

THE STUDENT IN THE OFFICE

THE problem of assimilating the students graduated each year from the schools of architecture and making them a part of the body of men engaged in architectural work is one that forces itself upon both the student and the practicing architect with unfailing regularity. It is perennial and its solution is of as great importance to the architect as it is to the student. For without a supply of men who have received a preliminary training the offices would be handicapped with the burden of the work done by the schools; architects today would be under the necessity of training men by the old system of office training, practically of apprenticeship. That the student is a valuable factor in the conduct of the practice of architecture is unquestionable. That he is worth little upon his entry into an office or for a considerable time thereafter is generally regarded as an accepted fact. But the efforts made by the schools have resulted in fitting men much better to take their places in the office than was formerly the case. The fact remains that the graduate is neither a finished product nor raw material.

But, getting right down to brass tacks, the profession cannot afford to lose any considerable number of these trained men and many of these men must earn a living upon graduation. On the one hand it may be said truly enough that these men do not produce enough in actual work at first to warrant paying them what they seem to need, that they should regard the first part of their time in an office as a continuation of their schooling and should not expect maintenance. On the other hand it may be said with equal truth that these men develop rapidly and that their ability to turn out good work after they have had some office experience usually makes it well worth while to take a loss on them for a time.

The student's point of view is stated in a letter published on another page of this issue under the title "An Appeal to Architects." This letter is printed for the purpose of drawing special attention to the problem of assimilating the student into the working organization, and particularly to the financial side of this problem. We hope that the publication of this letter will start a discussion in these pages that will bring out some helpful ideas on this subject. We want to print letters from architects and students, and from draftsmen who were themselves graduates not so long ago. We want to know how some of the men who have recently been

assimilated met their problems. Let us hear from you.

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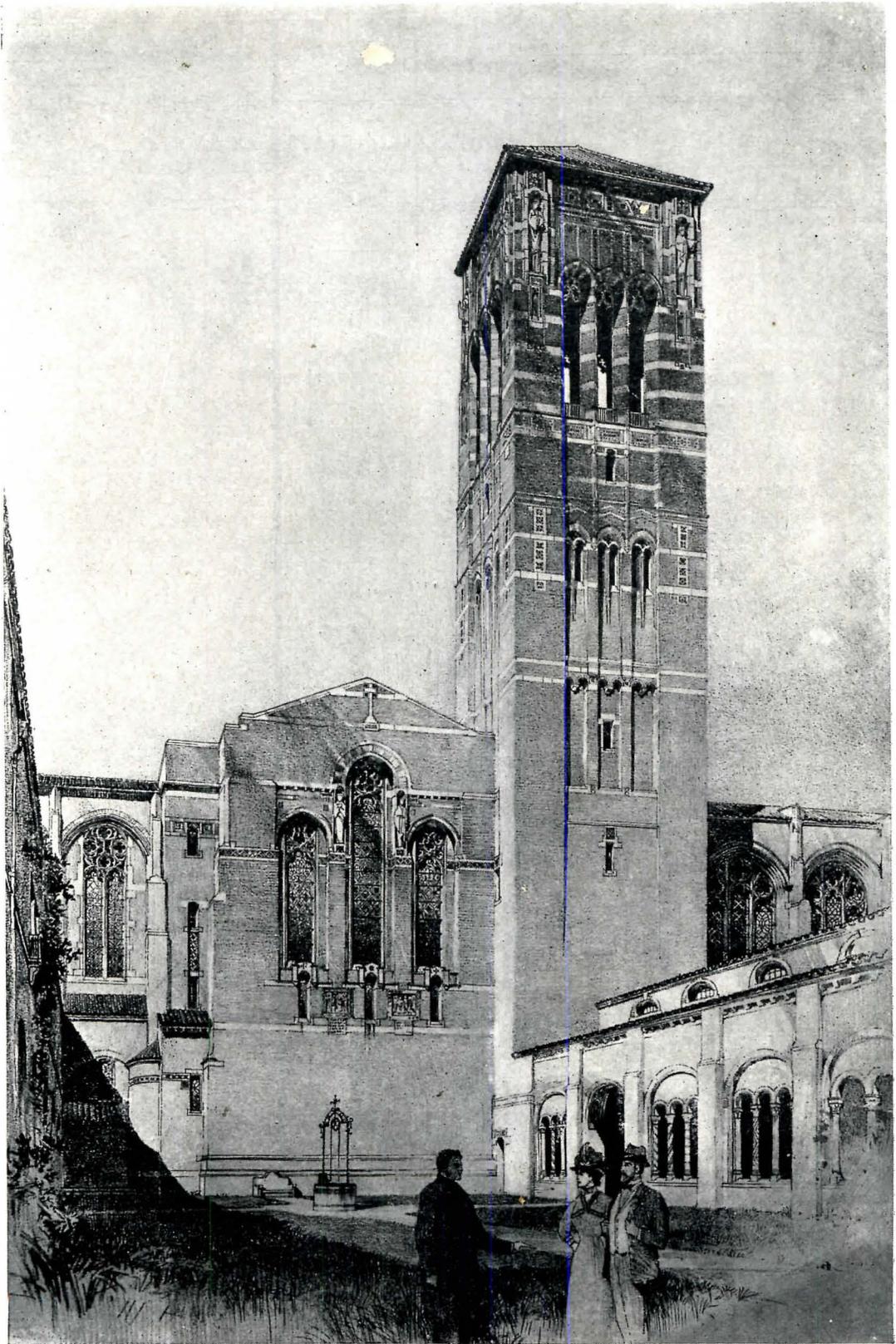
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Drawing by Bertram Grosvenor Goodhue. The South Transept and Campanile, Proposed Cathedral, Los Angeles, Cal. Cram, Goodhue & Ferguson, Architects.

