, for which we should give thanks.

Today I am establishing myself in a partnership, continuing to look up at the next rung of the ladder and reaching upward to get on that rung.

Sounds optimistic—but there have been days of depression. I have succeeded with the profession as now organized and I believe there are opportunities for the man who will give of his best, as though it were his own work and avoid holding the money value so close to the eye that the service which is given, because of the interest in the advancement of the work, is lost sight of.

My experience includes the management of a department of engineers, and also an architect's office. It is my opinion that the form of organization that gives the manager full charge as to business matters and authority as to construction equal to the designer as an authority on matters of design, will work out to give each man in the organization an opportunity to advance according to his ability and energy. Each man has the opportunity to work at all parts of the problem—both design and construction.

The office so organized can turn out more work in a given time than by the other organization, with a head draftsman in charge inside and field superintendent outside, with never-ending conflict as to methods of construction and kind of drawings needed for efficient progress of the work.

The whole situation could, in my opinion, be materially improved both for the student and draftsman as well as for the head of the office.

First: In the architectural schools and colleges, add to the course some method to help the student visualize what he will be called upon to draw when he enters an office as junior draftsman. Opportunity to continue this study in the various offices through courses of instruction which would bring the building in detail to the student in picture form.

Second: Follow the manufacturers' method of keeping the sales and production in proper ratio to make it pay the costs and overhead. Educate the public to know and want the goods and service offered similar to the business man's methods. Keep charts on cost and progress of work so that the men are interested in keeping within a limited cost of production. Such data can be kept with a minimum of effort and, besides knowledge, creates interest and helps save cost.

Third: The office should be organized to gain the most efficient results and that form, in my opinion, is as above suggested, and is proved by my own experience—each man training to have his own business, and be a leader in the design or construction field.

Drafting is a personal service. In the advertising field we have the men on salary, but we also find the free lance artist. It is no disgrace to change and go from one office to another. It is an advantage. Pick your boss, make the change while the changing is good. No one can complain of a man bettering himself in his chosen work, but to continue to advance one has to study in architecture, as in everything else in life.

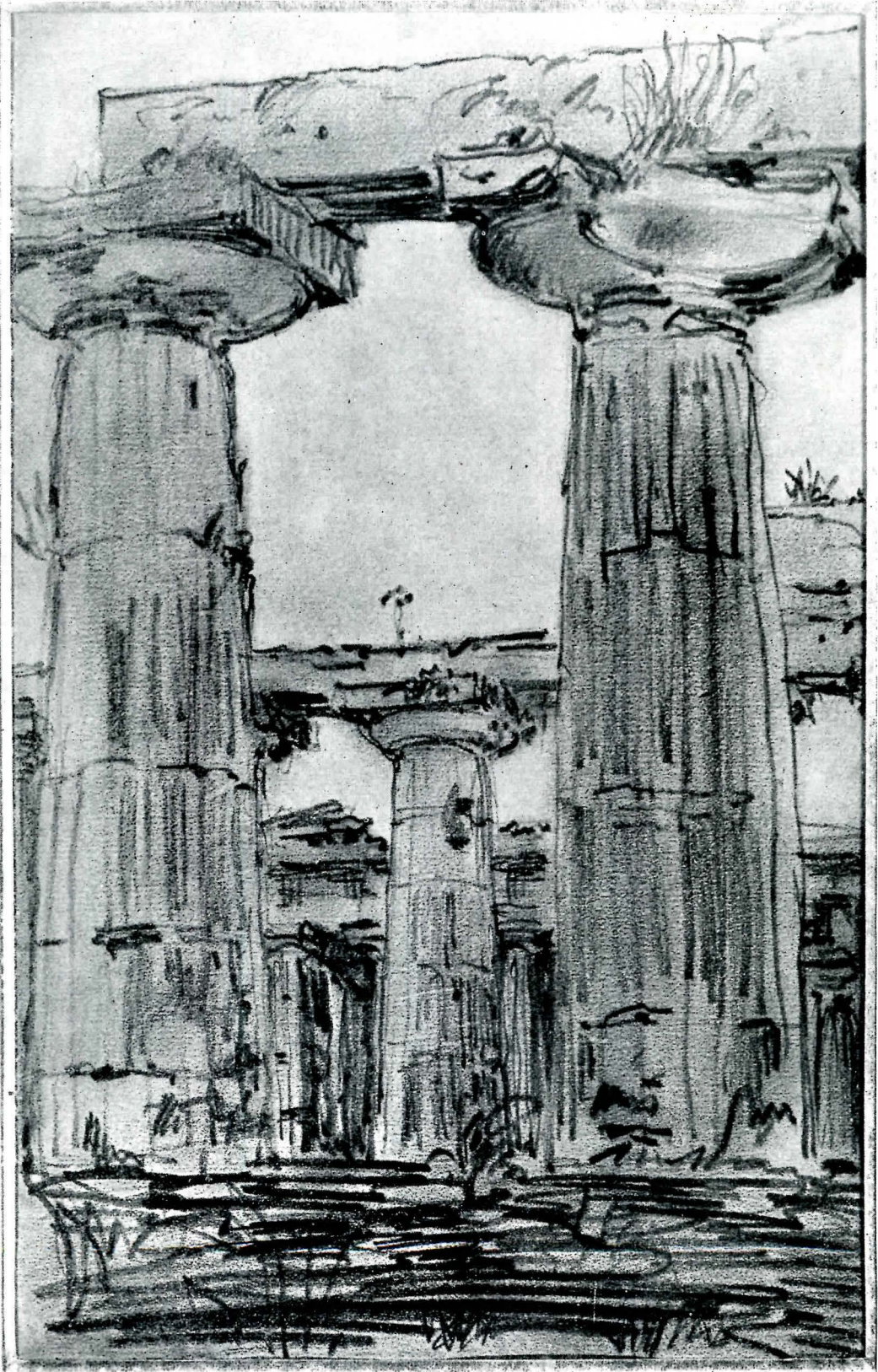
The established architect can do a great deal to make his men feel that they are valuable to him, in that they are helping to make a success of each building designed and erected. The development of the plan, design, construction and the details of all trades entering into a building are too numerous for one mind to cover all in the limited time allowed to prepare the necessary data for estimating and construction.

There is a future for the student, the junior and senior draftsman in the profession, but it is only won by hard work, study and perseverance.

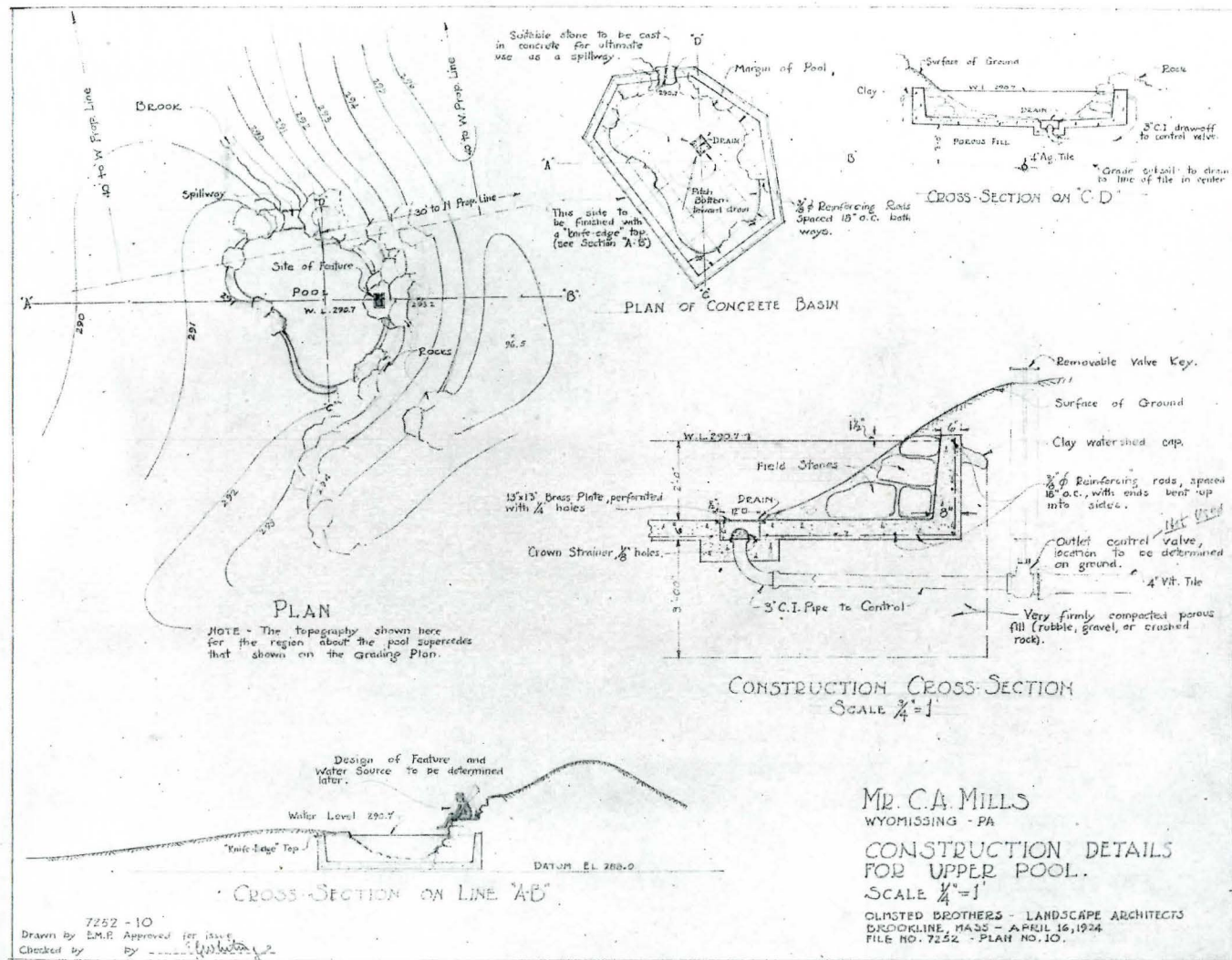
Very truly,
William K. Pearsall.

A CORRECTION.

