

PENCIL POINTS

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Number 6

THE TRAVEL SKETCHES OF FRANCIS KEALLY

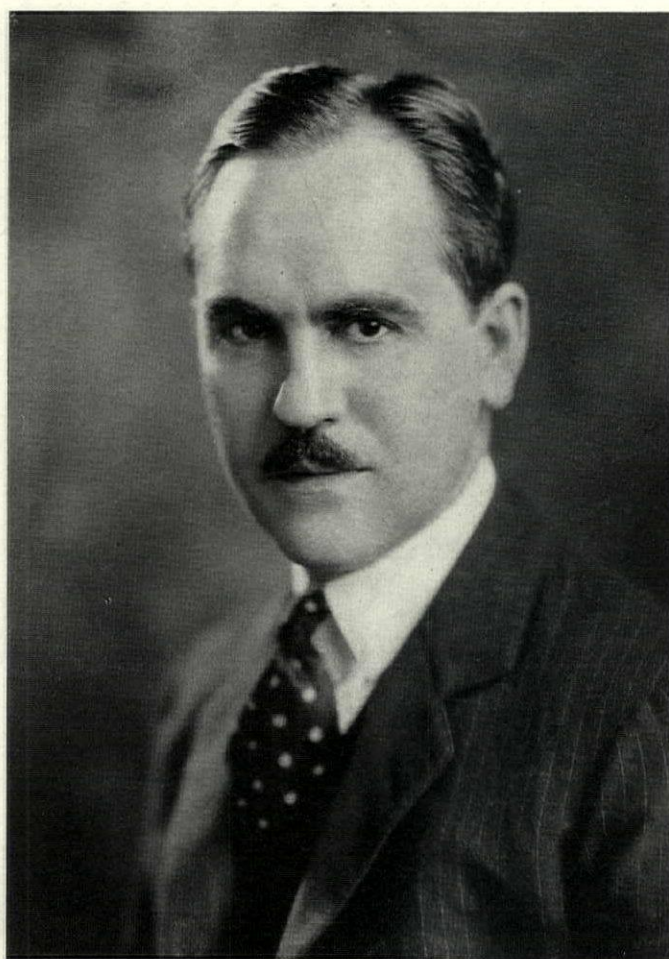
By Rayne Adams

IT IS PARIS. The early morning thunder-storm has passed and the effulgent dawn (and dawn *is* effulgent in Paris) is throwing its rays full on the sombre towers of *Nôtre Dame*. The streets, deserted save for infrequent and shadowy workmen, have a curious freshness; the sidewalks are clean, and the clear water, from the flushed streets, flows tranquilly in the gutters. A few shop keepers are taking down the heavy, painted shutters from their shop fronts.

And you, where are you? In some snug and unpretentious hotel which goes perhaps by the ubiquitous name of St. Georges, somewhere between the sprawling *Gare de Montparnasse* and the *Île de la Cité*, you are fast asleep in one of those beds of France which, albeit too short for the generality of Americans, are nevertheless comfortable. Nine o'clock comes and goes. The city is now quite awake. The streets are filled with the restless clamor of the day's work; the street vendors are crying their wares and the autobusses hurry by. And where are you? Still in the hotel of England's patron saint and still asleep. When the noon-day tide of affairs approaches you might be seen, by the indiscreet and invisible spectator, rubbing your eyes and yawning prodigiously. Noon finds you at the *laiterie* for your chocolate. This finished, you survey, as Genghis Khan might have surveyed the plains of Tartary, the immense prospect which the

afternoon presents to you. You have work to do; some half-stilled instinct whispers to you and you rise prepared to go to the atelier or to your sketching. But you meet a friend. It is much easier to sit down at one of the small tables at the *Deux Magots*, guarded on either side by those huge nickel-plated globes which, with

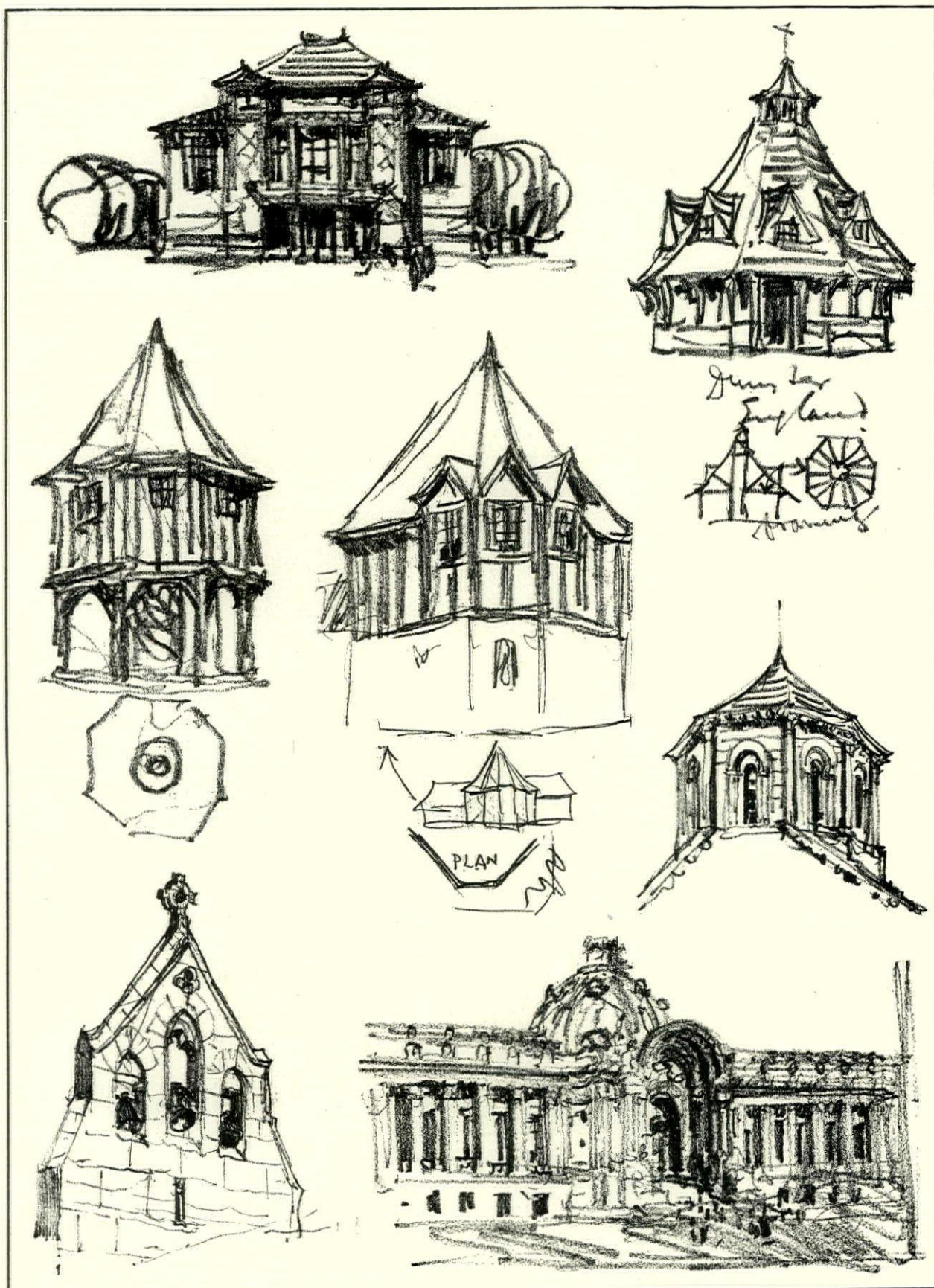
all their outward grandeur, serve only the base purpose of hiding the useful rag and sponge,—it is much easier to sit down here and discuss architecture than it is to draw. The stream of humanity passes by,—and you are still sitting and talking, always in the presence of the wine of France; sitting and talking, but not, doubtless, by this time, of architecture. And so, after a visit to the *Crédit Lyonnais* or to the American Express, where you draw upon your slender letter of credit, thus completing the business, *per se*, of the day, you become aware that the hour of the *aperatif* is approaching. This is followed by a charming and sociable supper with a group of your American student friends,—where it is not necessary to go to



FRANCIS KEALLY

the trouble of speaking French,—and, late in the evening, you embark on a game of poker or billiards. Finally, an outraged nature claims you as her own and, under the soft yet tense umbrage of a Parisian street at midnight, you come to the looming hulk of the Hotel of the Patron Saint, call out, "cordon, s'il vous plait!" followed by "pas de femmes," and so,

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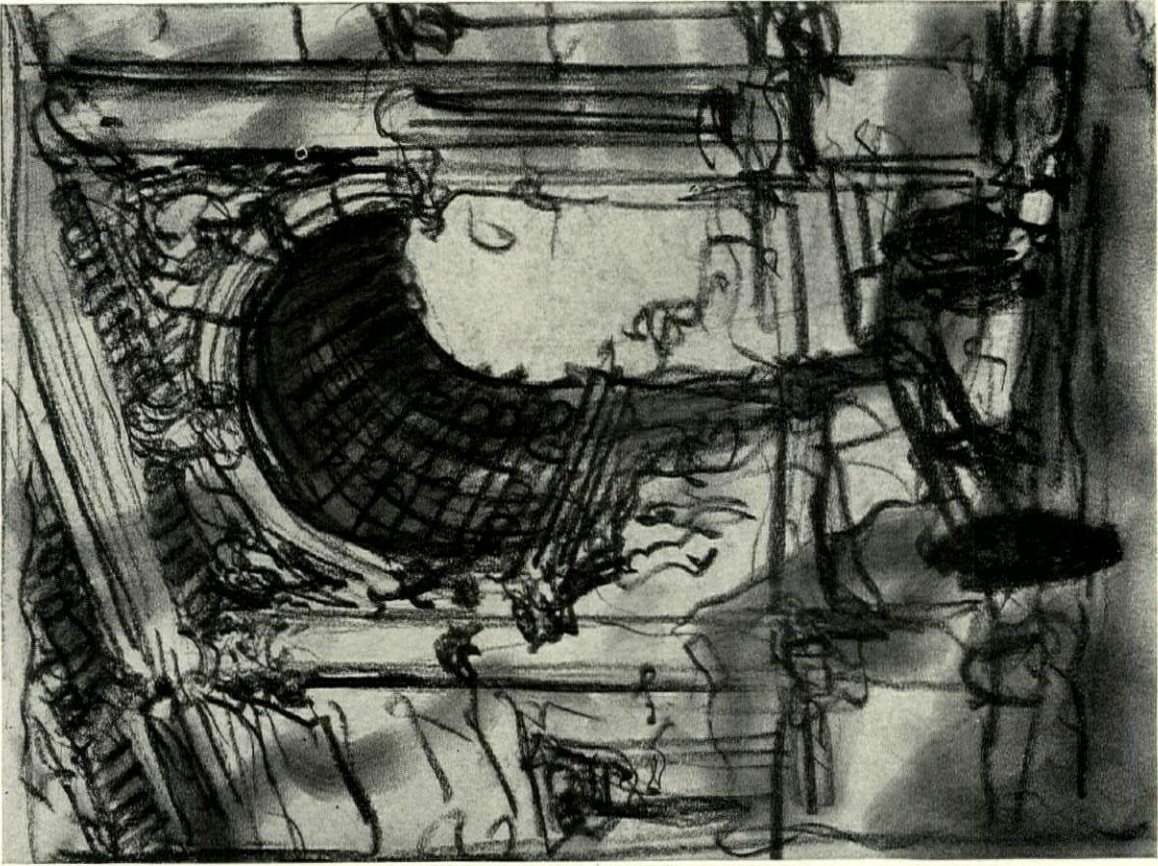
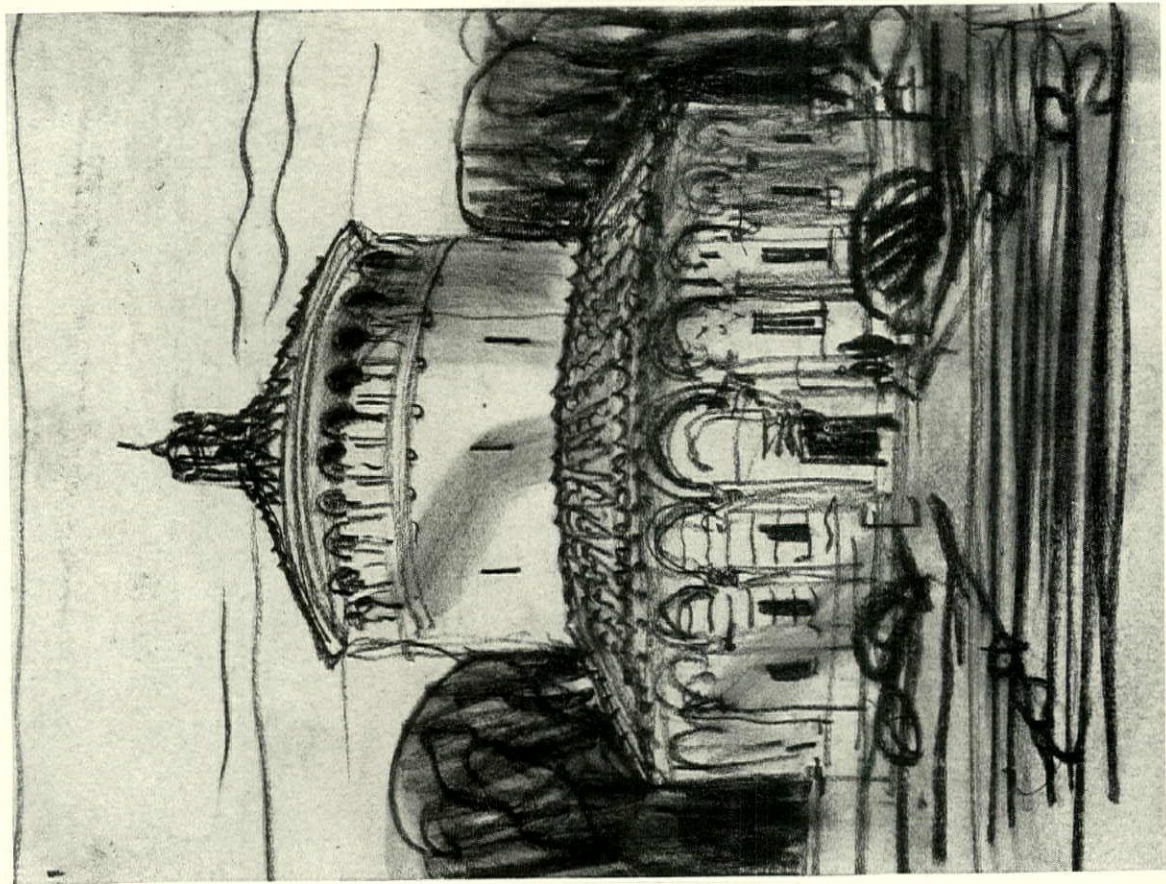
LITHOGRAPHIC PENCIL SKETCHES FROM THE NOTEBOOKS OF FRANCIS KEALLY
REPRODUCED AT EXACTLY ONE-HALF THE ORIGINAL SIZE

THE TRAVEL SKETCHES OF FRANCIS KEALLY



LITHOGRAPHIC PENCIL SKETCHES FROM THE NOTEBOOKS OF FRANCIS KEALLY

REPRODUCED AT EXACTLY ONE-HALF THE ORIGINAL SIZE



SKETCHES IN CONTI CRAYON BY FRANCIS KEALLY—DRAWN ON THE SPOT AS STUDIES FOR MORE FINISHED DRAWINGS
These notes were made very rapidly and with great economy of effort yet they preserve the essential spirit of the subjects for reference purposes.

mounting the winding stair to your shadowy chamber,—and to sleep.

Thus have you, as an architectural draftsman, a traveler in the garden of Eden, passed your day for the glory of the Muse.

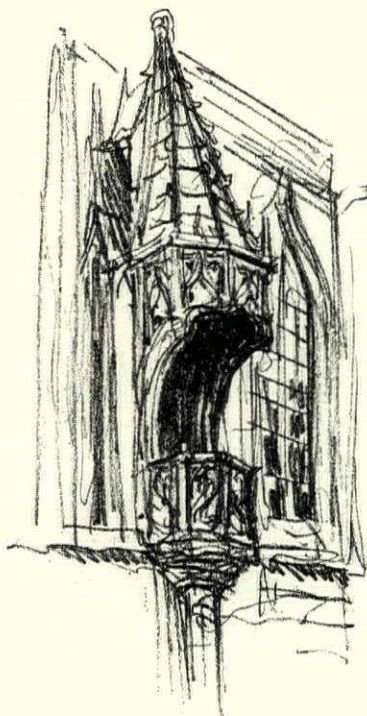
Well, only a hide-bound moralist will have the courage to assert that it is all wrong,—and that you have wasted your time. There are many instances of architects and draftsmen whose works among men are remembered and whose genius in architecture was not dimmed by their having given themselves in their youth to the exemplification of the doctrine which lies behind the lines:

"I loafe and invite my Soul;

I lean and loafe at my ease, observing
a spear of summer grass."

With many a student genius lies fallow, and the flower blossoms late. While others were drawing things, they were observing life. And this is important, because the significance which we attach to the arts arises from our understanding of life generally, and, in a perfect world, in which, to the satisfaction of the puritanical, good morals will be automatic, there will be neither pedants nor critics, but only sociable people.

Of course no emphasis is here intentionally laid on Paris. As a background of our idle student we

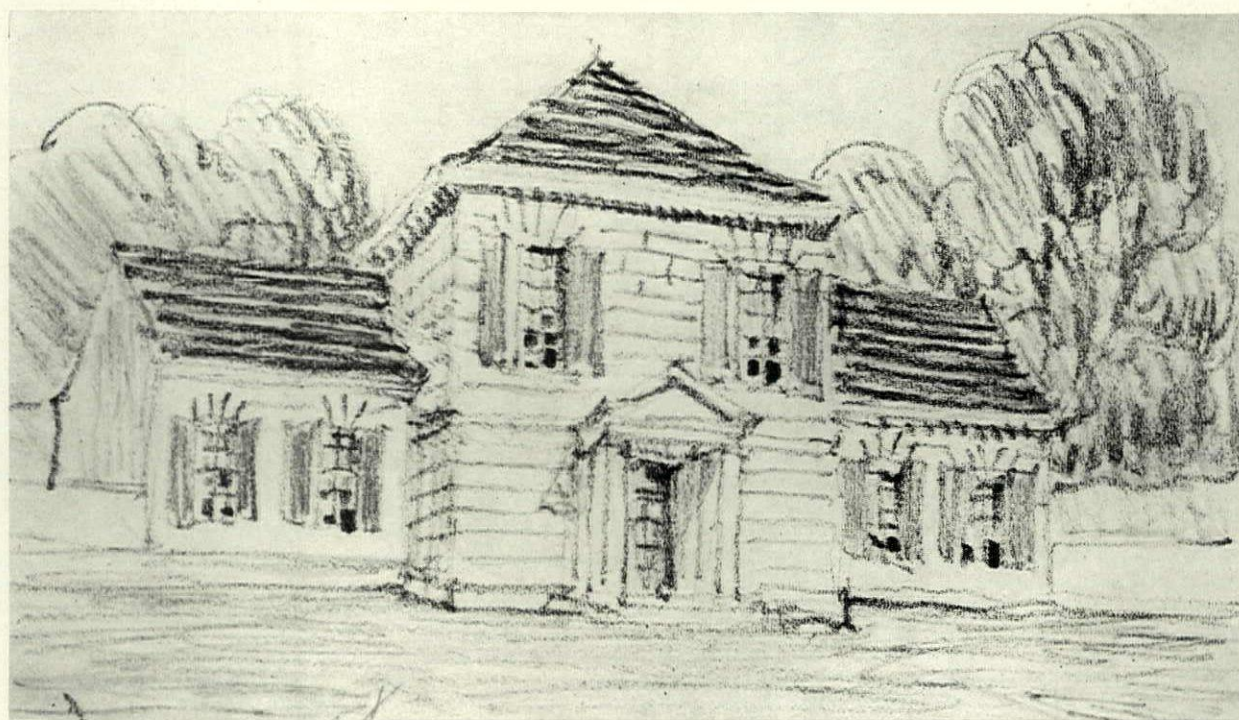


PULPIT AT SAINT-LO

might as well have chosen Rome or Florence,—perhaps, even, London. In the small towns of the provinces there are bewitching temptations to turn the most austere. 'The spell is the same wherever Beauty has been born, if one permits it to overcome him. For Europe is the dragon to which the American draftsman must play Prince George. It is also the Sleeping Beauty to which he must play Prince Charming. If he has been properly warned that there are dragons in the *Jardin des Délices*, he will, if he has wisdom, accord the proper amount of respect to Our Lady of Insouciance, without placing his soul, immortal or other, at the hazard of the flames. Only the moralists, from Seneca to Dean Inge, are privileged to tell us where lies that obscure partition which properly divides, in the life of any individual, the golden hours of the *flâneur* from the no less golden hours

of the creative worker.

For the draftsman who goes to Europe to gather sketches, as the tax collector gathers his tithes, or as a miser gathers his gold, or as the self-seeking gather anything to which they can lay hand, let him beware that he does not fall into the abyss of inconsequence,—because if his work is to be truly fruitful he must

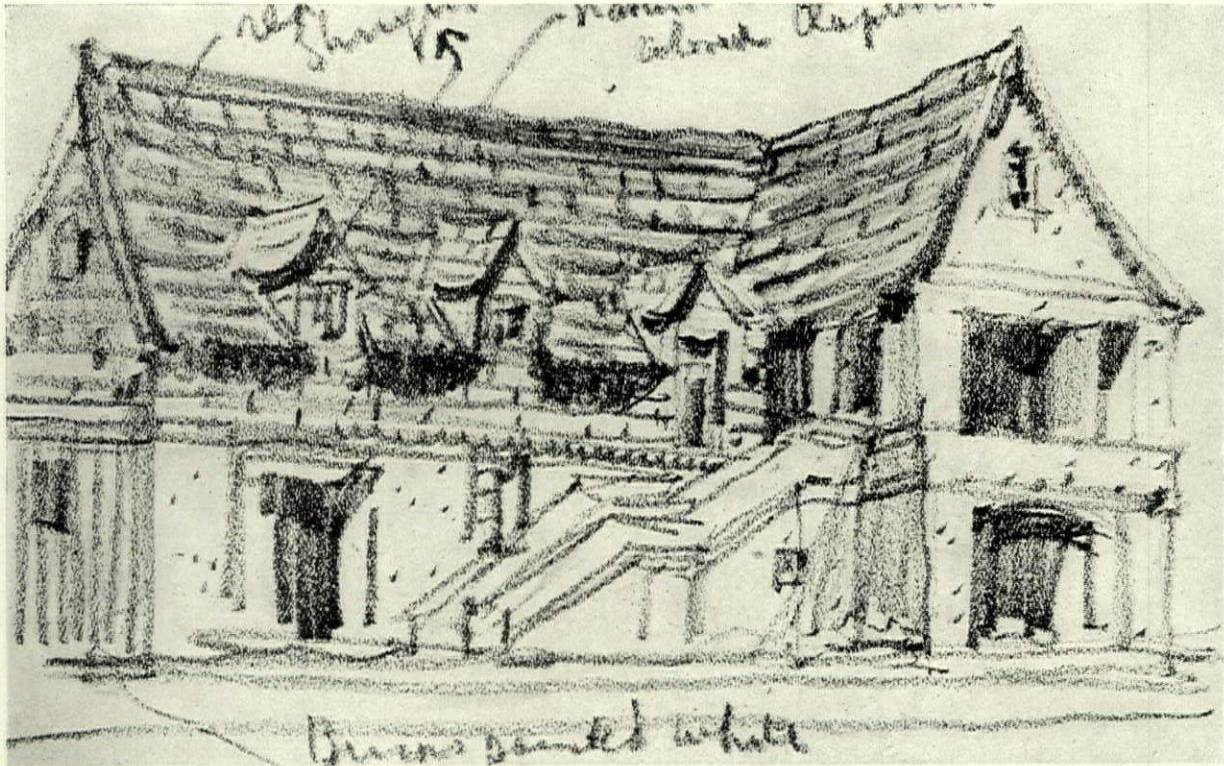


A PAVILION IN A PARK QUICKLY RECORDED WITH LITHOGRAPHIC AND COLORED PENCILS

FROM THE NOTEBOOKS OF FRANCIS KEALLY



A BAROQUE ENTRANCE IN ROME— DRAWN WITH BLACK CONTI CRAYON BY FRANCIS KEALLY
A SPIRITED STUDY FOR A LARGE CHARCOAL DRAWING—THE PLAY OF LIGHT AND SHADOW IS SUGGESTIVE OF PIRANESI



DRAWN WITH LITHOGRAPHIC AND COLORED PENCILS TO RECORD AN INTERESTING TREATMENT

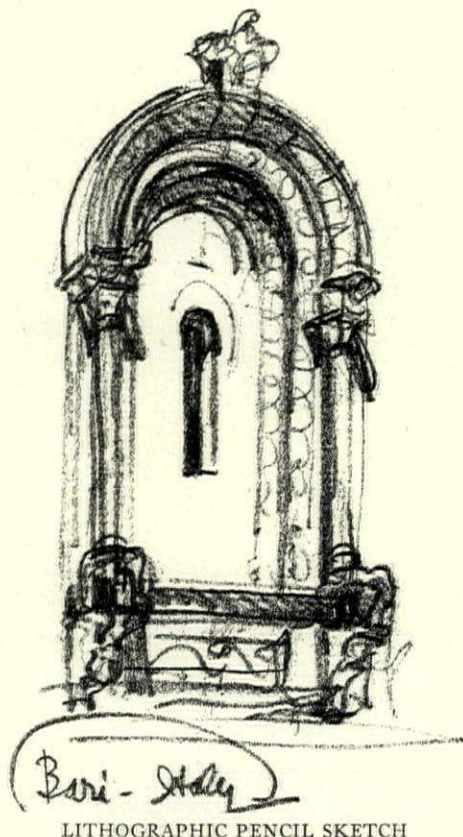
realize that it will be so just in proportion as he is serious in his work and not superficial. What he needs to do always is to be able to distinguish the essentials in a composition, in a motif, in a plan,—in short in whatsoever attracts his interest.

The sketches by Mr. Keally are an excellent case in point. The few examples shown in this issue of PENCIL POINTS have been chosen as representative of the hundreds of similar sketches which Mr. Keally made during a two years' trip abroad.

The discerning draftsman will make out at once the significance of these fugitive sketches. They are not, and do not pretend to be, finished drawings. Many of them are simply *croquis* or notes. Drawn rapidly, they evince a certain mastery because they tell their story openly and without that quasi-propriety which finished drawings so often seem to present. The primary intention, in the making of these sketches, was the catching and recording of the *parti* or the dominant idea, whether the object of the sketch was a complete façade or simply a modest

gable or some minor fragment. Those who know Mr. Keally's finished drawings and his excellent pastels will realize at once that these sketches are intimate records. Even the taking of them from the security of the blue-covered sketch books would come perilously near to profanation were it not that the readers of PENCIL POINTS may be counted on to understand their purpose and function.

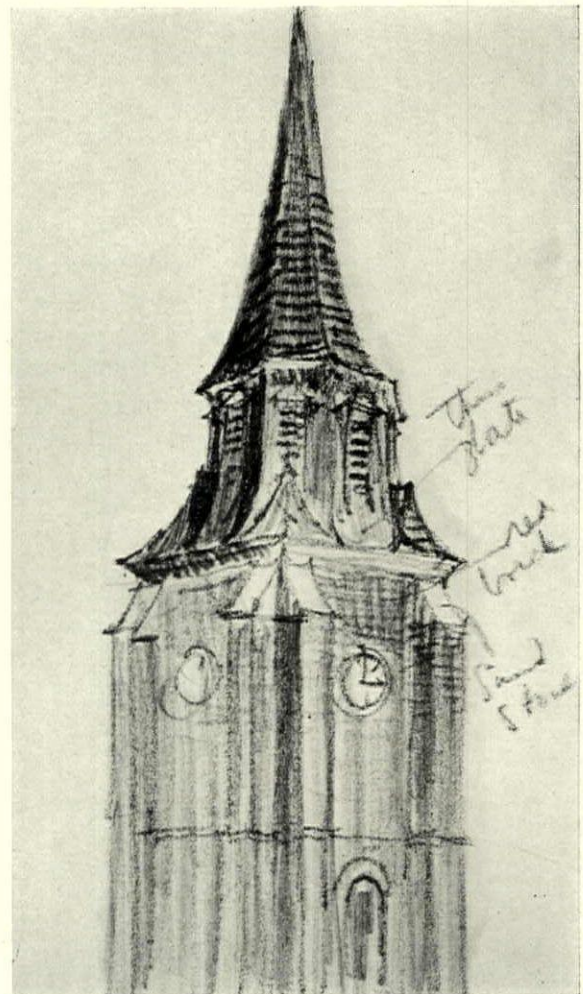
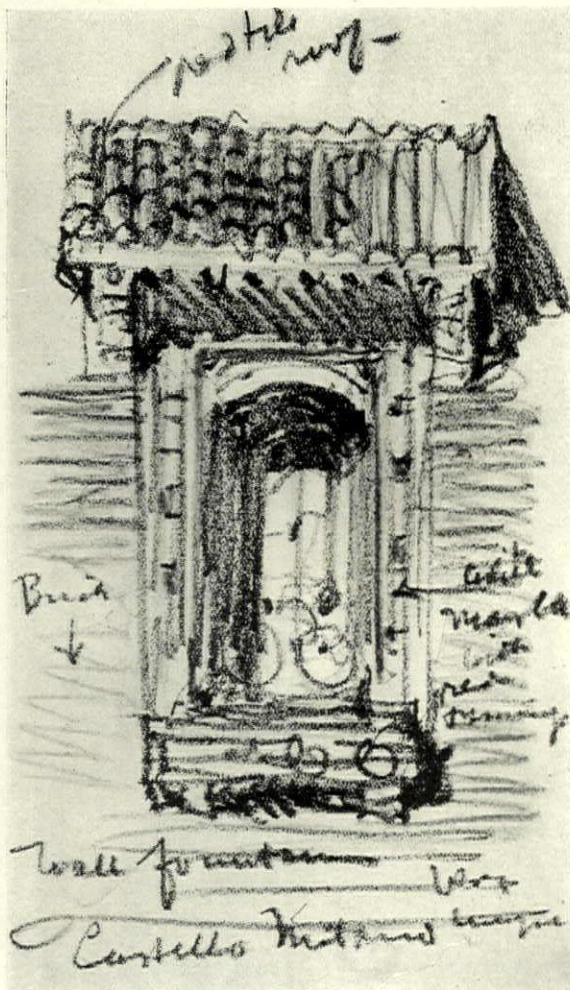
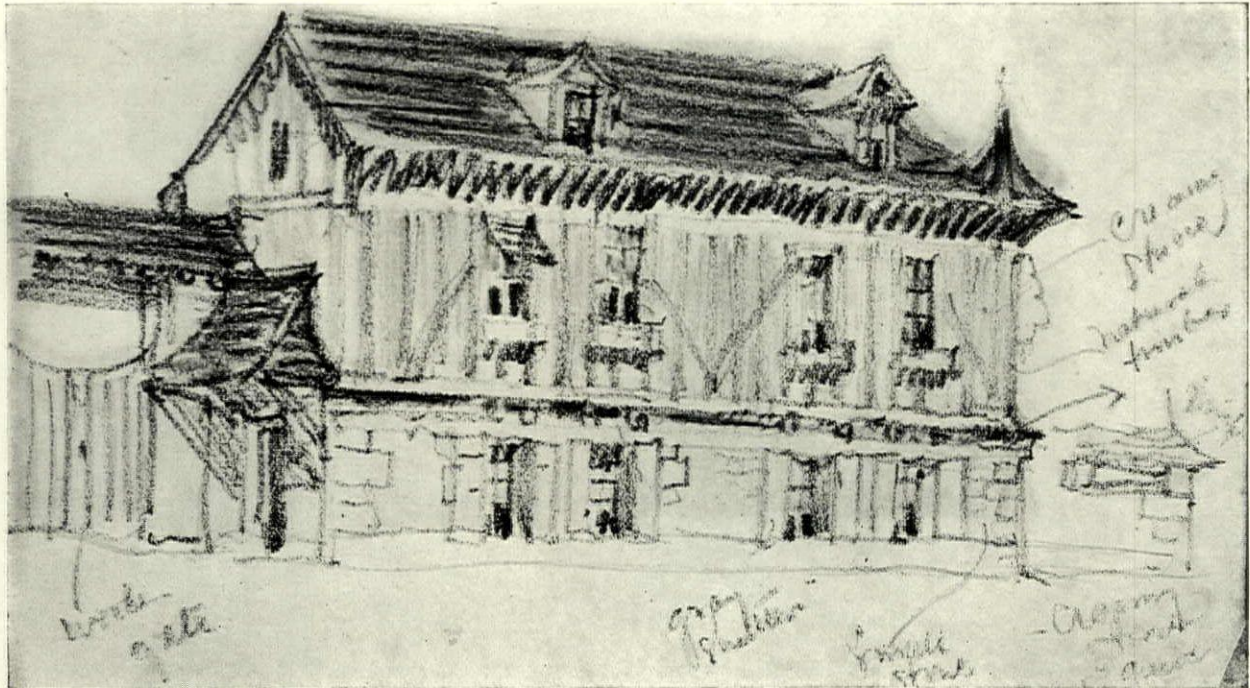
The architectural vocabulary of the designer is of the utmost importance in the practice of his profession; this is so true that its very statement seems to rob it somewhat of its verity. But, assuming it to be true,—how, we may pause to consider, how are we best to build up our vocabulary? Even those who, in advancing years, have become conscious of the unseen personage whose name is Lost Opportunity, and who is forever at their back, may freely though painfully admit that they let slip, for this reason or that, the hours which might have been given to sketching,—to that kind of sketching which would have added to their





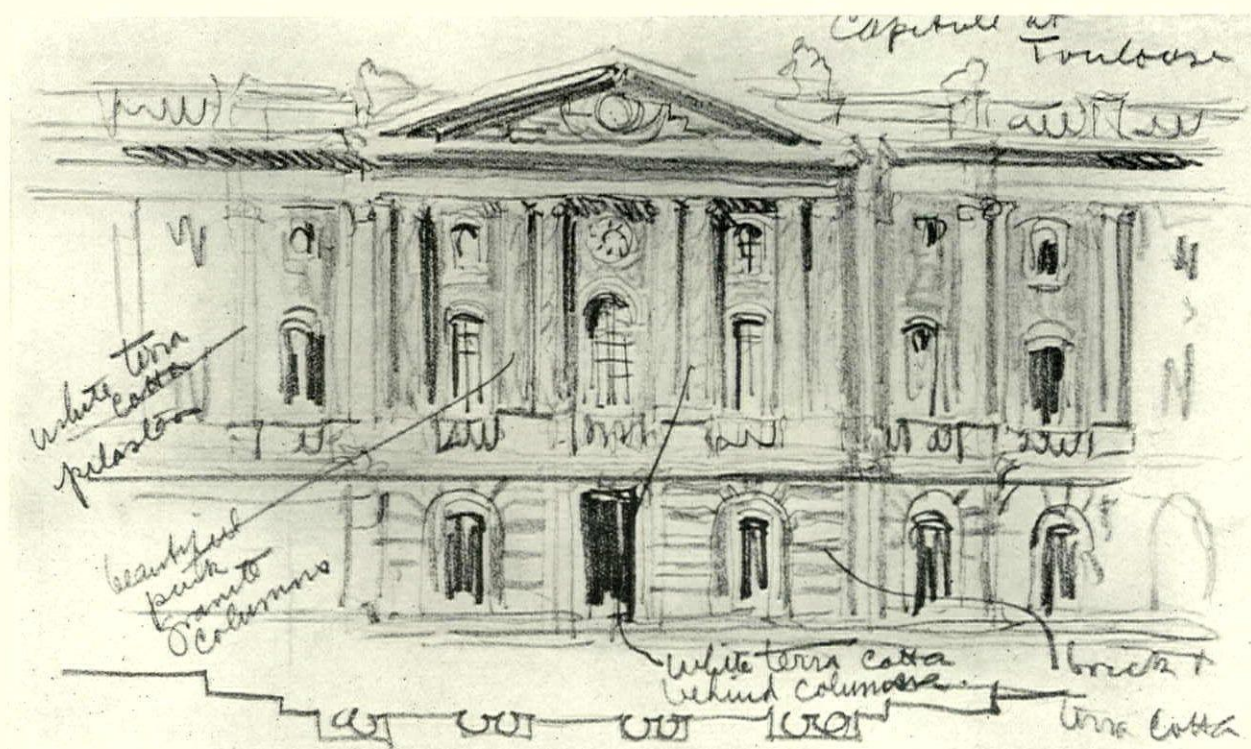
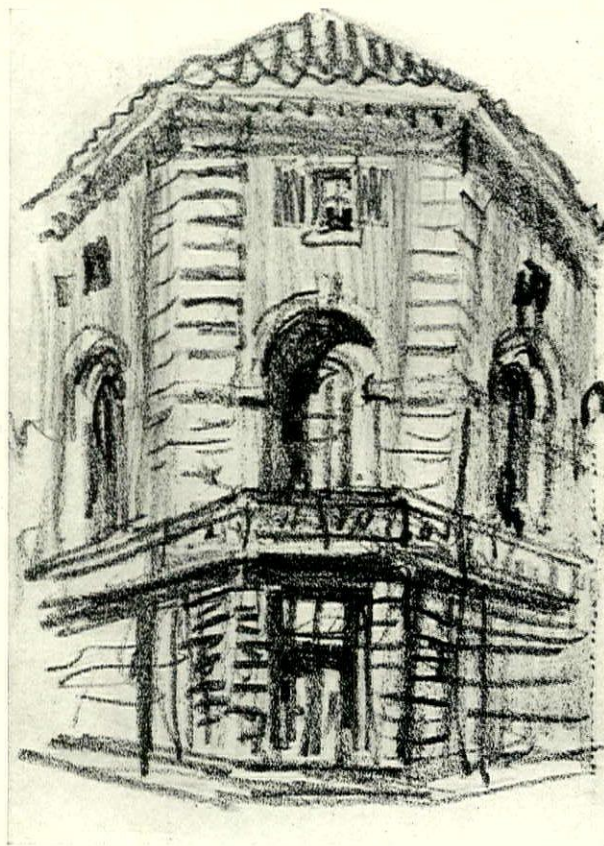
RAPIDLY DRAWN STUDY FROM ONE OF THE ROMAN CHURCHES—THE ESSENTIALS OF A COMPOSITION
SKETCHED WITH CONTI CRAYON BY FRANCIS KEALLY

THE TRAVEL SKETCHES OF FRANCIS KEALLY



SELECTED FROM TRAVEL NOTEBOOKS—VERY USEFUL AND SUGGESTIVE MATERIAL FOR DESIGN

PENCIL POINTS



MORE RANDOM SKETCHES—THE PENCILED NOTES EMPHASIZE IMPORTANT FEATURES
DRAWN WITH LITHOGRAPHIC AND COLORED WAX PENCILS BY FRANCIS KEALLY

THE TRAVEL SKETCHES OF FRANCIS KEALLY

vocabulary. For, certain it is, that the drawing of some detail, the sketching of some plan or façade, is one of the best ways of fixing their significance in the memory. Moreover, the ordered sketch book, safe in its place on the book-shelf, is an arsenal to which the draftsman may repair. Few among us are gifted with that type of photographic vision which records what we see so indelibly and so clearly that we have to stop but an instant to recall vividly that which we have seen in the receding past. For most of us, even the unique, like the common things of life, pass away from us unless we pay conscious attention to their bonds.