BERTRAM GROSVENOR GOODHUE

ARCHITECT, DESIGNER AND DRAFTSMAN

1869-1924

TO THE many architects and architectural students throughout the country who have found themselves interested in the unusual powers unfolded in each successive work of Mr. Goodhue, the shock of his untimely death has been accompanied by something of the sorrow felt by his personal friends. At the height of a distinguished career, with an important program of large work definitely in hand, with an unabated enthusiasm which has characterized his work from its earliest beginnings, he seemed but on the threshold of crowning success to his many years of diligent studentship and artistic effort. He has, of course, left behind him an enviable record of lasting memorials to his talent and, his work of the past few years especially gave promise of greater things which he might yet do.

His influence in American architecture is one that will be missed, for he was an able protagonist of the architect, as artist and master workman, from the office drudge or apprentice, rather than the product of the forced development of the more or less interested student in the school.

Goodhue "grew-up" in the office of Renwick, Aspinwall and Russell, in New York, and although his work there showed talent, it was not until he became junior member of the firm of Cram, Wentworth and Goodhue of Boston, that his personal way of seeing and drawing things arrested much attention. Then, during about twenty years, his development went on, dominated by the very pro-English Gothic leanings of Mr. Cram, but with Goodhue making his influence more and more felt as the years went by. After the firm of Cram, Goodhue and Ferguson won the competition for the rebuilding of West Point Military Academy in 1903 and the New York office of the firm came into being, there seems to have developed a frank rivalry for leadership in design

between two members of the firm, Mr. Cram and Mr. Goodhue. The scholarly character of Cram's designing, founded on the best old English Gothic, gave way more and more to Goodhue's instinct to follow the modern English masters of the style, who were by the character of their work the fol-

lowers of the pre-Raphaelite cult among the painters. The movement sought to revive craftsmanship, and the extension of art work to every nook and cranny of endeavor—in a sense to combat the machine. It attempted to call upon Time to retrace his steps and to go back to conditions that would make for more beauty in life. The Church alone was a power likely to regard such movement with favor. Other interests would look on with comparative, if not whole, indifference. During a score of years Goodhue followed the pre-Raphaelite influence—practically the whole period of his association with Mr. Cram—and the study of the work of William Morris and Burne Jones was as evident as his decorative essays—drawings of page borders, magazine covers, typographical matter, etc.—as was that of John D. Sedding, Henry Wilson and G. F.



Bertram Grosvenor Goodhue

Bodley in his architectural studies. But in the design of St. Thomas' Church, New York, by Cram, Goodhue & Ferguson, is asserted a broader influence and a pronounced French character is evident in the façade. Not the least significant influence was that of younger men growing up under his guidance and showing personality through the study of features of the design. E. Donald Robb and Francis Mayers were names of young men that I learned were responsible for interesting developments in his "organization"—which means his professional family much as French students and office assistants become to their *patrons*. Loyalty and esteem were reciprocated by Goodhue and the men of his office and the good fellowship that ensued is well de-

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Drawing by Bertram Grosvenor Goodhue, The Chapel, from the Cloister, St. Thomas' College, Washington, D. C. Cram, Goodhue & Ferguson, Architects.