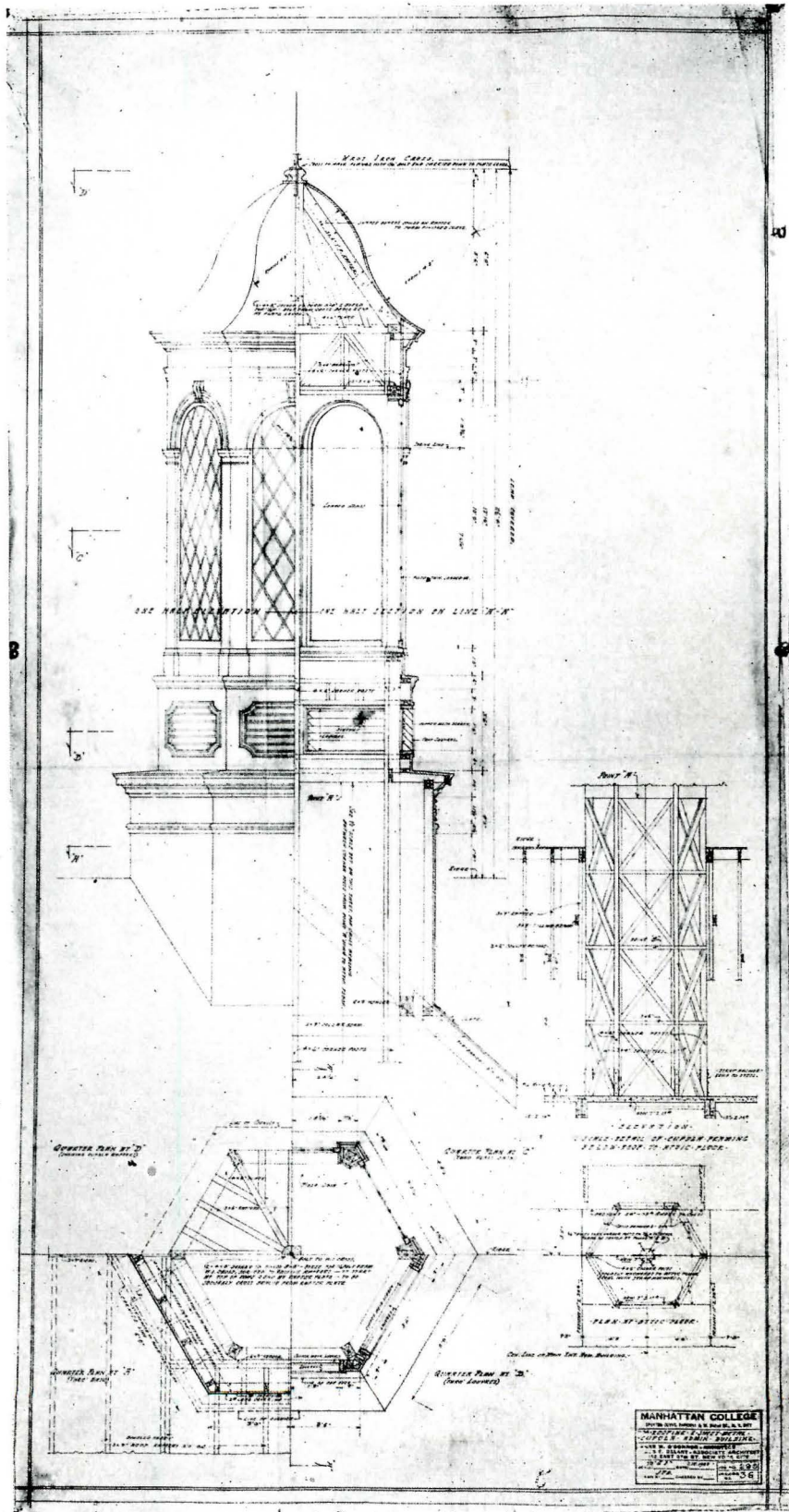
Wm. A. Daunt Co., in their advertisement on page 125 of the May issue of PENCIL POINTS credited the design of the building mentioned to Salaam Temple Associated Architects, Henry Baechlin, Directing. The credit line should read "Architects, George W. Backoff, Frank Grad, and Henry Baechlin."



Pencil Sketch by John J. Klaber, Greek Doric Temple at Paestum.



Details of Construction—Pool for Mr. C. A. Mills, Wyomissing, Pa. Olmsted Brothers, Landscape Architects, Brookline, Mass.



Details of Construction—Roofing and Sheet Metal Cupola, Manhattan College. Jas. W. O'Connor, Architect, Jas. F. Delany, Associate Architect.

HERE AND THERE AND THIS AND THAT

CONDUCTED BY RWR

ANNOUNCEMENT EXTRAORDINARY

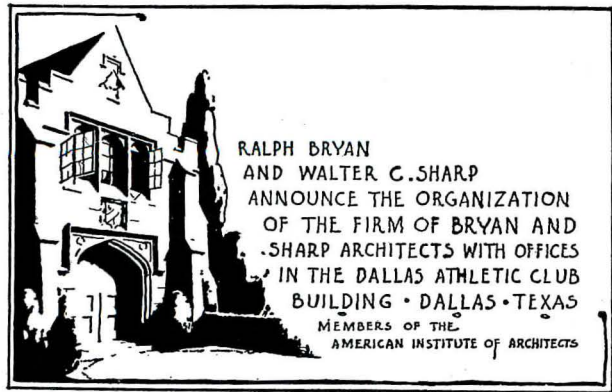
THIS department for July will be entirely written and illustrated by the members of the Pittsburgh Architectural Club. Ye Editor always gets extra lazy about this time of the year and so welcomes with enthusiasm, not to say fervor, the change to let somebody else do his work. Also it has been hinted around here that almost anybody could do it better, which we concede. And it seems to us a good idea to have various groups of our readers located in different parts of the country use the facilities of this station for broadcasting their stuff, thus developing a little intersectional strife to see who can do it best—or worst. If anybody can do it worse than we do a beautiful piece of sculpture in solid ivory will be awarded.

What we are trying to get at is that we would like to have other groups carry on the idea started by the Pittsburgh Architectural Club. Let the other architectural clubs or groups, however constituted, take over this department for succeeding issues. Who will speak for August? And who would like to do it in September? About four pages of material is desired for each issue and it is left to each group to present what, in its opinion, is the most interesting assortment of sketches, verse, wise cracks, etc. Just get your stuff together and send it on so that we may have the necessary plates made. Material should reach us for the August number not later than July 10th and for September by August 10th.

Groups of architects and draftsmen outside of the United States are especially invited to partake of this extraordinary opportunity—an opportunity to do quite a lot of work without any remuneration whatever. Can you beat it? The line forms right here at the side of our desk—first come first served. We have already made a little bet that a certain group located in a certain place will step up and preempt this space for August. Maybe we are wrong. We usually are. We have been told so by experts. So if you have the urge to strut your stuff do not hold back, but send along a telegram making your reservation. Wouldn't it be fierce if we had to take off our coat and vest and do this department for August? So if you love us, even a little bit, send in that telegram and then send in some stuff to back it up, which will make what we have heretofore presented in this department look like thirty marks.

The little prize for the most meritorious contribution to this department for May goes to Charles Morse Stotz, Pittsburgh, for his sketch as reproduced on page 97.

SUMMER time is sketching time, so don't forget to stick a sketching block and a variety of pencils into your pocket when you go rambling around the countryside, and remember that this is the place to send your sketches. We cannot promise to publish them all but we do undertake to give each and every one the most careful consideration.



A LETTER from a contractor to an architect on why architects go cuckoo.

Dear Sir;

I am going to ask you to get over on our side of the fence and look at things from our point of view. It has always been our policy to work with owner & Architect and to do the very best we can under the circumstances and after the job is done we want the owner to feel that we have been working to his advantage in following out his ideas.

I am going to set down some things that we did that we did not say anything about so far. There were certain walls and ceilings that were plastered and were to be left as there were and be patched up as we progressed with the job, I realized that it would make a much better job to have all new plaster, then on the stair way it was to be left as it was but if it was you would not be able to get into the closet off the front room so I mentioned it to Mr.—and by taring out the whole stairway ceiling we could get a closet in, so I went ahead and did it, I paid the plasterer \$78.00 extra for doing the plastering that was taken down which was a very low figure and my extra labor amounted to \$23.00 & material. Then there was the showers they were not figured by us or any of the other men that figured on the job those cost us \$11.00 a piece the plumber refused to put them in. Then in that small room at the foot of the stairway you wanted a full length window instead of the one that was there so we put that in which cost us \$15.75. Then Mrs.—wanted a little drop table & drawer in her kitchen down stairs we sent a man down and done it labor cost us from \$7.00 to \$9.00.

Then on the windows we did not want to wash the windows till we were finished. then after we were all finished we had to do them all over again which cost us an additional \$9.50. We were supposed to furnish new shades for the new windows only which we figured, instead we put in all new shades at an additional cost of \$10.25. By accident some water went through and stained the ceiling down stairs and we paid \$7.00 for retinting this ceiling. Just these few items I have mentioned cost us \$185.00 out our own pocket not out of the profits because there was none on this job because we done a good many other things that we were not supposed to but we done them because we thought it was necessary. I am not squealing about these things I just mentioned them because I think you are very unreasonable in your demands. You have got a very good job considering the conditions of the house. And I think you will realize that you have a much better job than you would have had if we had left the old plaster on and patched up to it strictly to the plans & specifications.

As Oh! Pshaw says in a recent issue of Pittsburgh First, "God gave us our faces but thank God we can pick our own teeth."

WE do not attempt to publish all the nice letters that our subscribers are sending us these days about PENCIL POINTS—we wouldn't have room—but here is one from Fred V. Little, secretary of the Boston Architectural Club, which pleases us very much.

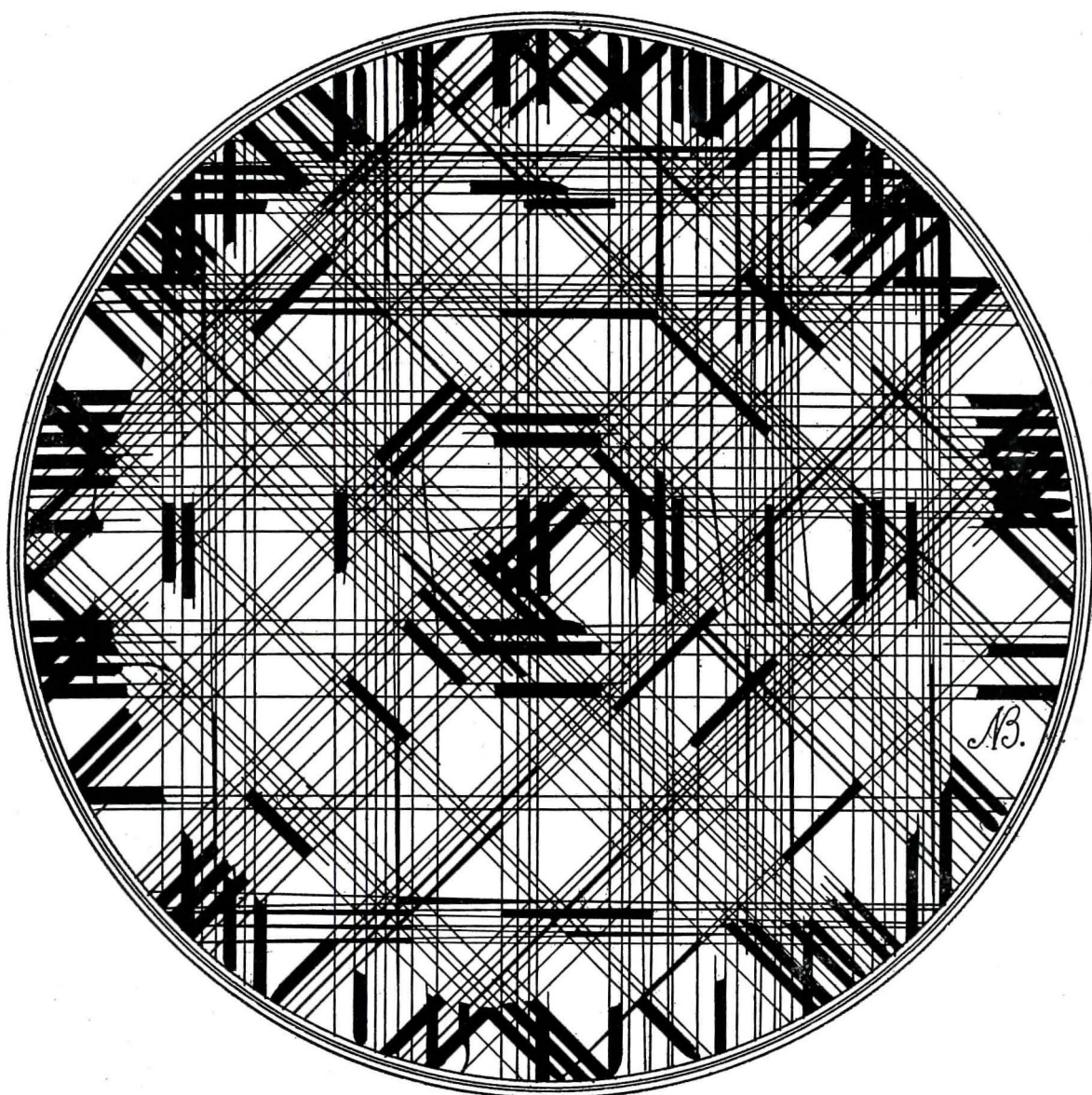
Gentlemen:

We are in receipt of orders for the 1924 Edition of "The BOOK" from New Zealand—Australia—various small towns in England—from Canada, and today from a native Architect in Hongkong, China, all enclosing clippings from PENCIL POINTS.