In the earlier days of post civil war architecture, it was, I am sure, the custom of the American architect or draftsman travelling abroad to make sketches much more than it is his custom today. The ubiquitous illustrated post-card was then unborn and photographs were expensive. Moreover they were limited in number,—those commercially sold gave principally only the larger and more important monuments. Before the era of the modern camera, if the draftsman wished to have a record of some charming detail of some obscure monument or humbler building, he must perforce sketch it. With all the excellent mechanical aids to knowledge which we have today, we have, perhaps, slipped backwards. The wheel has been given us to ride upon, but in many an instance instead of being transported by it, we find ourselves, like Ixion, lashed to an eternally revolving wheel in punishment for not having been

grateful for the things which were given us.

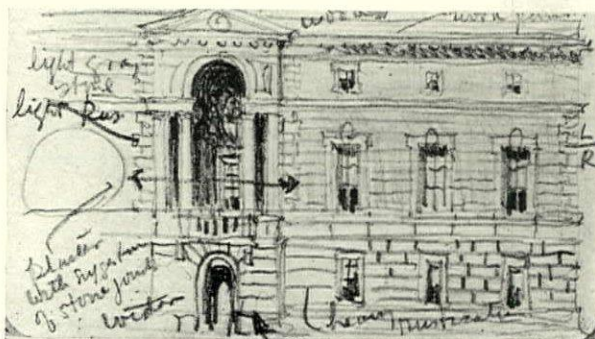
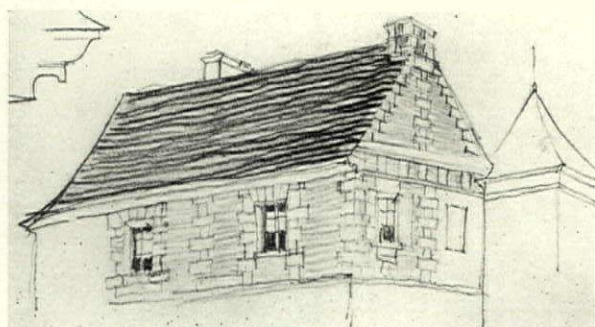
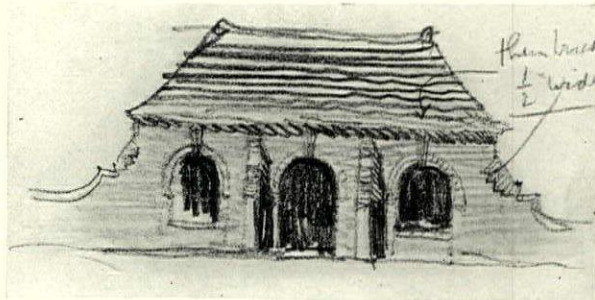
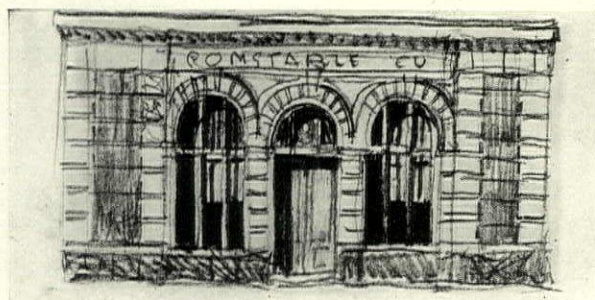
"Use and behoof"—use an advantage. Rarely, except in the formidable documents of the law, do we meet with this quaint and meaning phrase. Yet to the draftsman these words may be found on every architectural monument in Europe, though they be invisible to the wayfaring man. The monuments welcome the draftsman: their secrets are his for the asking,—for his use and advantage.

Mr. Keally has had the circumspection to observe this invitation and the industry and ability to make use of it. His architectural notes were sketched under any and all conditions, temporal and climatic. His ever-present lithographic pencil and his blue-covered sketch book levied tribute upon the hundreds of motifs, façades, and plans which met him in his travels through England, France, Italy, and Spain.

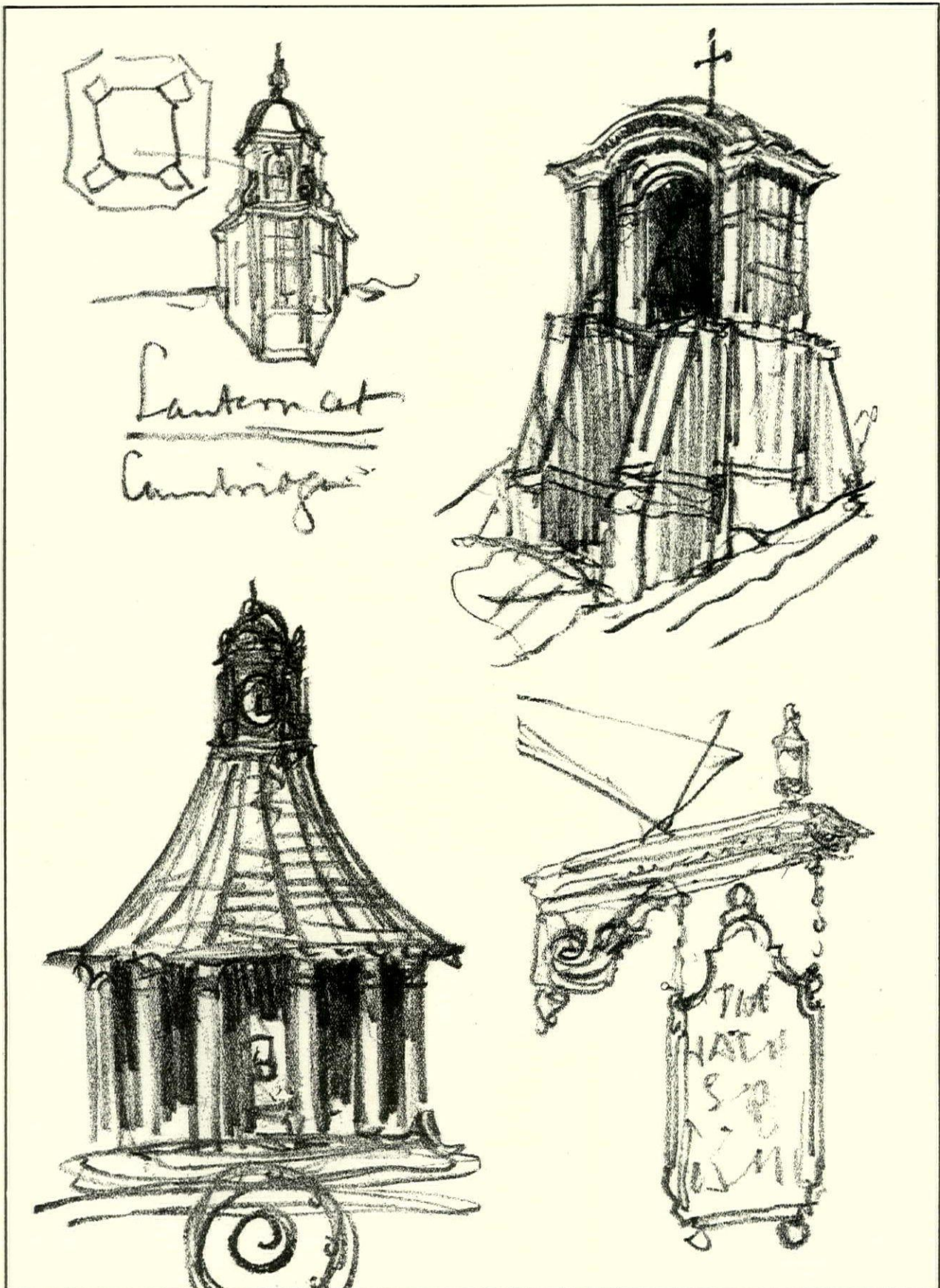
Time frequently was lacking and many a sketch was made from a train window, or during an odd moment, seized by the experienced traveller, between the moments of doing *this* and *that*. For there are always the distracting *this* and *that* which encroach upon our daily task. They are, for the most part, events which are unworthy of more explicit definition,—but among them may be classed such incidents as: sleep; visits to people one doesn't like; visits to (most) museums; visits to the barber,—and so many others that even Bogardus, whose patience enabled him to record, in twenty thick volumes, every type and kind of human error, would be unequal to enumerating them.



A WALL CORNICE



SUGGESTIONS FOR DESIGN MOTIFS WHICH APPEALED TO THE SKETCHER AS WORTH RECORDING



A GROUP OF LITHOGRAPHIC PENCIL NOTES OF USEFUL DESIGN DATA
THE IMAGINATIVE DESIGNER CAN THINK OF MANY PLACES WHERE MOTIFS LIKE THESE MIGHT WELL BE APPLIED

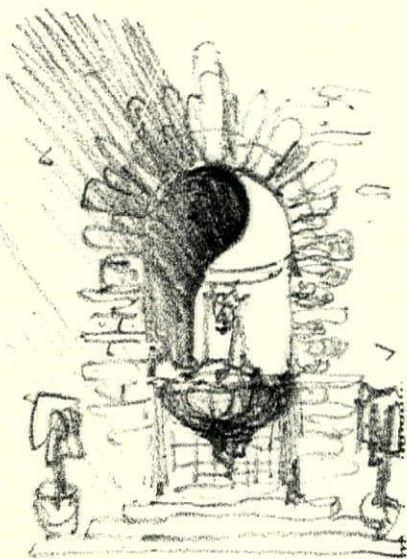
THE TRAVEL SKETCHES OF FRANCIS KEALLY

For the making of his sketches Mr. Keally used principally lithographic and Conti crayons, supplemented, occasionally, by colored crayons. The use of colored crayons gives an approximation to the color scheme of the building or detail, and these simple colors serve to remind Mr. Keally of the materials employed. I put it this way purposely to bring out the fact that these sketches are essentially personal and their significance is, naturally, greater to their author than it can be to others. Yet the mere presentation of these sketches may well serve to stimulate others to apply themselves as did Mr. Keally, and if they cannot rival his assiduity, they may nevertheless emulate his *parti*. It is surprising, considering the meagerness of his palette,—black, yellow, red, green, and blue,—to note the charming color effects of these sketches. It is interesting to observe that the ordinary wax crayons may be used with excellent results with the black lithographic crayon, since the colored crayons "fuse" with the lithographic crayon without obscuring the values of the blacks and

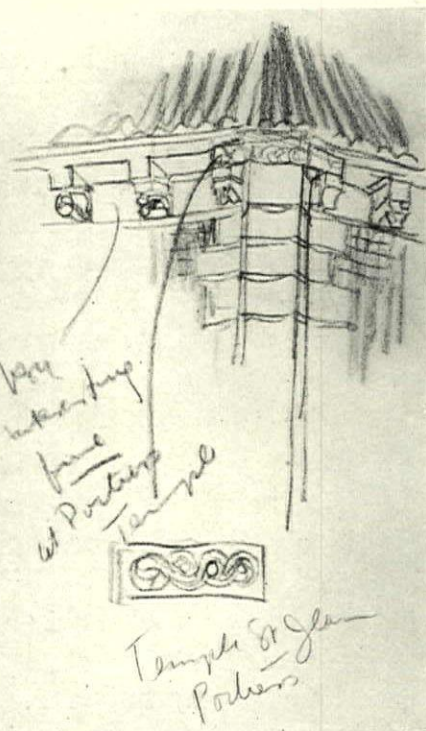
grays. These sketches are those of an architect, not a painter; they relate consistently to architectural motif, composition, material and *parti*. And, like a wise draftsman who knows the value of time and the dangers of temporizing, Mr. Keally, in making his sketches, never capitulates to the eraser.

It is not necessarily the person who knows the largest number of French words who speaks the best French. It is not necessarily the architect or draftsman with the largest vocabulary who does the best architecture. Not by bread alone does one live, nor does he draw by bread alone. The whole lesson of Mr. Keally's sketches is this: to *think* when we gather our vocabulary. The use we make of our vocabulary will depend, for its justification, on the individual esthetic conscience,—on the most

intangible of all things,—taste. Making sketches, or notes, is an essential element in the draftsman's training; the way he uses his knowledge is at once the measure of his victory and defeat.



A WALL FOUNTAIN



SKETCHES QUICKLY DRAWN FOR FUTURE REFERENCE
FROM THE NOTEBOOKS OF FRANCIS KEALLY

WILL ARCHITECTS COOPERATE FOR THEIR OWN BENEFIT?

THE STATEMENT HAS SOMETIMES been made that architects work together in attempting to solve problems more or less common to all much less successfully than any other professional group at all comparable either in size or importance.

Certain it is that architectural offices generally are lacking in reliable data having a direct bearing on the business aspects of architectural practice. Such matters as cost of producing drawings, overhead, profit, correct accounting, etc., are not only far from uniform but are frequently dealt with in such a way as not to reflect the true facts; leaving the victim more or less groping in the dark, knowing perfectly well that something is wrong but not knowing what nor how to correct it.

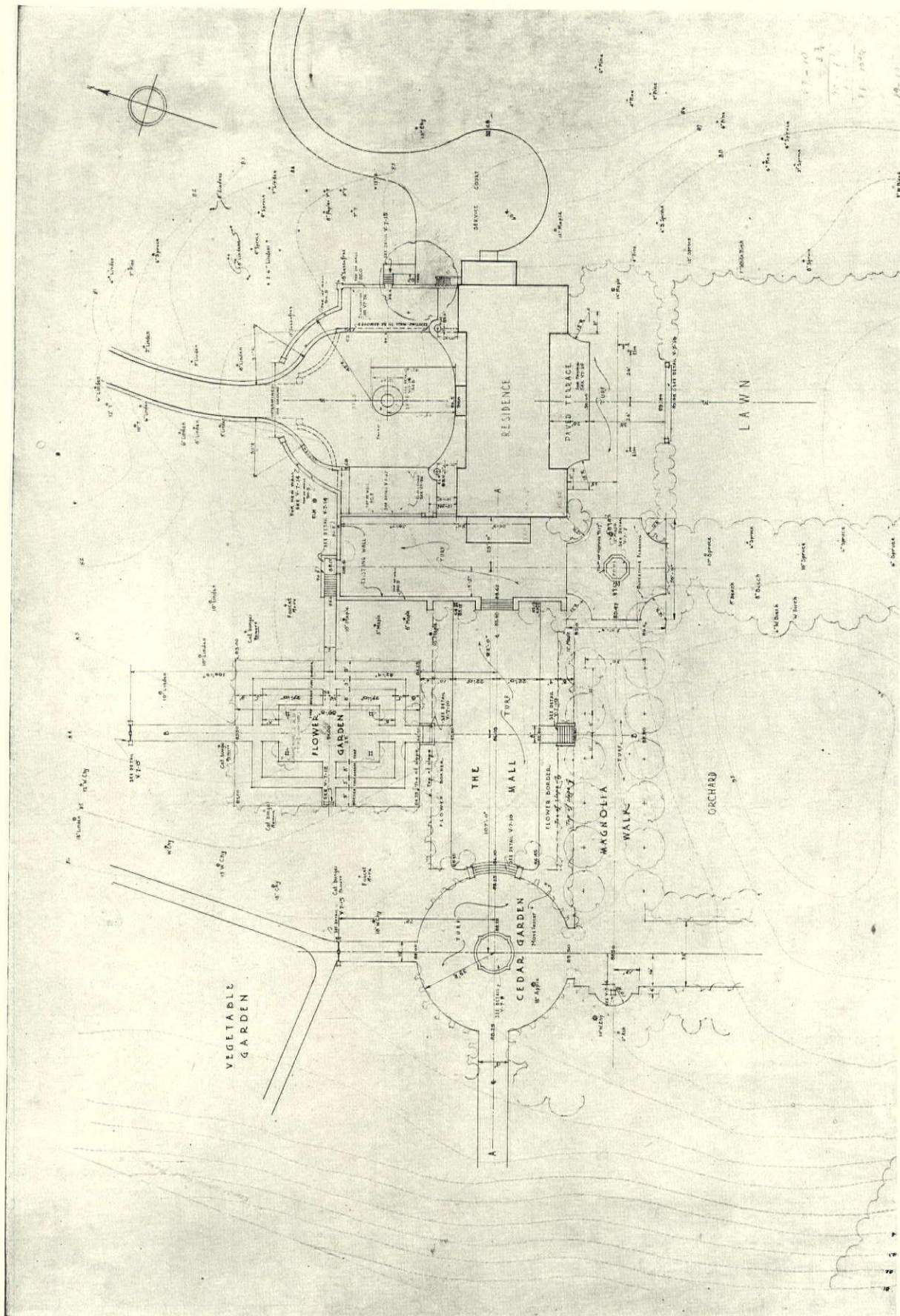
So we believe that the activities of the Architects' League of Hollywood should be enthusiastically backed up by every architect who finds himself at all interested in this subject and who is willing to contribute from his experience for the benefit of all concerned. This group of pioneers, as they may truly be called, has published a book entitled *The Architect's Cost and Profit*, a copy of which has recently been mailed to between eight and ten thousand architects located in all parts of the country. Enclosed with this booklet is a questionnaire which every recipient is asked to fill out and return in order that a more accurate picture of conditions may be obtained than has so far been possible, the findings of the investigation of course being rendered available for the study and guidance of all members of the profession.

The closing date for receiving answers to this questionnaire is June 30th. Already a large number of sheets have been returned but not enough to insure the degree of accuracy which more complete returns would guarantee.

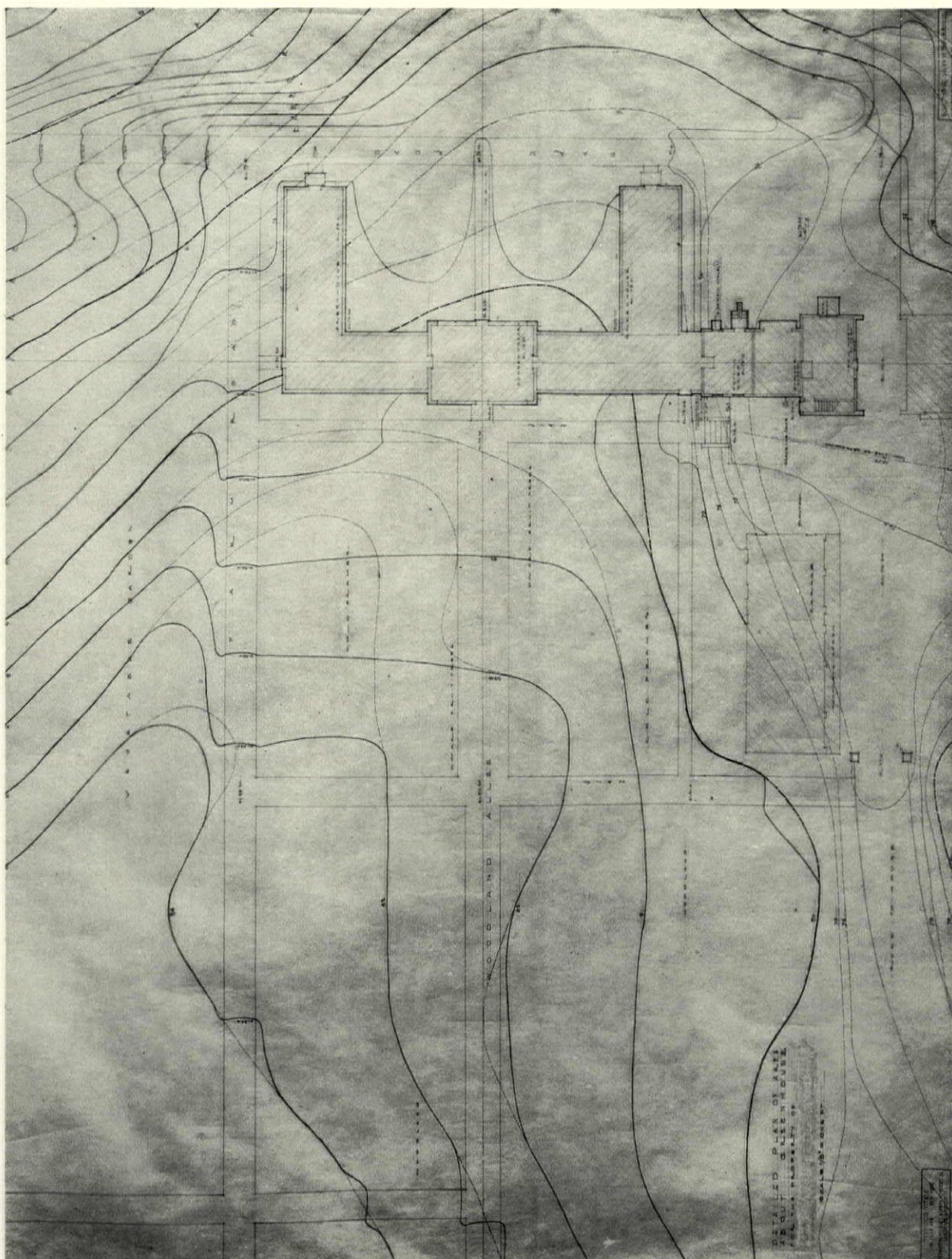
Here is a chance for every architect to do something for himself and his own organization, and at the same time promote the interests of the profession considered from the broadest standpoint. It will take a few hours in many cases to dig out the information required, but it has been the experience of others that these hours are well spent. In many offices merely attempting to answer the questions has shown conclusively not only that the office data is incomplete and frequently not properly recorded, but that the accounting system lacks those qualities of proper subdivision and sufficient flexibility properly to reflect the operations of the firm.

The Architects' League of Hollywood, of which Mr. Charles Kyson is president, has in our opinion undertaken a most important step from which all will benefit. Let it not be said when the final returns are in that the architects have again failed to do for themselves and in their own interests certain important things which in the very nature of the circumstances will not and cannot be done for them by anyone else.

If you have not received a copy of the booklet and questionnaire send for it at once to the Architects' League of Hollywood, Chamber of Commerce Building, Hollywood, California, to which same address answers should be forwarded, to arrive there not later than June 30th.

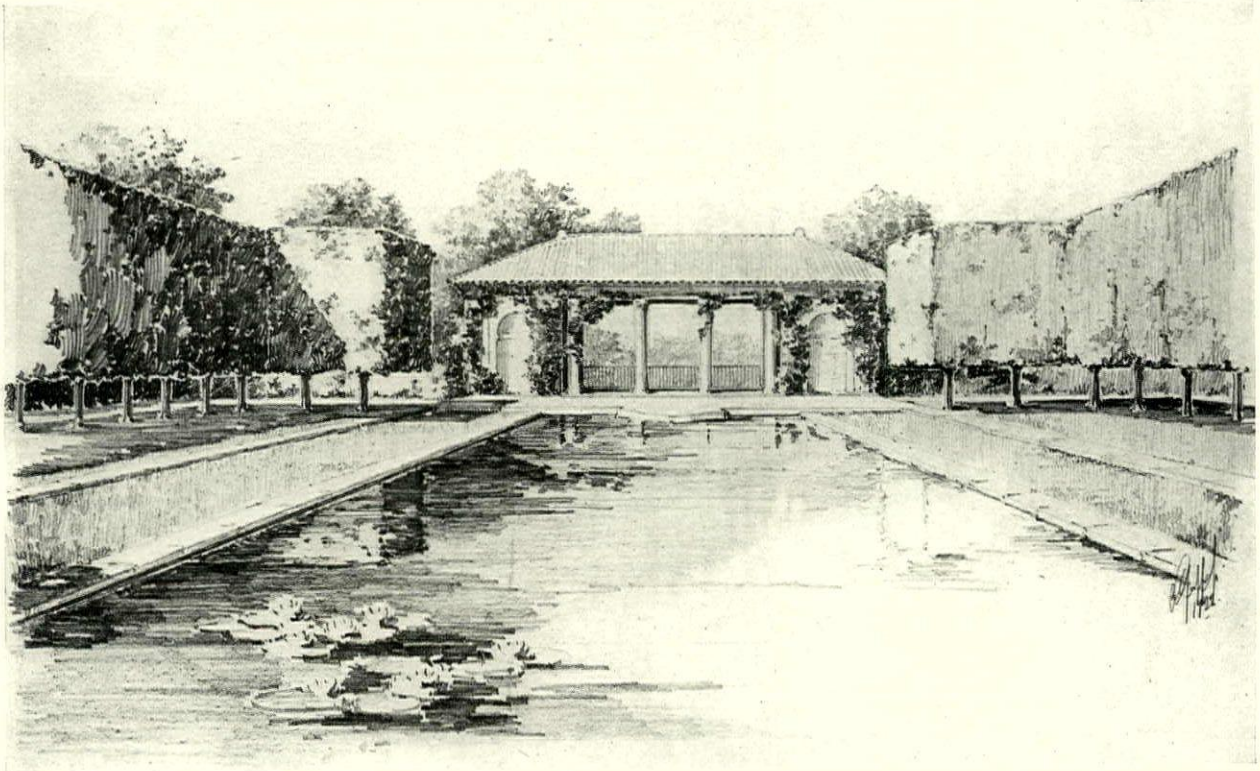


DETAILED PLAN OF AREA ABOUT HOUSE FOR ESTATE SHOWN IN MAY ISSUE WITH PART I OF THIS ARTICLE
 FERRUCCIO VITALE AND ALFRED GIEFFERT, JR.—LANDSCAPE ARCHITECTS

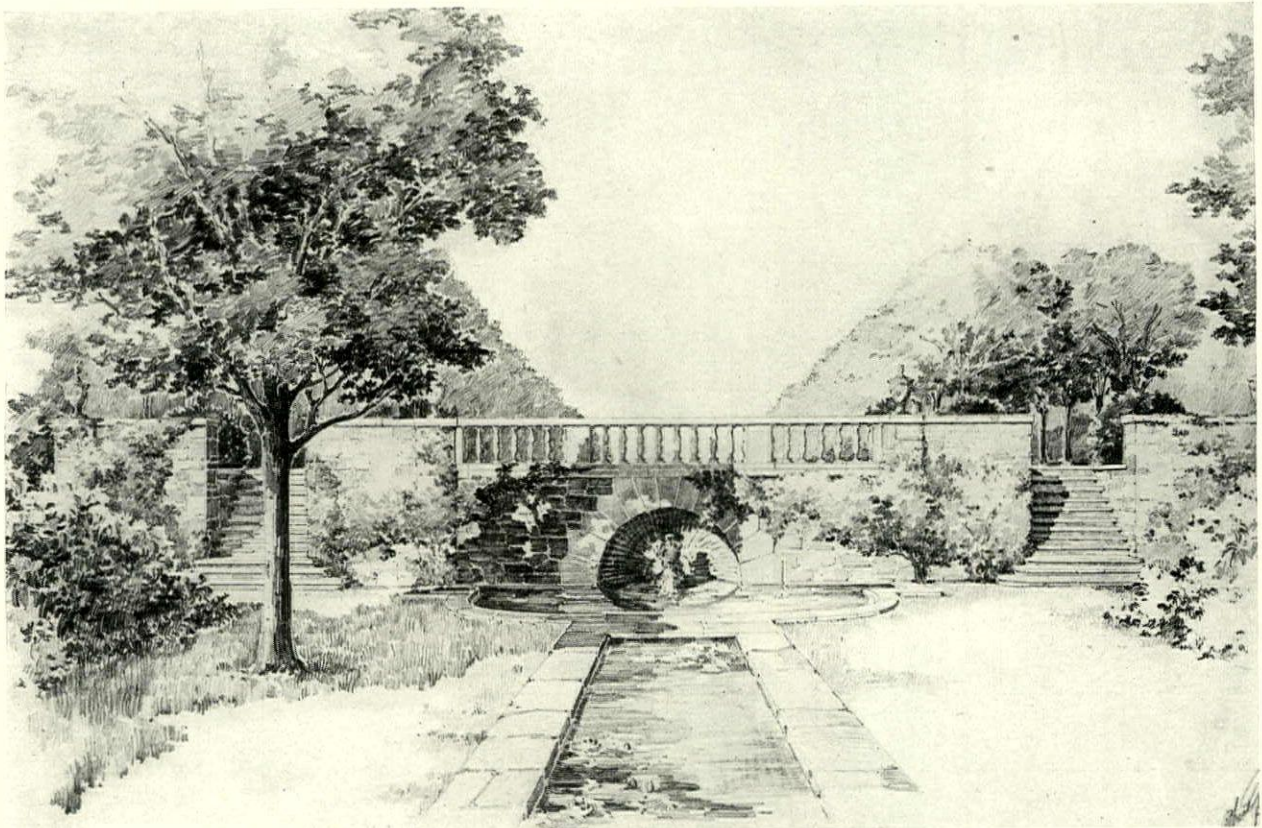


DETAILED PLAN OF AREA ABOUT GREENHOUSE FOR ESTATE DISCUSSED IN PART I IN MAY PENCIL POINTS
 FERRUCCIO VITALE AND ALFRED GIEFFERT, JR.—LANDSCAPE ARCHITECTS

PENCIL POINTS



SKETCH BY ALFRED GEIFFERT, JR.—PROPOSED TREATMENT OF PORTION OF ESTATE



SKETCH BY ALFRED GEIFFERT, JR.—PROPOSED TREATMENT OF GARDEN

the greenhouse, reproduced on page 339. They are shown at sufficiently large size to permit the technique of the draftsmanship and the manner of indication to be seen clearly.

In addition to these plans of portions of the grounds, special plans for the same areas are required for the purpose of explaining matters that cannot be gone into on the more general drawings of the various portions, such, for instance, as piping plans, and planting plans. Planting plans will be shown and discussed in a later issue, and a typical piping plan will be shown, together with a portion of the drawing at the exact size of the original. On this drawing are shown water supply pipes and drainage pipes with the accessories such as valves and manholes.

But proposed treatments for the different parts of the grounds must be shown in such a way as to enable the owner to visualize them. Therefore, sketches are made in which appear not only the features of construction, such as walls, pools, or balustrades, but also schemes for the planting arrangements.

These sketches are usually made first in rough form with soft pencil on tracing paper. Two of these studies are shown on this page, very much reduced. From these rough studies, which show the treatment in mass and suggest the character of the detail, the finished pencil sketches are made, sometimes by the designer who conceived the treatments and sometimes by a draftsman who works from these rough sketches under the direction and criticism of the designer.

They represent all of the principal features of the scheme of improvement and they cover such varied subjects as views extending to some distant feature of the surrounding country beyond the boundaries of the client's property, a vista down an allee, a view under apple trees with branches that meet overhead, a garden shelter at the edge of a lake, masses of trees at the sides of steps leading up to a house, and such details as hedges clipped to fanciful shapes.

These sketches serve very much the same purpose in landscape work that elevation drawings serve in architecture. They are attractive pictures, but they are also precise statements of what is to be done. If a group of trees of different kinds is shown,—maples, elms, beeches, let us say,—the char-

acteristics of each species are represented; also the special shape of each tree that is to be used, its height, its relation to the other trees of the group, and its exact position.

These sketches of proposed treatments serve several purposes. They are an aid to the designer in visualizing the treatments, so that he may study them with care and modify the plans to agree with any changes it may seem well to make. In these sketches the designer creates a pictorial composition, for in landscape work one of the objects is to bring into being a series of pleasing pictures that unfold before the eyes of the observer as he moves about the grounds, pictures that are realized in construction and in planting. The sketches serve as presentation drawings to be shown to the client for his criticism; they serve also during the progress of the work to convey instructions to the men in the field regarding the selection and placing of the planting material. Therefore, attractive as they often are when regarded as examples of pictorial composition and of pencil technique, their value in landscape work lies chiefly in the information they convey, in the service they render as a means to an end,—the materialization of the scheme for the improvement of a particular piece of property in a particular way.

Two finished presentation sketches in pencil of proposed treatments are shown on page 340. They are not part of the set of drawings for the estate we are studying especially, but are shown here as good examples of this kind of drawing. Sketches for this purpose must convey much definite information, but they should not be hard or "busy" looking. They need to be sketchy enough to permit the imagination of the client to picture the thing as it will be when executed. The technique should be so good that one will not be conscious of it,—that the sketch will create the impression without being thought of at all as a drawing, unless perchance, one may be impelled to admire it after it has told its story.

Sketches that show the relation of the house to the grounds play an important part both in the study and presentation of landscape designs. Such a sketch is shown in the upper part of page 342. It conveys a sufficiently realistic impression of the appearance of the place from the approach and it