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*Design for the Meeting House of the First Parish, Cambridge, Mass.
Cram, Goodhue & Ferguson, Architects.*

picted in an article entitled "Twelfth Night in Mr. Goodhue's Office," which appeared in the February 1922, number of PENCIL POINTS. In the report of Mr. Goodhue's address contained in that article is the reflection of Goodhue's generous spirit of giving credit wherever due; of his recognition of the necessity of "the human element" in the office, in order to accomplish his purpose of producing architecture—for he was much more interested in architecture as a subject for study and enjoyment and expression than as the means for making a so-called business success. A good insight into his aims and spirit is contained in that address which will bear quoting at this time: "Our theory of life," he said, "goes somewhat beyond the Declaration of Independence; for we believe that everybody is entitled to 'life, liberty and',—not the 'pursuit of happiness'—but the actual possession of happiness itself. So we do not take every commission that offers. (My manager will tell you this with tears in his eyes.) We take only those that promise success and happiness. Success for the building, satisfaction and consequent happiness, secondarily, of course, for the client, but primarily for ourselves. This office is not run wholly as a business."

"I can't begin to tell you how fond I am of every member of the office force,—how much I value them all and their various abilities. Of this force I am but one, a man-in-a-blouse, so to speak,

with this *difference*; that I have the power of veto. I believe it makes for happiness that men's work should be interesting and not always mere work, like that ruled by an 'efficiency' fanatic—therefore, it's perfectly well understood that anybody can look at books, smoke, talk and sing—*especially* the latter." "And everybody is free to differ with me in my solution of any given problem (mind you, I always possess the veto power), so that setting a man a job and then going away for a morning, a day, or even longer, I often come back to find my own solution drawn out, with another and distinctly better one, alongside.

"Only occasionally, as, for instance, in the reredos of St. Thomas' Church, has it been possible to put the names of men actually engaged on a given piece of work thereto; but I should like to do this always."

He presented to several of his assistants copies of a medal made in his honor by Mr. Lee Lawrie, the sculptor who has collaborated with him and his assistant architects on practically all of their work—to Mr. Francis L. S. Mayers and Stephen King, whose managerial assistance seemed to him of outstanding value, and to others, preceding the presentation with the following comments quoted in brief: "Long ago I established a rule (it's perhaps a principle by now) that there should be no head draftsman in this office. Nor has there been, nor is there now; but it is true that on four men I de-

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pend for the carrying out of the work ably and well, at least so ably and well as to make me realize that I can go to California, or Europe, or hunting in Canada, or anywhere else with the positive knowledge that when I come back things will have gone *better* than if I had been here"

The four men whom he mentioned are Ernest Jago, of whom he said, "All I need to tell you is that when you look at the reredos in St. Thomas' Church—on its architectural side, that is, for the sculptor was, as a matter of course, Mr. Lawrie, you look almost wholly upon his work."

Mr. O. H. Murray, of whom Mr. Goodhue states: "He is chiefly responsible for a great English house in Locust Valley" "and if it is ever built, he can be credited with the chapel for the University of Chicago, a large church that is, perhaps, the most advanced and monumental piece of Gothic design that has ever come from here. Mr. Murray is reliable at every possible point, a master of every problem of design and has never failed me, even in my utmost need."

"Mr. Hardie Phillip graduated from the office of Sir Robert Lorimer, one of the four or five architects in the world who really understand Gothic Mr. Phillip can jump from the highest sort of Gothic high churchmanship (he is chiefly responsible for the Church of St. Vincent Ferrer) to the most baroque of Mexican 'greaser' styles, without batting an eye and with no change in the quality of his work, which in my opinion is always the highest."

"The fourth Mr. Austin Whittlesey a Californian. You would think that of the four he would be the most interested in the Iberian

styles. Well, after all, he is one of the most interested, for there are two books on Spain by him which are now standards, besides which he has done, of course, a lot of our 'greaser' work in California. Yet he it is who has the Nebraska State Capitol in charge and who is producing at my instigation at the present moment, God-knows-what-kind-of-Classic."