It may interest you to learn how thoroughly and comprehensively you are aiding us to "broadcast" the excellency of our BOOK and to what an extent your subscribers have confidence in anything recommended by PENCIL POINTS.

Very truly yours,

FRED V. LITTLE,
Executive Secretary.



Nathan Barth, Montreal, Que., submits a drawing, reproduced above at the actual size of the original, which had us all standing on our heads around here until we found the answer. No directions for solving the puzzle accompanied the drawing and we are not going to make it any easier for you to find the answer than it was for us. We hand it to Comrade Barth for his ingenuity and thank him most heartily for the sentiments so cunningly expressed.

Editor Here and There and Others.
Dear Sir:

We have been noting what you have to say about Here and There and now we wish to remark about the Others.

Last Wednesday evening, May 13th, the Annual Exhibit of the Department of Architecture was opened for the public. In the space of time between seven-thirty and ten-thirty over five hundred visitors had been conducted through the exhibit by students of the Department. It was the most successful undertaking of this nature that has been given by the Department.

Some of the added attractions were a stringed orchestra to furnish the muse, a group of three hundred sketches made by students in a Spring Sketch Competition, the prizes for which were donated by Mr. William Emerson, head of the Department of Architecture at Technology, and a group of sixty-five Wood Block Prints loaned to us by the American Federation of Arts in Washington.

Since the exhibit opened over twelve hundred spectators have visited us. Professor Walter T. Rolfe, Head of the Department, reports that there has been an increasing demand on the part of the public for a repetition of this particular kind of exhibit. There seems to be an added appre-

ciation of the Art of Architecture in this section of the country.

May the Seven Lamps grow brighter.

Yours truly,

ARCHITECTURAL SOCIETY, Harold Bechtel, Pres.
North Dakota Agricultural College.

J. M. Lindeman, 2 Central Ave., Hamilton, Ont., wishes to secure copies of the first six issues of PENCIL POINTS, and also the issue for October, 1924 to complete his set.

Thomas Raad, care Seelig & Finklestein, 44 Court St., Brooklyn, N. Y., wishes to secure a copy of PENCIL POINTS for March, 1922.

Oliver Quimby, 339 Adams Street, Brooklyn, N. Y., care Cox, Nostrand & Gunnison, wants copies of PENCIL POINTS for February, March and July, 1921.

H. B. Gold, 2682 Pitkin Ave., Brooklyn, N. Y., requires a copy of PENCIL POINTS for March 1922 to complete his set.

Subscriber, care PENCIL POINTS, will buy copies of the American Architect, dated January 3rd, February 14th, July 4th, August 1st, and November 21st, 1923.

PENCIL POINTS

AND our old contributor, Harry Lucht, sends in a little suggestion which he hopes will be useful to the young man who is striving for a place in the sun:

We are sending you herewith two examples whereby the existence of the architect is brought to the attention of the public who is so busy following the advertising of every one directly and remotely connected with home building that the architect's being is never thought of, nor realized.

We pass this on to the young architect who is breaking into the ranks of the profession, struggling with residence work before reaching the top notch of the ladder with a few Woolworth Building commissions up his sleeve, but before becoming thus world renown must realize any and all means to call attention to his work.

We believe the following effective and will appeal owing to its simplicity and low cost.

Small cardboard models are assembled and placed in the windows of realtors, builders, financiers and other agents who are glad to receive them owing to the attention they attract in their show window or office and sooner or later a commission results from one after the other.

Now then, models as we understand them are not inexpensive or easily made to distribute right and left. So we overcame the difficulty as follows:

On a sheet of tracing cloth the front and side of a residence is drawn in ink, roof, etc., all as shown. As the front is the thing, we do not draw any rear, merely duplicating same later in assembling.

Lithoprints are then made on cardboard, the design cut out and fastened together with common stationer's brass paper fasteners. A complete model for a few cents! Once the tracing is made any number can be had and without the expense of printer's zinc line cuts or any plates.

We have also made up other designs drawing the roof separate from the walls and then having the wall designs printed on buff cardboard and the roof on green cardboard, thereby having a colored model complete. On the former the roof was given a brown water color wash, the walls left white.

Of course these are not to be compared to a carefully detailed architectural model but they serve the purpose remarkably well, attract attention and cost the architect a few cents apiece, welcome where they can do him good.

The other is a further utilization of the lithoprint process. Ninety-nine times out of a hundred wherever one may see an attractive residence or any other type of structure in process of erection one will note a tremendous sign informing us that so and so is the builder and contractor, another tells us who is installing the plumbing and heating system, who is scraping the floors, who the sheet metal worker is, who sold the lot and so on, but not a word about the architect, leading one to believe his part of the operation is not worth telling about or listing. This sort of "ethical" modesty certainly is not good common business

sense and of course we can appreciate the architect may not prefer to be classified with such company. Nevertheless these are the fellows who are making money and success such as it may be in the building line. The architect should assert himself or remain being considered an incidental by the public.

Now and then a very small sign, though rare, is seen on a structure stating in small fine type so and so is the architect but is not noticed due to the "flaming", though crude, signs of the trades which claim and hold all attention. Or a blue print is tacked on the builder's shed, washed out by the first rainstorm or bleached out by a few clear sunny days' rays.

Like the models, this is overcome with small cost. Draw or letter your sign on tracing cloth and have it lithographed on white cardboard. We send a small cut of one we use which measures 18" square, it can be made smaller or even larger. We have in the past used an artistic sign with a decorative architectural design, however, we have found that some bold architectural lettering is best, as a sign merely, for decorative art work is not noticed by passers-by who have too much to divert their attention on a new job. Of course expensive signs could be enameled on metal or painted on wood, but signs about a building do not stay there long, and these can be replaced as often as necessary at little cost.

Cordially yours,

Harry Lucht.

I also enclose "pictures" rendered on tracing cloth, though not a desirable medium, which permit making good black and white lithoprints which are tacked up in offices where models are placed, another form of making the architect known, as they are rendered in a style appealing to the public requiring little skill, time and effort, and cheaply reproduced.

A FREE EMPLOYMENT SERVICE FOR READERS OF PENCIL POINTS

(Other items on pages 102 and 122)

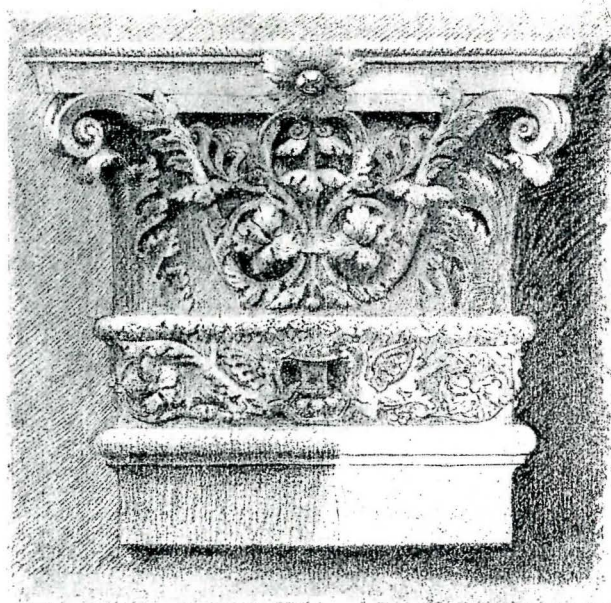
Wanted: Architectural draftsmen, first class men on apartment and hotel work. Reply giving experience, salary and references. Detailers & Designers particularly. Emery Roth, 119 West 40th Street, New York.

I have had seven years' experience in drafting, can develop plans complete with details from sketches; have designed two churches, several garages, many residences, one apartment building, some hotels, and a great many schools; besides I have worked in banks, office buildings, warehouses, have made several store buildings and in fact, I have had a varied experience in several drafting rooms and can give proof of my satisfaction by letters from the different Architects I have worked for since 1918. I can make Perspectives and Render in Pen and Ink and also Water Color. Box 104, Pencil Point, Ont.



One of Mr. Lucht's Drawings Used for Making a Model.

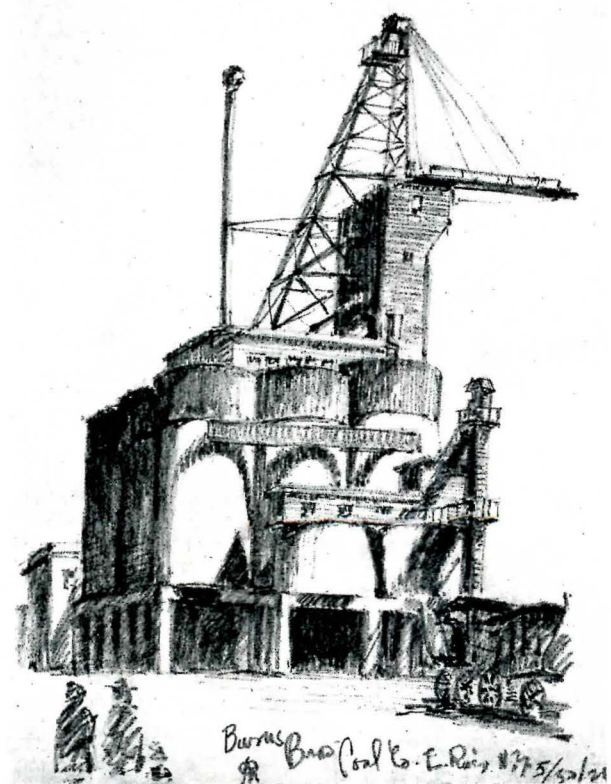
PENCIL POINTS



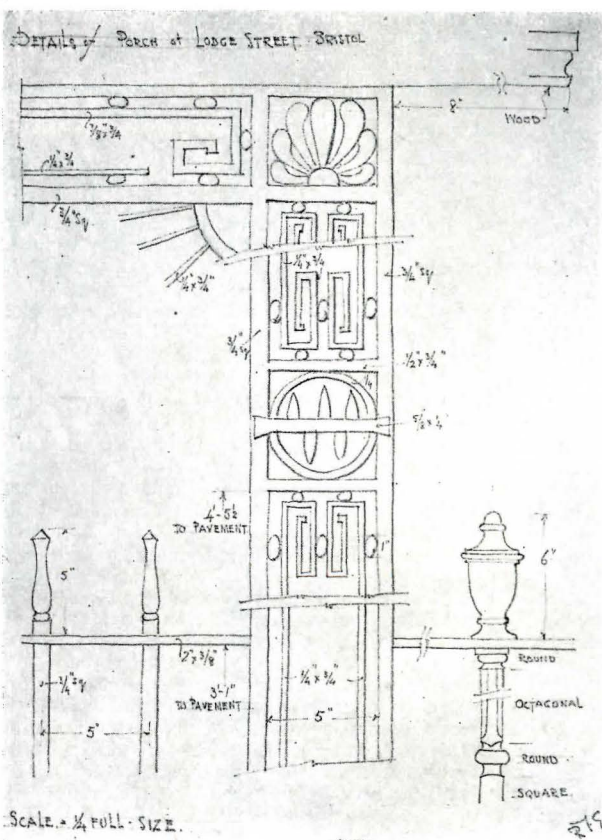
Pencil Drawing by A. Giglio, New York.