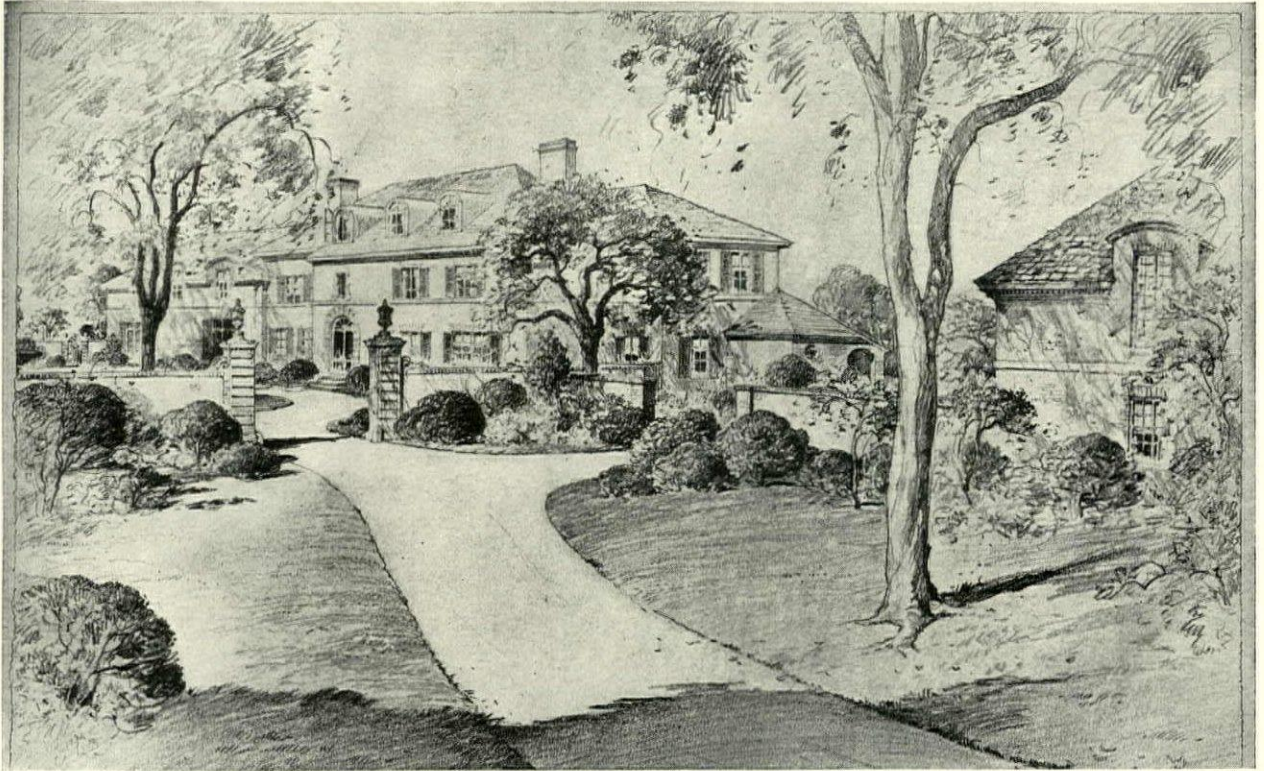


ROUGH PENCIL STUDY

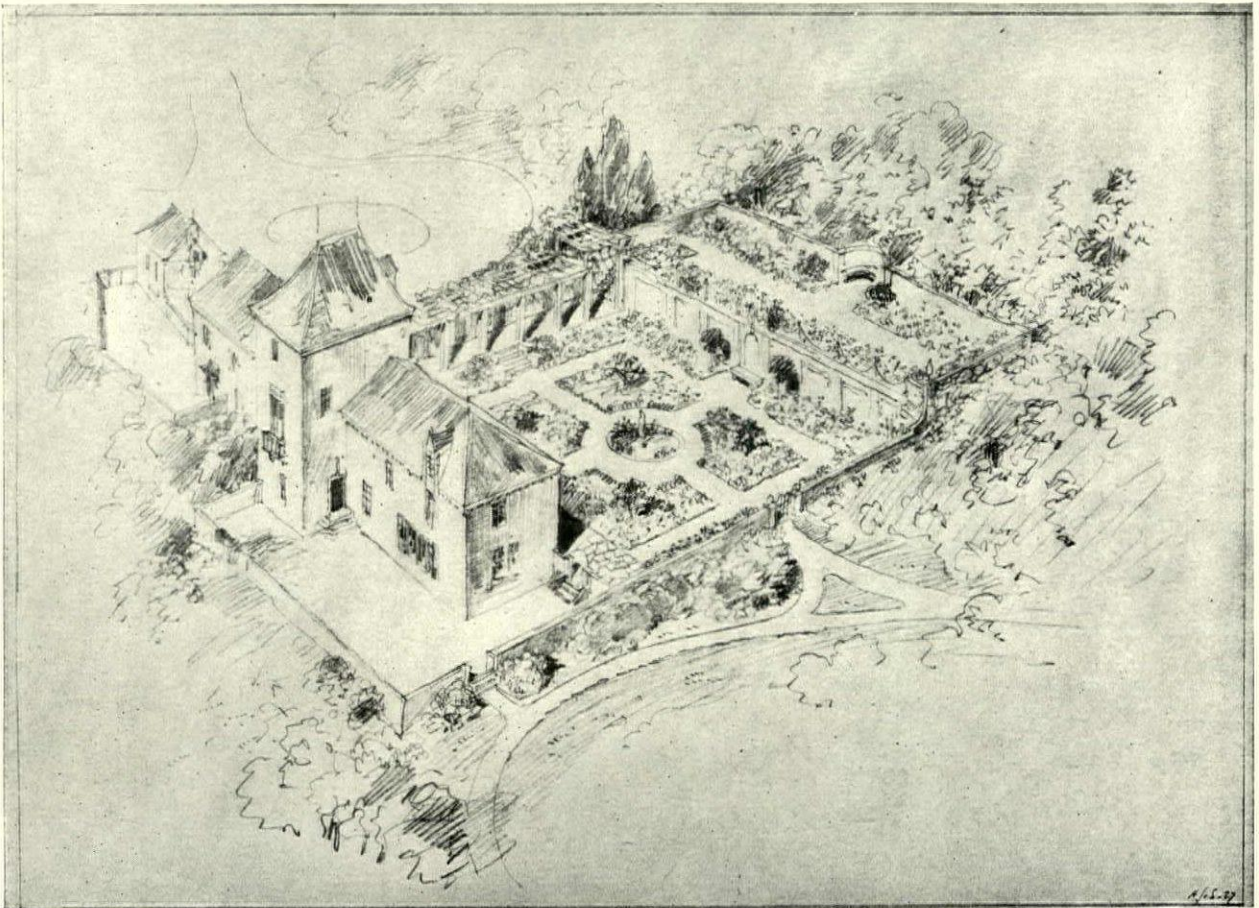


ROUGH PENCIL STUDY

PENCIL POINTS

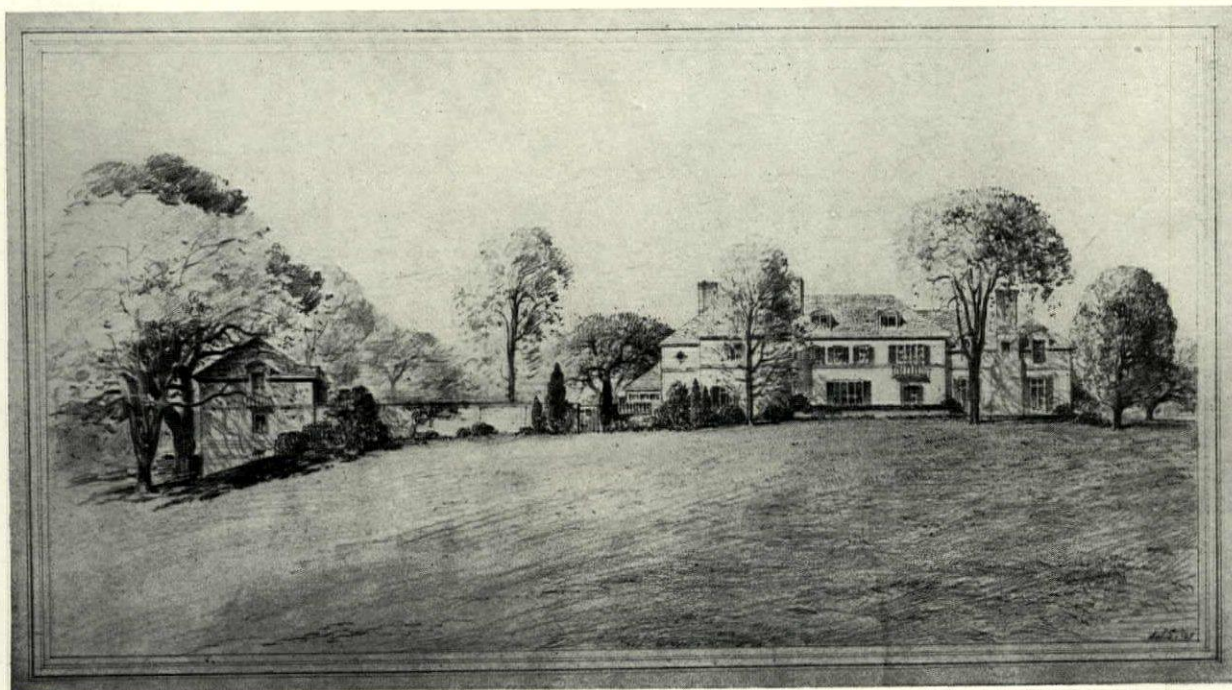


SKETCH SHOWING TREATMENT FOR APPROACH TO HOUSE

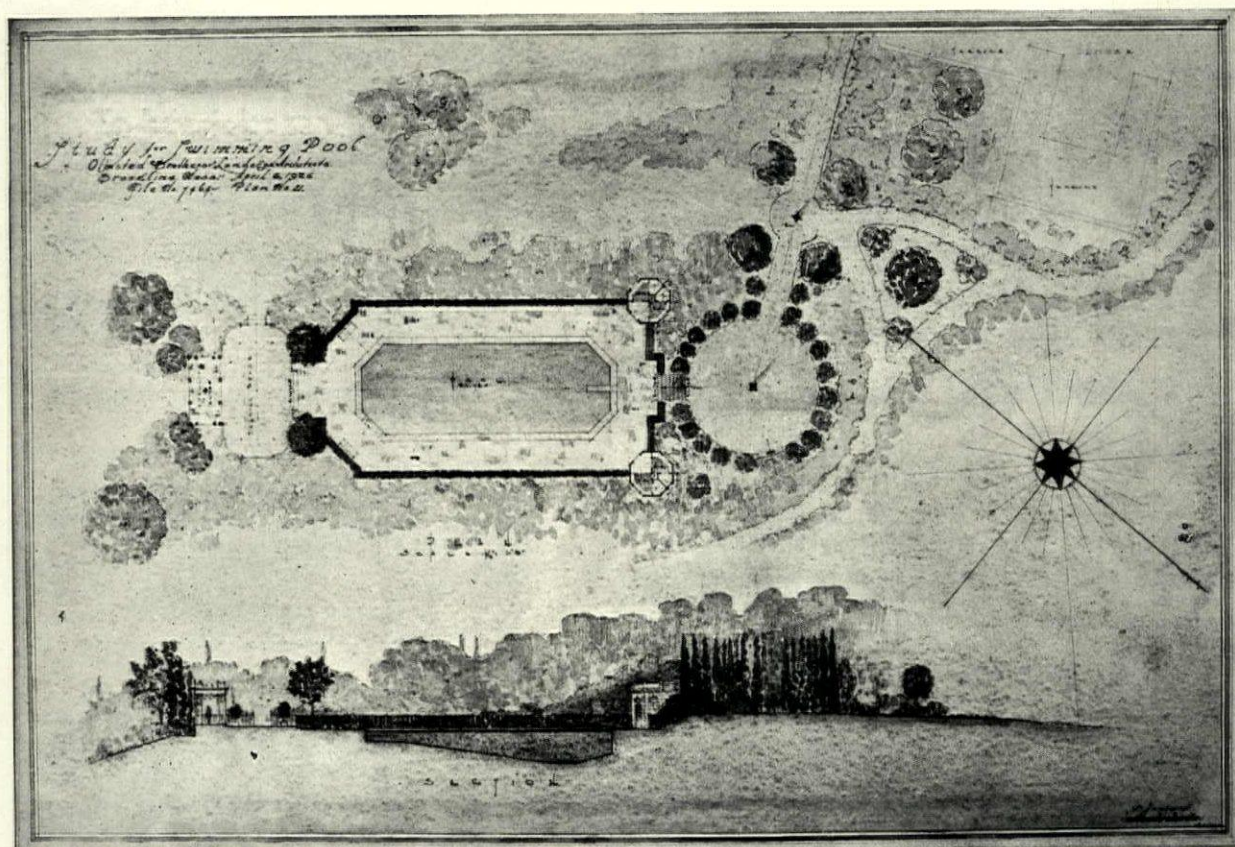


BIRD'S-EYE VIEW PERSPECTIVE TO SHOW PROPOSED GARDEN TREATMENT

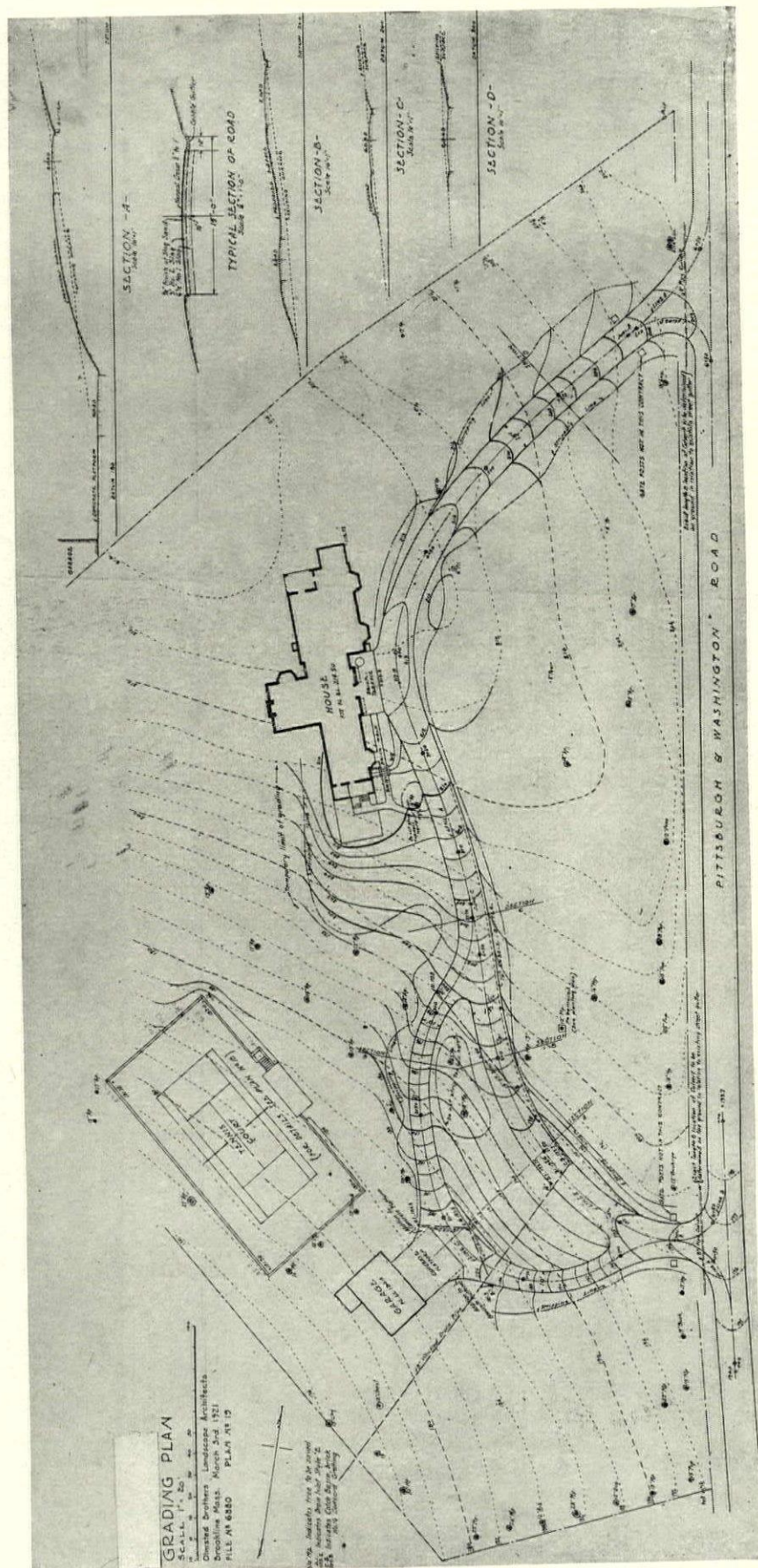
DESIGNS BY OLMSTED BROTHERS, LANDSCAPE ARCHITECTS



SKETCH TO SHOW ARRANGEMENT OF PLANTING IN RELATION TO HOUSE



SKETCH PLAN FOR STUDY OF SWIMMING POOL ON AN ESTATE
DESIGNS BY OLMSTED BROTHERS, LANDSCAPE ARCHITECTS



GRADING PLAN AND ROAD SECTIONS FOR ESTATE SHOWN BY PRELIMINARY PLAN ON PAGE 286 OF MAY PENCIL POINTS
 OLDMSTED BROTHERS, LANDSCAPE ARCHITECTS

shows how the trees and wall will break and soften the lines of the house.

When the house and the landscape improvement are being designed together, as often happens nowadays, a sketch of this kind is of great assistance to the architect in studying the design for the house.

The effect of the surrounding planting upon the appearance of a house is now recognized as of so much importance that some architects make a practice of sketching in trees, shrubs, and the like upon the preliminary elevations of every house they design, even when the client has not arranged for any landscape treatment. It helps the client to visualize the house as it will appear and it enables the architect to judge better the effects he is producing. Every house is fairly sure to have planting of some kind about it in time, and even if that the owner may see fit to provide at some later date may not bear much resemblance to the arrangement the architect has shown, the architect has at least smoothed his path to some degree by sketching these things in.

Bird's-eye views explain the relation of the parts of a plan and the differences of level in such a way that these things can be understood at a glance. The layman who is unable to gain more than a vague, and often erroneous idea of a building or of a scheme of landscape improvement through the examination of plans, elevations and sketches of other kinds, finds no difficulty when the subject is shown to him in a bird's-eye view. He is relieved of the necessity for creating a composite mental image from separate top views and side views,—the drawing does it for him. A bird's-eye view that shows the relation of a house and its grounds is reproduced on page 342.

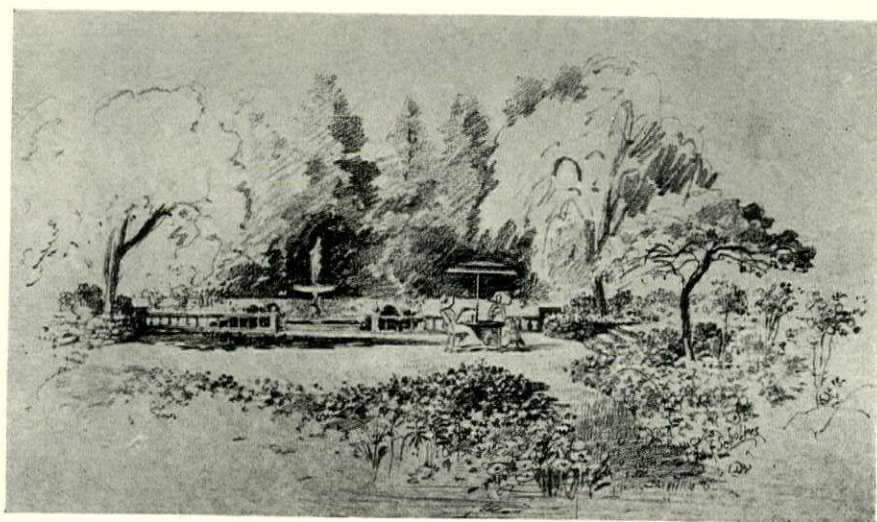
A very pleasing presentation sketch is shown at the top of page 343. It is practically an elevation of the house treated as a sketch with an effective expression of the character of the surroundings. It gives a good sense of space and is dignified and pleasant in character.

On the lower part of page 343 is reproduced, at reduced size, a rendered study for a portion of a landscape improvement. A drawing of this kind commands the respect of the client more readily than the usual rather roughly drawn study colored with pencils on thin paper and this fact often justifies the expenditure of the additional time spent upon the drawing.

The illustration on page 344 is not only a good grading plan to study for the method of drawing such plans in a practical workmanlike manner, but it is, in addition, interesting in subject matter. The pools and the cascade between them, all in rough stone work, are particularly good, since this material has more friendliness and informality of character than the more usual finished stone work and it is well suited to many properties.

The grading plan on page 345 is for the same improvement that is shown in the preliminary plan for a country estate on page 286 of *PENCIL POINTS* for May. A comparison of these drawings will show that the results of study by the use of sections as already described have been embodied in the later drawing.

The vignette on this page represents a type of sketch that is very useful in giving an idea of the final results of the proposed work. The figures not only give the scale, but add a note of life that is very pleasant and that helps in making the scene seem real to the client.



SKETCH FOR LANDSCAPE TREATMENT BY OLMSTED BROTHERS

FACTS AND FIGURES ON AUTOMOBILE TRAVEL IN EUROPE

By George S. Dudley

SO NUMEROUS ARE the books and articles written on various kinds of foreign travel, that when I first contemplated a trip through Southern Europe by automobile I felt confident that I would have no trouble in locating all the information I needed to complete my plans and make an approximate cost estimate of my trip.

First I searched the public library but although I found plenty of travel books, the only ones approaching automobile travel were the two entitled "Europe by Bicycle" and "Europe Astride a Mule." Neither of these seemed to have much information that would be helpful to motorists so I turned to the book stores hoping that they might have something quite recent covering the subject. There I met with no better success and although I did locate a few florid magazine articles written on auto trips in Europe, they contained almost no practical information, so I soon despaired of gaining any knowledge of European touring conditions from those sources.

Somebody suggested the local automobile club so I rushed off to see what they had to offer. All I wanted to know from them was whether I should take a car over to Europe or buy one when I got there; how much it would cost in either event; the amount of duty on American cars and how it was handled; the kind of roads in Europe; the cost of gasoline, oil and tires; the availability of these and other necessities; and possibly thirteen or twenty-seven more questions.

They did the best they could—they told me they didn't know, and while that wasn't a great deal of help, I did appreciate their truthful spirit and their kind offer to write the club's New York representative in my behalf. I gave the clerk a few dozen questions, which he scribbled on a pad, assuring me that all I had to do was to go home and await a letter completely covering my numerous inquiries.

I lived in California, about as far from New York as one could be, so I waited expectantly for quite some time. Finally I was rewarded by a letter from New York but it was so thin that I marvelled to think so many, many questions could be answered on so little paper. The mystery cleared suddenly for upon opening it I found one short paragraph stating that the New York office had received the communication from our local automobile club and was referring the matter to their representative in Paris, and that all I had to do was to sit down and wait until I heard from him.

To make a long sitting short, the letter from Paris finally arrived and it was full of flowery paragraphs. It told of the joys of motoring in Europe; it touched on the Riviera; the cathedral cities; the chateau country; the peasant life; the lowing kine and almost everything that is usually covered in travel books, but nothing relating to any of the questions I had asked. I have never been able to figure out whether the man who wrote the letter was unable to answer my questions or whether he thought, in his enthusiasm, that the ones

<i>Average driving day possible in France</i>	200 miles
" " " " " Italy	180 "
" " " " " Spain	160 "
<i>Cost of shipping small car—one way</i>	\$175.00
" " " " "—round trip	300.00
" " " large "—" " "	550.00
" " bond for customs (refundable)	40.00
<i>Tax each day for keeping car in France</i>	.40
" " " " " " " Spain	.30
<i>Membership in Touring Club of France</i>	3.00
<i>Average cost of gasoline per gal. in France</i>	.35
" " " " " " " Italy	.50
" " " " " " " Spain	.45
" " per day for storage in France	.50
" " " " " " " Italy	.75
" " " " " " " Spain	.65
" " " " " " tire repairs, washing, greasing, etc.	.30
" " of oil from 50% to 100% higher than in U. S. A.	
" " tires about 40% more than in U. S. A.	
<i>Cost of mechanical work in France, Italy and Spain about the same as in U. S. A.</i>	

DATA BASED ON TRIP TAKEN LAST SUMMER

he did answer would suit me better.

I was beginning to get desperate as it was nearing the time I had planned to leave, so I went to several steamship companies to learn what I could about shipping my car over. I found that several companies shipped cars uncrated (The French Line, U. S. Line, Hamburg American Line, Cunard Line, White Star Line and others) and I learned the cost and the necessary procedure.

The economy of this trip was somewhat important to me as I had been saving up my "shekels" for about three years and I wanted to get my money's worth just as badly as the client who wants the ten-room house for \$5,000.

I felt at that time that it might be cheaper to buy

a small car in France and sell it before returning, but from the available information on this subject I decided that it must be an international secret so I decided to ship my car over on the uncrated plan.

This is how I finally got started without any more information about touring in Europe than Peary had about the North Pole. And it was here too that I decided, when I returned, to write one of the worst articles the world has ever read, not so much on my own trip as on useful information for a person planning a similar tour.

The accompanying map shows the route taken on this trip. This entire circle took a little less than three months, although that is a very short period to devote to it. The entire trip covered 5600 miles so that my average mileage per day was about 65, but for actual driving days the average was about 120 miles.

Now to go back to my preparations for the trip. The first question I asked of the steamship companies was in regard to the duty on automobiles in various countries, then about the papers necessary and about the driver's license. All of these matters are taken care of by the steamship companies, I was informed, and all that I had to do was to drive the car down to the pier the day before sailing and fill out several papers in duplicate, and the company would do the rest, including arranging marine and automobile insurance, making me a member of the Touring Club of France, furnishing a bond for the foreign customs, securing my driver's license and foreign license plates, and arranging tryptiques, or international customs passes which permit one to take his car from one country to another.

This business of getting fitted out with all the necessary legal documents is one of the most complicated tricks of the trip and to do it without the aid of some person thoroughly versed in its complications, would be a task for a better man than I.

Of course these things are not gratis, as one will find out for himself. Nothing is on such a trip, but the costs are not unreasonable. My car was a small four cylinder coupé and the quoted passage one way was about \$175 or about \$300 round trip. The cost of a large car goes up as high as \$550 a round trip. \$40 additional was the cost of the bond or guarantee admitting the car into all countries, duty free, and this \$40 was returned to me when I shipped my car back to America and surrendered my papers to the steamship company. An additional charge of about \$5 is made by Spain only, for taking a car beyond its frontier and this is not refunded. France has a tax of about 40 cents a day on small cars, for every day one remains in the country with his car. Spain has a similar tax of about 30 cents a day. These are all the expenditures on the car except running expenses, maps, and the \$3 membership fee in the Touring Club of France.

I cannot say much about taking a car over and

selling it in Europe, but of course, if this is done, the foreign customs would have to be satisfied as to the duty. Unless one is a fluent French, Italian or Spanish conversationalist and unless one is acquainted with conditions abroad, this would be a difficult feat to perform, and I would not attempt it myself. Nor could I advise anyone regarding the buying of a car in Europe, except that in the case of two parties I know of, both people lost as much on their transactions as my automobile transportation cost, besides having a great deal of trouble preparing the necessary legal documents themselves.

I tried to sell myself the idea that a small car in Europe would be an economical and beneficial step, saving train fare, eliminating the waiting time occasioned by train schedules, allowing me to stay in smaller and less expensive towns as well as enabling me to see more of the rural parts of all these countries.

I found, however, that transportation by automobile was more expensive than by train, especially second class, although waiting time was eliminated completely. The idea of staying in small towns is not practical as the accommodations are very, very poor. There are benefits, however, and I believe they offset all the faults, including the extra cost and trouble. Automobile travel is the ideal way to see the gaps between the cities and tourist shrines, and for anyone interested in domestic architecture or peasant life, it is absolutely unequalled.

Among other things that I wanted to know was the price of gasoline and oil; the possibility of getting them in various parts of France, Italy, Switzerland and Spain; the cost of tires and the number of tire agencies; the number of garages and automobile agencies for parts and repairs and most important of all, the kind and condition of the roads.

It seemed impossible to get any information of this kind from reliable sources, so I simply had to find out for myself, when I got over there. I do not even know now where to advise one to go for additional information of this kind unless it would be the Royal Automobile Club, 44 Pall Mall, S.W.I., London, England, or the Touring Club of France, No. 65 Rue de la Grande Armée, Paris.

Besides these points, one should, for several reasons, consider the kind and size of the car to be taken over. Economy is probably first. Gasoline and oil consumption should be thought of, since both are quite high. Gasoline averages about 35 cents per gallon in France, about 50 cents in Italy and about 45 cents in Spain, while oil ranges from 50% to 100% higher than in the United States. Both gas and oil are sold by the litre or by the "bedong" which is five litres. A bedong equals about 1 1/4 gallons.

In France "Tourismo" gasoline is considered very good, in Italy "Lampo" and in Spain "Shell." "Mobiloil" seems to be standard everywhere and is carried by most garages and service stations.

FACTS AND FIGURES ON AUTOMOBILE TRAVEL IN EUROPE



MAP SHOWING ROUTE FOLLOWED BY GEORGE S. DUDLEY ON ARCHITECTURAL TOUR OF EUROPE

Gas within the limits of many cities is higher than it is just outside, due to the city tax, and if one watches this and fills his tank as he leaves the city, he can save an appreciable sum during his trip.

The size of the car also means a difference in tires, although if one takes a new set of tires and two new spares he should not have to buy any more during the entire trip. I just about used up four new tires in about 5600 miles and could have done another 4000 by using up my two spares.

Tires for foreign cars are of different sizes than ours and are dimensioned in millimetres, but standard American tires can be secured in all of the large cities. Michelin tires are most common, both in millimetre sizes and in inch sizes and Firestone come next. Spare tires and tools or equipment should be kept under lock and key even in storage garages, as the people in Europe are no more honest than they are in our own country. Tires in general are about 40% higher in Europe than in this country.

Storage garages are numerous enough, although often several blocks from the hotels. These are in general very good. The average cost of storage is about 50 cents per day in France, 75 cents in Italy and about 65 cents in Spain, although in the largest cities it may be even more.

Mechanical work in the small towns is not first class but in larger places it is very good and while parts are higher, labor is cheaper, so this work averages about the same as here.

Agencies for the most standard American cars are to be found in the large cities and parts can be shipped from these agencies to any town in a very short time.

The roads were a pleasant surprise to me, although that does not mean they were excellent; simply that I expected the very worst. France has good roads and most French highways are hard surfaced with either paving, macadam, crushed rock, or gravel. Even the dirt roads are kept in fairly good condition.

Roads in Italy are not as good as in France although they are fair. The best roads in both of these countries are along the main arteries of travel. Italy is very mountainous and some of her roads are steep and narrow, but all are quite passable.

Spain has poorer roads than Italy, but they are not really bad and they are being worked on constantly. The main difference between the roads in Italy and Spain and those in France is that in the two former countries even their good hard surfaced roads are almost unbelievably dusty. For this reason the car, besides being small, should most assuredly be closed. I found it necessary to close the windows

almost every time another automobile passed, and I would hate to think of driving through in an open car.

In France it would be perfectly possible to drive better than 200 miles per day; in Italy a little less and in Spain around 160.

A seemingly small point, although one of great importance, is one's horn or klaxon. The roads which have comparatively little motor travel make up for it with their slow moving two-wheeled ox- and mule-carts. The drivers are often asleep and the beasts of burden seem to feel it their privilege and duty to stay in the middle of the road.

One's signal, therefore, should be loud enough for the driver to hear in time to arouse himself from his slumbers, stretch, turn and look at the autoist, swear a little, and then prod his animal with a stick until he finally gets moved over to his side of the road. Oftentimes one will wish he had a cannon instead.

Besides this trip, I have driven several times across the United States and from my experience both here and abroad, I suggest the following extra equipment for the automobile. Even though one does not intend or expect to do any mechanical work himself, these things will make it possible to have certain repair jobs done almost anywhere: a pair of skid chains, a tow rope, an extra container for gas and oil, a good tire pump, tire gauge, tire tools, patch kit, several extra fuses, a couple of extra motor valves, fan belt, set of light bulbs, and a grease gun for the car fittings. Besides these items a person should have a good spot light and a pocket flash. While this sounds like a great deal of equipment, it is no more than I would carry on a long trip in this country.

I would not advise anyone to take a car over for less than six weeks, but for a trip of longer duration than that I recommend it most highly, not from a standpoint of economy, but for the real satisfaction of seeing Europe as one should see it.

With the aid of good and modern guide books, such as Baedeker's or Muirhead's, anyone can select a hotel, locate it on the city map in the above mentioned books, and drive directly to it. The hotel usually sends a porter to guide one to a garage.

In the first stopping place in Spain I would suggest that a Michelin Tire Company book be purchased. This book contains good city and town maps of Spain and a list of tire agents, garages, and hotels, with their fixed prices. Although this is written in Spanish, nearly everything is designated by symbols so that it is not difficult to understand. Besides this, road maps mounted on cloth and published by the various automobile clubs are procurable at the club agencies in the large cities, and the more complete maps one has, the easier the trip will be.

In passing from one country to another one must fill out certain forms prepared by the Touring Club of France or other automobile associations—one form on leaving one country and another on entering the

next. Personal baggage is subject to examination by the customs officers as when entering this country.

Information on insurance can be secured from any of the large insurance companies in the United States and personal liability is highly advisable.

The cost of a trip by car can easily be estimated by figuring on an average over the total trip of say 50 miles per day, including stop-overs. To figure the automobile mileage between two points, get a large map, scale off the direct distance between two points and the distance by automobile road will be about 35 per cent greater. In this way one can figure the amount of country possible to cover in a certain length of time. Knowing about the mileage to expect from one's car on gas and oil, the running cost is simply a process of arithmetic. Storage can be added to this and an allowance of say 30 cents per day can be made for greasing, washing, tire repairs and extras. Now, by dividing the total shipping cost, plus tryptiques and taxes (previously mentioned) by the number of days to be spent abroad and adding this to the daily costs, one gets the mileage cost for the car.

A rough mileage estimate of my trip is as follows:

Transportation, visés and taxes for car	\$324.00
Repairs (valves ground, starter and spring repaired)	26.00
Storage	42.00
Gasoline (about 330 gallons)	132.00
Oil (about 24 quarts)	11.00
Car washed, tire repairs, etc.	16.00
Total	\$551.00
5600 mi. } equals \$.101 per mile, exclusive of tires, depreciation and insurance.	

Figuring first class train fare at 3.5 cents per mile average, we have a difference of 6.6 cents a mile, which represents the extra mileage cost of the automobile over train travel. However, one can appreciate how the cost of traveling by automobile can be considerably reduced if two or more persons constitute the party, while railroad fare remains the same per person regardless of the number.

One may want to ship his car from the continent to England and the approximate cost for a small car by way of Dover to Ostend is \$30 one way, and from Havre to Southampton about \$35, and there is little if any reduction for a return shipment.

A trip of this kind by automobile has its trials and tribulations and possibly I have pictured it as more difficult than it really is, but with good maps, good guide books, and good company I believe it is the most ideal way to travel. Just one quaint little village or one hour along the Riviera would make it worth while to have one's own car, for to see any country in its quaintest, its most picturesque, and its most natural state, one must go to the little out-of-the-way places where few tourists venture.

THE MITRE PLANE IN SHADOW CASTING, II

ITS APPLICATION TO SURFACES OF REVOLUTION

By Lawrence Hill

IN A PRECEDING article the use of the Mitre Plane in relation to the shadows of mouldings was discussed. The ensuing remarks will deal with a similar treatment of Solids of Revolution. The reader is assumed to be familiar with the current methods of determining lines of shade and shadow of the common surfaces of revolution.

It will first be necessary to develop a simple construction for the shadow of a horizontal circle on the Mitre Plane through its centre, not because the shadow in question has any importance whatever as a shadow, but because the construction affords a structural device for simplifying and clarifying operations which is really invaluable.

In Figure 1 is shown a horizontal circle ABCDE-

FGH, in plan and elevation. The shadow of this circle on the Mitre Plane will be an ellipse, since any section of a cylinder having a circular base will be elliptical. Its Major Axis will be the diameter BF of the circle, and its Minor Axis will be the shadow of the diameter DH on the Mitre Plane. The length of the Semi-minor Axis will therefore be

$$O''H_s'' = \frac{\text{Radius}}{\sqrt{2}}$$

The true shape of this ellipse is obtained in Figure 1 by rotating the Mitre Plane about its vertical trace into the vertical plane of projection.

Now if this ellipse of shadow is projected into the vertical plane, its minor axis, being vertical, will project into its own length; and its major

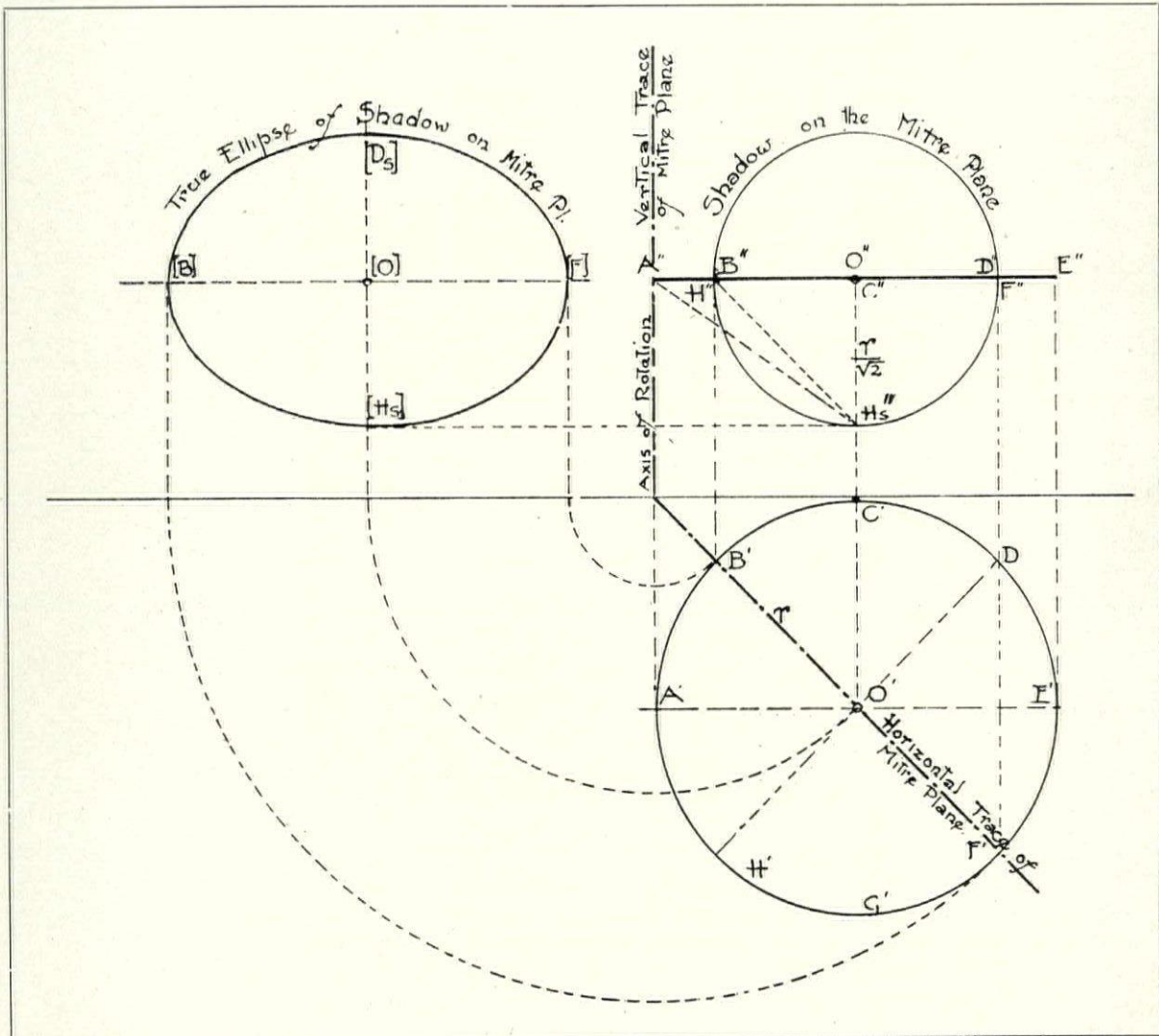


FIGURE 1

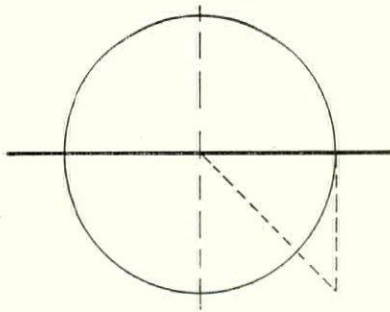


FIGURE 2

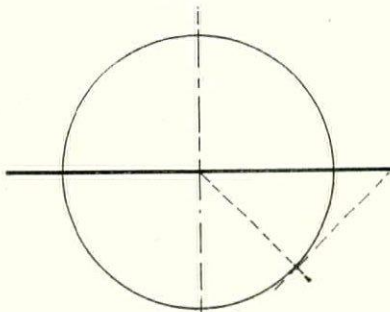


FIGURE 3

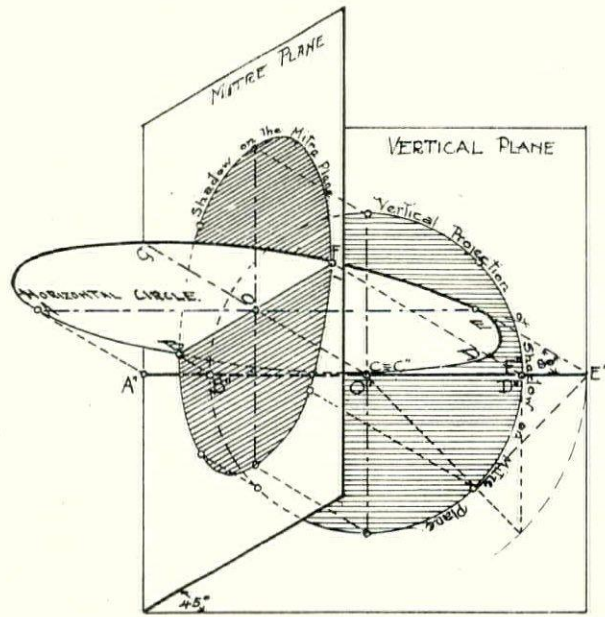


FIGURE 4

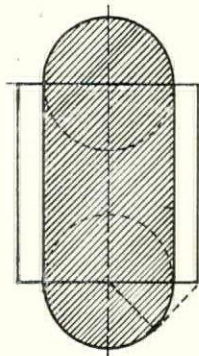


FIGURE 5

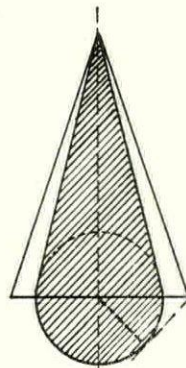


FIGURE 6

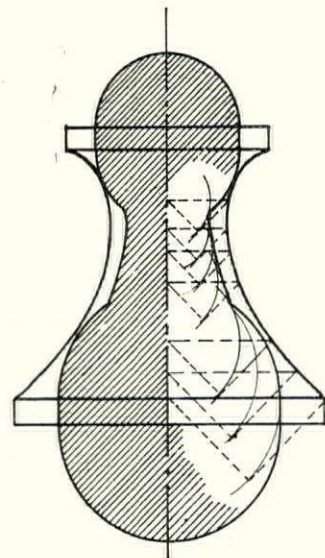


FIGURE 7

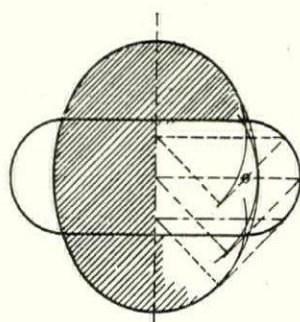


FIGURE 8

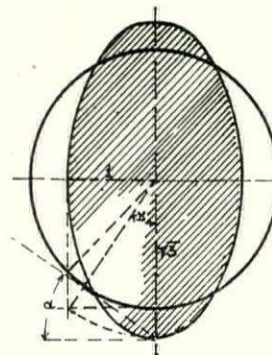


FIGURE 9

FIGURES 2 TO 9—APPLICATIONS OF MITRE PLANE PRINCIPLES

axis will be foreshortened into a length equal to $\frac{\text{Diameter}}{\sqrt{2}}$

which is the same length as the minor axis. That is, the ellipse, having equal diameters in vertical projection, reverts into a circle whose radius is equal to the radius of the given circle divided by the square root of two.

Two constructions for this circle of shadow are shown in Figures 2 and 3. Of these, it is the latter which will henceforth be employed.

Figure 4 shows a Cavalier Perspective of the shadow under consideration and its relation to the vertical projection which may assist the reader in visualizing the foregoing construction.

It is to be observed that the derivation refers to the VERTICAL PROJECTION of the shadow and not to the shadow itself and this must be understood when the "shadow of the circle on the Mitre Plane" is mentioned. We speak of the shadow for brevity but we use its vertical projection. Furthermore, while we call it a shadow, it is not a shadow in the usual sense of the word. Half of the given circle is behind the Mitre Plane and the so-called shadow of this portion is cast backward against the direction of the light. The ellipse of shadow in the Mitre Plane is more properly to be regarded as the Perspective of the circle when the Station Point is taken in the position of the Sun. It is more convenient, however, to refer to it simply as the shadow.

Figures 5 to 9 inclusive show the mitre-plane shadows of a number of surfaces of revolution commonly occurring in architecture. Taking each of these in turn, the several constructions are made as follows.

The mitre-plane shadow of the Cylinder is obtained by finding the shadows of the upper and lower bases and drawing the lateral sides of the shadow tangent to the shadows of the bases.

The Cone (Figure 6) has its vertex in the Mitre Plane. This point, therefore, will coincide with its shadow and the whole profile may be determined by drawing through the vertex the lateral edges of shadow tangent to the circle of shadow of the base.

The Sphere (Figure 9) will cast an ellipse of shadow on the Mitre Plane, since the tangent light rays form a circular cylinder. The minor axis will be the diameter of the sphere and will be foreshortened in elevation to a length equal to

$$\frac{\text{Diameter}}{\sqrt{2}}$$

The semi-major axis may be found by drawing a true light ray tangent to the profile of the sphere in elevation and finding its point of intersection with the vertical axis of the sphere. This point will be the extremity of the major axis. If we take the semi-minor axis as unity then the ratio of the two will be semi-minor: semi-major = $1 : \sqrt{3}$.

Figure 8 shows the determination of the mitre-plane shadow of the Torus. In this construction three horizontal sections are taken: viz: one through the centre of the generating circle and two through the extremities of the 45 degree radii drawn from the centre of the generatrix. The mitre-plane shadows of the three circles of section are found and the enveloping oval is drawn. This oval is commonly called "The Oval of the Torus."