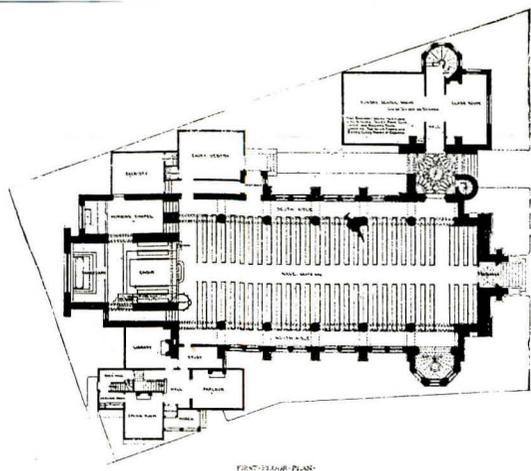
And he went on to mention the work of James Perry Wilson, Wallace Harrison, Elliot Chisling and all of the other members of the office force in glowing terms.

"Pretty" things are often said on festive occasions—but not too much stock may be taken in them; yet it was evident that Goodhue did not speak extemporaneously or without deliberation, and he dictated what he intended to say; and, I believe, meant what he said.

Now none of the men of whom he spoke so highly made Goodhue; but to some considerable measure, it may be inferred, he had a great deal to do with making of each of them; and took pride in their success in measuring up to his standards and expectations. He afforded opportunity and encouraged initiative on their part. Ordinarily human gratitude would bespeak unenforced loyalty to such character, even when coupled with less power to command admiration for the artistic ability of the leader; so that he was able to speak of his work as "our work" with greater exactitude of expression than could often be found where such utterance is commonly employed for business reasons—one of which is, frequently, the purpose of suppressing the name of some all-important factor in the designing. Goodhue could afford to speak frankly and fairly



*Drawing by Bertram Grosvenor Goodhue.
The Parish House, St. Peter's, Morristown, N. J.*