Rendering by Andrew Egeressy, New York.



Pencil Drawing by Albert Graeser, New York.



Measured Drawing by R. Tilsley Green, London, England.

THE SPECIFICATION DESK

A Department for Specification Writers

SPECIFICATIONS

By W. W. BEACH

PART VIII.

GENERAL CONDITIONS

THE following General Conditions may be assumed to be component parts of the complete specifications of one of the most common of our American products, the public schoolhouse.

The first page of such a specification will be the title page and should contain also Art. 1 of the General Conditions. All the remaining articles of this division are effectually standardized and furnished in printed form, thus leaving only the first page to be specially prepared for each job.

Our title page takes form thus:—

SPECIFICATIONS
for the
GENERAL CONTRACT
for a
PUBLIC SCHOOL BUILDING
to be Erected
at the
SOUTHWEST CORNER OF
FOURTH AVENUE AND SOUTH TENTH STREET
EAST MILLVILLE, P. M.

John Smith Jones, Architect, Date of Issue,
First National Bank Building, May 1, 1925.
Millville, P. M.

DIVISION A, GENERAL CONDITIONS

ART. 1. SCOPE OF WORK.

(A) THE ITEMS in this contract include all labor, equipment, materials and transportation necessary to construct and complete the following Divisions of the work comprised in the construction of a new Consolidated District School Building to be erected upon the property of the Consolidated Independent District of the Town of East Millville, State of P. M., Viz:

(Here follows list of Divisions to be included in General Contract).

(B) OMISSIONS. The following Divisions of the work are not included in this contract:

(Here follows list of Divisions to be omitted from the contract).

It is important at the outset that the exact meaning of all words of special application used throughout the Contract Documents be made absolutely clear. This is cared for in Art. 2 under the head of "Fundamentals."

Next follows Art. 3, "Contract Documents," completely setting forth all members and phases of same. Architects should pay special attention to the identification by both parties of all contract documents and also to the voiding of all superseded drawings, if they would evade the probability of later trouble.

Identified copies of drawings and specifications should be deposited in the architect's vault for safe-keeping. Each party to the contract should keep an original of that document and the architect should possess an additional copy for his own reference.

Further paragraphs of these general conditions are more or less self-explanatory. The majority have been in common use in one form or another since architects were architects. In our wording we have endeavored to adhere to the simplest expressions in the fewest words possible in each case, and yet say all that's necessary on each subject.

Art. 5, treating of "The Architect's Relation to the Work," is stated in a manner which the author believes unique, yet which more accurately expresses such status than has been done in other forms. The paradoxical position of the architect in the dual capacity of owner's agent and unbiased arbiter between owner and contractor is here done away with and a sensible situation developed through the means of automatically changing his relationship simply by the action of the two parties signing the contract.

Another ambiguity is avoided by eliminating all assertions to the effect that the architect "shall do" so-and-so. Not

being a party to the contract, that document is powerless to compel him to such performances.

Paragraph C of Art. 5 makes it necessary for the architect to be specific as to the authority vested in his representatives, an important feature too often overlooked.

Art. 7 on "Sub-contracts" is made intentionally brief, inasmuch as the owner's dealings are essentially with his direct contractors. The less he must have to do with those contractors' "subs," the better. A multiplicity of instructions for the contractor's guidance in dealing with his subs simply leads to the ignoring of all such mandates and restrictions.

This is true likewise of instructions as to arbitration. Too much inserted on this subject weakens the position of the architect, hence it is properly left to a brief paragraph in the contract form where it belongs. Experience teaches that arbitrators are extremely liberal in their courses of action as well as in their decisions. The two points of importance anent arbitration are to get the arbitrators to make decisions and to get the two parties at issue to abide by those decisions.

The clauses relating to insurance are likewise brief, yet sufficient. They contain two unusual features. One is that (in lieu of other appointee) the architect shall be the adjuster in case of fire-damage and shall receive special remuneration for his services in such capacity. The other, that the fire insurance shall cover tools and equipment on the premises. Those having their belongings in the service of the owner are entitled to such protection. The premium cost is nil.

Introduction of an article on "Tests" is deemed advisable because of the vague manner in which this important subject is too often handled.

In the matters of extras, deductions and certificates for partial payments to contractors, the judgment of the architect is given more play than is customary. The exactions of estimates from contractors is done away with. This justly puts more burden upon the architect but it makes his overpayment of the contractor less likely.

Such features as the invitation to bid and all mention of certified check and bond are omitted as belonging rather to the advertisement than in the specifications. Items of office shanty at the job, as well as other temporary structures, special conditions, etc. are cared for under the head of "Supplementary General Conditions" immediately succeeding these "General Conditions," the standardized body of which here follows:

ART. 2. FUNDAMENTALS.

(A) THE TERM "OWNER" shall be understood to mean the Person, Persons or Entity whose name appears as such in the Contract and whose signature is attached to same.

(B) THE TERM "ARCHITECT" shall mean the one so named in the Contract.

(C) THE TERM "CONTRACTOR" shall mean the one whose name is affixed in that capacity to the Contract Documents, whether an Individual, Co-partnership or Corporation.

(D) THE TERM "SUB-CONTRACTOR" shall include all those having direct contract with the Contractor to furnish work for this construction.

(E) THE TERM "WORK" shall be construed to include either labor or materials or both.

(F) THE TERM "APPROVED" applied to any work signifies that the Architect shall be consulted as to the source from which such material is purchased, as well as to its general quality and construction, but such approval will not imply the acceptance of the material so provided if later found to be defective.

(G) TRADE NAMES or technical terms of common usage shall be construed to mean such recognized items or conditions.

(H) TIME is of the essence of this contract and all time limits mentioned shall be strictly adhered to by the Contractor.

(I) WRITTEN NOTICE may be served upon the Contractor by being delivered in person or by registered mail.

ART. 3. CONTRACT DOCUMENTS.

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(A) THE DOCUMENTS constituting the Contract consist of:

(1) THE CONTRACT, copy of which is hereto attached.

(2) THESE SPECIFICATIONS, complete.

(3) THE WORKING DRAWINGS, as elsewhere listed.

(4) ALL ADDENDA, modifications and special interpretations incorporated in the aforesaid Documents before the signing of the Contract.

(B) ADDENDA. The contractor, before signing the Contract, shall satisfy himself that all additions, deductions and special interpretations pertaining to same, whether arranged by specific addenda or by letters of instruction or by other explanation are properly listed and described and signed by both Parties to the Contract.

(C) IDENTIFICATION. The Contract Documents shall be signed in duplicate by Contractor and Owner, but, in case any of same (other than the Contract) be found to lack such signature, the identification of the Architect shall be deemed sufficient and conclusive.

(D) DIVISIONS OF SPECIFICATIONS. For convenience of reference and to facilitate the letting of independent contracts, these Specifications are separated into certain Branches or Divisions. Such separation shall not operate to oblige the Architect to establish the limits of any contract between the Contractor and a Sub-contractor, each of whom shall depend for same upon their own contract stipulations.

(E) GOVERNING FACTORS. Dimensions figured on drawings shall be followed in every case in preference to scale. Detail drawings shall take precedence over drawings of smaller scale.

(F) DISCREPANCIES. The Contract Documents are complementary and anything called for by one shall be supplied the same as if called for by all, providing it comes clearly within the scope of the Contract. Should the Contractor, at any time, discover a mistake in a drawing or specification or any discrepancy therein, or any variation between dimensions on drawings and measurements at site, or any lacking of dimensions or other information, he shall report same at once to the Architect for correction and shall not proceed with the work affected thereby until such correction has been made.

(G) SCOPE OF DRAWINGS. The drawings shall be held to determine the general character of the work as well as details of same. Parts not detailed shall be constructed in accordance with best standard practice for work of this class, so as to afford the requisite strength and logically complete the parts they compose. Where it is obvious that a drawing illustrates only a part of a given work or of a number of items, the remainder shall be deemed repetitions and so constructed.

(H) COPIES of Drawings and Specifications will be furnished to the Contractor without cost to him and in sufficient number to enable him to carry out the work efficiently and economically. He shall retain a complete copy of Drawings and Specifications in his office at the building available at all times, until work is finished, to the Superintendent and others needing to refer to same.

(I) OWNERSHIP of Drawings and Specifications and of all copies of same remains vested in the Architect and none may be used for work other than herein intended. The Contractor will be charged with all copies delivered to him and will be credited with same upon their return.

(J) VOIDED DRAWINGS. The Contractor will be required to receipt for copies of revised Drawings and shall thereafter be responsible for all errors made in using superseded Drawings.

ART. 4 SUPPLEMENTING THE CONTRACT DOCUMENTS.

(A) ADDITIONAL INFORMATION to that given by Drawings and Specifications will be supplied by the Architect from time to time as the work progresses. All such information, by means of drawings or otherwise, shall be truly consistent with the Contract and the work shall be executed in conformity therewith. If lacking any such needed information, the Contractor shall make timely application for whatever is necessary and shall, in no case, proceed without clear knowledge of the intent of the Contract.

(B) MINOR ALTERATIONS may be ordered by the Architect in connection with the supplementary information described in the preceding paragraph, provided that no

change in cost is involved. Changes involving extras or deductions in the contract price are treated in another Article of these General Conditions.

(C) SHOP DRAWINGS, setting diagrams, schedules, Maker's specifications and illustrations requisite for the various parts of the work shall be promptly submitted by the Contractor in each case. These shall be in duplicate, shall be corrected if necessary and re-submitted until approved by the Architect, after which two corrected copies of each shall be filed with him and the necessary additional copies supplied for use in connection with the work. The Architect's approval in such instance does not make him or the Owner responsible for errors in documents nor for any other unauthorized deviation from the terms of the Contract.

(D) MODELS of ornament shall be submitted for approval, if called for. These shall be made of plaster-paris or other acceptable medium by experts selected or approved by the Architect. Changes shall be made in the models until same are acceptable to the Architect, after which duplicate photographs of the accepted models shall be filed with him. Finished ornament shall be equal in every respect to the approved models. Models for which a stipulated price is named shall be the property of the Owner, shall be carefully preserved and delivered as directed when the work is finished.