The shadow of the Capstan (Figure 7) is similarly found except that the sections are taken wherever it

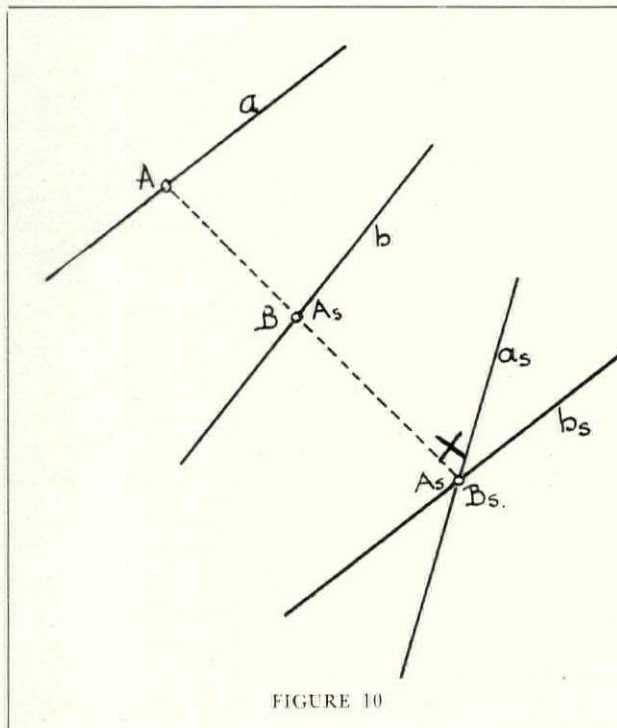


FIGURE 10

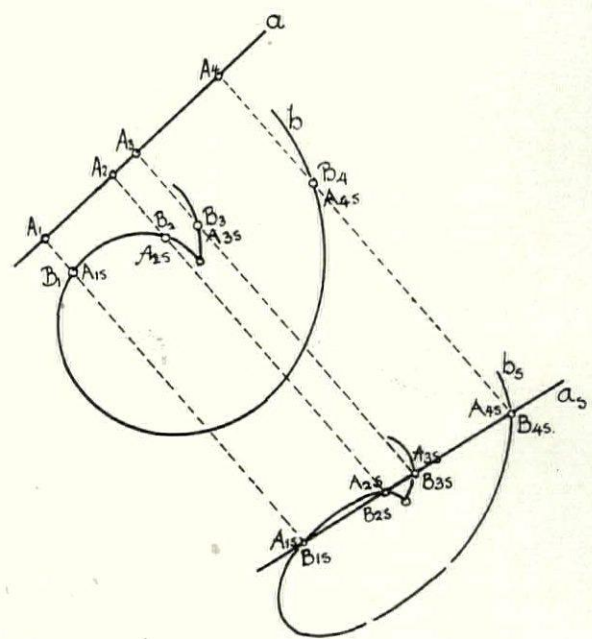


FIGURE 11

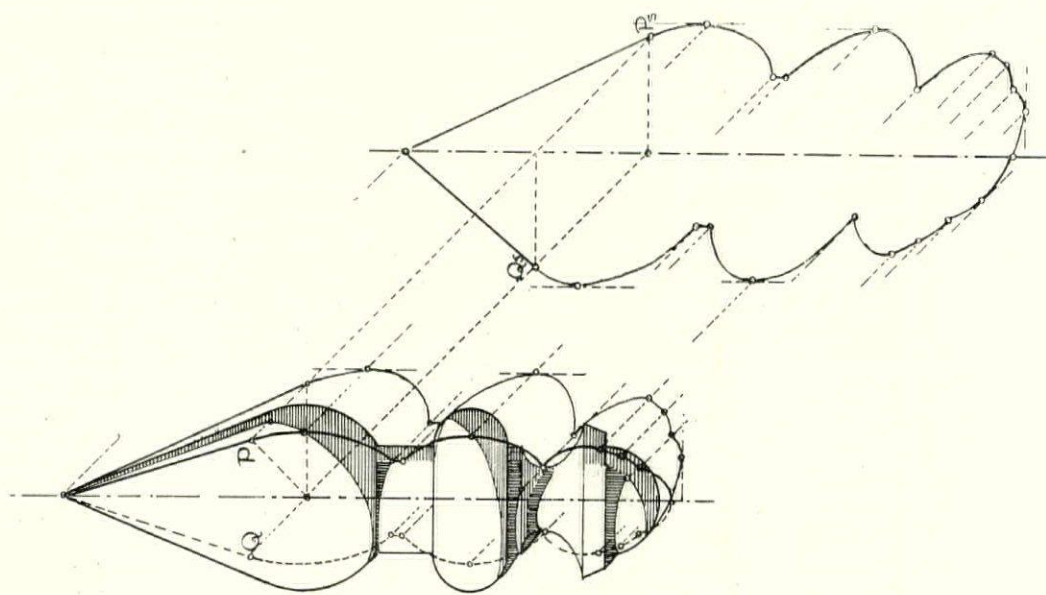


FIGURE 14

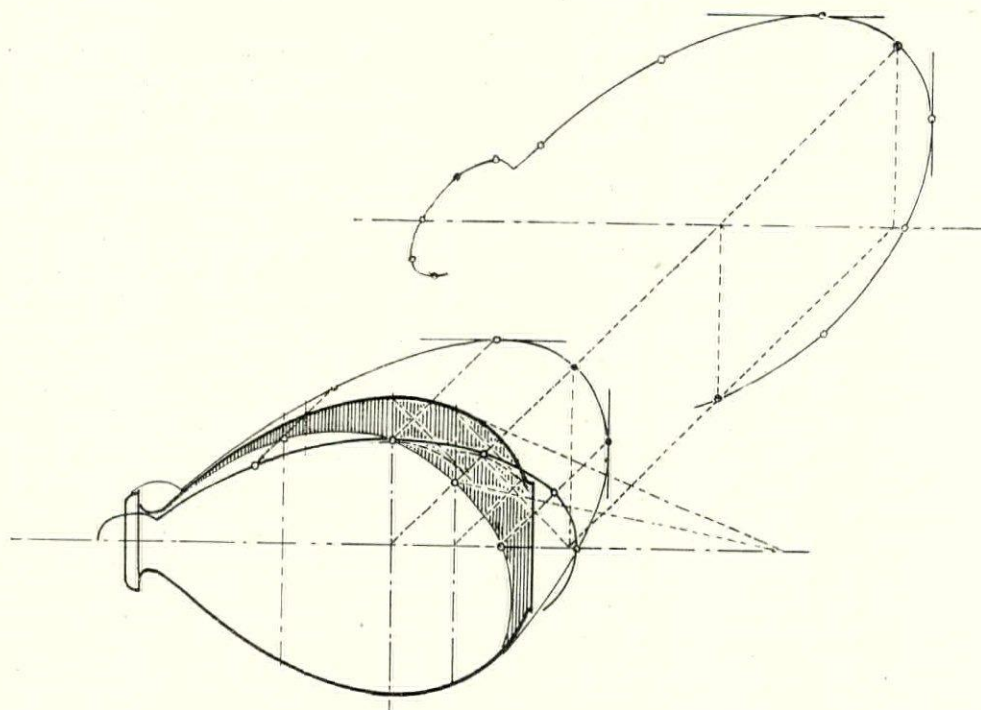


FIGURE 15



"Curate's Cottage, Cockington"

Ernest Thorne Thompson.

FROM A SOFT GROUND ETCHING BY ERNEST THORNE THOMPSON
CURATE'S COTTAGE, COCKINGTON, ENGLAND

PENCIL POINTS

PLATE XXIII

VOLUME IX

NUMBER 6

This plate was reproduced from a print by Ernest Thorne Thompson, who is a Professor in the School of Fine Arts at the University of Notre Dame. The soft-ground etching is admirably suited as the medium for the expression of this subject and the treatment is very sympathetic. The original was printed on a cream paper in rich warm ink.

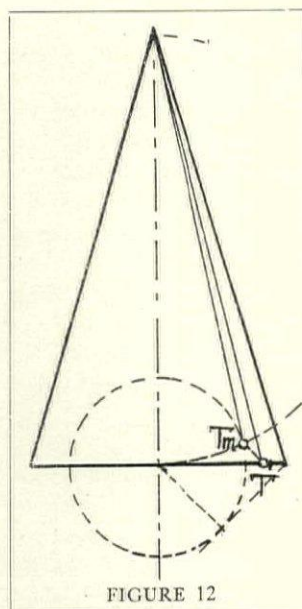


FIGURE 12

cast shadow on any single plane surface the shadows will, in general, intersect in one or more points, each of which will be collinear with a point on each line and of these, one will be the shadow of the other (Fig. 3).

Let a and b (Figures 10 and 11) be two lines whose shadows on a certain plane are a_s and b_s . The point of intersection X of these shadows will of course be the common shadow of some point A in line a and also of some point B in line b and these two points will have to lie in the single light ray containing X . Therefore A , B , and X are collinear, and, since the light ray containing A also passes through B , the point B may be considered the shadow of A or the point in which the shadow of one line falls across the other. Similarly, in Figure 11 each point of intersection of the shadows renders, on the line b , the various points in which the shadow of the line a crosses it.

The reader is no doubt familiar with the constructions shown in Figures 12 and 12A. It is exactly similar in theory to the older methods in which the shadow of the cone was cast upon the wall or upon some plane parallel to the wall, the point of contact

appears to be necessary in order to determine the precise form of the profile.

A fundamental principle underlying the application of these forms is the following: if two lines, a and b ,

of the shadow of the shade line with the shadow of the base was determined and a ray passed back to the base in elevation to determine the lower extremity of the shade line. The use of the mitre-plane shadow of the cone instead of the wall shadow, inasmuch as it is much easier to find, simplifies the operation materially. The point of contact T_m of the shadow of the shade line VT can be very quickly determined and the ray through T_m drawn to determine T .

In Figure 13 a combination of the standard solids of revolution is shown consisting of cylinder, cone, torus, and sphere. The mitre-plane shadow profile has been traced in the lines a_m , b_m , c_m , etc. The points of intersection of the profile of shadow of each solid with those of its neighboring solids, X_m , Y_m , Z_m , will correspond with the point of loss on the edge, or, on the shade line of one of the solids.

For example: If we call the horizontal circle forming the lower edge of the cylinder a , and the shade line of the inverted cone b . Then the shadow on the Mitre Plane of these two lines will be a_m b_m and X_m their point of intersection will be

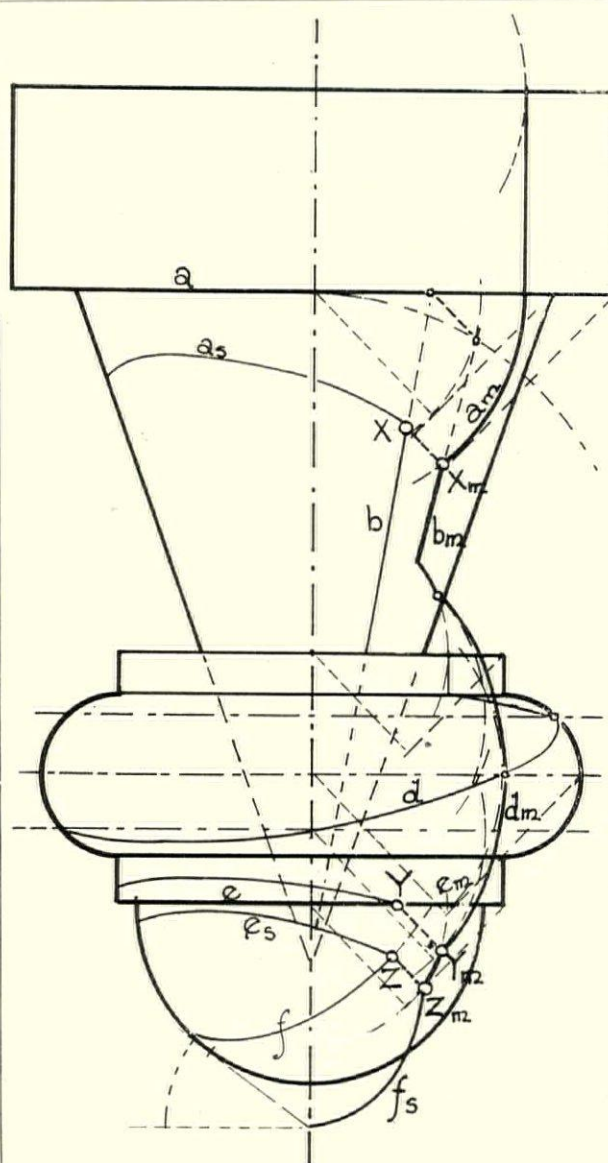


FIGURE 13

collinear with a point on line a and the shadow of this point on line b , hence X will be the point in which a_s crosses b , that is to say the point of loss on b .

In a similar manner may be found the point

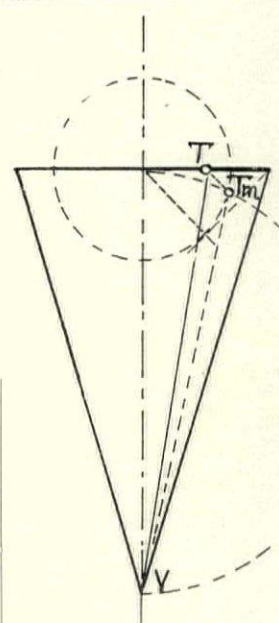


FIGURE 12A

PENCIL POINTS

of loss Y of the shadow of the torus on the edge of the fillet below it, and the point of loss Z of the shadow from the lower edge of the fillet across the surface of the sphere.

Another combination of surfaces of revolution is shown in Figure 14 in conjunction with two shadows: one of these is the shadow cast by the solid when half engaged and the other when it is free standing. The procedure is as follows:

- (1) The mitre-plane shadow profile is traced,
- (2) The shades and shadows on the solid are determined,
- (3) The shadows on the wall are found.

Let us consider the third of these operations, taking first the case when the solid is half-engaged.

In this case the axis of the solid is the trace of the Mitre Plane and the shadow profile in the Mitre Plane is exactly equivalent to the moulding profiles discussed in Part I. Every point in the profile casts its shadow at a distance from the trace equal to twice the distance of the point in elevation from the trace, and the direction of the shadow at any point may be determined by drawing tangents in the manner explained in Part I.

In the second case, that in which the solid stands

free from the wall, the shadow of the axis is first found. Then every point in the mitre-plane profile has its shadow at a distance from the shadow of the axis equal to twice the distance of the point from the axis in elevation. The construction shown for the points P and Q is repeated for all other points.

The Doric Capital shown in Figure 16 gives an excellent illustration of the advantages of the method in question.

The shadow profile in the Mitre Plane being found, the points of loss, A, B, C, D, F, and the points of shadow, A_s , B_s , E_s , on the wall and D_s , F_s , and B_s on the solid are all determined instantly without ambiguity.

In Figure 15 is represented another solid which cannot be analysed in terms of the standard solids considered above. In such a case as this a series of tangent cones may be taken, each with its circle of contact as base. The basal extremity of the shade line of each cone will be a point in the shade line of the solid. The method of determining these shade lines by the mitre-plane shadows of the bases, renders at the same time the profile of shadow of the solid on the Mitre Plane, after which its wall shadow can be very easily determined as in the foregoing examples.

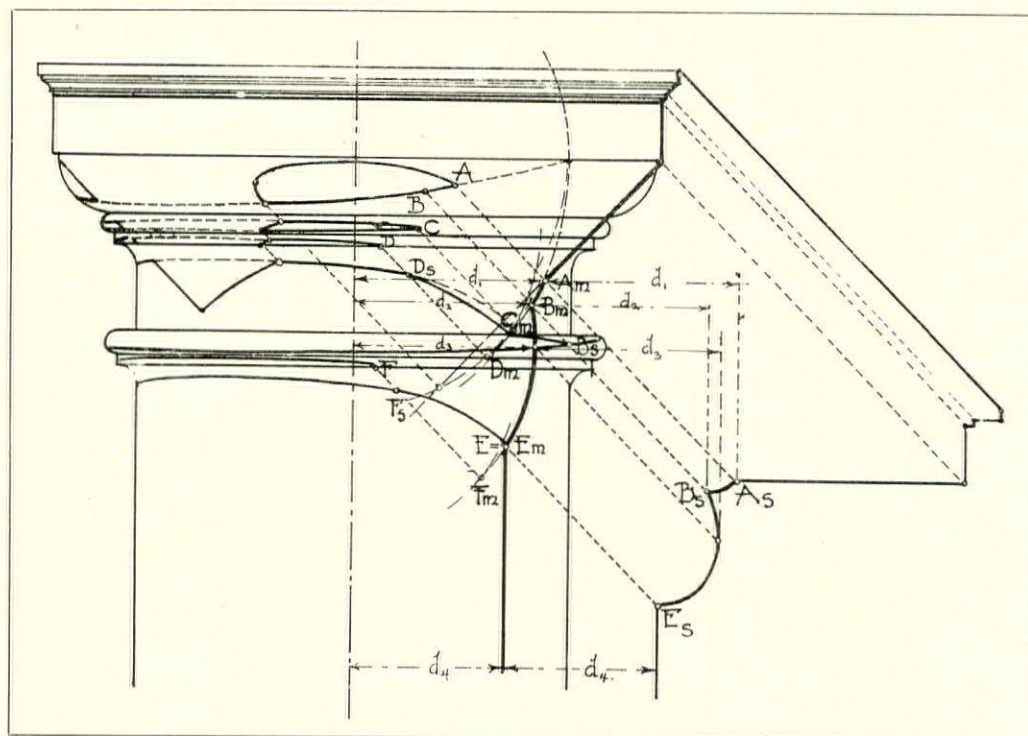


FIGURE 16

THE COUNTRY ARCHITECT'S PRACTICE IN ENGLAND

By J. E. Reid, L.R.I.B.A.

THE COUNTRY ARCHITECT in England enjoys a practice which, though it be small, is perhaps just as interesting and decidedly more tranquil than one in a large city. For one thing, he is more of a worker at the drawing board than his brother in London, and is in direct touch with his staff—should he have one. His personality fills the office and the plans are mostly the product of his own brains. He knows every detail relating to the plans, and can answer questions without calling in the aid of an assistant to help him out. This is different from the routine followed in a large city office where, when a client calls, there is commonly a summons from the private room of the architect for the presence of the assistant who has had the work in hand. Therefore, the city architect, in a large way of business, most often becomes a director of work, handing out jobs to the different assistants who prepare the necessary drawings throughout and attend to the contract from beginning to end. Though the assistant becomes solely responsible, he does not receive any money beyond his agreed salary which may be 4 guineas per week equal to 20 dollars or 7 guineas equal to 35 dollars.

It is very unfortunate that the keynote of the country architect was first sounded by Charles Dickens in his book "Martin Chuzzlewit." Pecksniff was a type of man who fortunately is not to be found today, and it is probable that he existed only in the author's imagination. Neither are there any Tom Pinches who grace an architectural staff. In the offices of country architects are to be found youths who are, of course, country bred, yet at the same time not by any means numskulls. On the contrary they may be indeed clever with the pencil and live in an ideal architectural world of their own. One of these would feel like a fish out of water in a large busy office. They do not receive large salaries, because the architect in whose office they are cannot afford it. But they are recompensed by enjoying a greater freedom with their master, sharing his private feelings and thoughts,—a condition of things that one could not find in a large London office.

Let us take a peep at the life of a country architect. His office is situated in the center of an agricultural district, which is focalized in a large village almost bordering on the size of a town. The place is centuries old. It has a main cobbled street, with several offshoots meandering anywhere. The large shops and banks are situated round the market square. There are several fine old English houses here and there, built in the substantial manner of the Georgian

period. Some half-timbered dwellings that saw the reign of Queen Elizabeth are tucked away. There is a fine church representative of all the periods from the Norman to the Perpendicular. In the market square a quaint hall, with corn market below, is a conspicuous feature. It is here where the "movies" are given once a week.

The architect lives in one of the old houses, and here he also has his office. His father established the practice, so it is not a new one. The architect enjoys as much respect as is given to the vicar or the doctor. On market days, when the farmers come into town to sell or buy implements, he is always at home in view of probable callers.

You can imagine a good-natured Yorkshire farmer paying him a visit. The farmer has had a good day and is well satisfied with himself. He addresses the architect by his Christian name, and the architect reciprocates by calling him Tom or Harry. The farmer does not immediately come to business, but discusses the market prices and his farm stock generally and indulges in a joke, too, in which the architect's one assistant joins. The architect is very proud of this assistant because he shows great talent with his pencil and has executed various sketches, mostly details, of the Gothic work at the church. His touch, soft and gentle, is embodied in the drawings which are hung on the wall. These catch the farmer's eye, and as they are of the church at which he and his father worship, he becomes greatly interested and expresses an opinion that if the youth were to go to London he would make his fortune. After this, the farmer comes to business, and says that he is thinking of having a motor garage built at the side of his house, but only requires the plans passing the R.D.C. (i.e., Rural District Committee, to which all plans have to be submitted and approved), and he will do the rest himself. The architect betrays no sign that he is slightly disappointed or that he is offended. It would not do. You see in the country, it does not do for an architect to be too much on his dignity. Since his work rests on personal recommendation, such behavior would deprive him of his living, because he is a farmers' architect.

But do not think that the country architect's practice is to be despised. The above is only an incident. The country architect carries out not only farm buildings, cottages, and so on, but better class houses for the well-to-do. He surveys, too, and is often called in to settle a dispute as to the total acreage of growing crops. If he is clever, religious bodies will come to

him to design their places of worship, or to plan for alterations.

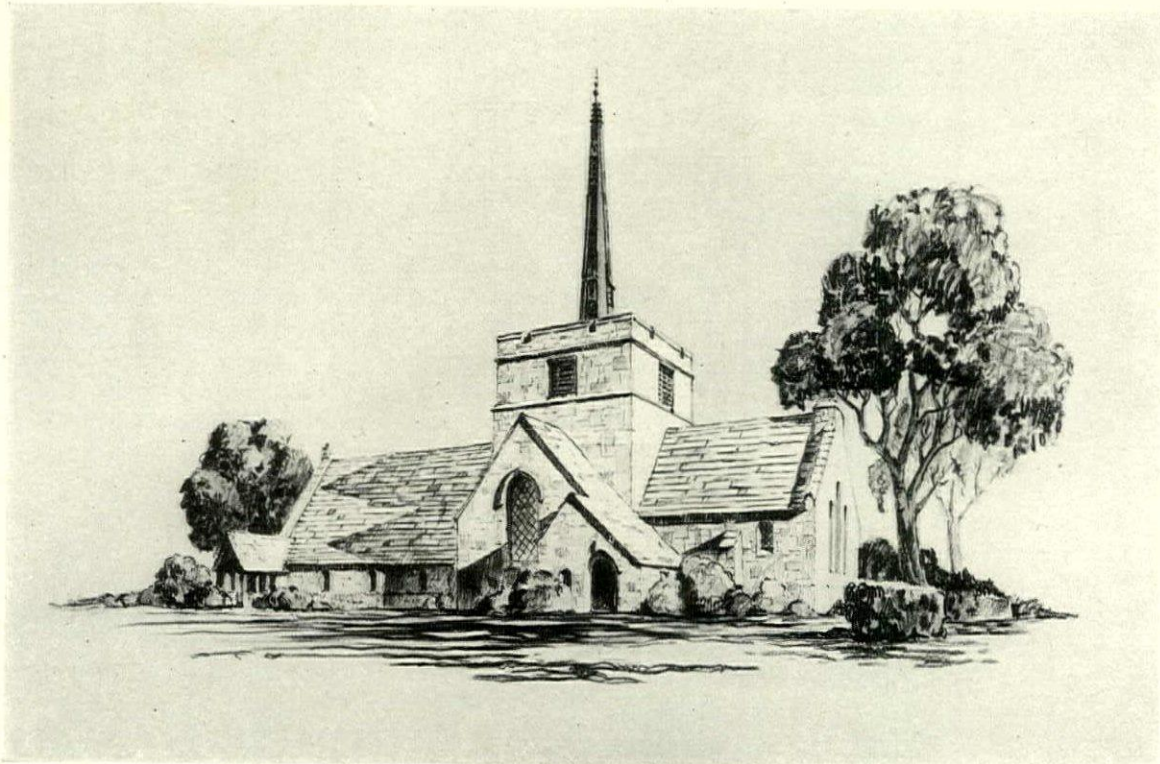
The following case is perhaps typical of many. A committee representing the local Primitive Methodists makes a call upon him to consult him in reference to a new chapel. The architect listens to all they have to say and makes notes of their requirements, and afterwards prepares a sketch plan embodying what they want. His assistant makes a perspective drawing very attractively finished. This is framed and exhibited by some of the Committee in one of the most conspicuous spots in the village for the purpose of raising subscriptions. It also redounds to the credit of the architect, and acts as an advertisement where it is considered not etiquette for an architect to advertise.

Soon after, plans are prepared and approved of by the Local Authority. The architect takes out his own quantities and writes the specification. An advertisement is inserted in one of the local papers inviting builders to send in tenders (bids). Very often whole tenders cannot be taken in the country. This advertisement attracts all kinds of jobbing builders who

ask to see the plans, sometimes evincing great shyness through never having had to do with an architect before. After reading the clauses in the Conditions of Contract, they clear out of the office, almost overpowered with the huge responsibility they are going to be asked to assume. Many of these men will hardly accept a Bill of Quantities, but prefer to rely on the homely foot rule which they could understand better.

When a whole tender is accepted from a reliable contractor, and the work is commenced, the architect acts as his own clerk of works. He very often draws out full-sized details on the site, and becomes very personally associated with the building as it rises from the ground.

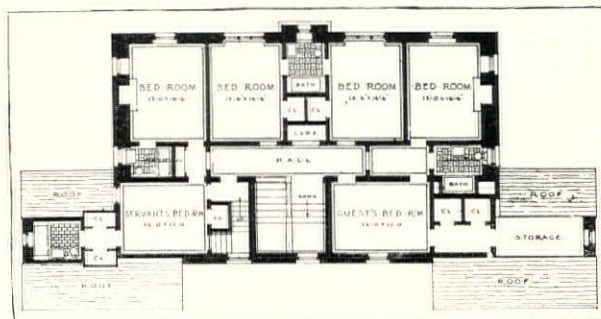
The country architect very often combines with his profession, that of surveyor to the District Council and becomes a general adviser to them in administering the building By-Laws. But if a country architect is in receipt of a steady income from a small practice, I quite think that he is better off than the professional man in a large city who is continually living a life of unrest and has little, if any, time to devote to study.



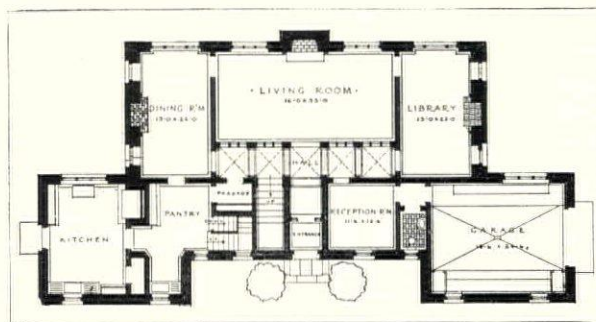
DRAWING BY JOHN KNOBEL

PENCIL POINTS SERIES OF COLOR PLATES

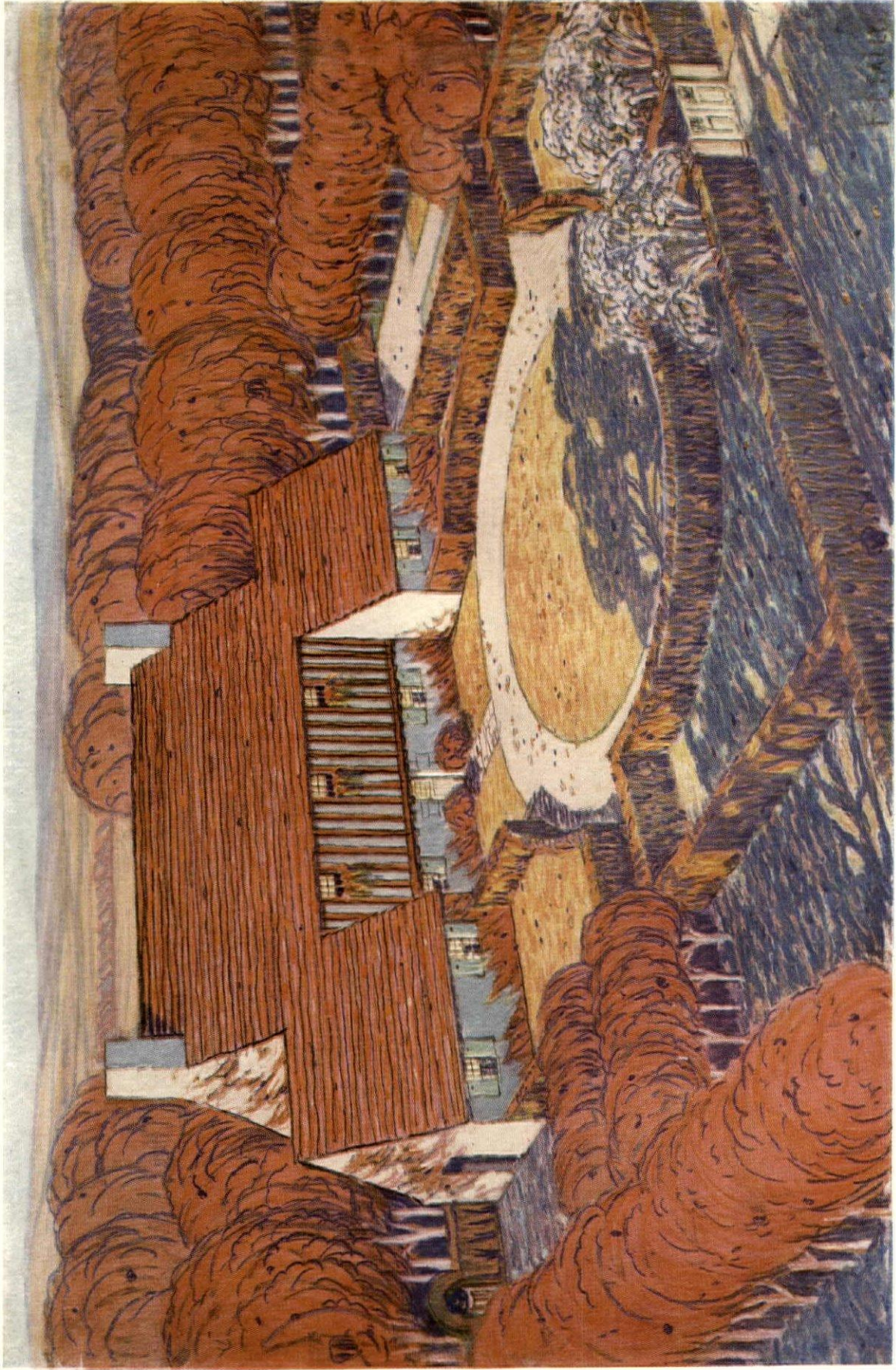
This plate shows a rendering drawn with pastel on fine "sand paper" which is especially made for pastel work. It measured 26" by 17". The first drawing, made with soft pencil on tracing paper, was rubbed onto the sand paper and the pastel was then applied with short strokes. The principal outlines were gone over with black or blue pastel where necessary. The point of view and the color scheme are somewhat unconventional and will appeal to the renderer who is interested in producing novel effects. The drawing was originally made to show a design which was appropriate for a flat country. See plans below.



SECOND FLOOR PLAN



FIRST FLOOR PLAN



PROPOSED DESIGN FOR A HOUSE TO BE BUILT ON LEVEL GROUND—FRANCIS KEALLY, ARCHITECT

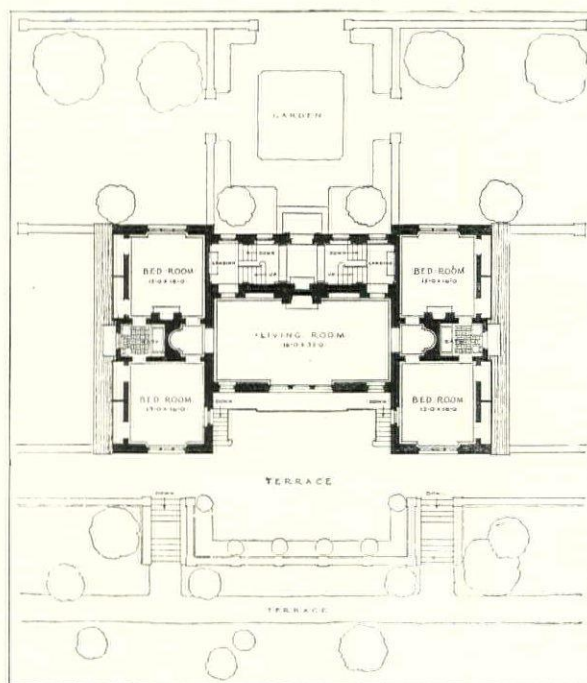
PASTEL RENDERING BY FRANCIS KEALLY



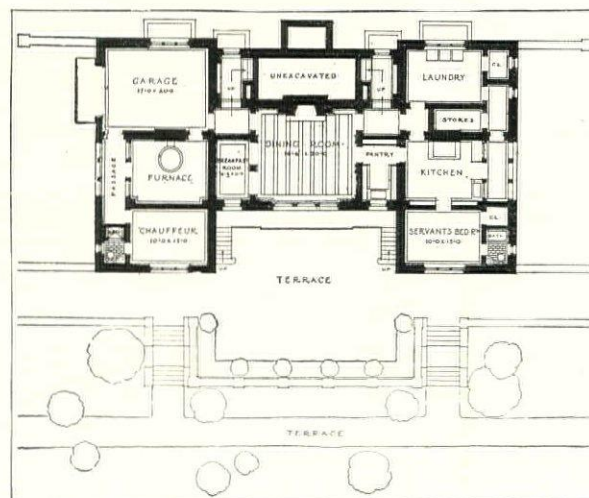
PROPOSED DESIGN FOR A HOUSE TO BE BUILT ON A HILLSIDE—FRANCIS KEALLY, ARCHITECT
PASTEL RENDERING BY FRANCIS KEALLY

PENCIL POINTS SERIES OF COLOR PLATES

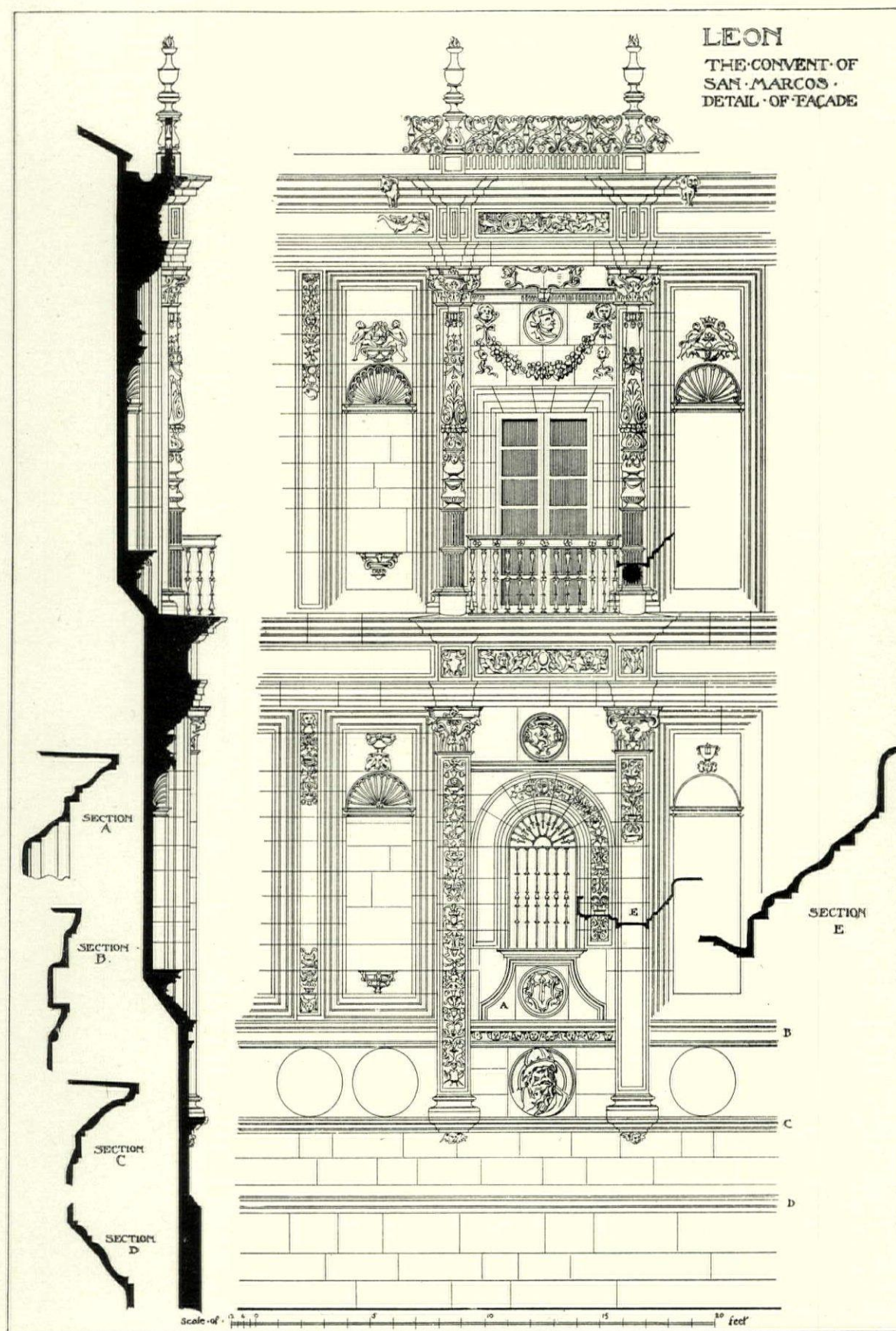
Like the other drawing by Francis Keally in this issue, this rendering was drawn with pastels on "sand paper." The pastel was applied with short strokes and it will be noticed that several colors were mingled in each color area to produce an effect having vitality. In the sky, for example, a yellow tint was first applied and the blue was worked into it so that some of the yellow showed through. The use of sand paper permitted the pastel to be loaded quite heavily. The original measured 18½" by 28" and was drawn to show a design for a suitable residence to be placed on a hillside. See plans below.