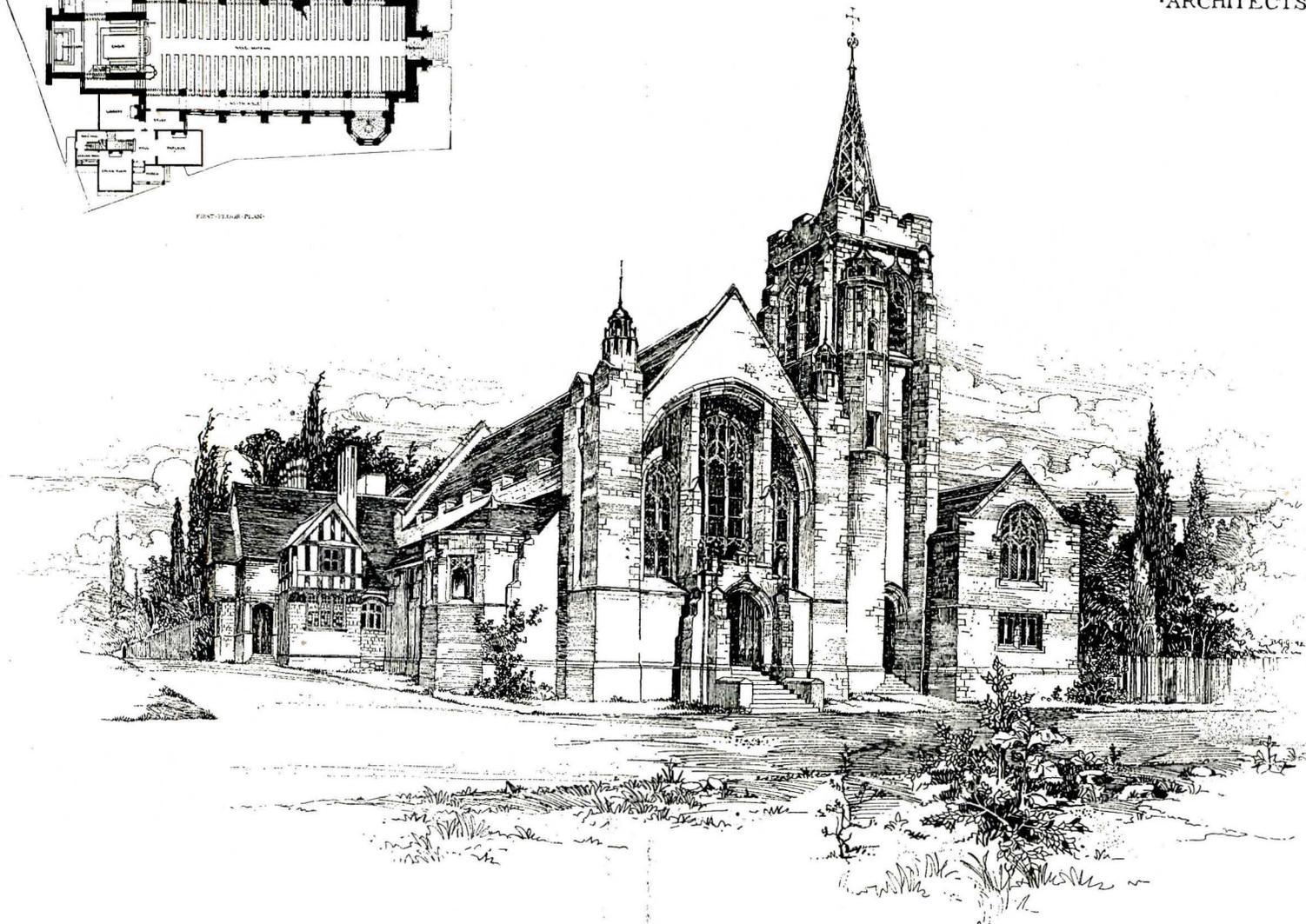


FIRST FLOOR PLAN



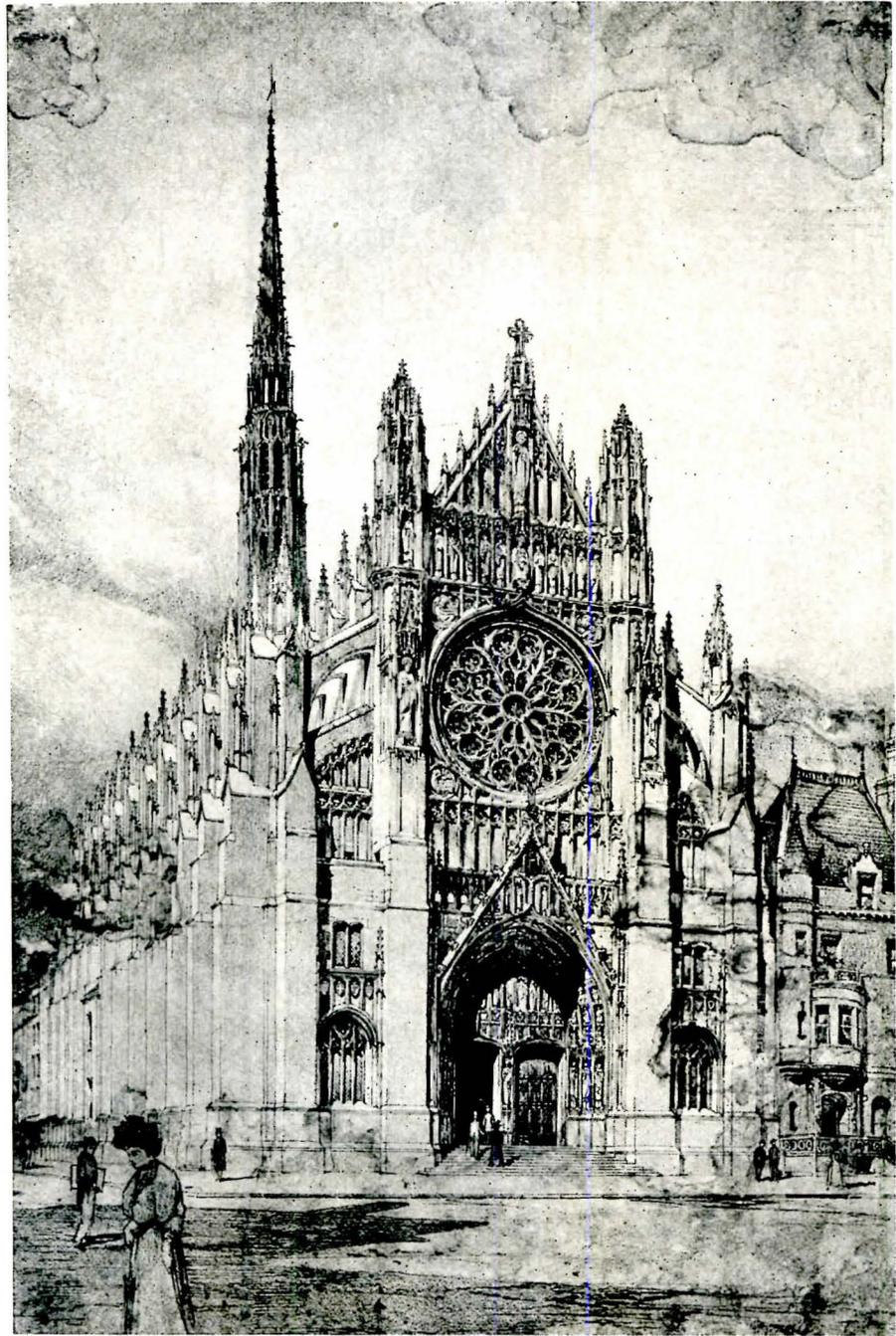
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• CRAM • WENTWORTH • & • GOODHUE •