(E) SAMPLES of materials and work shall be submitted as directed for approval of the Architect. All work for which samples have been approved shall conform thereto. Samples will be returned to the Contractor on demand when the work is finished.

ART. 5. THE ARCHITECT'S RELATION TO THE WORK.

(A) PRIOR TO THE EXECUTION OF THIS CONTRACT, the Architect is employed by the Owner to act as his Agent in the preparation of Contract Documents and the awarding of contracts thereon.

(B) AFTER CONTRACT IS SIGNED, the Architect is assumed to be a just and unbiased Arbiter between the Parties thereto. The entire work is under his jurisdiction to such end. It is his function to interpret the drawings and specifications; pass upon the merits of materials and workmanship, compute amounts of and issue certificates for all payments to which the Contractor may be entitled; decide upon all deductions from and additions to the contract price resulting from alterations after letting of contract; determine amount of damages accruing to either Party from any cause; and perform any other duties hereinafter stated to be within his province.

(C) SUPERINTENDENTS AND INSPECTORS may be appointed by the Architect to assist him in the conduct of the work. These shall be entitled to the same free access to all parts of the work as is the privilege of the Architect but the degree of authority of any such Employee to act for the Architect shall be as prescribed by definite instructions over the Architect's signature. Without such written instructions, it is assumed that Superintendents and Inspectors have authority only to watch the work and report to the Architect. The Contractor will accept orders and interpretations from them only at his own risk.

(D) ORDERS FROM THE ARCHITECT will be in writing only, properly signed. No oral orders from the Architect nor from anyone acting for him will be considered binding, in case of dispute. No one, other than the Owner, or the Architect acting for him, has authority to order changes involving extras or deductions.

(E) AUTHORITY TO STOP THE WORK is vested in the Architect and may be invoked whenever he deems such action necessary to insure the proper execution of the Contract. The work may not thereafter be resumed until the Architect has given written consent.

ART. 6. RESPONSIBILITY OF CONTRACTOR.

(A) SUPERVISION. The Contractor shall give efficient supervision to the work, using therein the skill and diligence for which he is remunerated in the contract price. He shall carefully inspect the site and study and compare all drawings, specifications and other instructions, as ignorance of any phase of any of the features or conditions affecting the Contract will not excuse him from carrying out its provisions to its full intent.

(B) PROGRESS OF THE WORK. It shall be the duty of the Contractor to watch the progress of the work and to determine when and where his materials and labor will next be needed. Neither the Owner nor the Architect engages

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to notify Parties when to begin work or to have material in readiness, nor to give early notice of work rejected, nor in any way to so supervise the work as to relieve the Contractor of responsibility or of the consequence of neglect or carelessness on the part of the Contractor or his Subordinates.

(C) FOREMEN. The Contractor and Sub-contractor shall, during the progress of their work, keep thereon competent Foremen and their necessary Assistants, all satisfactory to the Architect. The Contractor's General Foreman shall have full authority to answer all questions and to receive and carry out all instructions of the Architect or those authorized to act for him. All such instructions shall be as binding as if given direct to the Contractor.

(D) SKILLED LABOR. All labor shall be skilled in its particular craft (where skill is required) performed by the Workmen in a thorough, faithful, workmanlike manner to the best of their ability. The Contractor shall promptly remove any Workman or other Person to whom the Architect may object.

(E) ASSISTANCE TO ARCHITECT. The Contractor shall render all necessary assistance to the Architect and his Representatives in inspecting the work and in taking measurements, levels, etc., at the site.

ART. 7. SUB-CONTRACTS.

(A) LIST OF SUB-CONTRACTORS. As soon after the execution of the Contract as is practicable, the Contractor shall submit to the Architect a written list of his intended Sub-contractors and shall not employ nor retain on the work any to whom the Architect may object, and all dealings with Sub-contractors shall be understood to be subject to this proviso.

(B) CONTRACTOR'S OBLIGATION. The Contractor shall be fully responsible for acts and omissions of his Sub-contractors and their Employees and all others engaged upon any part of the operations under this contract.

(C) OWNER'S RELATION. Neither the acceptance of the name of a Sub-contractor nor the suggestion of such a name nor any other act of the Architect nor anything contained in any Contract Document is to be construed as creating any contractual relation between the Owner and any Sub-contractor.

(D) RELATION OF CONTRACTOR AND SUB-CONTRACTOR. The Contractor shall bind every Sub-contractor and every Sub-contractor undertaking any part of the work is thereby bound to this Contractor by the terms of the Contract Documents to carry out the provisions of same insofar as they appertain to that part of the work undertaken by such Sub-contractor. The Contractor further agrees to pay to each Sub-contractor, promptly upon issuance of certificate payments, his due proportion of same.

ART. 8. MATERIALS AND APPLIANCES.

(A) FACTORS INCLUDED. Unless otherwise stipulated, the Contractor shall provide and pay for all materials, labor, water, tools, equipment, hoists, transportation, light, heat and power necessary in the carrying out of this contract.

(B) ALL MATERIALS, unless otherwise specified, shall be new, and both workmanship and materials shall be of good quality, proof of which shall be furnished by the Contractor, if demanded by the Architect. In case of doubt as to the kind or quality required, appeal shall be to the Architect and samples submitted, if he so requests. The Architect will direct the use of a material appropriate to the location and function of the item in question and the Contractor shall furnish same accordingly.

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

(D) SUBSTITUTIONS for specified items, as stipulated in the foregoing paragraph, may only be made after a written order from the Architect approving same has been obtained well in advance of the time such item will be needed. In no case will an item other than is specified be considered, if brought to the site without previous written permission. The Contractor may also submit for consideration, or may be invited to submit, items similar to certain of those specified but of different value. If the substitution of any such be approved by the Architect, the amount

to be added or deducted is to be agreed upon and order issued for same as provided in Art. 13.

(E) PROPRIETARY ITEMS. The Contractor shall pay all royalties and license fees incidental to the use of any patented material, device or process. In event of a claim being made for alleged infringement of patent rights, the Contractor shall save the Owner harmless from loss on account thereof and shall also defend, at his own expense, any suit that may be brought in such connection.

(F) ALL CASH ALLOWANCES named in these specifications shall be included in the contract price and shall be held to cover the net cost to the Contractor of the work so specified, either f. o. b. cars at a certain point, or delivered at the site, or completely installed, as may be stated. If the purchase price of such work varies from that named, the Architect will make proper adjustment and issue an order accordingly, stipulating the amount to be added to or deducted from the contract price. Purchases under cash allowances shall be made only as directed by the Architect.

ART. 9. REGULATIONS.

(A) PERMITS AND LICENSES. All permits, fees and licenses necessary to this work shall be obtained and paid for by the Contractor who shall also give all required notices and comply in every way with all laws and ordinances relating to the work.

(B) VARIATIONS. Should the Contractor discover any variation between the drawings or specifications and any law, ordinance, governing rule or regulation, he shall promptly notify the Architect and secure definite instructions in writing. If the Contractor performs any work knowing it to be contrary to laws, ordinances or regulations, he shall bear all costs incidental to its correction.

(C) PROPERTY CONFINES. The Contractor shall limit the storage of materials and the operations of his Employees to confines indicated by law, ordinances, permits or the direction of the Architect and shall not unduly encumber the site with materials nor infringe upon storage space assigned to others. The Contractor has no authority to permit the use of any portion of the premises by anyone except for business connected with the construction in which this contract is concerned.

(D) LOADING. The Contractor shall not permit any part of the structure to be loaded to such an extent as to endanger it. Materials may not be stored inside the building without proper authority.

(E) SIGNS AND ADVERTISING. No permanent or temporary labeling, trade mark, sign or other advertising may be exposed on or about the premises without express permission of the Architect, except that Makers' removable marks of identification may remain on their product until ordered removed by the Superintendent.

(F) NO NUISANCE may be committed anywhere about the premises. The Contractor shall cooperate with local authorities in enforcing this provision and in preventing fires or smoking at times when damage might result therefrom. The use of tobacco about interior carpentry or finishing work will not be permitted.

ART. 10. FITTING AND REPAIRING.

(A) CUTTING AND REPLACING. All cutting and fitting of the work shall be done by this Contractor as may be necessary to fit to, or be fitted by, the work of others, and without additional cost to the Owner, provided that such work is shown by drawings or reasonably inferable therefrom. This Contractor shall also properly patch or repair and make good after such cutting to the satisfaction of the Architect.

(B) RESTRICTIONS. The Contractor shall do no cutting of the work of other Contractors (except on special order of the Architect) nor permit any cutting, digging or similar effort which might tend to damage the strength or appearance of any finished work. Men of each trade only shall be employed to do the cutting and repairing of work peculiar to that trade and none shall be done by inexperienced men. No repairing or patching may be done except by specific instruction and the finished work of all repairing and patching shall be so executed as to be a proper part of the whole, with no joinings or other defects apparent.

ART. 11. PROTECTION AND DAMAGES.

(A) ADEQUATE PROTECTION for all parts of his work shall be maintained by the Contractor against injury due to weather conditions, frost, accident or other cause and he shall also protect the Owner's and other adjacent prop-

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erty from injury occurring in connection with operations under this contract, as provided by law and the Contract Documents. He shall make good, at his own expense, as a part of this contract, all damages resulting from any such causes or lack of protection.

(B) SAFEGUARDS. The Contractor shall provide and maintain all barricades, guards, lights, danger signs and protection members required for safety or by the Public Authorities, whether or not more specifically called for herein.

(C) SHORING. The Contractor shall provide all permanent and temporary bracing, shoring and anchoring that the nature of his work may require in order to make everything absolutely stable and secure, even where such bracing, shoring and anchoring are not explicitly called for, and he will be held strictly accountable for any damage resulting from failure to furnish same, either through lack of proper judgment or for any other cause.

(D) INCLEMENT WEATHER. Should the weather be unusually cold, wet or stormy so that certain exterior work cannot be done in proper manner, then the Architect may order such work suspended until a more suitable time, in which case, the Contractor shall cover and protect the existing work from injury until operations are resumed.

(E) WORKMEN'S COMPENSATION INSURANCE. The Contractor shall carry insurance acceptable to the Owner, providing compensation for accidental injuries or death to any of his Employees, occurring in the course of employment on this work or on materials being prepared for use in this work, and shall compel each of his Sub-contractors to carry similar insurance, all in strict compliance with State laws and to fully protect the Owner from any claims arising out of accidents on the work.

(F) FIRE INSURANCE. The Owner will maintain fire insurance in his own name and in those of others, as their interests appear, covering up to eighty per cent of the value of all work and material in the structure and all material on the premises for use in the work, also all tools and equipment on the premises in connection with these operations; payments under such policies, in case of loss, to be prorated among all those participating in such loss, under an equitable adjustment, the Architect acting as arbitrator and adjuster on behalf of all the Insured, unless the latter agree upon someone else to act for them. The Architect's fee for acting as such adjuster shall be that customarily paid for such service, reckoned on the total amount of insurance paid and deducted therefrom before distribution.

ART. 12. TESTING MATERIALS, ETC.

(A) TESTS shall be made by the Contractor of the operation of his mechanical equipment as required by law or as the safety of his Employees may demand. Tests shall also be made by him of his workmanship and material, if called for by these specifications, and in the manner therein stipulated or as directed by the Architect. Unless otherwise specifically stated, all expense attached to such tests, including the use of materials, labor, tools, instruments, power, light, heat and equipment, shall be borne by the Contractor.