SECOND FLOOR PLAN



FIRST FLOOR PLAN



RENAISSANCE ARCHITECTURE AND ORNAMENT IN SPAIN

A PLATE FROM THE WORK BY ANDREW N. PRENTICE

PENCIL POINTS

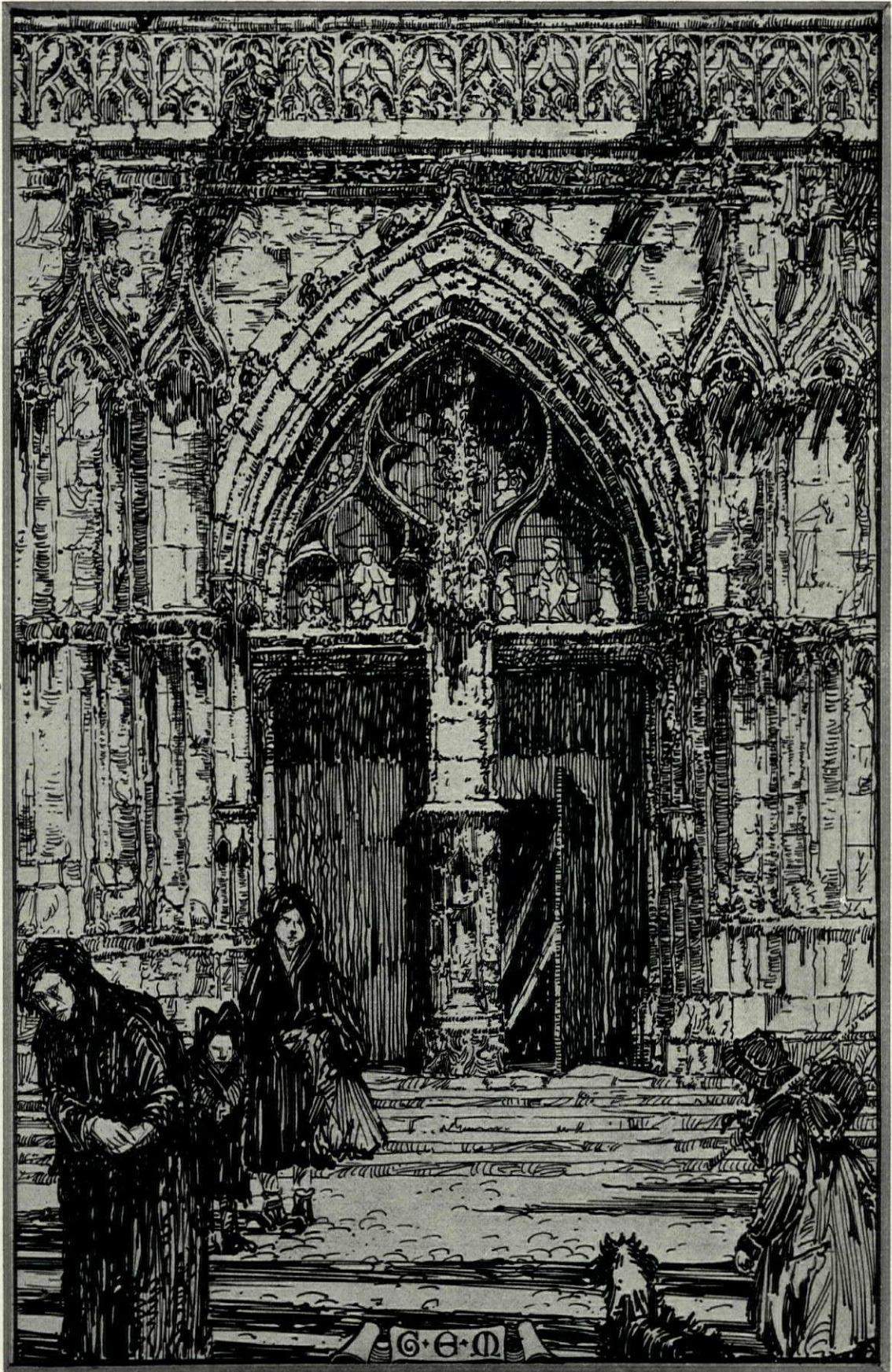
PLATE XXI

VOLUME IX

NUMBER 6

"The very beautiful sculptures which adorn this front are attributed to Guillermo Doucel. The Plateresque pilasters in the upper story are very varied in design, and no two capitals are alike. The large busts under the ground-floor windows represent Emperors, Knights of Santiago, etc., and although now much mutilated, they might well be attributed to Berruquete."

A. N. PRENTICE



PEN-AND-INK DRAWING BY C. EVANS MITCHELL, CLEVELAND, OHIO

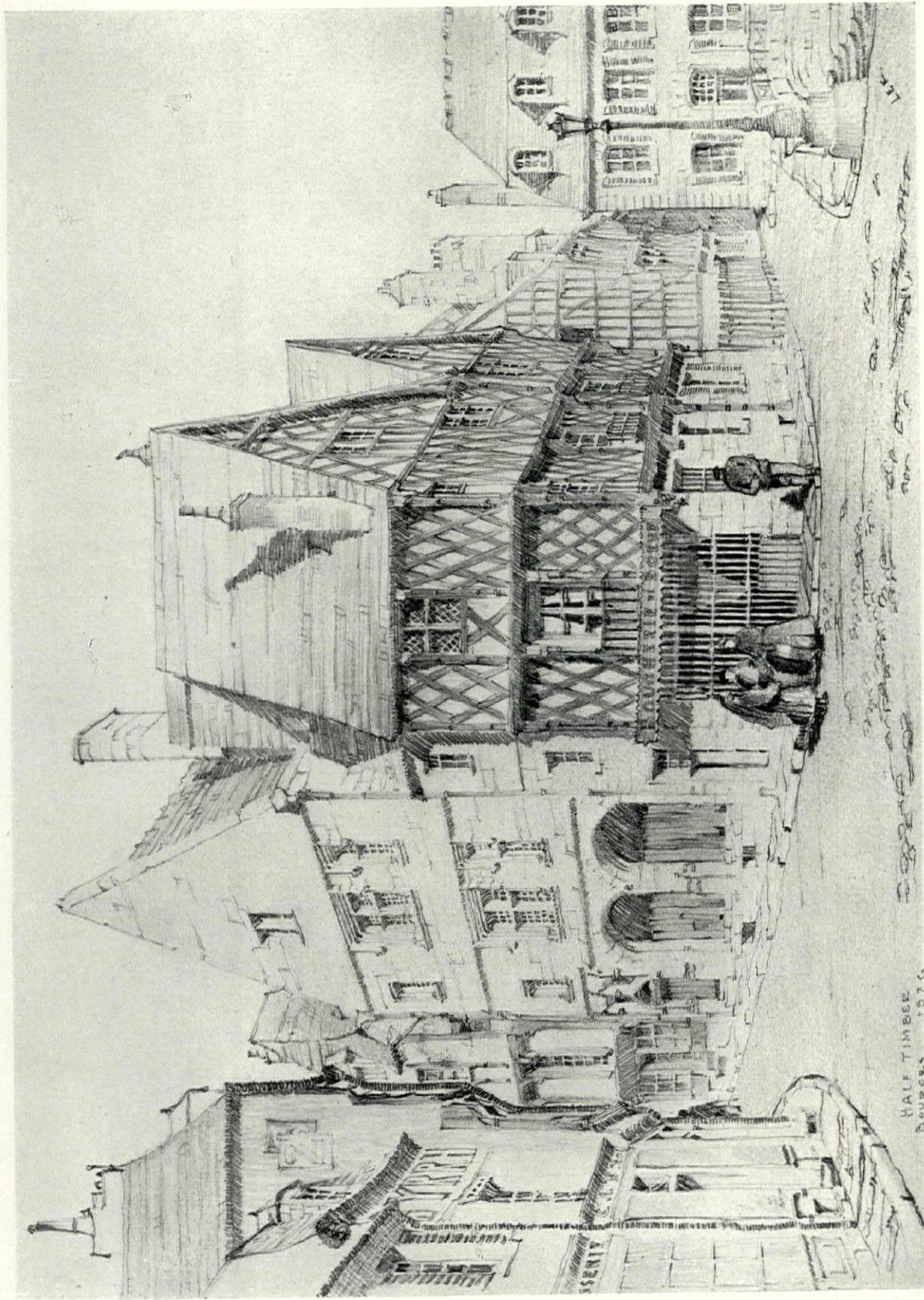
AN OLD FRENCH DOORWAY

PLATE XXII

VOLUME IX

NUMBER 6

This very spirited pen-and-ink drawing by C. Evans Mitchell formed the center panel of a Christmas greeting card designed by him. The reproduction is not greatly reduced from the size of the original and gives a good idea of the free technique employed.



PENCIL SKETCH BY LEROY E. KIEFER
SOME HALF-TIMBER HOUSES IN OLD BOURGES

PLATE XXIV

VOLUME IX

NUMBER 6

We show here one of a number of pencil sketches made by Mr. Kiefer during his travels in Europe as holder of the George G. Booth Traveling Fellowship in Architecture of the University of Michigan.



W H I T T L I N G S

ROBERT F. LOGAN,

American artist and member of the Paris salon, gives the Minneapolis Tribune his opinion of our architecture:

"Americans alone know the use of steel, and a new type of architecture is being wrought out of it, an industrial Gothic—industrial in its sturdiness and practicability—Gothic in its majestic sweep toward the sky.

"In architecture the Americans have introduced an entirely new principle. Before them a building was a wall supporting a roof. Now, under modern steel construction, the wall is only a false work. The real support is in the skeleton. And this opens an entirely new field as to art and architectural interpretation."

ARTHUR C. WEATHERHEAD,

Acting Dean of the School of Architecture at the University of Southern California, in an article in the Los Angeles Times points out the influence of architecture on life:

"Architectural environment is quite as important a factor in the making of a man as the climate in which he lives, the food he eats, the job he holds and the books he reads. To one who appreciates the beautiful and finer things of life the influence of architecture is even more important than other environmental factors.

"Children are particularly sensitive to these influences. The importance of providing harmonious and beautiful surroundings during the impressionable years cannot be overestimated. In fact, it is unthinkable to find true refinement or culture in young people who have been brought up in homes, schools and churches where the ugly, the bizarre and even the sordid predominates."

PAUL EDGAR MURPHY,

Hollywood architect, writing in the April "American Mercury" in response to H. L. Mencken's recent criticism of Southern California architecture, winds up his remarks with a counter-thrust at some other parts of the country:

"But nowhere in Southern California are the miles of small drab cottages so common to the Middle West. And nowhere are the blocks of brick or stone-fronted houses, each with its flight of six steps, its five windows and its formal doorway, which make dreary all the old cities of the East."

ROYAL CORTISZOZ,

Well known writer and art critic, of New York, in an article in the New York Herald-Tribune laments the public's indifference toward the architect as an artist:

"Where precisely does the architect stand in the opinion of the average man? Has he the same status as the painter or the sculptor? Hardly. He is responsible for the most portentous developments of the last half century in American art, but in some paradoxical manner his individuality gets submerged in his own work. The public is aware of the building, but not of its builder. It sees in the soaring towers of our cities the expression of an extraordinary material prosperity and forgets the artist who designed the great structures."

EDITOR

Of the San Francisco Chronicle comments on a recent episode which occurred in central Europe:

"Vargos pretended to be an architect. He got into a prize competition with hundreds of architects all over the world for a design for the new League of Nations palace at Geneva. But, after winning the prize, he turns out to be no architect at all, which proves he does not know how to design buildings. So the Hungarian courts have punished him.

".....maybe if Vargos goes on designing buildings that he cannot design because he is not an architect, and persists in winning prizes for architecture that architects cannot win, they will in time admit that he is as good as they are. Then he will be an architect and not a faker any more."

GEORGE (Æ) RUSSELL,

Irish editor and writer and friend of George Moore, on a recent visit to Boston, expresses himself on American skyscrapers:

"I had a curious reaction to your skyscrapers. The newer a building was, the more ancient it appeared to my imagination. I thought always of ancient Babylon and Ninevah. I expected to find a Chaldean astrologist peering at the stars from the towers of the highest buildings.

"Your skyscrapers certainly reveal an original, American school of architecture. That is, the newest buildings."

CHARLES SHILOWITZ,

Young Jersey City architect recently returned from a European trip, gives some of his impressions to a reporter for the Hoboken, N. J., Observer:

"For one thing I found no French ice cream or French dry cleaning in Paris. These things are indigenous to the United States. Fontainebleau, the place where many of the French kings and Napoleon as well had their summer homes, is a quaint little village. Recently the question confronted the citizens as to whether they should spend a sum of money on a sewer system or a theatre. They built the theatre. That's the French of it."

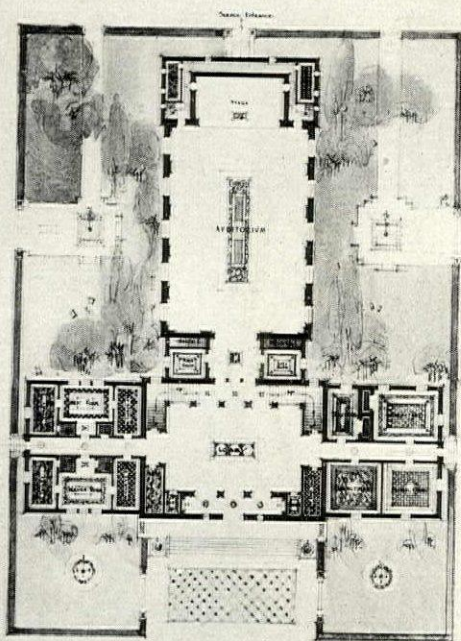
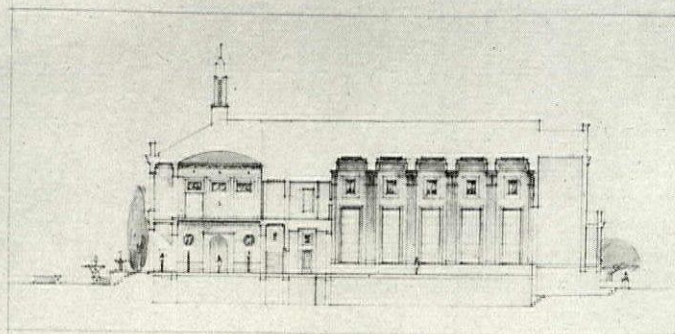
HARVEY WILEY CORBETT,

Who needs no introduction to our readers, pays tribute to the American workman in an address before the New York Building Congress:

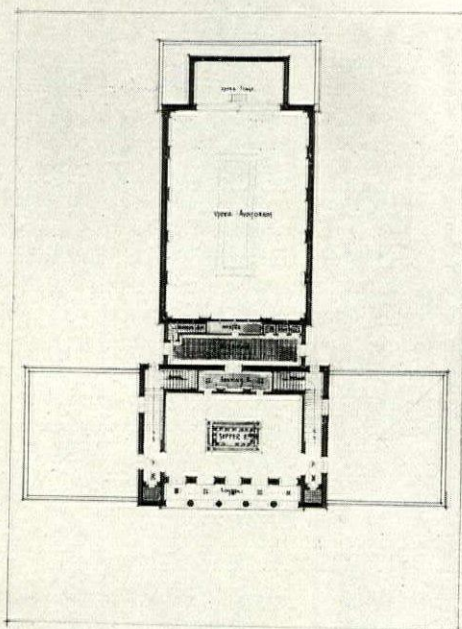
"What would our plans or our details mean without you workmen to execute them? In the final analysis you make our picture a realization, and the architects, owners, and builders of today are deeply indebted to the workers who have contributed so much to the monumental buildings in and around New York. We hear reports of the wonderful workmanship of the European workers. I am familiar with their craftsmanship and I want to repeat that the American workmen are better, from every angle, than any European mechanic. They work more rapidly and more skillfully, and it is an honor for me to be here today and have a part in the recognition of your work."

PENCIL POINTS

Prize



THE PUBLIC SQUARE



*By Lowell Memorial
Completion of 1928
Frank F. Roorda*

WINNING DESIGN FOR "A COMMUNITY BUILDING FOR A SMALL SUBURBAN TOWN," BY FRANK F. ROORDA
GUY LOWELL MEMORIAL SCHOLARSHIP COMPETITION FOR 1928

GUY LOWELL MEMORIAL SCHOLARSHIP COMPETITION

Report of the Jury of Award

THE JURY OF AWARD, composed of William G. Perry (of the firm of Perry, Shaw & Hepburn), Neils Larsen (of the firm of J. D. Leland & Co.), Henry P. Richmond (of the firm of Henry & Richmond, formerly associates of Guy Lowell), Professor H. W. Gardner (of M. I. T.) and Professor William Emerson, *Chairman*, (of M. I. T.), met on May 9th to judge the drawings submitted in the Guy Lowell Memorial Scholarship Competition. The drawing presented by Frank F. Roorda was selected for the first prize. The winning design and that placed second, by Paul F. Nocka, who will be ranked as alternate, if for any reason Mr. Roorda is not able to go abroad, are reproduced herewith.

Two features of this competition are unusual: in the first place the making of the drawings was performed in three successive periods totaling 33 hours, namely from 5 to 10 P. M. on the afternoon of Friday, April 27th; from 8 A. M. to 10 P. M. on Saturday, and from 8 A. M. to 10 P. M. on Sunday, April 29th. Competitors were not allowed to take anything in to the drafting room nor anything out from it. All their material was left in the drafting room during their absence, and the resultant drawings give satisfactory evidence in the first place that there was time enough to do justice to the problem, and in the second place that there was none of the excessive strain usually attendant upon an exercise that lasts through from two to three days. A further advantage of this method lies in the fact that as all contestants are draftsmen their absence from the offices where they are employed covered only the period of Saturday morning, thus interrupting office work as little as possible, and at the same time allowing an ample opportunity to show what each individual was capable of without the use of material or criticism or help.

A further feature of the competition that is worthy of note lies in the fact that the student, who as a result of winning the prize is entitled to six months abroad, is not expected to use any of this time to prepare drawings to send home as an indication of his activities while abroad, but he is expected merely to make such sketches or measurements

as may be necessary to enable him to prepare a good drawing of some building or place that interested him during his travels from which a complete drawing may be made at his leisure after his return.

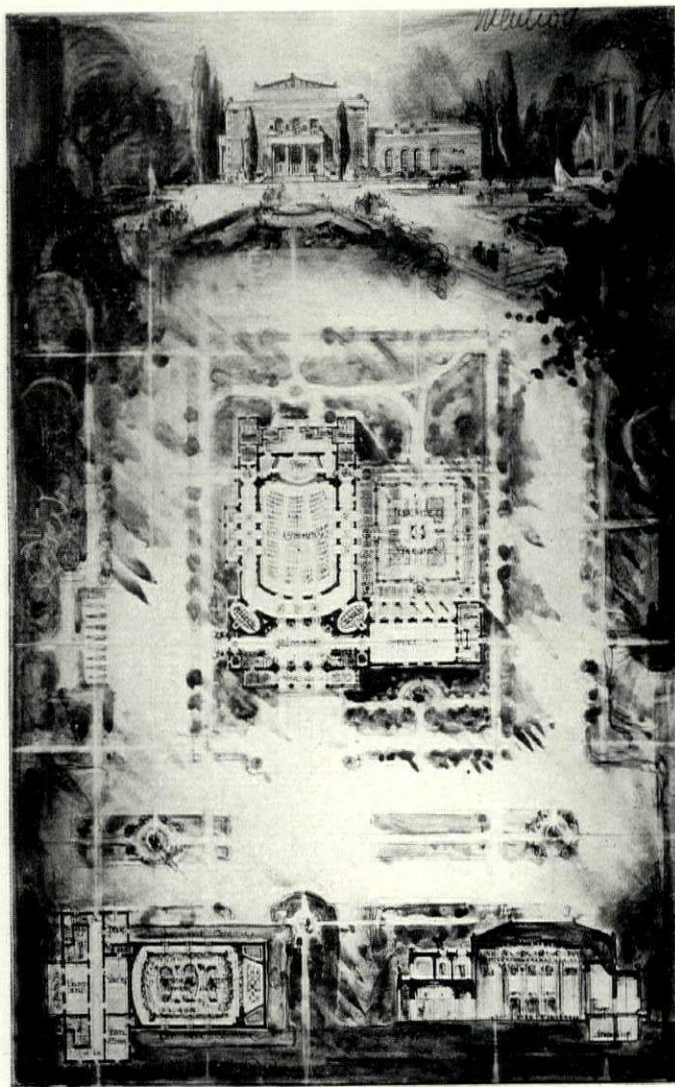
There were thirty-eight contestants for the prize, from all parts of the country. The standard of work was good and the purpose of the donor in endeavoring to encourage and help men who are primarily draftsmen was effectively served in that the winner, Mr. Roorda, is a man at present engaged as a draftsman, and who has had considerable office experience before his years of study at the Massachusetts Institute of Technology. The same is true of the man placed second.

The subject of the competition was, *A Community Building for a Small Suburban Town*. The program stated that, "the building is to be located facing a public square on a lot surrounded by streets. The dimensions shall not exceed 150 x 200 feet. The grounds around the building within the limits of the lot should be treated as a public park."

"The building is to be planned with the assembly room on the first floor so that it may be readily accessible for town meetings and for social gatherings. This room is to be two stories in height and to accommodate 400 persons seated (allow 8 sq. ft. per person; this includes aisles). There are to be two small anterooms in the front of the building in direct connection with the assembly room (these are for lodge meetings, etc.); also stage, service stairs and two dressing-rooms."

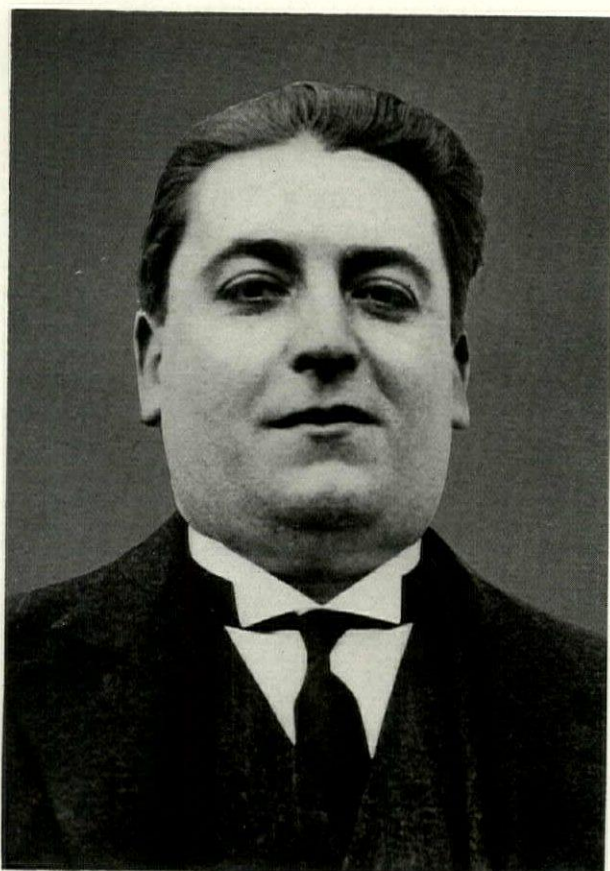
The Scholarship, which is given in memory of Guy Lowell, is in the form of an annual award of \$1000 to assist draftsmen, and students in schools of architecture whose previous preparation has been in offices, to benefit by six months' travel and study in foreign countries.

The successful competitor will be expected to use his time for travel in such countries and on the general lines of such an itinerary as may be indicated by the Committee before his departure. Upon his return the scholarship holder will be asked to prepare a drawing based on notes and sketches that he prepared during his travels.



ALTERNATE PRIZE DESIGN BY PAUL F. NOCKA

"A COMMUNITY BUILDING FOR A SMALL SUBURBAN TOWN"



MAURICE CHAUCHON

MAURICE CHAUCHON is the winner of the second annual French Travelling Fellowship of the American Institute of Architects. He graduated from the Ecole des Beaux Arts in 1927 and is a member of the *Société des Architectes Diplômés par le Gouvernement*. The design for *An International Aero Station*, which won the Fellowship for M. Chauchon, is reproduced on page 382. The French Chamber of Commerce is now planning to erect at Pau the aero station from the design by M. Chauchon. Later on other stations will be built at Marseilles, Bordeaux and Lyon.

M. Chauchon is now in the United States for six months of travel and study of architectural design and construction.

The Committee in charge of the administration of the Fellowship is composed of Harvey Corbett, Chester Aldrich, Lawrence White, and Julian Clarence Levi, *Chairman*.

ARCHITECTURAL COMPETITION FOR COLUMBUS LIGHTHOUSE

SEPTEMBER FIRST has been fixed as the date on which the architectural competition for the Columbus Memorial Lighthouse, to be erected in the Dominican Republic through the cooperation of the Governments and peoples of all the nations of the world, will begin, according to an announcement made by the Permanent Committee of the Governing Board of the Pan American Union entrusted with this matter.

The architectural competition for the lighthouse will be divided into two stages, the first of which will be opened to all architects without distinction of nationality. The second stage will be limited to the ten architects whose designs are placed first as a result of the first competition. The first stage of the competition will continue until

April 1, 1929, when all drawings must be in Madrid, Spain. An International Jury of three, to be selected by the competing architects, will meet in Madrid on April 15, 1929, for the first award. The authors of the ten designs placed first in the preliminary competition will each receive two thousand dollars and these winners will then recompute for the final award. There will also be ten honorable mentions of five hundred dollars each.

In the second competition \$10,000.00 will be paid to the author whose design is placed first, who will be declared the Architect of the Lighthouse; \$7,500 to the author of the design placed second; \$5,000 to the design placed third; \$2,500 to the design placed fourth, and \$1,000 to each of the other six competitors.

The Committee of the Governing Board of the Pan American Union, Washington, D. C., now has in preparation a report containing complete details of the conditions that will govern the competition. The report will be issued in Spanish, French and English. In order that the competing architects may have this book at approximately the same time, no distribution of the book will be made until just before the competition is scheduled to begin on September first. It is also proposed that the books intended for those competitors residing in more distant countries shall be mailed sometime prior to those intended for competitors nearer Washington. Given the world wide nature of the competition, it is the desire of the Permanent Committee to establish conditions that will insure equal opportunity to every architect, irrespective of where he may reside.

It has also been decided by the Permanent Committee that the Memorial will include, besides the lighthouse feature, a memorial chapel and a museum. It is believed that it will be possible to secure for such a museum a large number of objects including manuscripts connected with the great navigator's life and voyages.

THE NEW YORK ARCHITECTURAL CLUB

ARCHITECTURAL TENNIS TOURNAMENT

THE NEW YORK ARCHITECTURAL CLUB announces the annual Architectural Tennis Tournaments. The tournaments will be three in number. The singles tournament is limited to sixty-four entries and in connection with it is the conciliation tournament for sixteen eliminated second round players. The doubles tournament is limited to sixteen teams. The prizes consist of the silver cup presented by William Adams Delano, two smaller cups, and sixteen medals. The entry fees are three dollars for the singles and five dollars per team for the doubles. The tournament is expected to start June 15th and finish in August. The finals will be played on the estate of William Adams Delano at Syosset, L. I. All architectural and allied arts men, not necessarily members of the club, are eligible to compete. Those desiring to enter are requested to act promptly by sending their name and home address and office they are connected with to Henry M. Barone, The New York Architectural Club, 118 East 42nd St., New York City.

ATELIER HIRONS

WILL ALL anciens of Atelier Hirons send their names and addresses to C. F. Cobbledick, secretary, care of Atelier Hirons, 769 First Ave., New York. The records are incomplete.

BOOK NOTES

Cottages, Manoirs, and other Minor Buildings of Normandy and Brittany, by William D. Foster; text and 84 plate pages 10½" x 13½" including ten pencil sketches by Louis C. Rosenberg; price \$12.50; published by The Architectural Book Publishing Co., New York.

Because the domestic architecture of France furnishes precedent which may be readily adapted for use in this country, there has been, of late, much material published on the subject both in magazines and in book form. The work now under consideration is a most important contribution to the available literature and will be of real inspiration to the designer of residential architecture, in which the picturesque arrangements and detail to be found in Normandy and Brittany are applicable.

The photographs used for illustrations were enlarged from snapshots taken with small hand cameras and were for the most part secured by the author. A number, however, were contributed by Aymar Embury, II, and Leroy Barton. The subjects were chosen with discrimination and each picture was well composed. In some subtle way these photographs, not sharply focussed and not showing detail too distinctly, have caught the spirit of the architecture much better than would have been the case had they been sharp and clear throughout. Those who have travelled through the districts portrayed will recognize this truth upon looking through the volume. Those who have not been there will be so charmed by the pictures that they will not be satisfied until they have seen for themselves the beauty that lies in these simple villages and towns.

Ten full-page pencil sketches by that master, Louis C. Rosenberg, add another attraction to the volume. These are not only architecturally informative, but are beautiful examples of pencil draftsmanship. The draftsman who likes to sketch will, upon seeing these sketches, be seized with the desire to translate some of the accompanying photographs into terms of line and shadow.

All in all, this is a book to grow enthusiastic about and should serve not only the architect and designer but the draftsman and student as well.

Theory and Elements of Architecture, Volume I, Part I, by Robert Atkinson and Hope Bagenal; 402 pages (including index) 7¼" x 9½"; price \$10.00; published by Robert M. McBride & Co., New York.

Not since Guadet's classic treatise has there appeared a book which takes up the discussion of architecture in such a thorough and logical manner. Beginning with a chapter on the *Theory of Architecture*, the authors go on through a discussion of the influence of climate and building materials on the architecture of each country and period. The different elements which enter into buildings are then studied one by one; walls and wall surfaces, roofs, doors, and windows. Under each of these headings the divergencies of practice in different times and places are shown to have grown directly from natural conditions. History and construction are linked in such a way that the student cannot fail to gain a better understanding of each. There are many illustrations and every one has a definite point to demonstrate. We look forward eagerly to the completion of this work, so ably begun with this first volume, and do not hesitate to highly recommend this book to anyone who wishes to clarify his understanding of the craft of architecture.



RALPH WINSLOW

RALPH EDWARD WINSLOW, winner of this year's Rotch Travelling Scholarship, comes from Cambridge, Mass., and is twenty-six years old.

He studied architecture for five years at the Massachusetts Institute of Technology and received the degree of Master of Architecture in 1924.

In 1924-25 he was Assistant Professor of Architecture at the Alabama Polytechnic Institute. He spent the Summer and Fall of 1925 in Europe, took the summer course at Fontainebleau, and visited France and Italy.

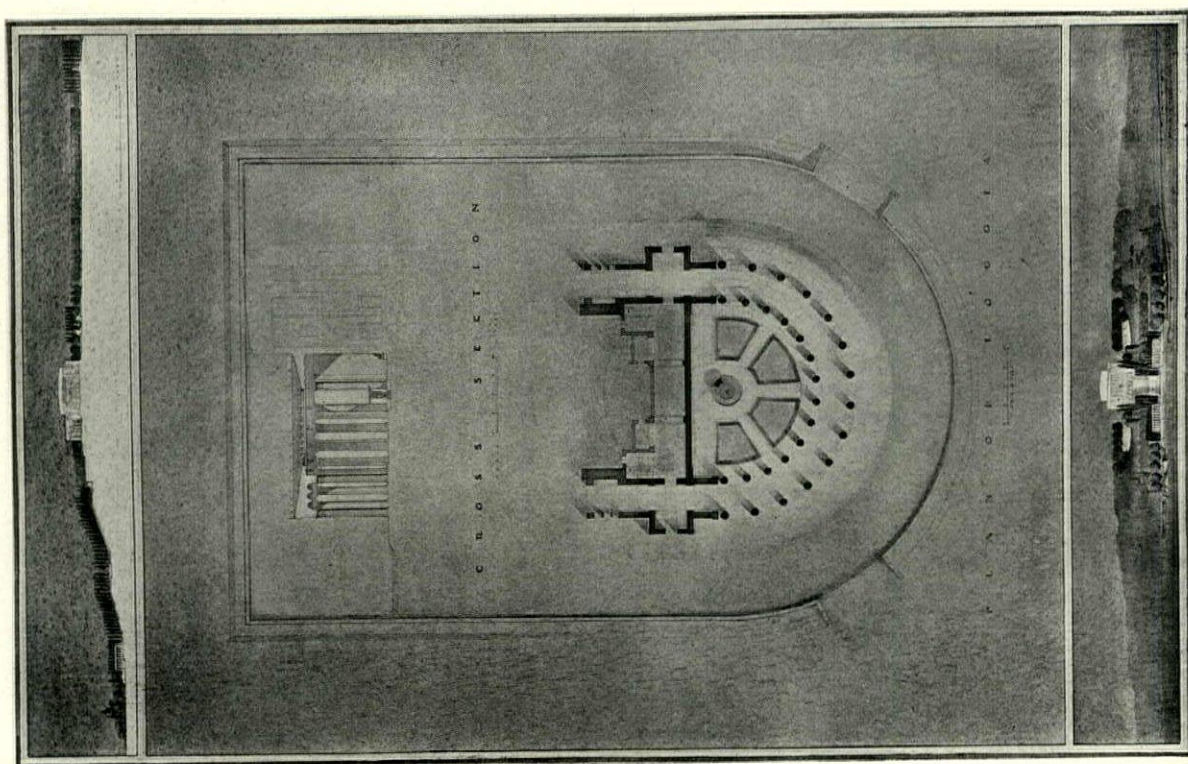
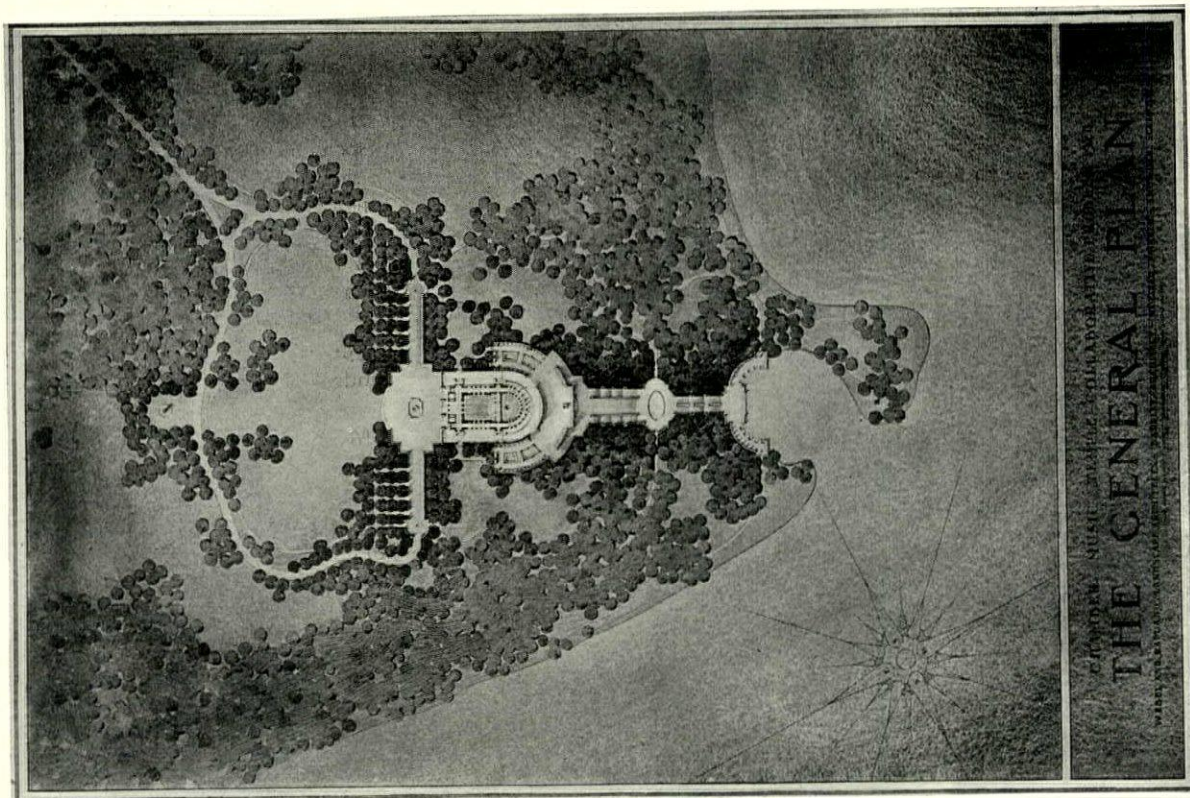
In the Fall of 1927 Mr. Winslow returned to Technology for an additional year of study under M. Carlu, at the end of which he won the 43rd Rotch Travelling Scholarship.

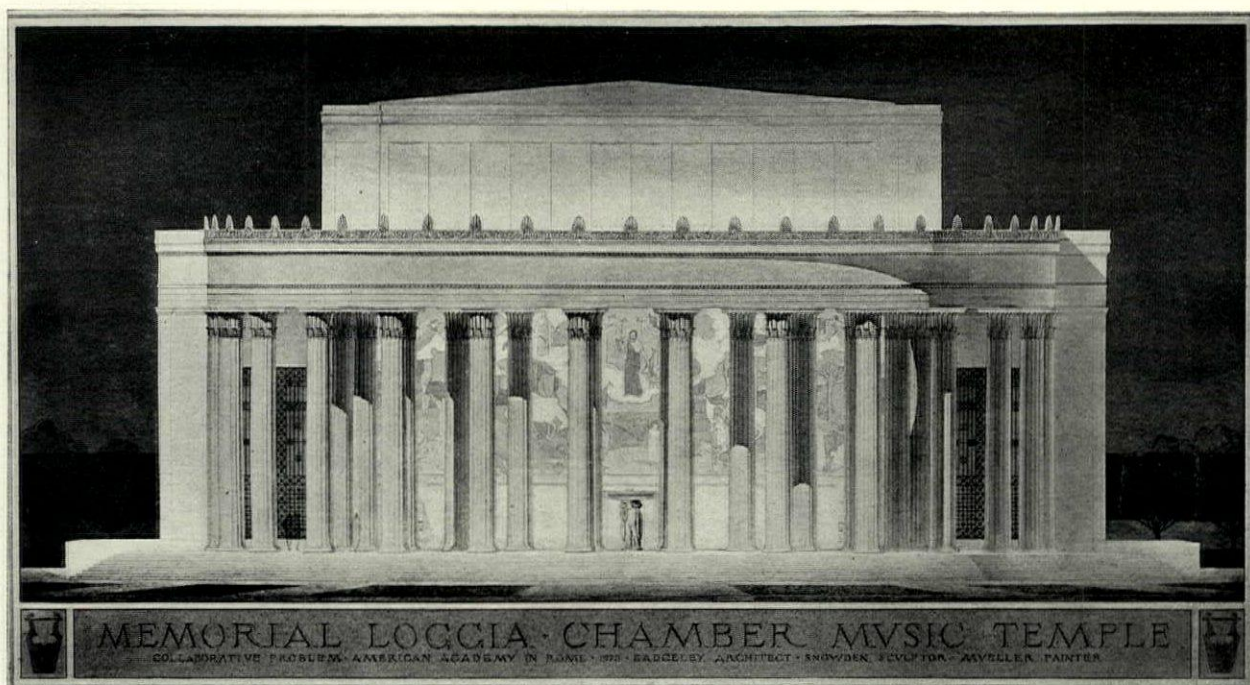
During and after school training, he has worked in various Boston offices, and is now with Coolidge, Shepley, Bulfinch and Abbott.

Mr. Winslow is particularly grateful to M. Albert Ferran, under whom he began to study architecture; to Professor William Emerson for his kindly help and direction; and to M. Jacques Carlu who has given him invaluable criticism and a better understanding of modern architecture.

A NEW DEPARTMENT OF ARCHITECTURE

Next September, New York University in addition to the diploma course, which will be continued, will offer a new course leading to the degree of Bachelor of Architecture and the Department of Architecture will be a part of the new College of Fine Arts recently approved by the Regents of the state of New York. Because of the exceptional adaptability of the Department's organization and schedule, students will have many and varied opportunities to select a course particularly suited to their preparation and time and closely corresponding to their needs. Both day and night courses will be offered next term.





WINNING DESIGN FOR "A TEMPLE OF FESTIVALS OF CHAMBER MUSIC"

COLLABORATIVE PROBLEM FOR 1928

American Academy in Rome

THE SUBJECT OF the program of this year's Collaborative Problem of the American Academy in Rome was *A Temple of Festivals of Chamber Music*.

Three teams, each composed of an architect, a painter, a sculptor, and a musician, competed for the prizes.

Richard K. Webel and Michael Rapuano, Fellows in Landscape Architecture, worked together as a firm, and were consulted by all three teams competing.

The subject of the program was chosen in order to include all branches of the work carried on at the Academy. The program required an auditorium large enough to seat 800 persons, and stated that the main front of the building was to have as its dominant architectural feature a richly decorated memorial Loggia, which would serve as an open air foyer for recreation and conversation in the intervals between the members of the concerts.

The teams competing were composed of:

Team A

Fraser, George	Architect
Beck, Dunbar	Painter
Kiselewski, Joseph	Sculptor
Steinert, Alexander L.	Musician

Team B

Badgeley, C. Dale	Architect
Mueller, Michael J.	Painter
Snowden, George H.	Sculptor
Sanders, Robert L.	Musician

Team C

Pfeiffer, Homer	Architect
Keller, Deane	Painter
Hancock, Walker	Sculptor
Helfer, Walter	Musician

The drawings were shipped from the Academy in Rome to New York and were judged by a jury composed of:

Charles A. Platt, *Chairman*, Herbert Adams, Edwin H. Blashfield, Francis Jones, and Ferruccio Vitale.

The winning design submitted by Team B is presented above and on the opposite page.

PRELIMINARY COMPETITION FOR THE ROME PRIZE IN ARCHITECTURE

IN THE PRELIMINARY competition in architecture there were thirty-five candidates. The problem was *A Diplomats' Club House*. The jury of award consisted of Charles A. Platt, *Chairman*, Louis Ayres, Benjamin W. Morris and Edgar I. Williams. Nine were chosen to enter the final competition which continues from May 21st to June 16th. The final competitors are Cecil C. Briggs of Simpson College and Columbia University; Allmon Grant Fordyce, University of Illinois and Yale University; B. Kenneth Johnson of University of Illinois; Charles Ormrod Matcham of Yale University; John Edward Miller, Catholic University of America; John Judson Rowland of University of Illinois and Yale University; Isadore Woodner Silverman of University of Minnesota and Harvard University; Vincent Viscariello of Armour Institute of Technology and Massachusetts Institute of Technology; and Draver Wilson of Yale University.

The final drawings will be exhibited in the Grand Central Art Galleries in New York during the last week in June and the winning design will appear in the next issue of PENCIL POINTS.

The Fellowship in Painting for 1928 has already been awarded to Donald M. Mattison, third year student of the Yale School of Fine Arts, as has the Fellowship in Sculpture, which was won by David K. Rubins, a sculptor's studio assistant.

LETTERS OF AN ARCHITECT TO HIS NEPHEW

EDITOR'S NOTE:—*This is the tenth of a series of letters by William Rice Pearsall, Architect, of New York, addressed to young draftsmen and students about to take up the study of architecture. Mr. Pearsall, who may be addressed at 527 Fifth Avenue, New York, has expressed his willingness to answer any questions which may be addressed to him by our readers.*

May 9th, 1928.

DEAR GEORGE:—

A very interesting letter came to me this week from one who wants definite information about architecture. The letter is personal but I intend quoting some of the questions to show you that others, yes, many others are thinking these very questions.

The writer tells me he has recently graduated from High School during which time he has studied drawing, both mechanical and architectural, and is planning to take a college course in Architecture.

The questions asked are as follows:

A. Why is it that architects are not as a rule interested in a fellow just beginning as an architect?

B. What ability must a fellow have to become a good architect and not merely a mediocre draftsman?

C. Must he be an artist able to paint beautiful pictures, designs, the human figure and face, flowers, interiors and exteriors of houses, etc.?

D. Must he be a sculptor and an interior decorator?

E. Would you advise the studying of drawing and painting?

F. If so what books would you suggest?

G. Must he be a business man?

H. After I finish college would you suggest my going into a large firm of architects or not?

I. How is a large firm conducted?

J. Does the head architect draw up sketches of the building and give them to his assistants who draw the details of it?

K. Do you think a college training is necessary to become a success in this modern world?

L. Do you think that colleges are merely institutions of knowledge and theory most of which will not help when one is through college?

Someone has also made my questioner feel that the contracting firms will continue to expand and that within a short time architecture will be swallowed up in the grand mergers.

Let us start right there. From the early ages there have been Architects or Master Mechanics, or by whatever name one chooses, who have planned, designed and, by drawing, diagram and description, directed and coordinated the work of the various trades to bring about a completed whole. Do not spend time in worrying over such a calamity. That has been the cry of others many times and still there is need and there are architects. The successful man in every line of endeavor is the one who goes at his job, big or small, with a determination to do the very best he can—and then some. Study in and around each problem. Now to answer the questions as I see them from my own experience.

A. First it is expensive, but many small offices are willing to teach as part of the salary, espe-

cially if the young man has talent and follows up the teaching with study. The work in large offices moves too fast for anyone to do much teaching.

B. Some question! I would suggest reading my articles since last September in PENCIL POINTS. It is too personal to answer through these articles.

C. No. This part of the work comes with experience, knowledge of the practical. Parts or units that go to make the whole building—bricks, stone, kinds, color, how to put together, suitability of material. How windows and doors are worked into a plan, and numerous details of a similar kind that observation will bring to your knowledge if you look for them.

D. No. This will come later in special lines of work.

E. Yes, especially the simple forms first, learning the different lines—(light and heavy) following with the proper grouping of these lines by copy. Drawing can be more readily mastered if studied on the copy book principle at the beginning, as in writing.

F. Would you ask what books if you wanted to learn to write? You find the forms of letters and how to put them together. Reread Paragraph E—and you will see my meaning.

G. Yes and No. Architecture has two distinct divisions: the designing and the construction. If naturally you are a good business man you will need the designer's help and the reverse is also true. Exceptions prove this rule as all others.

H. No—a small office.

I. & J. Again it depends on the leader. Each large office has its own methods of procedure. There can be no set rule, each job has to be handled in a manner best suited to its needs.

K. Yes and No; the advanced education is more of a help than a hindrance. If you are going to succeed you will have greater success having had the college training. Many who have succeeded building up on a foundation of practical experience and hard knocks wish they had had the college training.

L. What one gets from attendance at any school or college or in fact, any form of teaching is, I think, well illustrated if you think of it as a cafeteria. The food is all there, those to serve are there, it can be had hot or cold and you can have any combination but it remains for the individual to digest what he chooses.

To become a success in any line of endeavor means deciding on the one thing, concentrating the thought on how to get ahead in that chosen work, pushing aside, not looking to the right or left as the horse with blinders, but gathering in all the knowledge from study of drawings, reading history of the subject and, if necessary, getting at that particular work without any pay until you prove that you are worth something.

Sincerely,

YOUR UNCLE.



PRIZE WINNING DESIGN FOR "A MUNICIPAL AUDITORIUM," BY RALPH E. WINSLOW

ROTC TRAVELLING SCHOLARSHIP COMPETITION

THE SUBJECT OF the Rotch Travelling Scholarship Competition for 1928 was *A Municipal Auditorium*, to be built in a New England city on a boulevard passing a popular bathing beach on an ocean bay.

The program stated that the development of the entire tract, which is conveniently accessible to the city, will be involved in the complete scheme, but this program requires only the presentation of drawings for the central buildings and plaza. The frontage of the buildings on the plaza should not exceed six hundred (600) ft.

"The principal feature of the group will be a municipal auditorium to be used for conventions, public ceremonies, music festivals, industrial expositions, bazaars, etc. This may be an arena with a large level central floor and single or double banks of raised seats, assuming the seats on the level floor removable upon occasion. This arrangement of seating is a suggestion only and not required. There should be a stage with sufficient space for a large orchestra, pageants, etc.

"The façade of the plaza should express the quality of a prosperous and progressive city, appreciative of its arts and industries and the joy of living."

The work on the drawings submitted in this competition is performed in a period of two weeks, without criticism or help of any sort, so that everything on the drawing is the individual work of the student. Five students were selected to compete in the final competition. These were chosen from a group of fifteen on the basis of two

successive preliminary sketches, one a decorative and one a plan problem given the week previous to the final competition.

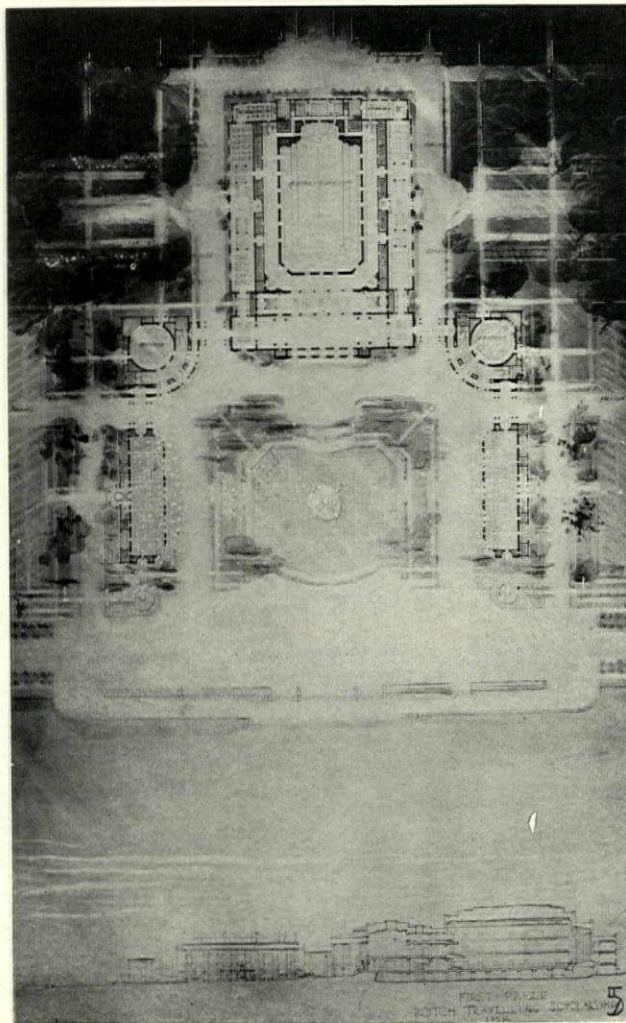
In their report to the Committee on the Rotch Travelling Scholarship, the Jury of Award, composed of Robert D. Kohn and Walter F. Bogner, stated that Ralph E. Winslow's winning design "has most adequately met the problem in a manner consistent with the nature of the program. The Plaza is open to view from the Boulevard, and seems to make use of the possibilities of outdoor

recreation and dining more attractively than the others. There are certain faults about the plan, such as the inadequate study and development of the auditorium, but the treatment of plan and façade is charming, and the presentation excellent."

The Rotch Travelling Scholarship was founded in 1883, by the children of Benjamin S. Rotch. The winner of the scholarship receives \$1,500 a year for two years to be spent in foreign travel and the study of architecture. The candidate must be under thirty years of age and must have worked during two years in the employ of an architect resident in Massachusetts. Mr. Winslow, whose photograph is shown on page 371, is the forty-third man to receive the scholarship.

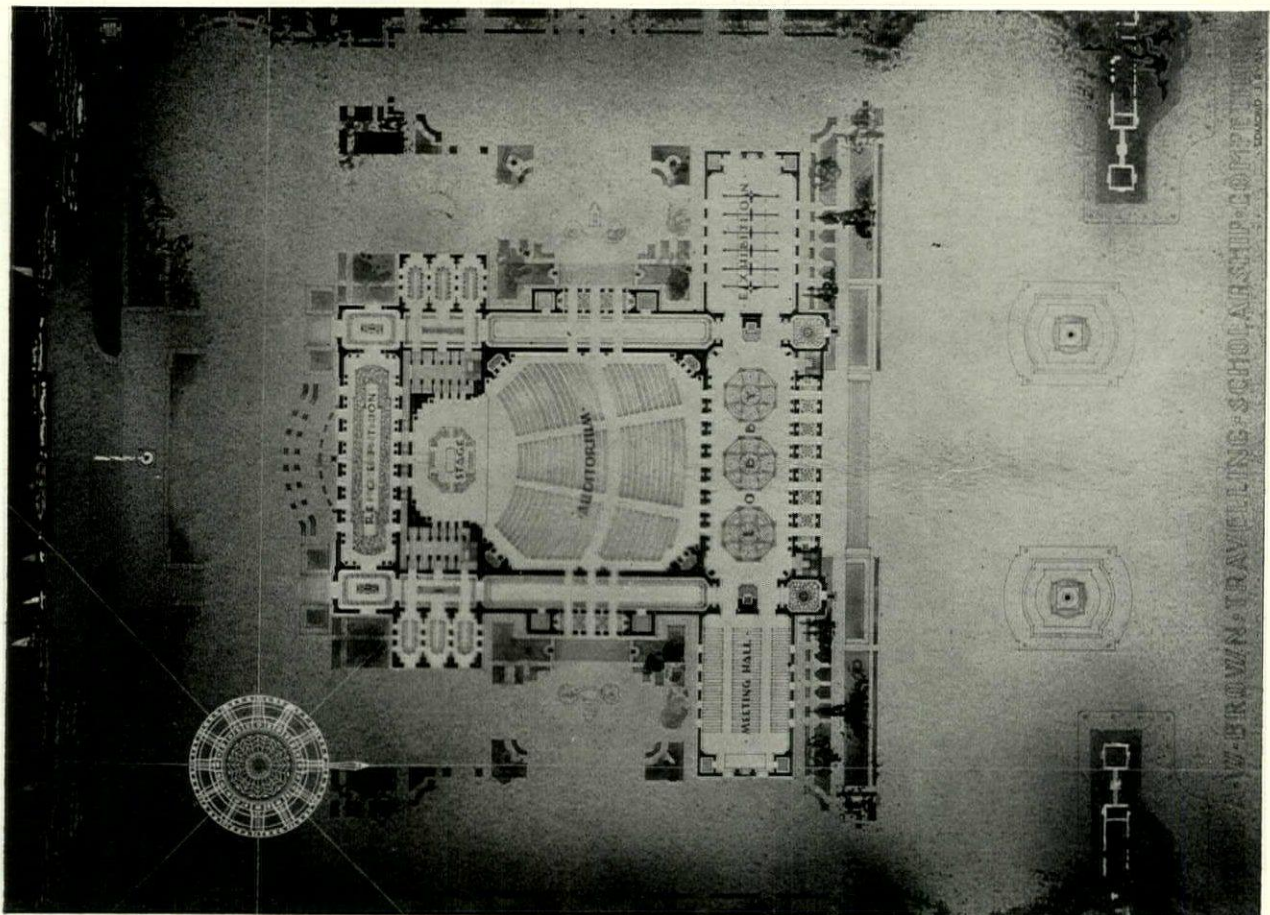
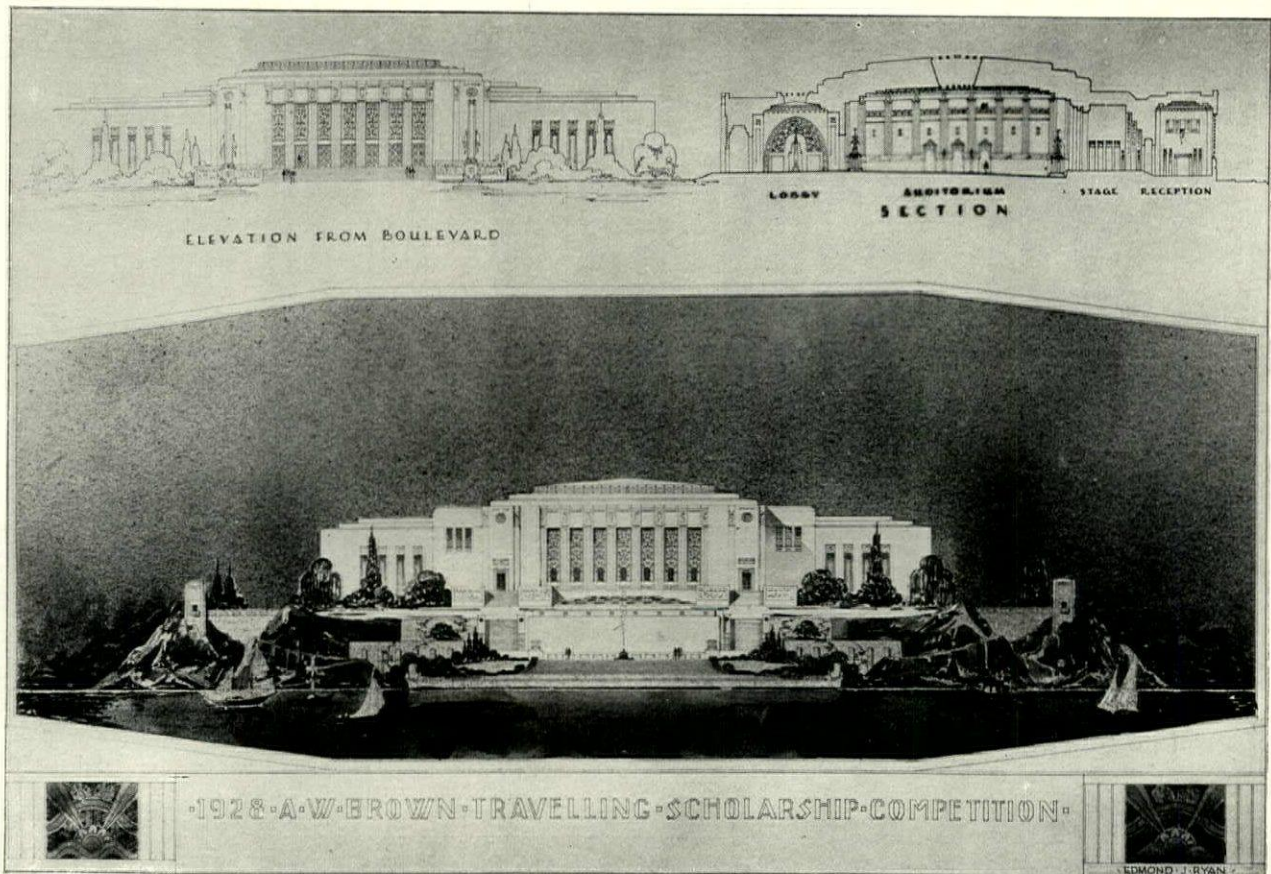
There is also a second prize of \$500 the winner of which is expected to travel and study existing architecture in the United States.

Through the courtesy of the Committee, PENCIL POINTS will publish brief accounts of Mr. Winslow's work and travels in Europe.



PLAN OF WINNING DESIGN BY RALPH E. WINSLOW

PENCIL POINTS



WINNING DESIGN FOR "A CONVENTION HALL," BY EDMOND J. RYAN, CHICAGO, ILLINOIS

A. W. BROWN TRAVELLING SCHOLARSHIP COMPETITION FOR 1928

A. W. BROWN TRAVELLING SCHOLARSHIP COMPETITION

Report of the Jury of Award

HEREWITH ARE PRESENTED reproductions of drawings submitted in the recent competition for the first award of the A. W. Brown Travelling Scholarship.

This scholarship, which was established by Ludowici-Celadon Company, was endorsed by the American Institute of Architects and the competition has been held under this committee's guidance.

It was required of each competitor that he should be a citizen, as well as a resident, of the United States, that he should never have been the beneficiary of an European Scholarship, and that he should be between the ages of twenty-two and thirty-two. It was also required that a competitor should have been in active practice or employed in architectural offices for at least six years or, if a graduate of an architectural school, similarly employed for at least two years.

The winner of the scholarship will receive \$2,000.00, to be used for the expenses of a year of study in Europe. Travelling expenses between his home and New York will be paid in addition to this amount.

A second prize of \$250.00 was announced, but at the request of the donors additional third and fourth prizes were awarded in this year's competition.

There were thirty-nine sets of drawings submitted in the competition. The Jury at the judgment, which was held at the Hotel Chase in St. Louis, on May 14th and 15th, selected the five designs which they considered best and placed them in order of excellence. The scholarship committee, after due investigation of the respective authors of these five designs, awarded the scholarship to Edmond J. Ryan of Chicago, whose design had been placed first by the Jury. Second prize was awarded to Otis K. Fulmer of Cleveland; third prize, \$150.00, to Joseph B. Wertz of Cleveland; fourth prize, \$100.00, to Arthur Fehr of New York; and fifth place to Samuel E. Homsey of Jamaica Plain, Mass.

In addition to these placed drawings, the Jury chose the designs of the following men as being worthy of mention: J. Edward Agenbroad, Rudolf H. Blatter, Simon Breines, Donald M. Douglass, Irving D. Fannin, Theo. A. Flaxman, Edw. J. Hurley, G. Chas. Jaka, John A. Nelson, Henry L. Sandlass, and Leo A. Whelan.

The Problem

"The problem is the design of a Convention or Meeting Hall to be erected in a resort city, situated in the hills of Colorado. It is assumed that this city, located on a main line of the railroad, has become a very popular summer resort and recently has been the meeting place of various organizations holding conventions."

"It is assumed that about a mile from the railroad station is a large lake around which have been erected several hotels and that adequate roads connect this district to the station and the main portion of the city.

"At the north end of the lake is available a plot which is 400 feet x 500 feet and which has been leveled off for the building of the Convention Hall, making the elevation of the plot approximately thirty feet above the lake. To the north of the plot the foothills rise rather sharply, forming a background for the proposed building.

"The southern border of the property has an abrupt drop of thirty feet to the level of the lake, due to the leveling of the plot. This embankment should be developed with a retaining wall and any other accessories that may be appropriate, affording access to a landing stage on the lake.

"The Building shall contain: main convention hall; reception room; foyer; toilets and coat rooms for both men and women; six committee rooms; smaller meeting hall; exhibition hall; custodian's offices; and kitchen and service pantries.

"The three main units, the convention hall, smaller meeting hall and exhibition hall, shall all be on the same general floor level. The full development of the plot is desired, including indication of the main driveway, service drive, adequate parking spaces for automobiles, planting, paths, and treatment of the lake front. Treatment of the lake front, such as retaining walls, steps, etc., (exclusive of landing stage) must all be within the property line."

"Choice of materials and type of architecture are left entirely to each competitor."

The report of the Jury with regard to the five placed drawings follows:

The Jury of Award found that among the designs submitted there were many excellent plans but no exceptionally good elevations.

In considering the plans, it was decided that an essential part of the solution was the placing of the Smaller Meeting Hall and the Exhibition Hall so that they were directly accessible to the Foyer. While the location of the Reception Room was left optional in the program, the Jury felt it desirable that it should be adjacent to the stage as well as to the Convention Hall.

While all five of the placed drawings fulfilled these requirements, the winning design was considered to have the best solution, in that it permitted entrance to the Convention Hall directly from the Foyer and facing the stage. This scheme lead to the Reception Room, being placed on the lake front, which the Jury felt to be a very happy solution. Another strong feature in the plan of the winning design was the placing of the committee rooms near the stage and reception room. This would permit carrying on the more detailed function of a convention without contact with the public.

The Jury felt that, while the award of the Scholarship to Mr. Ryan's design was justified by his solution of the entire problem, the elevation lacked originality and was not as adequate as the plan.

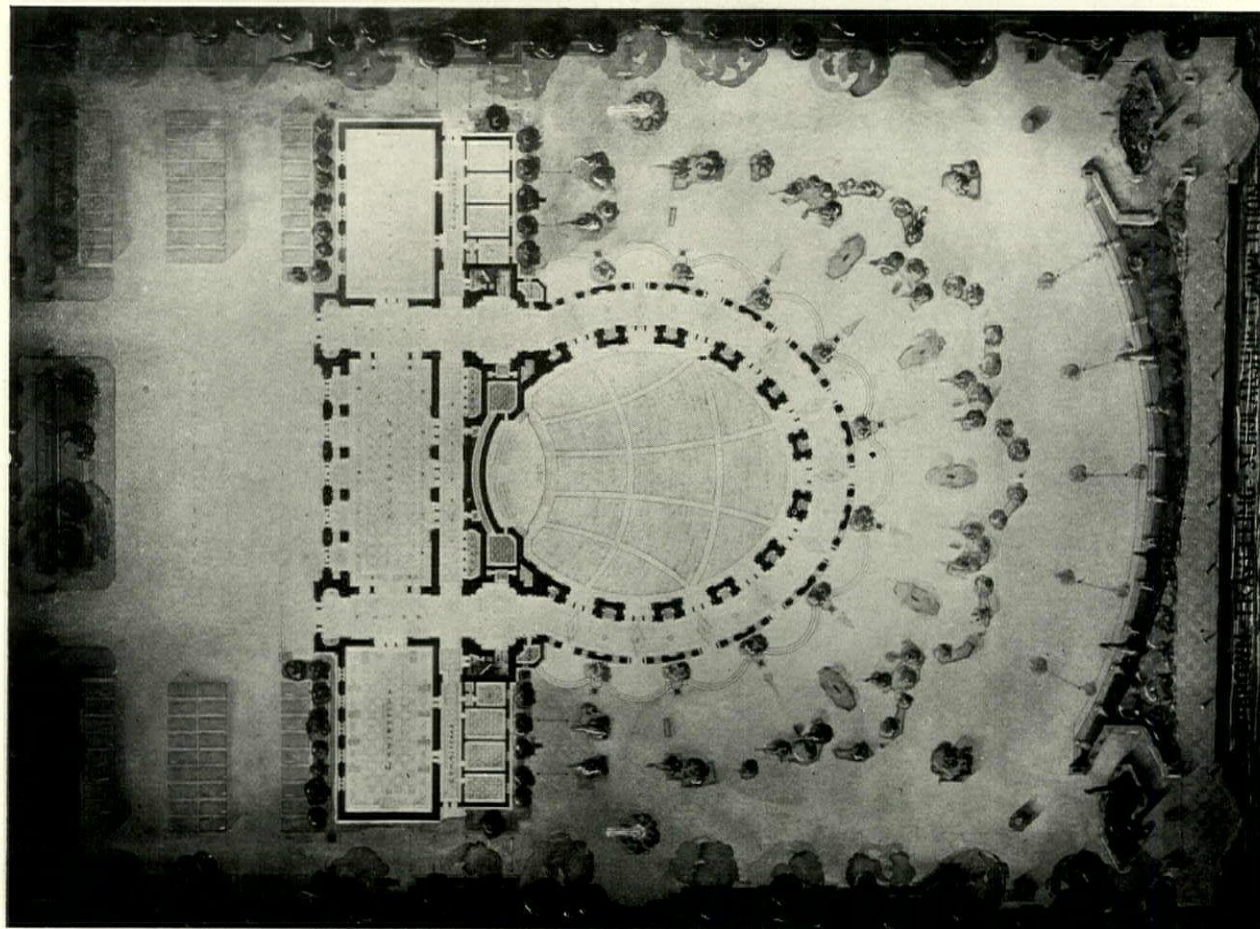
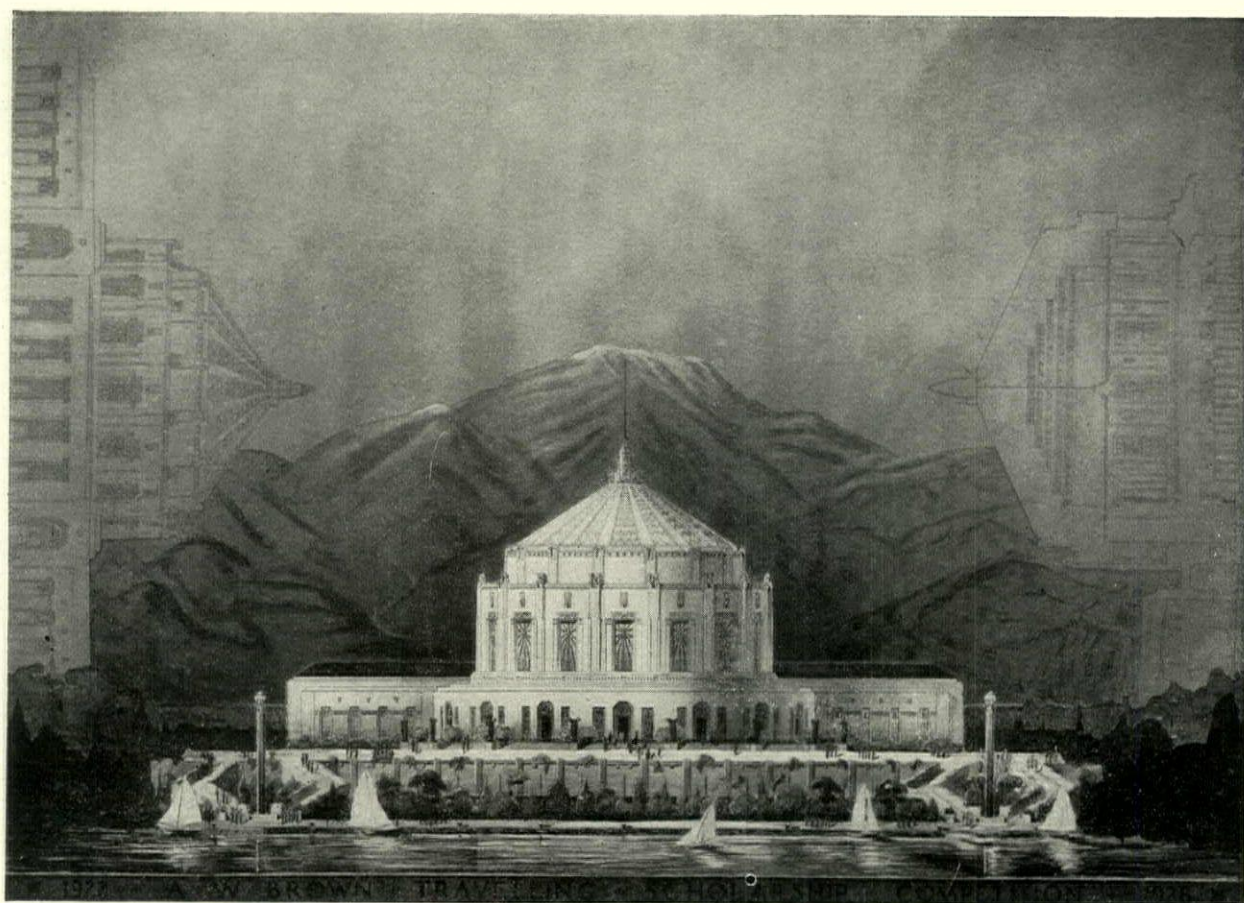
The design Placed Second showed great originality and daring, but the *parti* was not considered as good as that of the winning design.

Third Place was given because of the brilliant conception of the purpose of a convention hall in a summer resort. However, the plan seemed complicated and the dome over the main hall, as shown in section, was considered structurally unsound.

While the design Placed Fourth was beautifully presented as a whole, the Jury did not consider the placing of the elements as the best solution of the problem.

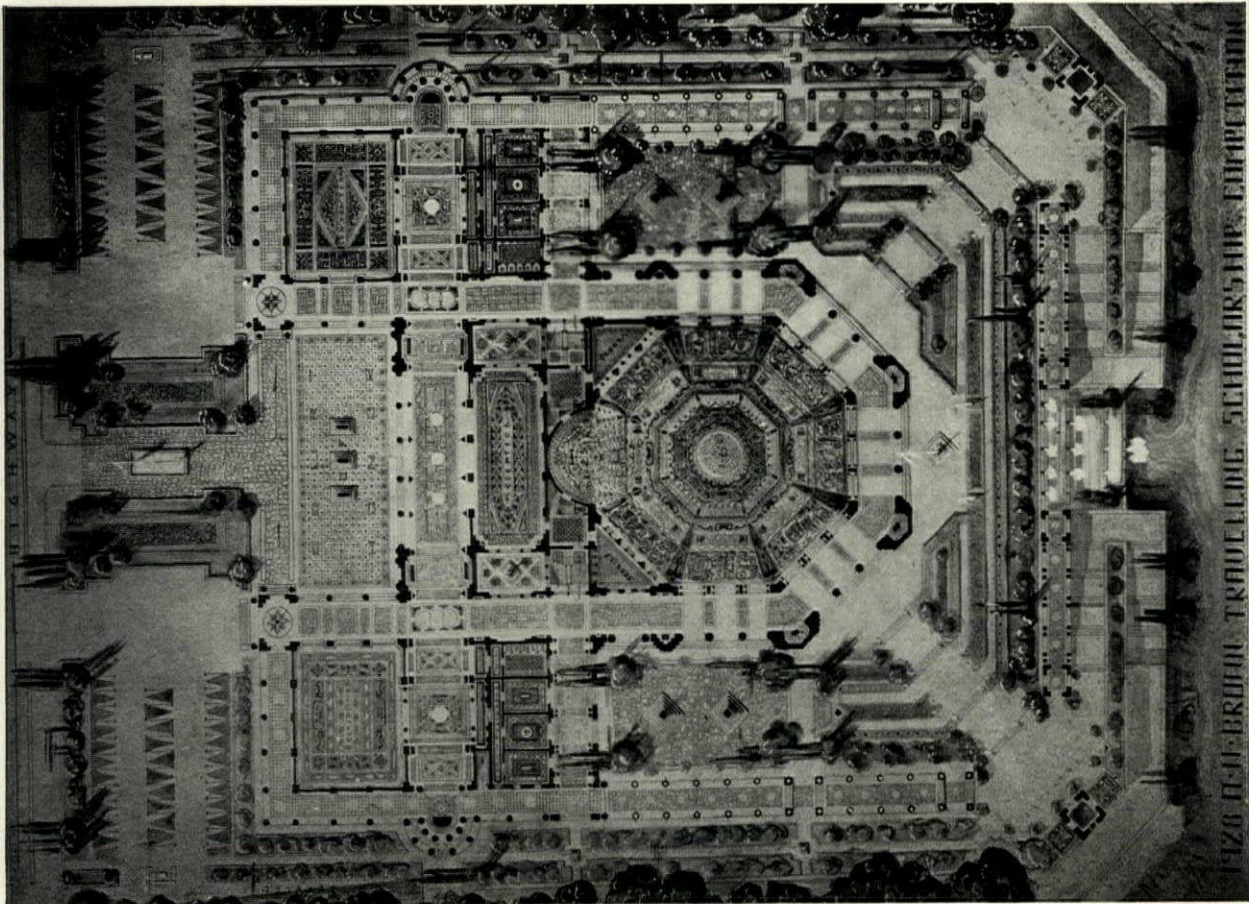
The Jury liked the disposition of the principal elements in the plan of the design Placed Fifth. However, the placing of the committee rooms so remote from the hall and stage was considered poor and led to the introduction of additional exhibition space not required by the program. This in turn caused the forecourt to become much too congested, although the flanking wings were carried to the property lines.

Jury of Award: ARCHIBALD M. BROWN, LAWRENCE HALL FOWLER, ALFRED GRANGER, REGINALD JOHNSON, and GRANT SIMON.



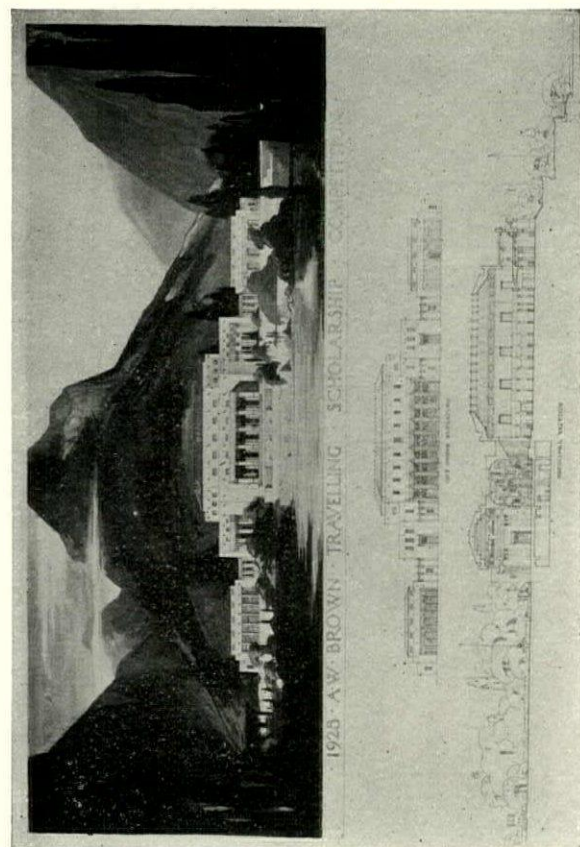
DESIGN FOR "A CONVENTION HALL," PLACED SECOND, BY OTIS K. FULMER, CLEVELAND, OHIO

A. W. BROWN TRAVELLING SCHOLARSHIP COMPETITION FOR 1928

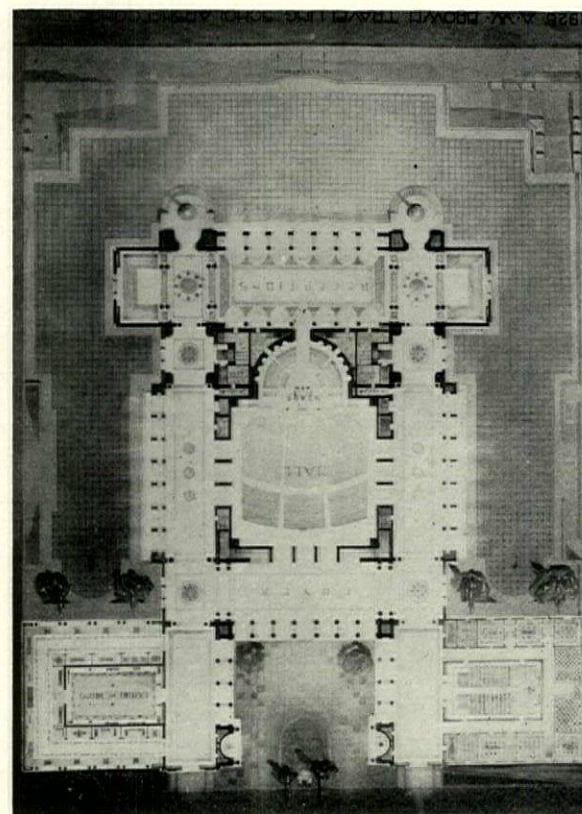


DESIGN FOR "A CONVENTION HALL," PLACED THIRD, BY JOSEPH B. WERTZ, CLEVELAND, OHIO

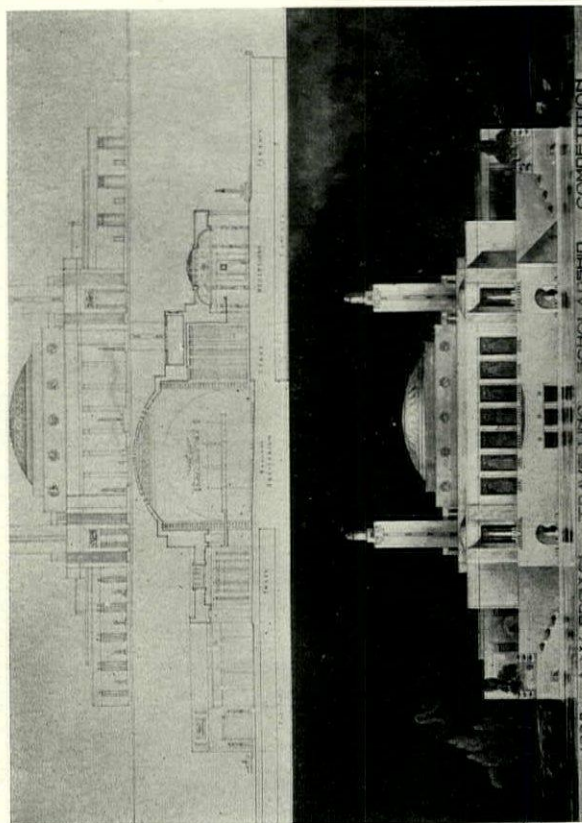
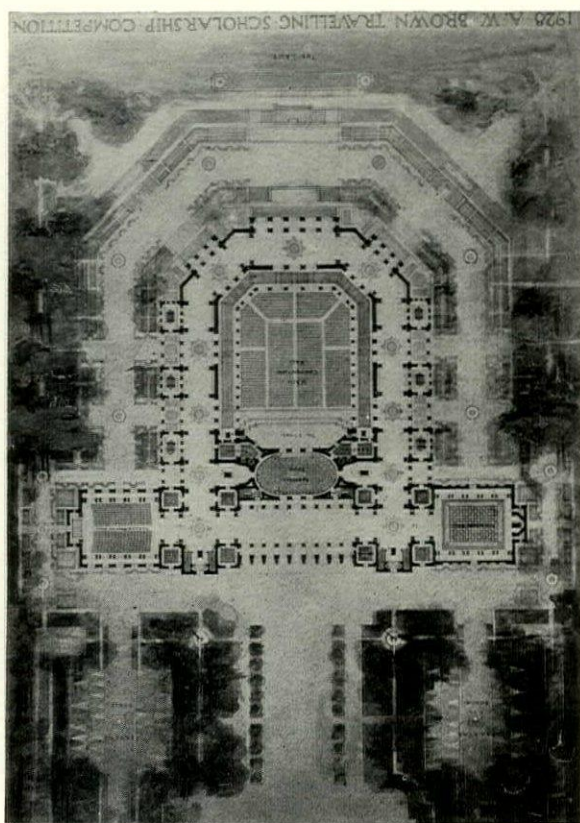
A. W. BROWN TRAVELLING SCHOLARSHIP COMPETITION FOR 1928



DESIGN FOR "A CONVENTION HALL," PLACED FOURTH, BY ARTHUR FEHR, NEW YORK



DESIGN FOR "A CONVENTION HALL," PLACED FIFTH, BY SAMUEL E. HOMSEY, JAMAICA PLAIN, MASSACHUSETTS
A. W. BROWN TRAVELLING SCHOLARSHIP COMPETITION FOR 1925



EDMOND J. RYAN



EDMOND J. RYAN, winner of the A. W. Brown Travelling Scholarship for 1928, was born in Chateaugay, N. Y., in 1897. He was graduated from the Lane Technical High School, Chicago, where he won a scholarship to Armour Institute of Technology. After having served a year in the World War, he continued his studies and received a degree of Bachelor of Science in Architecture from Armour Institute of Technology in 1922.