(B) ADDITIONAL TESTS, not called for by the specifications, shall be provided by the Contractor under direction of the Architect at the expense of the Owner except that, in cases where such tests give evidence of defective materials or workmanship for which the Contractor is required to make replacements, then the cost of such tests shall be borne by the Contractor. The expense of such tests shall be carefully kept by the Contractor and will be audited by the Architect who, if same is to be charged against the Owner, will issue an extra order for the amount as provided in Art. 13.

(C) NOTICE OF TESTS shall be given by the Contractor to the Architect in due time to permit advising all those interested. No tests will be considered valid unless duly witnessed by the Architect or someone appointed to act for him. Tests shall also be witnessed by local authorities, if so demanded by ordinance.

(D) RECORDS of all tests, neatly typewritten on letter-size paper, accompanied by necessary diagrams or charts to thoroughly explain same, all in duplicate and duly certified and signed, shall be prepared by the Contractor at his expense and deposited with the Architect.

ART. 13. ALTERATIONS.

(A) CHANGES PERMISSIBLE. The Owner reserves the right to alter or modify the drawings and specifications

(other than contract copies) and the Architect may make any reasonable deviation in construction, detail or execution of the work without in either case, invalidating the contract. All such changes shall be executed in every other particular in accordance with provisions of the Contract Documents.

(B) WRITTEN ORDERS, properly signed, will be issued, explicitly setting forth all such changes. No change shall be made except by such orders.

(C) EXTRAS AND DEDUCTIONS. In case an authorized change will increase or decrease the cost of the work to the Contractor, a corresponding extra amount or deduction will be made to or from the contract price, as the case may be, and so stated in the order. The Architect shall be the judge (subject to arbitration) of what amount to be added or deducted is just and proper.

(D) THE VALUE of any such extra or deduction as described in the preceding paragraph shall be determined by one of the following methods:

(1) By agreed estimate in lump sum.

(2) By pre-arranged unit prices.

(3) By reckoning cost, plus a percentage or fixed fee.

In the latter case, the Contractor shall keep record of net cost of labor and materials concerned in the change and submit same (with vouchers, where possible) under affidavit to the Architect, who will audit same, deducting savings, if any, and, if the amount is "extra," adding thereto not to exceed 15% of the net amount to cover Contractor's overhead and profit.

(E) ALL CLAIMS for extras by the Contractor shall be presented in writing before the expense is incurred and will be adjusted as above provided. No work shall be allowed to lag pending such adjustment but shall be promptly executed as directed, even if a disputed claim arises concerning same. If such dispute cannot be amicably adjusted, it shall be made a subject of arbitration as provided in the contract but shall, in no case, be permitted to cause delay in the work or damage to the Owner or to other Contractors. No claim will be considered after the work in question has been done unless a written order for same has been issued or a timely definite written request for same has been made as above provided.

ART. 14. INSPECTION OF WORK.

(A) APPROVAL. All work shall be subject to the approval and final acceptance of the Architect.

(B) ACCESS. The Architect, Superintendents and other Representatives of the Architect and of the Owner shall have access to all parts of the work at all times, either at the site or in places of preparation. The Contractor and his Sub-contractors and Supply Dealers shall, at any time upon request, provide proper facilities for such access and inspection.

(C) INSPECTION will either be by Persons directly employed by the Architect or may be (in the case of cement, steel and similar items), if so stated in the specifications, performed by an Inspection Bureau of recognized standing appointed by the Architect for the purpose under a "cash allowance" to be included in the contract price. Before any of the more important or special work is commenced, the Contractor shall notify the Architect regarding same and shall also give him due notice of the readiness of all work and materials specified to be inspected or approved before same are covered and also all other work and materials that should be so approved. All covering of same prior to inspection will be solely at the risk of the Contractor.

(D) EXAMINATION of work covered in place may be ordered in writing by the Architect, in which case the Contractor shall remove such construction as is necessary to uncover same. If the questioned work is found to be proper, the Owner will pay the cost of uncovering and replacement but, if same be found improper, it shall be replaced with proper materials correctly installed and the Contractor shall bear all expense in connection with same.

(E) ACCEPTANCE. Assent to the covering of inspected work shall not be held to be acceptance of same. No part of the work will be held to be accepted until the final acceptance of the entire contract, even for portions placed in use by the Owner, except when special acceptance is given in writing covering specific features, such as finished floors, equipment, etc.

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ART. 15. REJECTIONS AND CORRECTIONS.

(A) BEFORE FINAL PAYMENT, all materials rejected by the Architect shall be promptly removed from the premises by the Contractor, whether or not completely installed, and he shall promptly and properly replace same with correct materials, including any other of his work adjoining, if same has been disturbed, in accordance with the contract and without expense to the Owner. He shall also pay for making good such work of other Contractors as is affected by such removals and replacements.

(B) AFTER FINAL PAYMENT, the Contractor shall be bound by his guaranties, (if any are called for in the specifications) to promptly remedy any defects due to negligence or faulty materials or workmanship in the work so guaranteed and to pay for any damage to other work resulting therefrom.

(C) ALTERNATIVE. If condemned materials, furnished under this contract, be not removed within a reasonable time, the Owner may remove same, after 3 days written notice, and store at the Contractor's expense. If the Contractor does not pay for such removal and storage within 6 days thereafter, the Owner may, after 6 further days' written notice, sell same and will credit the Contractor with net proceeds after all costs have been deducted. If the materials so removed are valueless or the sale does not meet cost of removal, then the Contractor shall bear all resultant loss.

ART. 16. TIME AN ESSENCE OF THE CONTRACT.

(A) TIME OF COMPLETION shall be as stated in the Contract Documents. Possession of the premises for the purpose of carrying out the contract will be granted the Contractor in conformity therewith and he hereby agrees that such time limits are ample and that the work can and will proceed in accordance with the contract time schedule.

(B) EXTENSIONS. Failure on the part of the Owner to deliver the premises to the Contractor at the stipulated time will permit the latter a corresponding extension of each date in the time schedule, but such failure to secure the premises according to schedule will not be held a reason for rescinding the contract nor affecting the validity of same, nor shall it be considered any cause for a claim for damages against the Owner. Time will also be extended to offset delays occasioned by strikes, riots or other violence, conflagration or serious accident (unavoidable by the Contractor in each case), provided always that due and just claim is promptly made for each such extension.

(C) GENERAL PROCEDURE. The Contractor shall carry on the work in such parts of the building and in such order of precedence, and at such times and seasons as directed by the Architect. Where such directions are held by the Contractor to conflict with preceding paragraphs of this article or with other of his specific rights under the contract, he shall so notify the Architect and of the exact detail of procedure will be arranged. If an extension of time is thereby necessitated, same will be granted accordingly.

ART. 17. OWNER'S PRIVILEGES.

(A) THE RIGHT TO OCCUPY the whole or any portion of the building or premises at any time prior to completion of the contract is reserved by the Owner. It is understood and agreed that the right to so use same is a part of the contract and that the Contractor shall proceed with the completion of his contract in such event in a manner to cause the least possible interference with the Owner or his Employees or others having business on the premises. If such occupancy of the premises by the Owner, in whole or in part, prior to the time set for completion of the contract, is the cause of added expense to the Contractor in the pursuance of his work under the contract, such expense shall be carefully reckoned and will be audited by the Architect and an extra order issued for the amount justly due the Contractor on account of same; but no allowance will be made for such expense incurred after the time set for completion of the contract.

(B) OTHER CONTRACTS pertaining to this work may be let by the Owner as seen fit and without affecting this contract, it being understood that such other contracts are necessary to the completion of the building and ap-

purtenances and will, as far as possible, be carried on simultaneously and without mutual interference.

(C) ACCEPTANCE OF FAULTY WORK by the Architect is permissible in cases where, in his judgment, the best interests of the Owner are thus served, rather than causing delays or damage to other work by forcing the removal of the improper materials. In case such work is allowed to remain, the Architect shall determine the amount to be deducted for such saving, not exceeding the actual value of faulty material accepted.

(D) THE OWNER MAY PERFORM, or employ others to undertake, portions of the work persistently neglected by the Contractor, provided that, after three days' written notice to the Contractor, the work is still undone. In such case, the work shall be done under the direction of the Architect and the cost of same deducted from the amount of next payment falling due to the Contractor. Such action shall in no way affect the status of either Party under the contract, nor shall it be held the basis of any claim by the Contractor, either for damages or for extension of time.

ART. 18. CO-OPERATION.

(A) WITH OTHER CONTRACTORS. The Contractor shall co-operate with other Contractors on the job, as well as with the Owner and Architect, to the end that the whole construction and equipment shall be carried on and completed without hindrance or delay to anyone concerned.

(B) DELAYS. Should the Contractor be hindered or delayed by lack of cooperation on the part of others or by any other cause for which he is not responsible, he may, by reporting the matter promptly to the Architect, secure consideration for a claim, either for damages or for an extension of time, the same will be allowed, if found just. But no such claim will receive consideration unless reported within three days from the time of events upon which same is founded, nor will any such claim be valid for delays or damages accruing after the time set for completion of the contract, including extensions thereto.

(C) INTERFERENCE. In case the work of any other Contractor appears to interfere with the work of this Contractor, the latter shall, before the work of either is cut or altered, notify the Architect and shall secure a decision as to the mode of procedure or change in design or construction, before proceeding with same.

ART. 19. CLEANING PREMISES.

(A) DURING PROGRESS of the work the Contractor shall, at all times, keep the building and premises clear of rubbish, waste and rejected materials due to operations under this contract. Such materials, together with all items which, under this contract, are to be removed from the work to become the property of the Contractor, shall be promptly removed from the site and shall not be allowed to encumber other property, public or private, in the vicinity, unless specifically permitted by the Architect.

(B) AT COMPLETION of this contract, the Contractor shall remove all dirt, rubbish and surplus materials resulting from this contract and shall deliver the entire buildings and premises to the Owner in a clean and neat condition. Each room and every floor in the building shall be broom-clean, except in cases where the work of others is continuing to cause dirt or disorder after the work of this Contractor is completed.

(C) IN CASE OF NEGLIGENCE of the Contractor to comply with the requirements of the two preceding paragraphs, or in case of dispute as to the cause or responsibility for unremoved rubbish, the Architect may have same removed without notice and the cost of such removing and cleaning pro-rated among the Contractors whom the Architect deems responsible. This Contractor hereby agrees to pay charges so assessed against him.

ART. 20. CONTRACTOR'S DEFAULT.

(A) ASSIGNMENT. The Contractor shall not assign the contract, nor any moneys due or to become due to him hereunder, to his Surety nor to any other Person, Firm or Corporation, without previous written consent of the Owner.

(B) DEFAULT. Should the Contractor become bankrupt (either voluntarily or involuntarily) or if he should persistently neglect to pursue the work in proper man-

ner, or to make due payments for materials or labor furnished for the work, or repeatedly violate building ordinances, Architect's instructions or other express provisions of the contract, then and in such case it will be the duty of the Architect to so notify the Owner and the latter may, without prejudice to any other right or remedy and, after giving the Contractor seven days' written notice, take possession of the premises and complete the work in such manner and by such means as the Architect deems most expedient. In such event the Owner's forces will have the use of all materials, tools and appliances on the premises pertaining to this work at the time of the aforesaid notice and the Contractor shall not be entitled to remove any of same nor to receive any further payment until the work is finished. At that time, if the expense of completing the work has exceeded the unpaid contract balance, the Contractor (or his Surety) shall pay the Owner the excess, but, if a balance remains after all such expenses have been met, same shall be paid to the Contractor. The expense of such completion of contract, including all damages resulting from the Contractor's default, shall be included in the amount assessed against the Contractor, all of which will be audited and certified by the Architect.