Mr. Ryan, who was formerly employed by Victor Carlson and Granger & Bollenbacher, of Chicago, is at present employed by Hall, Lawrence & Ratcliffe of Chicago. For the past two years he has had charge of the night school class at the Chicago Technical College. He is a patron of the Beaux-Arts Institute of Design.

Mr. Ryan feels particularly indebted to Mr. Edmund S. Campbell, formerly of Armour Institute of Technology, and Mr. Ralph W. Hammett, for their help and encouragement.

THE BOSTON ARCHITECTURAL CLUB ATELIER

THE ATELIER ASSOCIATION of the Boston Architectural Club recently held its annual initiation of novices. First, the novices received a mild hazing, after which they were led down into the Great Hall where several noted Boston architects spoke to them in an advisory manner. Considering the large number of novices, it appears that the coming year will be fully as successful as that just ended.

A short while ago an exhibition of this year's Rotch Travelling Scholarship drawings was hung in the Hall. This exhibit attracted many and served as an inspiration to the fellows who work in the Atelier.

On May 10th the Sketch Class held *An Appreciation Banquet* to its critics and judges. A fine dinner was served by our steward, after which several of the critics spoke. The evening was brought to a successful close by the judgment of a group of comic problems done by the members of the class. A feature of this dinner was a comic menu designed by the teacher of the Life Class. As this was the first dinner of its kind staged by the boys, it created much favorable comment from the older members.

At present there is an exhibition in the Great Hall of work done by the students of the Architectural Department of Massachusetts Institute of Technology.

At the last meeting of the Atelier the members elected the following officers for the coming year: A. Cascieri, *Massier*; Russel Brown, *Sous-Massier*; George Larsen, *Scribe*; William Landry, *Treasurer*. Also a committee was chosen to make preparations for a dance to take place this month to wind up the club year with as much enthusiasm as it started.

ANOTHER WAYSIDE REFRESHMENT STAND COMPETITION

THE THIRD COMPETITION in the series of four for *A Wayside Refreshment Stand* has been announced by the Art Center. The contest will be in the nature of \$100 each for the first fifteen stands that are built from the prize-winning designs in the previous competitions.

A small booklet containing information and photographs of the prize-winning stands from which the prospective builder may choose the design most fitted to his needs may be had by writing to the *Secretary of Wayside Stand Competitions*, 65 East 56th Street, New York. A complete set of plans and specifications of any prize-winning design will be furnished by the Art Center for \$20.

The only conditions for contestants in the new competition are that the stands must conform with one of the prize winning designs, must be in harmony with the surrounding landscape, and must show good taste and restraint in the use of advertising matter. Photographs of the completed stand, ready for opening, must be submitted to the Art Center, together with the name of the architect whose plan was used, and an estimate of the cost of construction.

The fourth and last competition of the series will be concerned with providing for the continued existence of those stands that are built as a result of the preceding contests.

PRATT ARCHITECTURAL CLUB

THE THIRD ANNUAL DINNER of the Pratt Architectural Club is past and if you were not present you undoubtedly missed one of the finest, liveliest and most successful dinners that was ever held. Ninety men turned out and many came a long way. Hoffman '23 from Buffalo came the furthest, while others came from as far away as 150 miles. We say they were well repaid. No one left until it was entirely over and this included a good business meeting and election of the officers.

The officers are now as follows: *President*, A. D. Cole, '19; *Vice-Pres.*, D. O. Larsen, '12; *2nd Vice-Pres.*, A. B. Lincoln, '15; *Treasurer*, J. A. Maycock, '16; *Asst. Treas.*, J. P. Kelleher, '21; *Secretary*, D. B. Bugel, '22; *Asst. Sec.*, W. D. Foote, '27; *Governors*: R. D. Ritchie, the retiring president, R. D. Bulware, '04; and G. F. Axt, '16.

The Club scholarship was won by Charles H. Laffandre, '28. Congratulations Laffie. Our President made the presentation in his own usual polished manner. The dinner Committee was given an ovation for their successful handling of the whole affair.

In case you need a real dinner Committee here are the names: Chocheron, *Chairman*; Childs, Cole, Ritchie, Larsen, Jones, Vernon and Anderson.

We voted to continue mailing the *Bulletins* to members and non-members for one year. Hope many non-members remember the Club through the year. Our membership is now 125. Isn't that encouraging? Let's double it this year!

The luncheons on Tuesdays are very popular and if you are in New York, be sure to drop over to 22 East 38th Street and join the "round table." Bring a friend.

AWARDS IN AWNING COMPETITION

FIRST PRIZE of \$150 has been awarded John Donald Tuttle of New York in the awning competition conducted by the Architectural League and The Cotton-Textile Institute, Inc., and announced in the March issue of PENCIL POINTS.

Mr. Tuttle won the prize for his sketch showing the use of awnings on a house of Spanish architecture. Three other prizes of \$50 each were awarded in this class as follows: Walter F. Clark, West Somerville, Mass., Second Prize; John I. Kawasaki, Ann Arbor, Mich., Third Prize; William Lundberg, Los Angeles, Cal., Fourth Prize.

In two other classes, the competition limited to awnings for New England Colonial and English Cottage types of architecture, first prize was not awarded. Edwin Mitchell Prelewitz, Auburndale, Mass., won the second prize of \$50 for his sketch of awnings for a New England Colonial residence. John T. Kawasaki, Ann Arbor, Mich., and J. Raymond Thompson, Chicago, Ill., received honorable mention.

Walter F. Clark of West Somerville, Mass., was awarded second prize of \$50 for his sketch of awnings for an English Cottage. J. Raymond Thompson of Chicago, Ill. received honorable mention.

The Jury of Award was composed of Harry Keith White, Wesley Sherwood Bessell, and William Francis Dominick.

"The sketches which were submitted in this competition indicated very clearly that there is a large field for the manufacturers of awnings and awning fabrics to collaborate with architects and builders," stated Ernest C. Morse, in charge of the New Uses Section of The Cotton-Textile Institute, Inc., in announcing the results of the contest.

"From the standpoint of the cotton textile industry it is important that awnings be considered architecturally as

a vital part of the plans for any town or country residence. It is true that they are recognized by home owners as a seasonal necessity and not merely a bit of decoration. Their decorative value increases both the comfort and attractiveness of a building, but it ought to be possible to impress builders and owners that awnings are as much a part of the architectural plan as the windows and porches on which they are installed.

"It was interesting to note in this contest that competition for sketches in the Spanish type of architecture evoked more responses than the other two classes combined. Some measure of the interest in the contest is shown by the fact that designs were submitted from New England, New York, the Middle West and also the Pacific Coast."

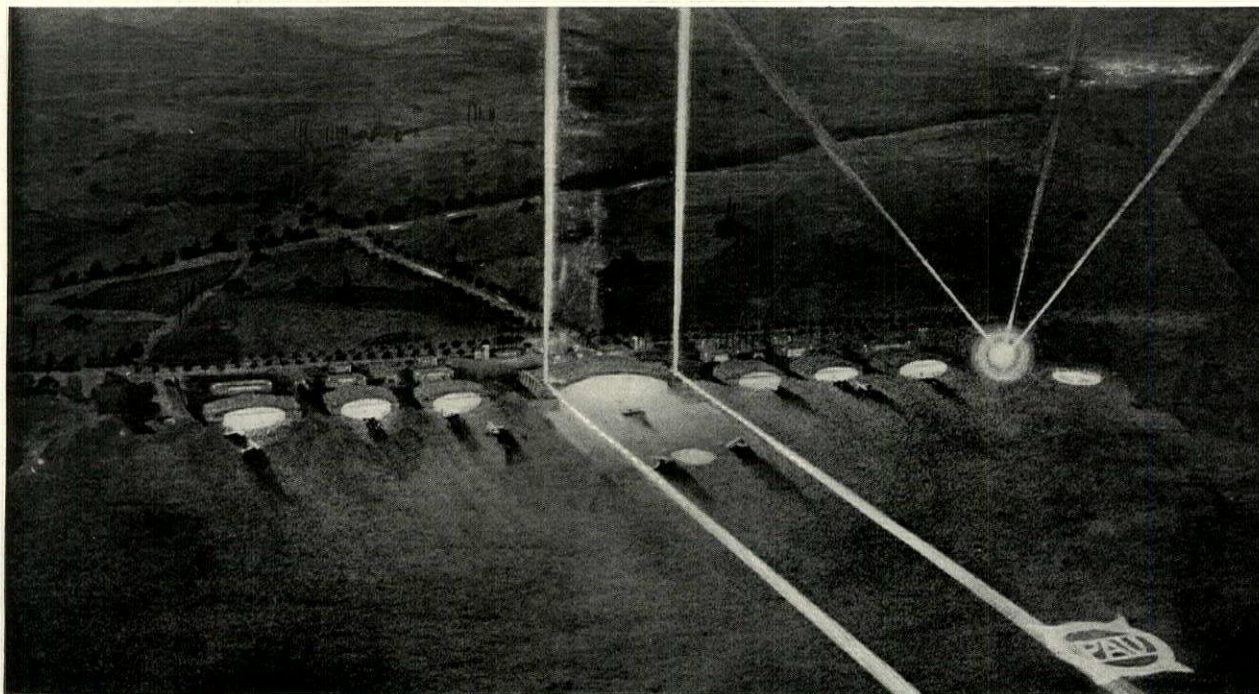
ARCHITECTS ATHLETIC ASSOCIATION OF CHICAGO

THE ARCHITECTS Athletic Association of Chicago has started the ball rolling in preparation for a big year in the open spaces. The first meeting of the year was held the end of April at which time a committee was appointed consisting of three members—J. C. Bick, F. Wentz and W. I. Williams—their duty being to keep the pencil pushers in the proper physical condition.

A schedule for Indoor Baseball has been drawn up and the following offices will compete: Graham, Anderson, Probst & White, Holabird & Root, Joe W. McCarthy, Childs & Smith, Granger & Bollenbacher, Schmidt, Garden & Erickson, Von Holst, Rapp & Rapp, Adler & Work, and Hall, Lawrence & Ratcliffe.

The trophy is a silver loving cup, at present held by Graham, Anderson, Probst & White, winners last year.

Later in the year other sports will be taken up such as golf and tennis, at which time application for entry may be made by other offices interested.



DESIGN FOR "AN INTERNATIONAL AERO STATION," BY MAURICE CHAUCHON

WINNER OF 1928 FRENCH TRAVELLING FELLOWSHIP OF AMERICAN INSTITUTE OF ARCHITECTS

HERE AND THERE AND THIS AND THAT

CONDUCTED BY RWR

This department conducts four competitions each month. A prize of \$10.00 is awarded in each class as follows: Class 1, sketches or drawings in any medium; Class 2, poetry; Class 3, cartoons; Class 4, miscellaneous items not coming under the above headings. Everyone is eligible to enter material in any of these four divisions. Competitions close the fifteenth of each month so that contributions for a forthcoming issue must be received by the fifteenth of the month preceding the publication date in order to be eligible for that month's competition. Material received after the closing date is entered in the following month's competition.

OUR REGULAR MONTHLY COMPETITIONS have been judged and prizes awarded as follows: *First Prize*, F. W. Lantz; *Second Prize*, Roland A. Beens; *Third Prize*, No award; *Fourth Prize*, Chas W. Johnston.

AT THE A. I. A. CONVENTION

In the course of an address to the draftsmen in St. Louis, who were being entertained at luncheon on Thursday, May 17th, at the Convention of the American Institute of Architects, Kenneth Murchison of New York told the following story about Charles Z. Klauder of Philadelphia. It seems that Mr. Klauder on one occasion invited a young lady out for the evening and, being a good architect, he called upon a painter and a sculptor to collaborate with him. The three of them did not, however, treat the young lady very well, for they got a bit rough—Karl Bitter, Albert Herter, and Charlie Klauder.

The greatest excitement around here so far as we are concerned this month has been our *Bigger and Better Built-in Ash Tray Competition*. Drawings have been pouring in on us to such an extent that it has been hard work to keep up with the mail man. Here is the Jury report:

BIGGER AND BETTER BUILT-IN ASH TRAY COMPETITION

THE COMPETITION FOR BIGGER AND BETTER BUILT-IN ASH TRAYS closed as announced at 5 P. M., Eastern Daylight Saving Time, on May 12th. All drawings arriving after that time by special messenger, or otherwise, were promptly returned unopened.

At 5:01 P. M. the Jury convened, surrounded by cigars, cigarettes, pipes, ginger ale, White Rock and . . . Somewhat less than five hundred drawings were received from all parts of the country and the Jury was impressed with the high average excellence of the drawings and the evident research, study and hard work that had been put upon the problem. As is always the case where so many drawings are submitted, it was difficult for the jurors to decide upon the winning scheme and, in the present instance, the Jury became deadlocked and was not able to award a First Prize to a single set of drawings. Two competitors from widely different parts of the country offered solutions of equal excellence and it was therefore decided to award a First Prize to Dan Daniels, of Auburn, New York, and also to R. Wellock Mott of Bridgeport, Connecticut. Their schemes are presented on the following pages together with two others which the Jury felt were entitled to honorable mention.

The jurors feel that this competition will give a great impetus to the whole subject of built-in ash trays and that the results will be far reaching, if not revolutionary. Everyone who has given the slightest study to the question realizes that until very recently this matter has been sadly neglected by the architectural profession at large, with

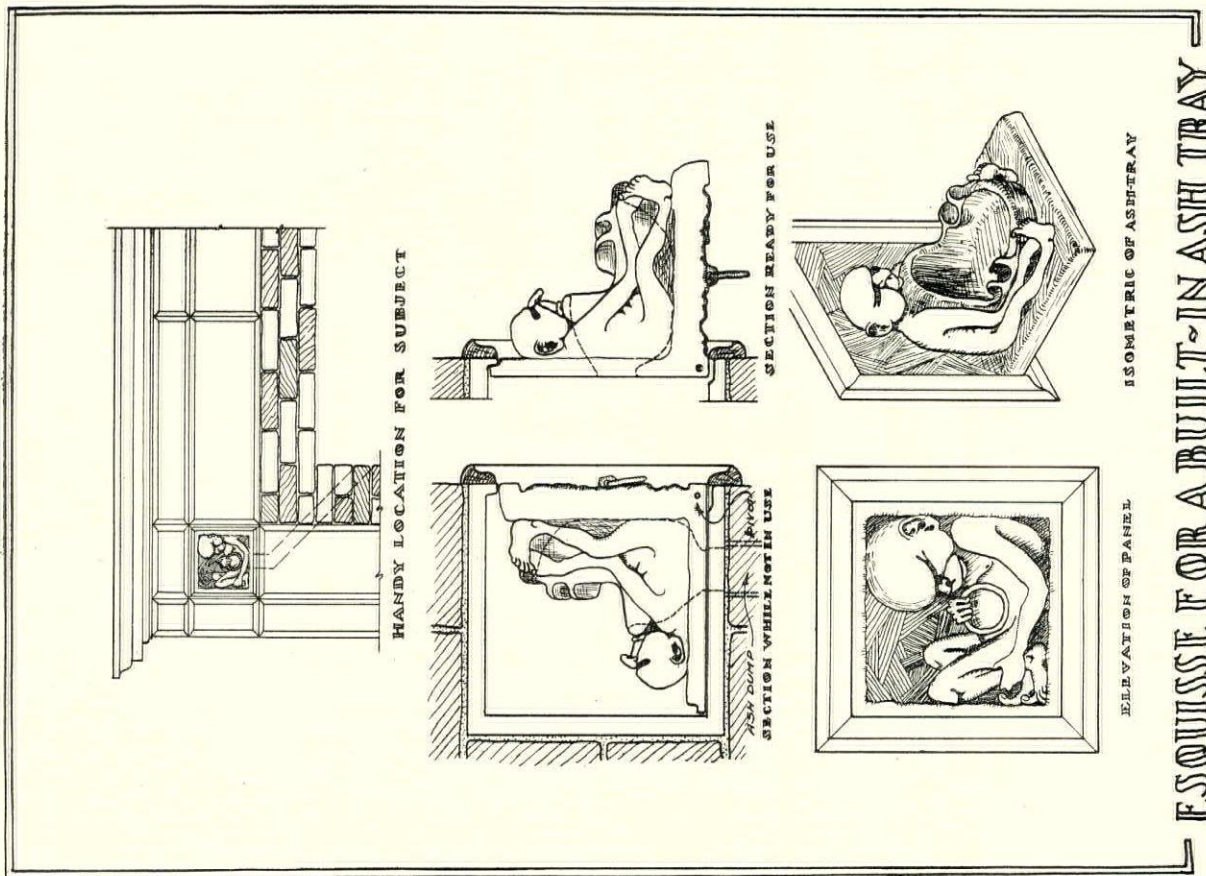
the result that our modern homes although equipped with disappearing beds, folding ironing boards, fireless cookers, and many other conveniences, have been sadly deficient in the matter of ash trays of the built-in variety. What's the use of having an ash try floating around the place where you never can find it? When you need an ash tray you "need it now!" Otherwise the rug suffers and the wife gets sore. But with the proper ash tray equipment in every room in the house both cleanliness and convenience will have taken a long stride forward and we will probably never again revert to those pre-built-in ash tray days when ashes went just any place.

Handsome cigar, cigarette or pipe lighters, as the case may be, engraved with the names of the winners will shortly be sent out. The winners are to be congratulated; the losers may feel that they have participated in a national movement of the greatest importance and the publishers of PENCIL POINTS are all puffed up with what we will call pardonable pride because of their connection with this happy event.



PENCIL SKETCH BY F. W. LANTZ, STUDENT IN THE SKETCHING CLASS OF THE BROOKLYN CHAPTER, A. I. A.

(PRIZE—Class One—May Competition)

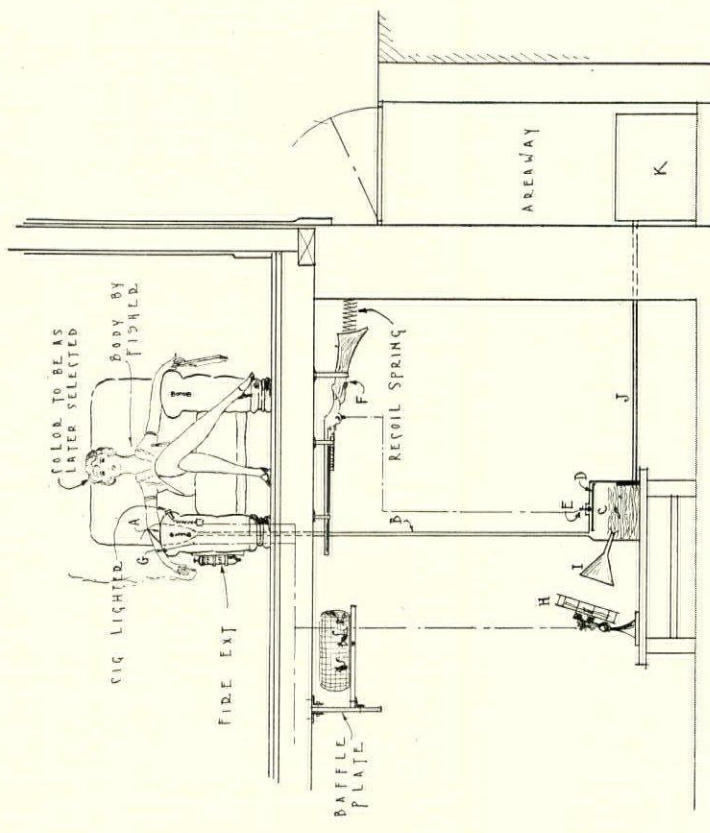


HONORABLE MENTION—DESIGN BY EMANUEL DESIRA, OF NEW YORK
Bigger and Better Built-in Ash Tray Competition—See Jury Report on Page 383

SPECIFICATIONS —

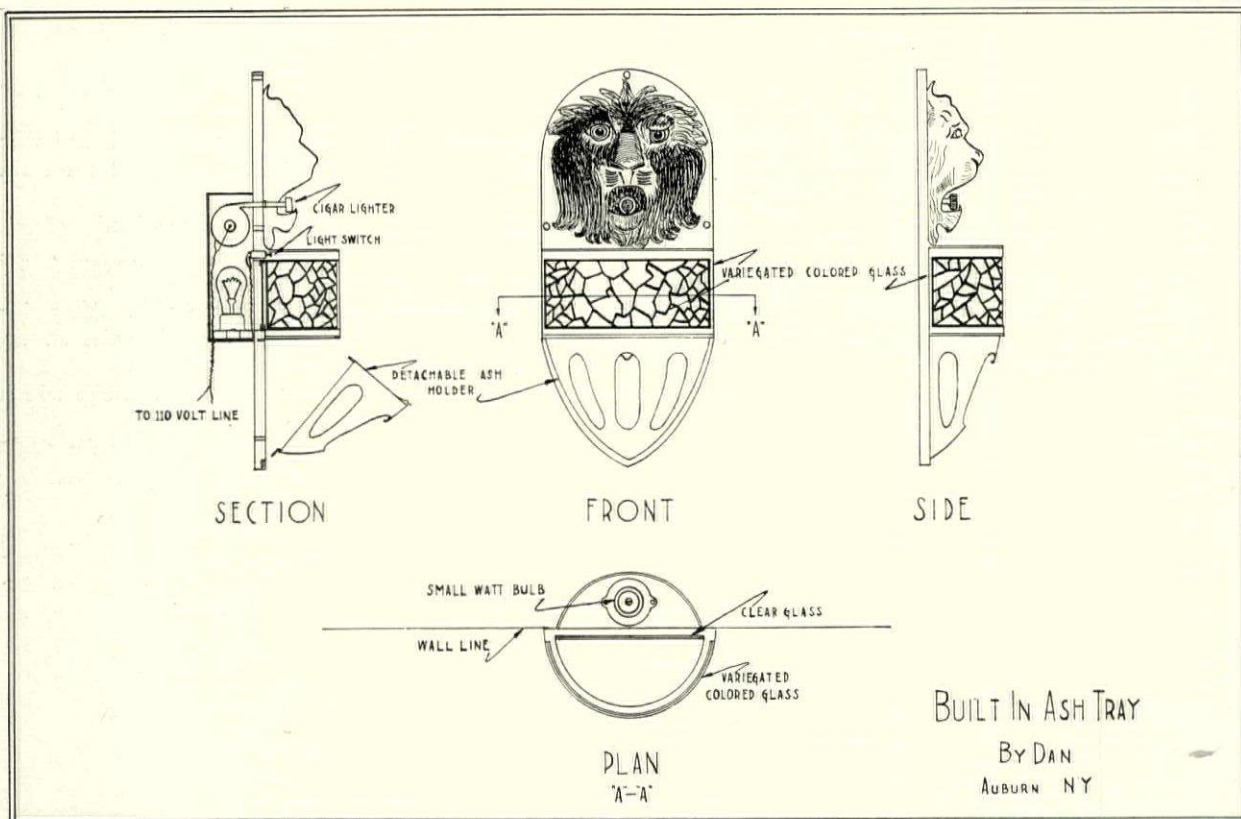
ASHES DEPOSITED IN ASH TRAY A FOLLOW THRU DOWNPOUT B LANDING IN CONTAINER C AS CONTAINED FILLS PLATE D RISES AND AT THE SATURATION POINT FORMS A CONTACT WITH SWITCH E WHICH FIRES BOTH BARRELS OF SHOTGUN F. REPORT OF SHOTGUN WILL AROUSE THE SMOKE TO THE FACT THAT THE CONTAINER IS FILLED. WHERE-UPON SHE OR EQUAL PUSHES BUTTON G WHICH STARTS FAN H THE TREMENDOUS AIR CURRENT PASSING THRU FUNNEL I BLOWS ASHES THRU PIPE J INTO ASH CAN K. FROM THERE ON SEE SPECIFICATIONS UNDER ALTERED.

MOUSE TRAP INDICATES A POSSIBLE FURTHER USE FOR THE DISCHARGE OF SHOTGUN

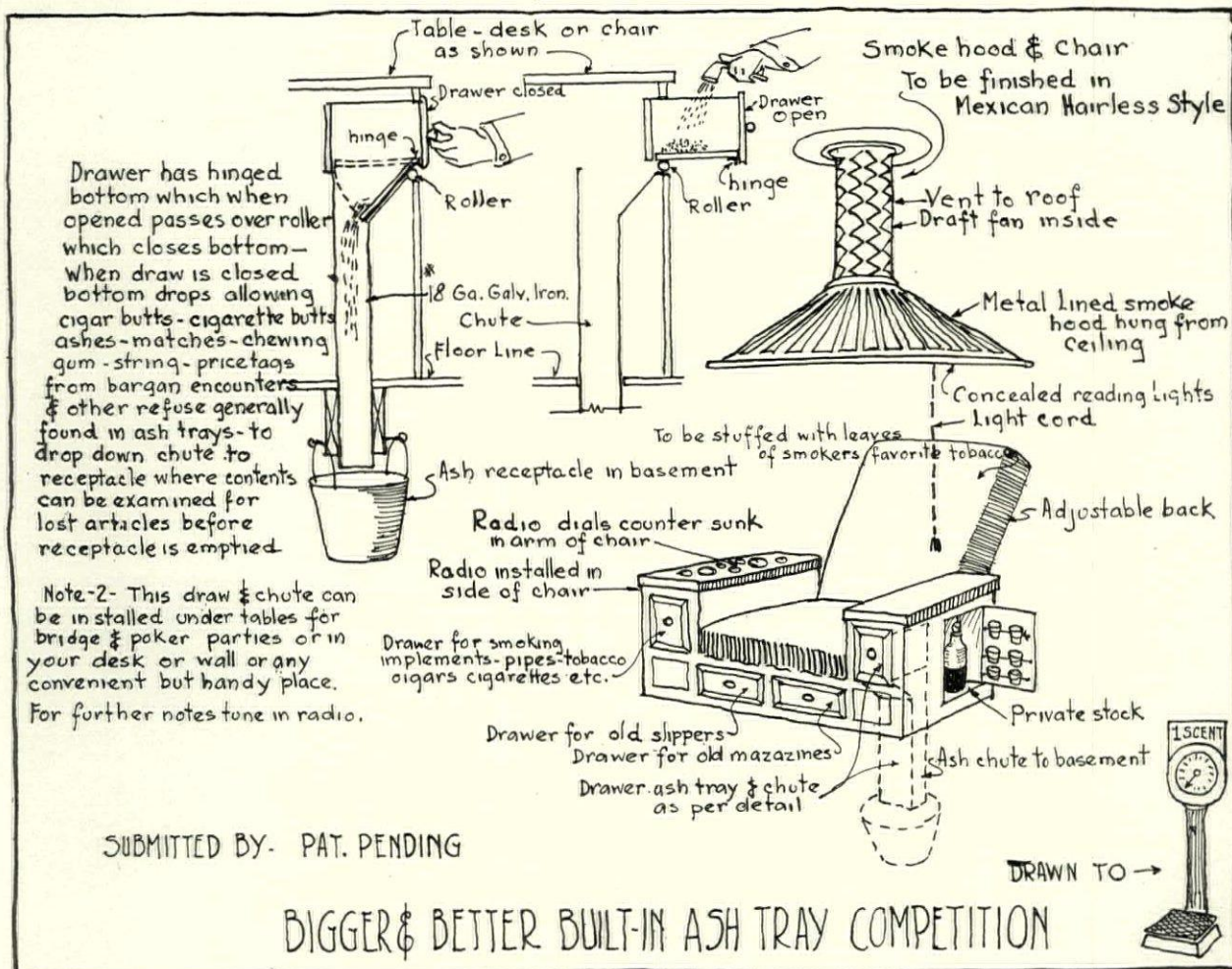


DESIGN FOR A BUILT IN ASH TRAY
 ALL RIGHTS RESERVED
 SUBMITTED BY R. WELLOCK MOTT.

PRIZE WINNING DESIGN BY R. WELLOCK MOTT, OF BRIDGEPORT, CONN.
Bigger and Better Built-in Ash Tray Competition—See Jury Report on Page 383



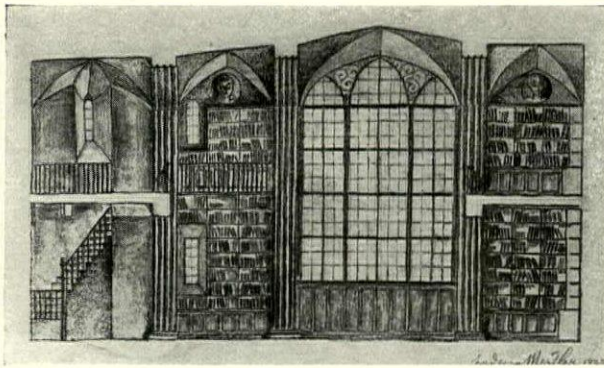
ANOTHER PRIZE WINNING DESIGN, SUBMITTED BY DAN DANIELS, OF AUBURN, N. Y.



BIGGER & BETTER BUILT-IN ASH TRAY COMPETITION

HONORABLE MENTION—DESIGN SUBMITTED BY C. G. WALLIS, OF SHREVEPORT, LA.

Bigger and Better Built-in Ash Tray Competition



SKETCH BY LUDWIG MESTLER FOR C. B. MEYERS, ARCHT.
Library Interior—Yeshiva College of America, New York

THE PENCIL PUSHER DREAMS

By Roland A. Beens, Grand Rapids, Mich.

(PRIZE—Class Two—May Competition)

If I'd a million dollars
In nickels, pennies, dimes,
I'd leave my drafting table
To have some gay, wild times.
I'd sail to Ancient Europe,
Far, far beyond the sea,
To Ireland and Scotland,
To London and Patee.

I'd visit quaint old Holland
And Germany—, the Rhine,
Grim castles, old and hoary
Their cellars filled with wine.
I'd paint the French Riviera
See Naples and the Bay,
With Spanish maids in old Castille
I'd dream some hours away.

Thence o'er the broad Pacific
To Nippon's Golden Isle
Where fragrant Iris blossom
And Geisha girlies smile.
To Mandalay and Burmah
I'd turn my eager face,
And China's teeming millions
I'd study in their place.

I'd roam in many countries,
Through strange old haunts and nooks,
And gather trunks with curios
With notes for travel books.
With all that money in my jeans
I'd visit all Life's joints,
But lacking all the wherewithal
I'll stay with PENCIL POINTS.

MAKE YOUR OWN SKETCH KIT

Chas. W. Johnston of Payette, Idaho, sent us a photograph of his sketch kit, shown at the right, which he made himself, together with the following description:

"The box is 10½ inches deep, 11½ inches long, and 7 inches wide.

"It holds three trays that I made of ¼ inch pine that are set up 3 inches from the bottom.

"Tray A is three inches deep and holds colored pencils on one side and drawing pencils on the other. The end compartment holds thumb tacks, erasers, etc., and has a small partition to hold sand paper pencil pointer.

"Tray B has three partitions for water color brushes, and is 1½ inches deep.

"Tray C holds drawing instruments, pens, and pen-holders.

"F is a portfolio made of heavy cardboard bound with binder's tape for finished sketches; also place for scales and triangles.

"The bottom holds water color box, two bottles of ink, and one bottle of fixative, and small triangles; also tube E for paper.

"The lid has a suitcase handle on top of it. Altogether the box weighs about 4½ pounds and includes all my drawing and sketching material except board.

"It is very handy for home work and I always take it on week-ends and vacation.

"The box is not home-made but was bought for \$2.25 from a can goods company which was selling the boxes for tourist trade."

CITY OF DREAMS

By Belle Bollotin, Cleveland, Ohio

Vague, shadowed in mist
Yet hauntingly near
City of Dreams, when
Shall your outlines appear?

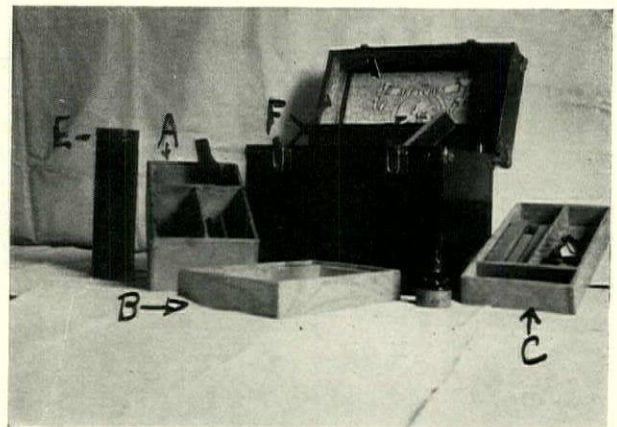
When may our votive eyes
Feast on your majesty?
When shall your towers rise
Up toward eternity?

Though progress be slow
Not long need we wait,
Each year we grow
Each year mold our fate

And soon shall we see
White palaces rise
Away from the earth
Nearer blue skies;

Fairylike, graceful
Elusive, yet strong,
Immaculate, glistening
Fit subject for song,

Only then shall we live
Midst true splendour's gleams
Grand, beautiful lives
In our City of Dreams.



CHARLES W. JOHNSTON'S SKETCH KIT
(PRIZE—Class Four—May Competition)



THE SPECIFICATION DESK

A Department for the Specification Writer

AMERICAN AND BRITISH ARCHITECTURAL PRACTICE

By T. Sumner Smith

EDITOR'S NOTE: *Mr. Smith, who has been in practice for the past twenty years in Manchester, England, as a Building and Quantity Surveyor, is the author of "Concise Costing for Homes," and other articles on town-planning, housing, estimating, specifications, and quantity surveying. He is a Fellow of the Surveyors' Institution; a Fellow of the Institute of Arbitrators; Senior Lecturer in Quantity Surveying in the College of Technology, Manchester; Lecturer in the subjects of Quantity Surveying and Specifications in the Victoria University, Manchester; Examiner in the subject of Builders' Quantities and Builders' Quantities and Estimates to the Union of Lancashire and Cheshire Institutes.*

MAINLY TWO THINGS sum up the difference between architectural practice in America and Great Britain: the words "Prime Cost" and "Provisional Sum."

These words appear in nearly every building contract in Great Britain, and are understood by all—at least, their meanings are defined in the contract agreement issued under the sanction of the Royal Institute of British Architects in agreement with The Institute of Builders and The National Federation of Building Trade Employers of Great Britain and Ireland. This form of contract is most commonly used.

There is no magical potency in these words; nor any mystery, nor conservatism, nor tradition that occasions their employment. It is rather their convenience than any power they confer upon architects that they are used; it is rather the lack of knowledge than any "professional secret" that makes them necessary; it is rather defects of practice than conservatism of usage that makes them essential; and it is simply that they have "grown out of" the peculiar conditions of practice rather than any ancient custom associated therewith. Though commonly employed they are not static. Their use is justified only by the conditions of practice, and as the practice of architecture is constantly undergoing changes it may yet be so modified as to render the use of these words obsolete.

At present, however, their employment is a mixed blessing. They operate both ways: for and against. Let us take first that of "Prime Cost."

These words applied in a Specification mean the sum paid by the Contractor to the Merchant after deducting all trade discount for such goods in the ordinary course of delivery, but not deducting discount for cash, and such sum is exclusive of special carriage, the cost of fixing, and the Contractor's profit. Put in another way, it amounts to this: the Architect at this stage, say, is uncertain as to the type of article he will incorporate in the building—a mantel, ornamental rain-water head, or what-not—but, according to the nature of the work and as circumstances will permit, he provides a given sum in the contract for the article. If he spends more or less than the "Prime Cost" provided, it is added to or deducted from the cost of the work at the completion.

It is a simple matter, but it confers many advantages upon the architect. At the outset, the architect may be in doubt as to whether the job will allow the amount of such sum

for an article. The tender may be more than his client may be prepared to spend. Consequently it enables him to "cut down" the amount, and thus reduce the cost. That is a great advantage, besides which he need not alter the wording of the specification but only the amount provided for the article. Again, it leaves the selection of the article to a future and more suitable and more convenient occasion—during the progress of the work. He is saved thereby all the trouble of writing a description of the article in his Specification. Further, he is always hopeful of obtaining an article at the price he has provided for the same in his Specification.

Despite these advantages, it is a constant source of worry to him. He may be called upon at any time to explain to his client what is meant by "Prime Cost," and as a natural sequence the client invariably requests that competitive estimates be obtained for such goods and articles; nay, the client, as sometimes is the case, goes ferreting into matters; making inquiries here and there, from this person and that, sounding the contractor and the workmen, as to the why and wherefore of this and that, and, as is most likely, through want of understanding of custom and practice, becomes a superficially educated meddling bore. Very often, he obtains estimates "on the quiet," just to check his architect so to speak, but in very truth it is because he is suspicious and believes that it is a "plant" between the architect and the contractor to diddle him, or if the architect favors a particular article or manufacture, he feels sure there is something behind it, especially if he has obtained a lower estimate. It may not occur to him that his estimate is for an inferior article or that it is deficient in some way, and should this be tactfully pointed out to him, he will probably be aggrieved, even if he does not flare up with the assertion that he knows what he wants and the manufacturer has assured him there is none equal, let alone better. That sometimes makes a jelly fish of the architect.

There are also a host of other things that arise out of this simple matter. The wise or "business" architect gets round them apparently by graciously condescending to the selecting of these goods and articles by the client from whomsoever he may, the architect having made sure beforehand that the client cannot obtain them at a less price than the amounts he has allowed in his Specification—the lowest possible. Of course, as a general rule, a more

expensive article is purchased, which means an extra on the contract. But the day of reckoning is not yet, and when it comes it troubleth not the architect for he puts the responsibility upon the Client.

It is not with the ethics in either of these cases but the practice with which we are concerned, for were these matters settled before the contract was let, no question of ethics would arise. But it does show how such simple matters can give rise to two different methods of practice. The conscientious architect, capable and efficient within the limits of practice, is under a shadow of suspicion, whilst the unscrupulous and less capable and efficient architect gets away every time and makes a "business" success of his practice. It behooves the conscientious architect to follow the example of the American architect: to decide and select in consultation with his client the kind and type of article or goods to be used before the contract is let, and describe these in detail in his Specification. There is springing up a tendency in that direction. What has held it back is the lack of really good descriptions of articles in manufacturers' catalogues. Here again, there has been an improvement of late, but it is a mere trifle in comparison with American manufacturers' catalogues. The latter lay themselves out to cater to this need, whereas in Great Britain, though they have excellent catalogues in a way, manufacturers rely upon agents to explain their wares; which method is anything but satisfactory and very expensive, indeed, it necessitates the constant personal touch with architects. They are like bees round a honey pot, and at times embarrassing to the architect.

The second set of words—*Provisional Sum*—is largely an aggravation of the first set—*Prime Cost*, but with this important difference; they intensify the defects of general practice, and, in general, the lack of knowledge on the part of a vast number of architects. But here again, there is indication of improvement. For example:—the Royal Institute of British Architects lays greater stress on the quality of specifications in their examinations. Colleges and universities devote more attention to this subject than formerly, and a higher grade of specifications is now turned out by architects than was the case but a few years ago. Also it is becoming an increasing practice for quantity surveyors to prepare the specifications. In fact, where specifications are used, so far as the general constructional building work is concerned, they are equal if not superior to those prepared by American Architects. The difference, as regards specifications, between the practice in the two countries is summed up in the words: "*Provisional Sum*."

Now, as to the meaning of "*Provisional Sum*"—*Provisional Sums* mentioned in the *Specification* are for materials to be supplied or for work to be performed by special artists or tradesmen, or for other works or fittings to the building. These are to be paid and expended at such times and in such amounts, and to and in favor of such persons as the Architect may direct, and such sums so expended shall be payable by the contractor, or by the employer, without discount or deduction.

These *Provisional Sums* may cover a multitude of things. For example:—re-inforced concrete work, steel constructional work, heating, lighting, ventilation, sanitary goods, ironmongery, wood block flooring, terrazzo pavings, and a host of others; in some cases as much as fifty per cent of the actual work in the building.

To illustrate this point further, and, no doubt, make it clearer: on page 242 of *Specifications for a Hospital*, erected at West Chester, Pennsylvania, for Chester County (Messrs. York and Sawyer, Architects), issued by THE

PENCIL POINTS PRESS, INC., New York, 1927, it states: "We have now arrived at the strictly mechanical trades," and which are specified in detail—pages 243 to 468 inclusive. It will be noted that nearly half the Specification is devoted to these trades. With the exception of a certain portion—Plumbing—they would but rarely appear in detail in a British Architect's specification. Probably not more than one or two pages at the most would be required for these. Each of these trades would appear in the specification after the following manner:—

Provide the Provisional Sum of £
for Heating and Ventilation, to be executed by
a Firm to be selected by the Architect, or such
sum may be deducted in part or full as he may
decide. The Contractor to add for his profit,
and for attendance.

That is all that would be necessary for these trades. Other materials and works would be dealt with in a like manner. It will be apparent at a glance that this method is a very convenient one, also that it does not call for much knowledge, and, though not quite so apparent, that it is a grave defect of practice. The scrupulous architect would at the very outset consider the requirements in a broad general way, formulate a scheme in consultation with a tradesman, and obtain from him an estimate, and put in such a sum as would warrant a satisfactory system being installed; but the unscrupulous architect, more concerned in the job fructifying and fees, may be tempted to put in a low sum, and be satisfied with any gimcrack scheme. It is not an uncommon event for schemes—ineffective from the very beginning—to have to be taken out and a suitable scheme installed within a short time. There are types of architects who are prone to promise their clients that works can be executed at ridiculous figures in order to secure commissions, which reflects discredit upon the practice and is injurious to the building trade. Contractors oftentimes suffer for the mis-deeds of architects. At the very best, the client (building owner or proprietor) is uncertain as to what the cost of the job will be ultimately. It is true, he has contracted with a contractor to build him a building for a certain sum, but, in one way and another, up to fifty per cent or more may be merely provisional, which is subject to adjustment, up or down, accordingly as to whether more or less has been allowed than required by way of these contingent estimates; and due to nothing more and nothing less than the peculiar conditions of practice which have grown up. This, as shown by American practice, can be eliminated entirely.

Contractors are given as a rule no control or say in these matters. It is provocative of friction between the contractor and the specialist and results more than anything else in delay in the completion of the work. But there is a tendency towards a modification in these matters, and that the General Contractor should be given greater control, if not selection, in some instances. Change is taking place, if but gradual; many of the leading architects are favorably inclined. It would certainly come about much quicker were architects to specify everything in detail, as in America, and leave the selection to the General Contractor; who then would be held and made responsible for the work being up to Specification.

It rests with the British Architect to make himself a master of technique in all branches of construction, and be accomplished in specifying in detail. Failing which he will find ere long he is relegated to the position of designer, pure and simple, and paid accordingly. He would be well advised to study the American method before it is too late.



SERVICE DEPARTMENTS

THE MART. In this department we will print, free of charge, notices from readers (dealers excepted) having for sale, or desiring to purchase books, drawing instruments and other property pertaining directly to the profession or business in which most of us are engaged. Such notices will be inserted in one issue only, but there is no limit to the number of different notices pertaining to different things which any subscriber may insert.

PERSONAL NOTICES. Announcements concerning the opening of new offices for the practice of architecture, changes in architectural firms, changes of address and items of personal interest will be printed under this heading free of charge.

QUERIES AND ANSWERS. In this department we shall undertake to answer to the best of our ability all questions from our subscribers concerning the problems of the drafting room, broadly considered. Questions of design, construction, or anything else which may arise in the daily work of an architect or a draftsman, are solicited. Where such questions are of broad interest, the answers will be published in the paper. Others will be answered promptly by letter.

FREE EMPLOYMENT SERVICE. In this department we shall continue to print, free of charge, notices from architects or others requiring designers, draftsmen, specification writers, or superintendents, as well as from those seeking similar positions. Such notices will also be posted on the job bulletin board at our main office, which is accessible to all. Owing to the very large number of advertisements submitted for publication under this heading we are asking those desiring to use this service to make their advertisements as short as possible.

Notices submitted for publication in these Service Departments must reach us before the fifteenth of each month if they are to be inserted in the next issue. Address all communications to 419 Fourth Avenue, New York, N. Y.

THE MART

E. Szanta, 250 West 57th Street, Room 1014, New York, wants a copy of May, 1925, PENCIL POINTS.

Bernard Wiatrak, 1057 Bryant Avenue, Bronx, New York, wants copies of PENCIL POINTS for August and October, 1926, and December, 1927.

A. T. Ralton, 10 Baker Street, E. Malvern, S. E. 5, Melbourne, Victoria, Australia, wants copies of PENCIL POINTS for January and February, 1926.

H. G. Hedén, 735 Laurel Avenue, Bridgeport, Conn., wants copy of PENCIL POINTS for December, 1927.

Gilbert Brice Carter, 707 Construction Bldg., Dallas, Texas, wants all copies of PENCIL POINTS for the years 1925, 1926, and 1927, complete, as he lost his through a fire.

Fred Atkinson, 848 Flatbush Avenue, Brooklyn, New York, wants to buy a copy of PENCIL POINTS for December, 1927.

Egon Weiss, 42 Catalpa Ave., Perth Amboy, N. J., desires photographs of inscription panels (Roman, Gothic, Old English, etc., Marble, Stone, Wood) to serve as illustrations for articles on lettering.

J. M. Shaw, 6227 34th Avenue, N. E., Seattle, Wash., has for sale complete sets of PENCIL POINTS for 1925, 1926, and 1927; also July to December, 1924.

Maurice Lavanoux, c/o Maginnis & Walsh, 1330 Statler Bldg., Boston, Mass., wants copies of PENCIL POINTS for November, 1925, November, 1926, August, 1926, and August, 1924.

J. L. Dorman, 1850 S. Ridgeway Ave., Chicago, Ill., has for sale the following: *Architecture*, October, November, December, 1920; all copies for 1921 except November and December; all copies for 1923 except January and February; and March, April, May, June, July, August, and September, 1924. *The Architectural Record*, all copies for 1924 except January, February, and March; all copies for 1925 except October, November, and December. All copies of either magazine to be sold as a whole.

Roy J. Janis, 5954 A Plymouth St., St. Louis, Mo., wants a copy of PENCIL POINTS for September, 1926.

D. R. Hannaford, 100 East Colorado St., Pasadena, California, is going abroad and wishes to sell his complete I. C. S. course in Structural Engineering which cost \$135.00 cash—Price \$75.00 cash. Write for further details.

The Living-Stone Company, 1 East Lee Street, Baltimore, Md., has the following copies of PENCIL POINTS for sale; June, 1920; April, August, September, 1922; October, 1923; complete set for 1924; also January, May, July, 1924; complete set for 1925; May, June, July, September, October, November, December, 1926; complete set for 1927.

PERSONALS

HOWELL N. RICHARDSON, architectural student, 822 Sumner Avenue, Syracuse, N. Y., would like manufacturers' samples and catalogues.

THE CUL-LAN CO. INC., ARCHITECTS AND ENGINEERS, 1601 Stroh Building, Detroit, Mich., would like manufacturers' samples and catalogues.

W. NEWTON DIEHL, ARCHITECT, has moved to 601 Royster Building, Norfolk, Va., and desires manufacturers' samples and catalogues.

HARRY M. HASKELL AND LEO E. CONSIDINE have formed a partnership under the firm name of Haskell & Considine with offices at 612-620 Hulett Bldg., Elmira, New York. NEAL PARRISH, architectural student, 2719 E. Chase St., Baltimore, Md., would like to receive manufacturers' samples and catalogues.

E. C. LANDBERG, ARCHITECT, has moved to 201-13 Kentucky Bldg., 8th and Monmouth Sts., Newport, Ky.

LEON E. STANHOPE, ARCHITECT, has moved to Pittsfield Bldg., 55 East Washington Street, Chicago, Ill.

HENRY COFER, architectural student, 204 Rogers St., Bluefield, W. Va., would like to receive manufacturers' samples and catalogues.

PERSONALS (Continued)

ARTHUR O. DUNN, architectural student, 1745 E. 116th Street, Cleveland, Ohio, is starting an A.I.A. file and would appreciate manufacturers' samples and catalogues, especially on structural steel and concrete.

S. EDSON GAGE, ARCHITECT, has moved to 734 Lexington Avenue, New York, N. Y.

C. B. OGLE, architectural draftsman, 6238 Roy Street, Los Angeles, Calif., is interested in ornamental drafting as applied to iron, bronze, elevator cabs and inclosures, etc., and would like to receive manufacturers' literature concerning same.

DONALD D. SILANO, architectural draftsman and student, 70-19 Fulton Street, Maspeth, L. I., is starting an A.I.A. file and would like to receive manufacturers' samples and catalogues.

TILLMAN SCHEEREN, JR., ARCHITECT, has moved from Ford City, Pa., to Boarts Bldg., Kittanning, Pa.

SAMBU WASHIZUKA, ARCHITECT, Tokyo, Japan, is opening an office as sales agent for I. Asakawa & Son, in building materials, and would appreciate manufacturers' samples and catalogues sent to his present address, 161 Church Avenue, Highland Park, Michigan.

E. P. GRZYBOWSKI, ARCHITECT, 1171 Richards Street, Milwaukee, Wisconsin, would like to receive manufacturers' samples and catalogues.

J. HERBERT DUDLEY, architectural student, 275 Salem Avenue, Toronto, 4, Ont., Canada, would like to receive manufacturers' samples and catalogues.

JOSHUA H. ISAACSON, Head of the Toledo Artists' Guild, 1140 Sylvania Ave., Toledo, Ohio, would like to receive manufacturers' samples and catalogues.

ESTES W. MANN, ARCHITECT, 203 Cotton Exchange Bldg., Memphis, Tenn., announces that George L. Richardson has become his associate.

GEORGE C. NIMMONS & COMPANY announce the change of the firm name to Nimmons, Carr & Wright, to include George Wallace Carr and Clark C. Wright who have been associated with the firm as partners for the past eleven years. Their new address is 333 North Michigan Avenue, Chicago, Ill.

BILLI P. BOWEN, architectural student, 9600 South Seeley Avenue, Chicago, Ill., would like to receive manufacturers' samples and catalogues.

BERNARD PEPINSKY, ARCHITECT, has moved to 1439 Enquirer Bldg., Cincinnati, Ohio.

CHARLES G. SIRACUSE, architectural student, 59 Portland Avenue, Rochester, N. Y., would like to receive manufacturers' samples and catalogues.

GEORGE K. POKORNY, ARCHITECT, 85 Grenville St., Toronto, Ont., Canada, would like to receive manufacturers' samples and catalogues.

CHARLES M. ROBERTSON, architectural student, 27 5th Avenue, N. E., Atlanta, Ga., would like to receive manufacturers' samples and catalogues.

J. F. RUNLUND, ARCHITECT, 1514 Jersey Ridge Road, Davenport, Iowa, would like to receive manufacturers' samples and catalogues.

C. W. COGGINS, architectural draftsman, Milford Avenue, Randallstown, P. O., Md., is starting an A.I.A. file and would like to receive manufacturers' samples and catalogues.

PAUL MACHOSKY, architectural student, 235 Forest Avenue, Amsterdam, New York, would like to receive manufacturers' samples and catalogues.

SMALL & ROWLEY, ARCHITECTS, have moved to 1508 Terminal Tower, Cleveland, Ohio.

N. R. MASTRANGELO & CAMLET of Passaic, N. J., have dissolved partnership. Mr. Mastrangelo will continue the practice of architecture with offices at 750 Avenue A., Bayonne, N. J. Mr. Camlet has formed a partnership with H. J. Neumer under the firm name of O. K. Construction Co., with offices at 26 Piaget Avenue, Clifton, N. J.

MORGAN & VON STORCH, ARCHITECTS, Scranton, Pa., have opened a branch office at 247 Park Avenue, New York. FREDERICK A. DAVIS, LANDSCAPE ARCHITECT, has moved to 12 Kenter Place, New Haven, Conn.

THE SOUTHERN CALIFORNIA BUILDING & FINANCE COMPANY, 3543 West 60th Street, Los Angeles, Calif., is opening and enlarging its architectural department and would like to receive manufacturers' samples and catalogues.

CHAS. M. LOBEJAGER, ARCHITECT, has moved his Corona, L. I., office to 1801 147th Street, Whitestone, L. I. Another office has been opened at 50 Glen Street, Glen Cove, Nassau Co., L. I., New York.

M. G. USLAN, ARCHITECT, 76 Canal Street, Stapleton, S. I., N. Y., is installing an A.I.A. filing system and requires catalogues under the A.I.A. divisional numbers: 1-2-3-6-10-11-17-18-22-24-32-33-34-36-38-39-40.

FREDERICK J. KUCHLER died May 1st, 1928. Mr. Kuchler was a graduate of the Architectural School of the University of Pennsylvania, Class of 1928. He had been practicing architecture under his own name for the past two years with an office in New York City. The Kuchler residence is at 164-17 Eighty-sixth Road, Jamaica, N. Y. Mr. Kuchler was married and leaves a wife and little daughter.

EXPERIENCED TRAVELER AND INSTRUCTOR AND ARTIST, both graduate architects, will have room for two students this summer on an automobile tour of France. Selection will be made immediately. Zay Smith or S. T. Allen, 401 West 118 St., Apt. 4, New York, N. Y.

CHARLES H. LOTT, 225 Guarantee Trust Bldg., Atlantic City, N. J., would appreciate receiving copies of architects' personal Christmas cards used last year.

FREE EMPLOYMENT SERVICE

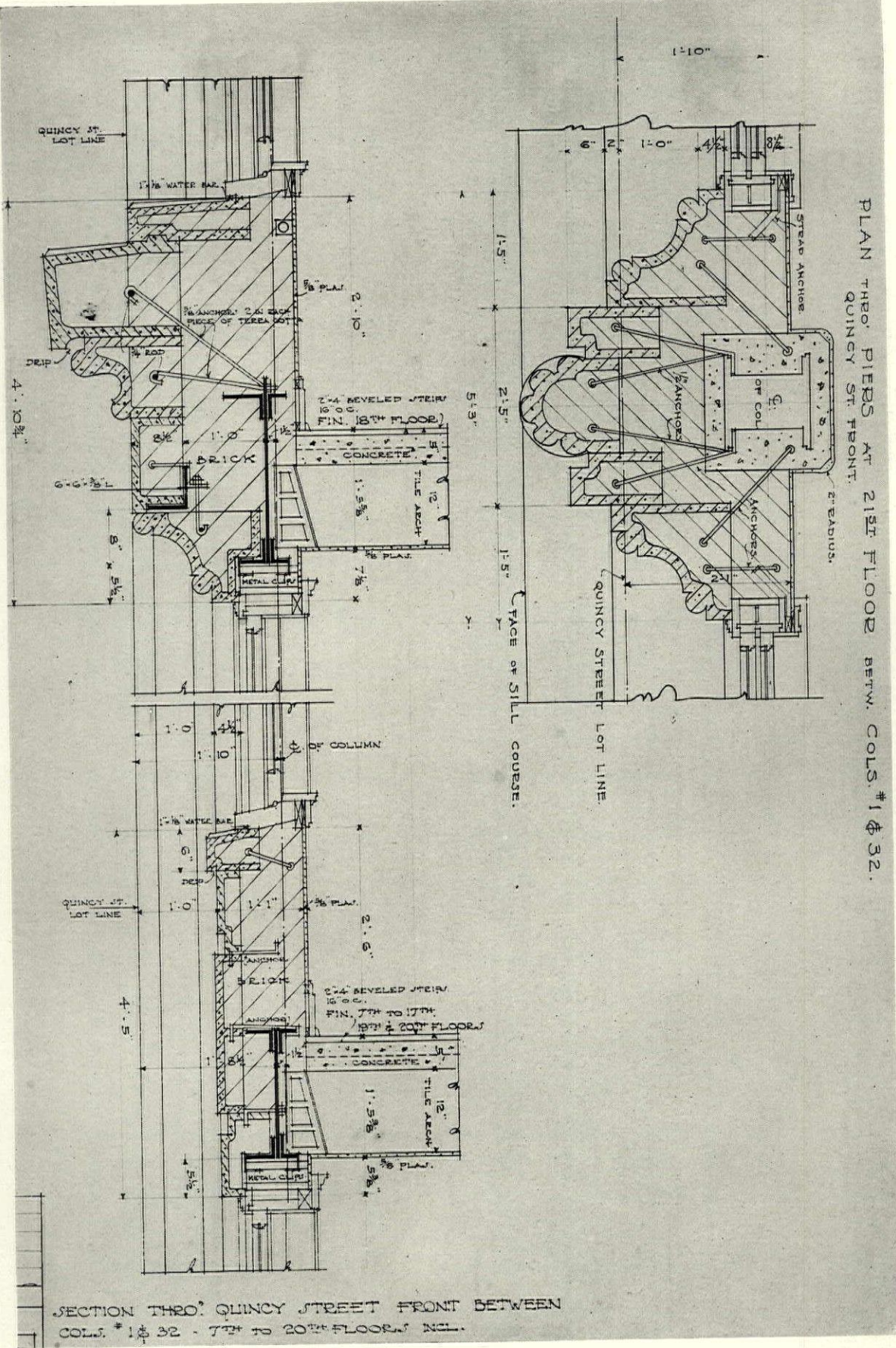
(Other items, pages 118, 120, & 122, Advertising Section)

CONSULTING ENGINEER will share completely furnished front office with use of outer office and reception room. Services as desired. M. Kampf, 25 West 43rd St., New York, N. Y. Room 616. Telephone, Vanderbilt, 10331.

POSITION WANTED: Young man wishes position in architect's office in New York City. Now studying at Columbia University evenings. Three years' practical experience and 1 year construction superintendent. Best references. Box No. 42-B, care of PENCIL POINTS.

POSITION WANTED: Draftsman, all-round general experienced man, apartments, residences, hotels, office and loft buildings, public buildings, garages, alterations, etc. Sketches, layouts, details, steel design, checking; rapid, accurate, neat. Take charge of job from start to finish. Can report in two weeks after notice. Salary \$75. Prefer New York City or vicinity. Box No. 39-B, care of PENCIL POINTS.

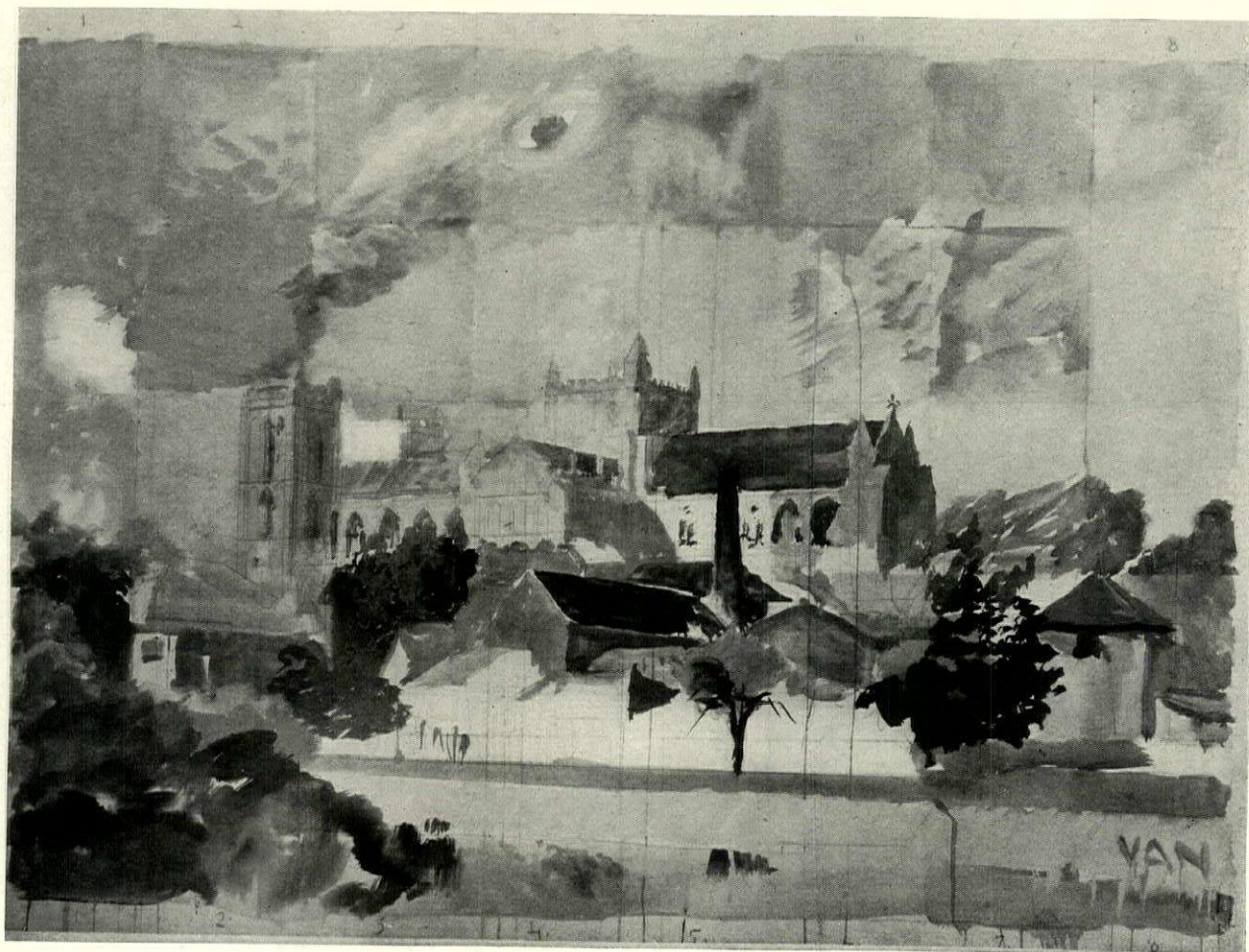
POSITION WANTED: Architectural draftsman, university graduate, ten years' experience, desires permanent position with architect doing the better class of work. Capable of completing plans of any type of building from sketches to completed working drawings, including specifications and superintending. Location no object. Salary \$70 per week. Box No. 44-B, care of PENCIL POINTS.



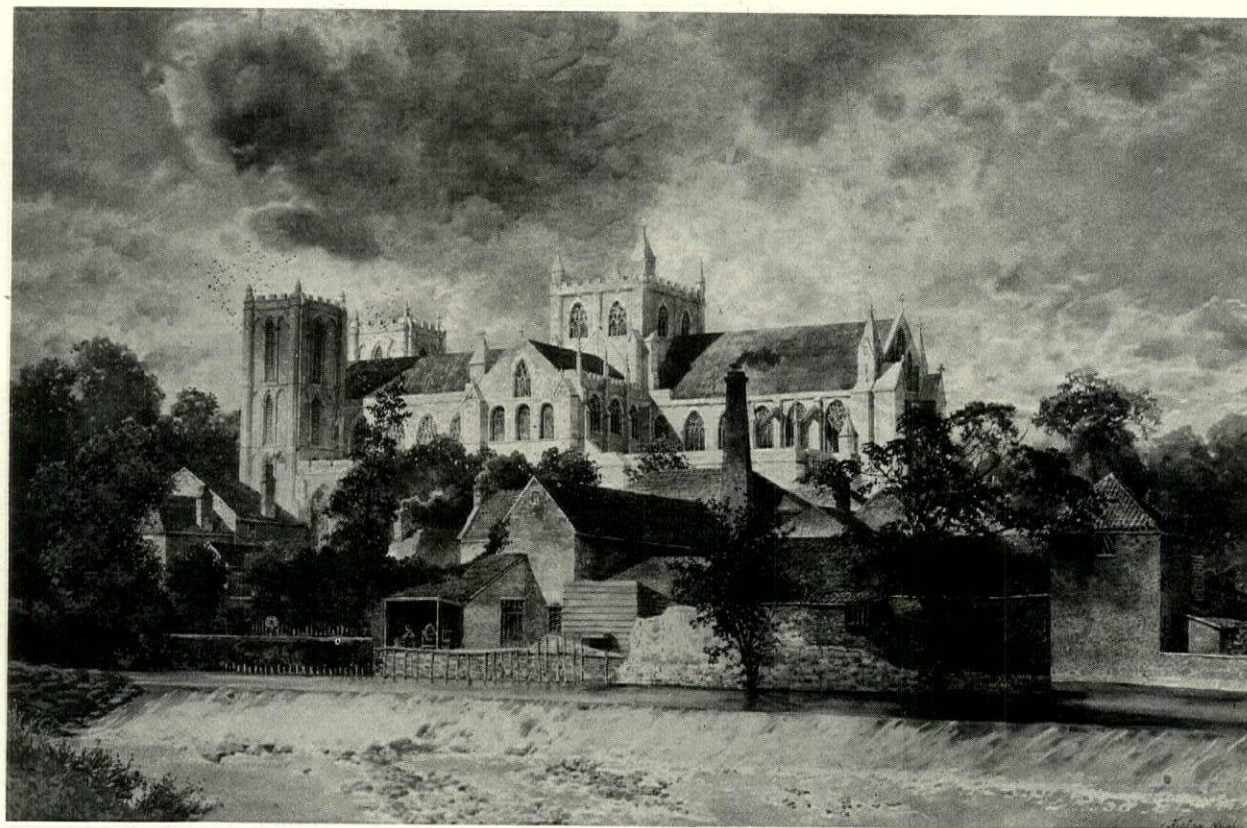
DETAILS OF CONSTRUCTION—OFFICE BUILDING FOR MR. JACOB L. KESNER, CHICAGO, ILLINOIS

JENNEY, MUNDIE & JENSEN, ARCHITECTS

(Other Construction Details for this Building will be Published in the July Issue)



RIPON CATHEDRAL AS RENDERED BY THE MEMBERS OF THE SKETCH CLUB OF NEW YORK ALUMNI



HUGHSON HAWLEY'S RENDERING OF RIPON CATHEDRAL
(See text opposite about the Annual Dinner of the Sketch Club of New York Alumni)

ANNUAL DINNER OF THE SKETCH CLUB OF NEW YORK ALUMNI

THE TWENTY-FOURTH ANNUAL DINNER of the Sketch Club of New York Alumni was held at The Architectural League Club, Saturday evening, May 5th, 1928. Time, that inexorable throttler of youthful enthusiasm, was tethered without the gate, and while there was a smattering snatch of talk about grandchildren, rheumatics, and portable uppers, the romp to the ramparts, the Canadian Northwest corner, put the meeting in order.

Hughson Hawley presided and was aided and abetted by the perennial working crew of Van Cleef, Blackburn, Rose and Winkelman. Under new business Mr. Hascal was elected for the next chairman, and Mr. Blackburn told a denatured story about red hair. It also was the first time in forty years that he did not collect the dues.

Mr. Hawley called attention to the growing list of departed members, to which four names were added during the past year: Wm. Harper, J. A. Johnson, Walter Lund, and James Green.

The feature of the evening was then introduced, "How to paint like Hawley in one lesson." An outline drawing in pencil of Ripon Cathedral, large enough to give each man present a six inch square to color, was presented, on card board, together with a full array of brushes, paint and pots, water and sponges. Lots were drawn for the respective squares and each of the forty members was to render his square in three minutes. When the kaleidoscope result was ready, Hawley announced that he would proceed to work the drawing up, soften the hard edges and bring it together harmoniously. He said, however, that it was always his custom to work in the dark, so the lights were turned out and he went to it, keeping up a running conversation meanwhile. Five or six minutes later the lights were turned on and the finished painting was there on the easel, much to the astonishment of the members. The explanation, of course, was that there were two drawings prepared beforehand, one for the members to work on and the other a finished rendering. During the period of darkness two of the members, who had been tipped off, substituted Hawley's work for the collaborative effort. Both of the drawings are shown here on the opposite page.

Future luncheon meetings of the club will be held at the Architectural League club house, 115 East 40th Street, New York, on the second Wednesday of each month at 12:30 P. M. sharp.

A PUBLICITY SERVICE FOR ARCHITECTS

READERS OF PENCIL POINTS who are interested in the subject of publicity for architects will be interested to know that a former landscape architect has organized a company whose business it is to prepare publicity material to be sent out by architects to their clients. The name of the company is The L. W. Ramsey Company, and it is located in the Union Bank Building at Davenport, Iowa.

We have seen the material prepared by this organization and can recommend it as very dignified in treatment. It presents in an attractive way a number of forceful arguments directed at the prospective client, telling why an architect should be employed to design buildings and how he can serve the owner. We suggest that this service is worthy of investigation by any architect who is interested in advancing the cause of architecture among the building public as well as in promoting his own business.

BOSTON ARCHITECTURAL BOWLING LEAGUE

THE FINAL STANDING of the teams of the Boston Architectural Club and list of prize winners for the season 1927-1928 are as follows:

	W	L	Pinfall
1. Hutchins & French	82	26	36,462
2. Densmore, LeClerc & Robbins	82	26	36,318
3. Monks & Johnson	73	35	35,673
4. Mowll & Rand	65	43	35,591
5. Coolidge, Shepley, Bulfinch & Abbott	58	50	33,683
6. James H. Ritchie & Associates	52	56	34,483
7. J. William Beal & Sons	42	66	34,055
8. Cram & Ferguson	31	77	33,667
9. Allen & Collins	31	77	33,522
10. Blackall, Clapp & Whittemore	24	84	33,478

Hutchins & French won the roll-off three points to one.

First Ten Averages

1. Davis	94.23
2. Dixon	93.07
3. Pitcher	92.68
4. Bullock	92.06
5. Johnson	91.84
6. Yeats	91.20
7. Pierce	91.12
8. Donahoe	90.72
9. Reed	90.42
10. Newcomb	89.93
11. Bruce	89.55

High team single string	
Densmore, LeClerc & Robbins	522
High team three string total	
Hutchins & French	1450
High individual single string	
Donahoe (Mowll & Rand)	144
High individual three string	
Maker (Monks & Johnson)	343

THE NEW YORK ARCHITECTURAL CLUB, INC.

THE EXECUTIVE OFFICERS of the New York Architectural Club, Inc., as elected at the meeting of the Board of Directors on May 8, 1928, are as follows: *President*—E. F. Clapp; *1st Vice-President*—C. L. Elliott; *2nd Vice-President*—H. Sasch; *3rd Vice-President*—M. L. J. Scheffer; *4th Vice-President*—W. E. Herrick; *5th Vice-President*—H. Poll; *Treasurer*—S. Checkow; *Financial Secretary*—H. H. Heybeck; *Corresponding Secretary*—J. M. Murray; *Recording Secretary*—J. S. Keenan; *Sergeant-at-Arms*—J. J. Murphy; *Past President*—G. A. Flanagan.

The Board of Directors of this Club now consists of the following members:

Term expires 1929—I. H. Elliott, S. Checkow, J. J. Murphy, A. Harrer, R. A. Mueller, H. Poll, and W. E. Herrick.

Term expires 1930—C. L. Elliott, C. Hess, T. B. Voyvodick, J. S. Keenan, C. Gilbert, Jr., E. F. Clapp, and W. Wessel.

Term expires 1931—G. A. Flanagan, M. L. J. Scheffer, E. Babbs, E. L. Capel, H. H. Heybeck, H. Sasch, and J. M. Murray.

The Chairman of the Standing Committees will be appointed at the meeting of the Board of Directors on June 12th, and members of these Committees will be picked after that time.

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.

Andersen Window and Door Frames.—A.I.A. File No. 19-E-3. Catalog No. 30. New publication containing valuable data for the drafting room and for specification writers. A large number of plates showing details of construction. Specifications. Full size details of mouldings. Standard filing size. 54 pp. Andersen Lumber Co., Bayport, Minn.

Colonial Mantels.—Brochure showing authentic reproductions of many excellent Colonial mantels. 20 pp. Standard filing size. Todhunter, Inc., 119 East 57th St., New York, N. Y.

Rossmann Satinets.—A.I.A. File No. 23-A-2. A series of bulletins with illustrations in color showing the application of tile in all types of rooms. Standard filing size. Rossmann Corporation, 160 East 56th St., New York, N. Y.

Great Architects of Ancient Days.—A portfolio containing portraits of twelve of the world's leading architects. Samuel Cabot, Inc., 141 Milk St., Boston, Mass.

Metal Protective Paints.—A.I.A. File No. 25-C-3. Document just off the press covering completely the subject of paints for metal protection. Color cards, technical and non-technical data, specifications, 36 pp. Standard filing size. Detroit Graphite Co., Detroit, Mich.

Published by the same firm "Silver-Cool," A.I.A. File No. 25-B. Data folder on the subject of aluminum paint. Specifications, instructions for use. 24 pp. 8½ x 11.

The Pencil Portfolio.—Looseleaf folder with examples of pencil drawings by recognized masters, together with an article by Ernest W. Watson on the study of proportion. Joseph Dixon Crucible Co., Jersey City, N. J.

The Campbell Solid Metal Window.—Catalog on the subject indicated with detail drawings, photographs, and rendered drawings of many notable buildings, and complete information for the architect and specification writer. 64 pp. Standard filing size. Campbell Metal Window Corporation, Pershing Square Building, New York, N. Y.

Metal-Vitrix Data Sheet.—A.I.A. File No. 35-D-4. Includes detail drawings of the laundry chute made by this company, together with specifications and other data. Standard filing size. Metal-Vitrix Company, 35 South Dearborn St., Chicago, Ill.

Swanfeldt Awnings.—New book with many color plates devoted exclusively to the subject of modern awnings. Standard filing size. Andrew Swanfeldt, 234 South Main St., Los Angeles, Calif.

The Newton Invisible Door Closer.—A.I.A. File No. 27-B-4. Data sheet showing type "R" suitable for banks. Details of construction and specification data. C. H. Newton & Co., 261 Franklin St., Boston, Mass.

Murray Radiators.—New looseleaf catalog covering a new type of radiator with wide application in modern buildings. Engineering and specification data. Tables and dimensions. Standard filing size. Metropolitan Engineering Co., 1250 Atlantic Ave., Brooklyn, N. Y.

Heatilator Plan Book of Modern Fireplaces.—A.I.A. File No. 14-E-2. New booklet dealing with a new type of heating equipment involving the use of the fireplace. Many illustrations, specification data, drawings, etc. 20 pp. 8½ x 11. The Heatilator Co., Syracuse, N. Y.

Sylphon Heating Specialties.—Catalog No. 200. Data on the complete line of temperature regulators and heating specialties made by this company, together with much useful engineering and technical data on the subject of heating. 192 pp. The Fulton Sylphon Co., Knoxville, Tenn.

Atlantic Terra Cotta.—Monthly magazine for architects and draftsmen, the April issue of which is devoted to the subject of Maya Architecture, with many illustrations and an article by George Oakley Totten. Atlantic Terra Cotta Co., 19 West 44th Street, New York, N. Y.

Sturtevant Unit Heater.—A.I.A. File No. 30-D-1. Catalog No. 339. This document is devoted to design No. 3 and covers the subject completely. Layouts and complete data for the architect and engineer. 36 pp. Standard filing size. B. F. Sturtevant Co., Hyde Park, Boston, Mass.

High School Seating.—Handsome catalog completely covering subject indicated. 50 pp. 8½ x 11. American Seating Co., 14 East Jackson Blvd., Chicago, Ill.

Hoosier Kitchen Equipment.—A.I.A. File No. 35-C-12. New portfolio with plates covering Hoosier sectional kitchen furniture. Hoosier Mfg. Co., New Castle, Indiana.

Marquise.—A.I.A. File No. 12-L. Booklet including a large number of photographs, drawings, specifications, and other data on the subject. 32 pp. Standard filing size. Architectural Metal Products, Inc., Covington, Ky.

Published by the same firm "Metal-Covered Doors," A.I.A. File No. 16-B. Detail drawings, profiles of mouldings and cornices, specifications, and other data on the subject. Standard filing size.

The Pierce-Eastwood Radiator.—New booklet with color plates showing the design of this radiator in all sizes, with sections, tables and complete information. 20 pp. Pierce, Butler & Pierce Mfg. Co., 41 East 42nd St., New York, N. Y.

Home Incinerator.—A.I.A. File No. 35-J-41. Data folder for architects covering the important features of this gas-fired equipment for the small house, country clubs, estates, and larger residences. 12 pp. Standard filing size. Home Incinerator Co., Milwaukee, Wis.

Stucco Interior Plastering—Sgraffito.—A.I.A. File No. 21-D-1. Brochure with color plates covering the subject. Detail drawings showing application of stucco to different types of construction. Specifications. 40 pp. 8½ x 11. Atlas Portland Cement Co., 25 Broadway, New York, N. Y.

Ripolin.—Brochure with many illustrations showing treatments in Ripolin enamel. Complete information on the subject. 36 pp. 8½ x 11. The Glidden Co., Cleveland, Ohio.

American Corto.—A.I.A. File No. 30-C-4. Brochure illustrated in color giving complete information on this particular type of radiator. 16 pp. 8½ x 11. American Radiator Company, 40 West 40th St., New York, N. Y.

Published by the same firm "How Shall I Heat My Home?" Attractive booklet on the subject of heating the modern residence. 20 pp. Also "New American Radiator Products." Booklet listing and describing all the new products added to the American line. 50 pp.

M-C-K. Automatic Safety.—A.I.A. File No. 33-G-1. Catalog No. 26. This document deals with the subject of modern elevator safety equipment. Drawings, specification data and all necessary particulars of the M-C-K line. Elevator Locks Co., Inc., Peoria, Ill.

Cold Rolled Shapes in Steel and Bronze.—Catalog covering a large number of mouldings and bronze sections for many architectural uses. 40 pp. United Metal Products Co., Canton, Ohio.

Farm Building Plans.—Folio with many drawings and plans covering all types of farm buildings, garages, etc. Information on lumber and other materials required. 50 pp. Standard filing size. Exchange Sawmills Sales Co., Kansas City, Mo.

Natco Tex-Tile.—Bulletin No. 177 devoted to a complete description of this load bearing decorative building material. Many drawings, photographs, specifications, tables, tests, etc. 24 pp. 8½ x 11. National Fire Proofing Co., Fulton Bldg., Pittsburgh, Pa.

Metal Desks and Tables.—Catalog "A" illustrates in color complete line of metal furniture suitable for all types of business and public buildings. Jamestown Metal Desk Co., Inc., Jamestown, N. Y.

Published by the same firm "Jamestown Hollow Metal Doors and Elevator Enclosures." Catalog "B." Covers subject indicated with many drawings and details of value in the drafting room. 36 pp. Standard filing size.

Artone Radiator Enclosures.—Booklet illustrating attractive line of modern radiator enclosures and shields. Metal Stamping Co., Long Island City, N. Y.

(Continued on Page 84, Advertising Section)