ART. 21. PAYMENTS.

(A) CERTIFICATES will be issued by the Architect for partial payments to the Contractor at intervals stipulated in the contract and for such percentage of the value of the work then completed as the contract allows. No payment will be certified for materials other than those actually incorporated in the construction, unless specifically so stated in the contract. No certificate nor payment to the Contractor, other than the final, is to be considered evidence of the acceptance of any portion of the work; nor may partial or entire use or occupancy of the premises by the Owner be so considered or held. Acceptance of the final payment by the Contractor shall constitute a waiver of all claims by him.

(B) SCHEDULE. Each certificate shall represent the Architect's estimate of the amount due the Contractor. The Contractor may submit, for the assistance of the Architect in the preparation of such estimates, a complete schedule of the items of which the contract price is composed and the Architect will make use of same as his judgment dictates, or he may prepare and use his own schedule.

(C) APPLICATIONS for payments may be made by the Contractor at least 10 days before same are due, in which case the Architect will give them due consideration in preparing his estimates.

(D) PAYMENTS WITHHELD. Payment of the whole or a part of any certificate may be withheld if such course be deemed necessary to protect the Owner from loss on account of:

- (1) Failure of the Contractor to meet his obligations.
- (2) Failure of the Contractor to expedite the work.
- (3) Failure of the Contractor to correct rejected work.
- (4) Failure of the Contractor to settle damages as herein provided.
- (5) Evidence of filing or probable filing of claims.
- (6) Discovery that unpaid balance may be insufficient to complete the work.

Payments will be made promptly when the grounds for withholding same have been removed.

(E) WAIVERS OF LIENS may be demanded by the Owner as a pre-requisite for any payment, partial or final, if, in his judgment, it appears necessary to so protect his interests. The Contractor pledges himself to prevent the filing of any just liens and agrees that he will, if demanded by the Owner, furnish a bond guaranteeing the payment of any Sub-contractor or Supplier in case of the refusal of the latter to file a waiver of lien. If any lien is left for the Owner to discharge when the work is completed, all costs of clearing same will be deducted from the amount of final payment to the Contractor.

THE DRY CELLAR

By OTTO GAERTNER

IT IS not the intention to go extensively into the water-proofing problem as there are too many various conditions to be met with in practice. It is, however, the intention to cover some simple cases and, if possible, to point out some of the minor conditions that are often overlooked by the architect's superintendent and specification writer. While the items mentioned may concern all types of buildings we have the residence type specially in mind. The most important thing in a residence is to have the cellar dry. While it is not always necessary to provide against water entering it, every cellar should be damp-proofed if possible. The general term *water-proofing* is often a misnomer. Much of the so-called water-proofing is in reality only damp-proofing.

To distinguish between the two it might be said that water-proofing provides against the penetration of water while damp-proofing provides against the penetration of dampness. In practice water-proofing is used to prevent the penetration of water with pressure behind it, while damp-proofing is used to prevent water seepage and dampness. Therefore, if an outlet is provided for the water in order to release the pressure, the problem becomes one of damp-proofing and is much more easily and economically solved.

Care must be taken to insure the permanence of the water outlet and to insure its being of ample size so that the water can never back up. Damp-proofing will not necessarily eliminate condensation unless some other provisions are made at the same time. Condensation generally takes place in warm, humid weather when the atmosphere is charged with dampness and the cellar walls are cold. Cellar walls above grade are apt to be warmed from the air on the inside and outside, but not so with the walls below grade where the earth keeps the wall cool on the outside and the cellar air is not warm enough for the heat to penetrate the wall. The condensation generally occurs below grade and near the floor. Consequently it is often mistaken for water penetrating the walls. The only way to overcome this condition is to build a double wall or one having air cells in it, or to furr the inside of the wall with terra cotta blocks and cover them with plaster.

There seems to be a tendency to neglect the construction of the cellar, especially in houses of moderate cost, even though the construction of the cellar is more important than that of the superstructure. Sometimes the water and damp-proofing part is neglected until the building is completed. Although the finished work can be water-proofed or damp-proofed, it can not be done so economically or so easily as when it is done earlier in the proper sequence during the operation. The prevalent idea seems to be that if there is no water or any sign of any in the excavation, a dry cellar is insured. That is particularly the case when the excavation is on the side of a hill and it is assumed that the water will find its own level at a place somewhere below the level of the excavation. But this is not necessarily the case. The situation should be studied from every angle. An excavation made during the summer when the weather is dry, might disclose a spring during a period of wet weather at another time of the year.

Then again, spring thaws and wet weather might turn an adjoining depression, which generally passes unnoticed, into a pond or brook, especially if the water from a considerable area drains toward this low area. The water from such a low area may readily find its way to the foundation walls of the house. Also, when the land on which the house is built is low ground, not properly drained and saturated by spring rains, the water will not seep away rapidly and will lie around the foundation walls, gradually penetrating them and appearing on the inside. If there is water in the excavation it may not be due to the recent rain storm, nor may it have come from a broken water main. It may be an accumulation of surface water which, on account of the nature of the heavy impenetrable clay soil, can not soak away and disappear as readily as it should. This should be taken account of when grading around the building, taking care to grade the earth well away from the building and not toward it.

All roofs should be provided with gutters and leaders,

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and the water from the leaders should be properly disposed of. The leaders should be connected with pipes leading to sewers or to dry wells located at least fifteen feet from the walls of any building having a cellar. Dry wells should be specified of ample size to hold the water precipitated during a heavy storm without backing up. The piping leading to the dry wells should be laid with tight joints. The walls and floors of the dry wells should permit the water to seep away rapidly. If dry wells are not provided the pipes from the leaders should lead to lower ground or at least several feet away from the building walls so that the water will flow away if possible and not find its way against the foundation walls and so seep into the cellar.

In outlying districts where rain water is conserved in cisterns, the cisterns should be watertight so that the water can not leak through the wall and find its way to the foundations of the house. Cisterns should be at least fifteen feet from the building. Sometimes a broken water main, a backed-up sewer, or a flood may cause water to find its way to the cellar walls and into the cellar. Such conditions are remote and unusual and can not be foreseen. If they do occur, they are only temporary but may do much damage. Such damage may be avoided if the precaution is taken to water-proof the cellar although there is no apparent reason for doing so.

(To be continued)

PUBLICATIONS OF INTEREST TO THE SPECIFICATION WRITER.

Publications mentioned here will be sent free, unless otherwise noted, upon request, to readers of PENCIL POINTS by the firm issuing them. When writing for these items please mention PENCIL POINTS.

Studies in Granite.—Portfolio of 18 drawings of the greatest value to architects and designers, printed on heavy plate paper. National Building Granite Quarries, Assn., 31 State St., Boston, Mass.

Norton Floors.—Loose-leaf portfolio with one color plate and 27 pages of drawings and specifications, covering stair treads and various types of floor construction suitable for a wide variety of uses. Standard filing size. Norton Company, Worcester, Mass.

Roof Standards.—Book of blue prints illustrating the application of pre-cast reinforced granite slabs to all types of roof construction. 26 pp. of detailed drawings with space for memoranda. 8½ x 11. Federal Cement Tile Co., 608 South Dearborn St., Chicago, Ill.

Cove Lighting.—Illustrated brochure with detail drawings, directions for installing and complete technical data on the lighting of many types of buildings and rooms by means of this modern system. 30 pp. 8½ x 11. Pittsburgh Reflector Co., Pittsburgh, Pa.

Sliding and Folding Partition Door Hardware.—Catalog No. 40. Handbook completely covering subject with detail drawings and specifications on subject indicated. 36 pp. 8½ x 11. Richards-Wilcox Mfg. Co., Aurora, Ill.

Published by the same firm. Big Door Hardware for Round Houses and Freight Houses. Catalog No. 41 covers completely in drawing and text equipment for heavy doors suitable for all transportation and industrial uses. 24 pp. 8½ x 11. Bulletin No. 766 describes "Holdrite" Stair Rail Bracket, a specialty which will be found useful under many conditions. Standard filing size.

The Book of Vermont Marble.—2nd edition. A reference book for the architectural profession. Profusely illustrated with fine examples of marble work, construction details and much other useful information for the draftsman and architect. 70 pp. 9½ x 11. Vermont Marble Co., Procter, Vt.

Mueller Tile.—Illustrated brochure showing architectural faience, polychrome panels, Flemish Hand-Made Tile, Norman Flash Mosaic and other ceramic products. 48 pp. Mueller Mosaic Co., Trenton, N. J.

Beautiful American Gum Wood.—Brochure with color plates showing adaptability of this American wood for all types of furniture. 24 pp. Hardwood Mfrs. Inst., Memphis, Tenn.

Zenitherm.—Folio in sepia showing application of Zenitherm, the universal building material, for all types of service. Detail drawing and complete data. 8½ x 11. Zenitherm Company, 405 Lexington Avenue, New York.

Excluding Cold and Dust.—Illustrated booklet interestingly describing application of modern weatherstrip equipment for comfort and economy. 20 pp. 5 x 7½. Chamberlin Metal Weather Strip Co., 1644 Lafayette Blvd., Detroit, Mich.

Painting and Decorating Cypress.—Booklet of instructions covering the painting of Cypress lumber to secure the best results. Southern Cypress Mfrs. Assn., Poydras Bldg., New Orleans, La.

Inks and Adhesives.—Handy little booklet with frontispiece showing Charles Dana Gibson at work, covering many interesting matters on the subjects of inks and adhesives. 32 pp. Chas. M. Higgins & Co., 271 9th Street, Brooklyn, N. Y.

Batchelder Tiles.—Portfolio of detail drawings and designs showing mantels and other tile features. Batchelder-Wilson Co., 2633 Artesian St., Los Angeles, Calif.

Sunfast Finish.—Booklet in full colors setting forth the qualities and uses of a new line of finishes. Bishopric Mfg. Co., 110 Este Ave., Cincinnati, Ohio.

Kohler Village.—Attractive book illustrated in full color from paintings by Arthur Covey showing the development of an unusually interesting community. Many small houses are illustrated together with complete plan and many interesting details. 50 pp. 8½ x 11. Kohler Co., Kohler, Wis.

Walsment.—Booklet describing qualities of this new product, the mortar for covering the exterior and interior surfaces of walls. Louisville Cement Co., Louisville, Ky.

Single Pipe Vapor Heating System.—Booklet describing this type of equipment with diagrams, layouts and other data. Gorton & Lidgerwood Co., 96 Liberty St., New York.

For Comfort and Economy.—Booklet describing Flax-Li-Num, an insulating material, together with sample of the material itself. L. E. Newport, 30 East 42nd St., New York.

Majestic Steel Cabinets.—Data sheet with 12 detail drawings and photographs showing medicine cabinets, kitchen cabinets, in-a-wall tables and other space saving appliances. Majestic Steel Cabinet Co., 4223 Belle Plaine Ave., Chicago, Ill.

Radiator Traps.—Booklet dealing with traps and a line of heating specialties applicable to vapor, vacuum and low pressure heating systems. Technical data for the engineer and specification writer. Sarco Co., 234 Broadway, New York.

Ever Hot Water Heater.—Data sheet describing and illustrating a line of tank waterheaters suitable for many uses. EverHot Heater Sales Co., 200 W. Woodbridge St., Detroit, Mich.

Honycomb Bottleracks.—Data sheet showing proper way of storing wines, liquors and other beverages. Herman Soellner, 277 Lafayette St., New York.

The Miller Plan.—Brochure describing Muller system of financing building operations. 20 pp. 8½ x 11. G. L. Miller & Co., 30 East 42nd St., New York.

Goodyear Rubber Tile.—Brochure illustrated with plates in full color and blue prints, and containing complete specifications on rubber tile flooring. 16 pp. 8½ x 11. Goodyear Tire & Rubber Co., Akron, Ohio.

Interior and Exterior Decoration.—Portfolio with plates in full color showing color schemes and decorative treatment for all the rooms of a residence, also two exteriors. 24 pp. 8½ x 11. Benj. Moore & Co., 231 Front St., Brooklyn, New York.

Atlantic Terra Cotta.—Monthly publication for architects and draftsmen. Volume 7 No. 9 treats of modeling and shows many details of ornament in various styles. Atlantic Terra Cotta Co., 350 Madison Ave., New York.

Flooring Specifications.—Four separate documents covering cork tile, rubber tile, Treadlite Tile and Battleship Linoleum. Each is accompanied by necessary drawings. Bonded Floors Co., 1421 Chestnut St., Philadelphia, Pa.

Ravenna Mosaics.—Illustrated brochure on the subject of mosaics. Hand pocket size, 42 pp. Ravenna Mosaics, Inc., 101 Park Ave., New York.

School Lighting.—Booklet on the subject indicated prepared by the engineering department of the National Lamp Works, Nela Park, Cleveland, Ohio.

Arts Ecclesiastica.—Brochure showing a large number of examples of wood carving as applied to church furniture and embellishment. 48 plates. 8½ x 11. American Seating Co., 1091 Lytton, Chicago, Ill.

Build the Castle of Your Dreams.—Booklet on the subject of the small house, profusely illustrated with examples of various types, with floor plans and details, together with a discussion of textures suitable for both exterior and interior use. 32 pp. 8½ x 11. Lehigh Portland Cement Co., Allentown, Pa.

E-S Bulletin.—Special exposition number. Deals with all matters pertaining to the modern elevator, its operation, including signal systems. Elevator Supplies Co., 1515 Willow Ave., Hoboken, N. J.

Portfolio of Specification Data.—Covers floor treatments, dampproofing and waterproofing, interior and exterior painting and technical paints for all uses. Complete specifications of all products and data concerning their application. Standard filing size. L. Sonneborn Sons, Inc., 114 5th Ave., New York.

Sewage Ejectors and Pumping Machinery.—Loose-leaf handbook for architects, specification writers and engineers. Covers subject completely with technical data, many drawings, specifications, tables, etc. 8½ x 11. Yoemans Eros Co., 1448 Dayton St., Chicago, Ill.

Miracle Doors.—Portfolio containing 2 full page plates showing doors in combination with a variety of wall treatments, details of construction, specification directions, tables of sizes, etc. 60 pp. 8½ x 11. Paine Lumber Co. Ltd., Oshkosh, Wis.

Stage Lighting Handbooks.—Catalog K. Complete reference of all equipment required in the lighting of theatres and other auditoriums, window displays, etc. 130 pp. 6 x 9. Universal Electric Stage Lighting Co., 321 West 50th St., New York.

The ELDORADO PAGE

Sketching with
"the master
drawing pencil"



Notation of Procedure

ACCURATE layout in light outline. This is important, as it assures a comfortable freedom from concern over drawing when rendering is in progress.

Sketch rendered as follows: Dark panelling under window, then up left side using 3B Eldorado. Window mullions with 2B. Panelling of partition and balcony with HB and H. Floor toned with HB. Plastered wall with 2H. Arched door with H.

In rendering the panelling, the framework was first laid in, then the panels toned. Some cross hatching on panels.

In rendering plaster, direction of strokes changed freely. No structural reason for any particular direction. Effect of halation imitated by streaks of light across window and panelling done with an eraser, also by indefinite indication of leads of window. Note white accents left in tones frequently throughout sketch. They give sparkle.

Technical Hints



Make each
stroke firm
and definite

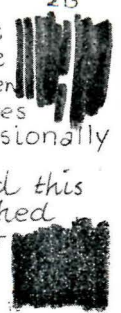
Avoid
this effect



Insist upon
a broad
stroke
with
each
pencil



Leave
white
between
strokes
occasionally
and
avoid this
polished
effect



A Free Employment Service for Readers of Pencil Points

Wanted: Draughtsman for scale and detailing. Must be capable in drawing lettering accurately. Steady position State qualifications, experience and salary desired. Harrison Granite Co., 4 East 43rd St., N. Y. C.

We are looking for an experienced draftsman (architectural) who can make complete working drawings from preliminary sketches. If you are seeking connection of this kind, please communicate with us, advising completely experience, age and salary desired. We can offer a good position to the right man. Fuller & Stickle, architects, Commerce Bldg., Erie, Pa.

Wanted: Architectural draughtsman with at least 5 years of office experience, who can detail, and can carry a job from start to finish. Box EE, Pencil Points.

Wanted:—An experienced draftsman, capable of designing and some knowledge of rendering. Experience in architectural or structural engineering not essential. Box DD care Pencil Points.

Wanted, by fast growing Chicago firm, several first class, all around Architectural Draftsmen, competent and with sufficient experience to act as squad leaders and carry large buildings from sketches to finished plans. Also a number of promising Architectural Junior Draftsmen with at least three years' experience in good office. Permanent position to right men. Address with outline of record, salary, etc., Architect, P. O. Box 858, Chicago, Illinois.

Desire first class draftsman, capable of taking charge of drafting room. Must be well balanced and of good personality. Give full history. Louis E. Korn, 910-11 Financial Center Building, Los Angeles, California.

Construction Sup't. One who is now making good but desires to better himself—a pusher—a man who can get results—and thoroughly understands fireproof and ordinary construction. Some knowledge of real estate and real estate financing preferred but essentially some good common sense as applied to business. Such a man, if he can deliver the goods, will be offered an interest in a building business now doing about a million dollars worth of work annually and if he can handle it, a position of responsibility. State experience and salary expected. Direct replies, which will be held in confidence, to Quinn & Christiansen, 360 N. Michigan Ave., Chicago, Ill.

Wanted—By old established small office in middle west, draftsman capable of making complete working drawings and full size details. Ability to do independent design and sketch work desirable. Permanent position. Box C-C care Pencil Points.

An experienced architectural draughtsman wanted, with ability to do rendering. High grade general practice, especially Bank work. Communicate with—Norton & Townsend, Architects, 405 Temple Street, New Haven, Conn.

First Class designer for church and school buildings, Detroit, Michigan. State age, experience and reference. Address Box BB.

Wanted: in the architectural construction department of a New England educational institution, an instructor in architectural drawing, structural design, strength of materials and applied mechanics. Entering salary \$2,000. Maximum salary \$2,750. School year 40 weeks. Reply giving age, training, experience, references. Box A-A care Pencil Points.

Delineation—Wanted rendering to do in spare time. Pen and Ink, or any medium desired. Experienced. Address F. A. care of Pencil Points.

Designing, sketching and rendering in pencil or color by one who has had several years' experience in and around New York City. Box GG.

Junior Draftsman (20) with one year's experience in an architect's office, ambitious and conscientious, wishes to locate permanently with an architect in New York City. Salary no object \$15 a week. Also willing to assume some of the duties of an office boy. Box HH care of Pencil Points.

Wanted. Senior draftsman capable of carrying sketches through to complete working drawings. Someone familiar with fireproof construction and church and school work particularly. Position permanent if you can be depended upon for thorough careful work. Box 2524 care Pencil Points.

Junior draftsman 21, wishes position in New York City. Three years' architectural drawing Morris Evening H. S. Three years' union carpenter, frame houses. Adaptable any work. Salary enough to live on. Ernest Ceike, 420 Madison Avenue, N. Y. City.

Position Wanted—Architectural draftsman or Superintendent. 20 years' experience in large city offices, capable of directing work on the inside or supervision in the field—will go anywhere. Box J-J.

Salesman wants connection with architect or firm of architects, in vicinity of Philadelphia, securing work for same, salary or commission basis. Box I-I care of Pencil Points.

Architectural draftsman; with 4½ years' office experience, and completing a special course in architecture at the University of Pennsylvania in June, wishes to secure a position in an architectural office located in New York City. Can report to office on June 1. K-K care Pencil Points.

Experienced Lighting Fixtures Draftsman, young man, seeks connection with reputable firm. Lamp and Lighting Fixture experience; show drawings, working drawings, ink, pencil color and advertising work of every description. Salary \$45.00. References. Box 60 care Pencil Points.

Junior Draftsman wishes position in an architect's office in Cleveland, Ohio who has had some practical experience in an office where he can develop. Also a practical carpenter. Box 61 care Pencil Points.

Architectural Renderer wishes full or part time work. Renderings in pen, pencil and water color. John Mac-Gilchrist, Review Place, Kingsbridge, Bronx.

Ex-service man desires position in architect's office as Tracer and Letterer. Salary optional. Richard A. Cleary, 2919 Wellman Ave., Westchester, N. Y.

Wanted. Work in an architect's office by a girl 24 years old has had 3 years' training at the Columbia School of Architecture—also had a little experience. Can do tracing, lettering, working drawings, or rendering. Salary enough to live on. Would like position in New York. Box 62 care Pencil Points.

Experienced engineer in reinforced concrete design and construction desires permanent position with architectural or engineering firm. Capable of designing structural steel and supervising engineering work. At present employed as concrete engineer. Box No. 102 care Pencil Points.

Student of an eastern architectural school would like position in an architect's office. Some experience in architectural and mechanical drawing. Prefer Detroit location. 5232 Ivanhoe Avenue, Detroit, Michigan.

Architectural Draftsman, university graduate desires position with firm where artistic ability appreciated and advancement is possible. Can handle working drawings, scale drawings, full size details. Very good in free hand drawing, pencil sketching and water color. Have four years' experience on residential, church work etc. Care of Pencil Points Box No. 101.

Architectural Draftsman, completed four years' university work, good school, class "A" Beaux Arts Atelier work both before and since school. 4½ years' experience with well known midwestern and southern firms doing high grade work, accustomed to carrying work to completion including design work, desires position in New York City with good firm. Age 26, married, salary \$75 week. Box 100 care Pencil Points.

Architect wishing to open office would like to get in touch with another architect with view of forming a partnership, Box ABC care of Pencil Points.

Wanted: Exceptional opportunity for competent architectural designer, having technical education and at least five to six years' experience. Must have ability in handling classical and Renaissance styles as applied to public and semi-public work. Unusually pleasant and friendly working conditions in A. I. A. office offering constructive assistance for advancement. Write or wire giving full particulars, references and salary desired. Address Herbert M. Greene Co., Architects, Santa Fé Bldg., Dallas, Texas.

(Other items on page 122)