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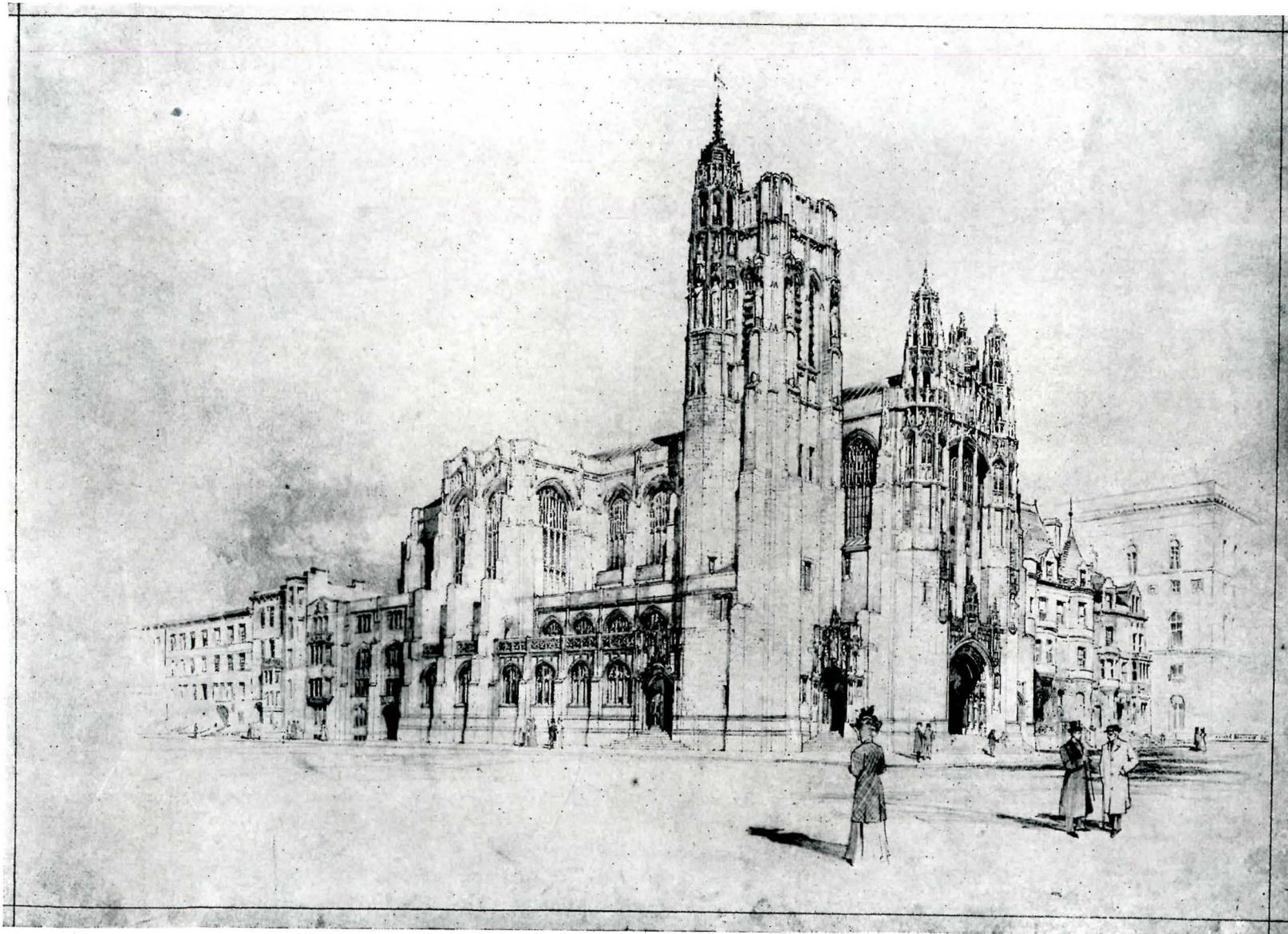


An Early Drawing by Bertram Grosvenor Goodhue (1892).

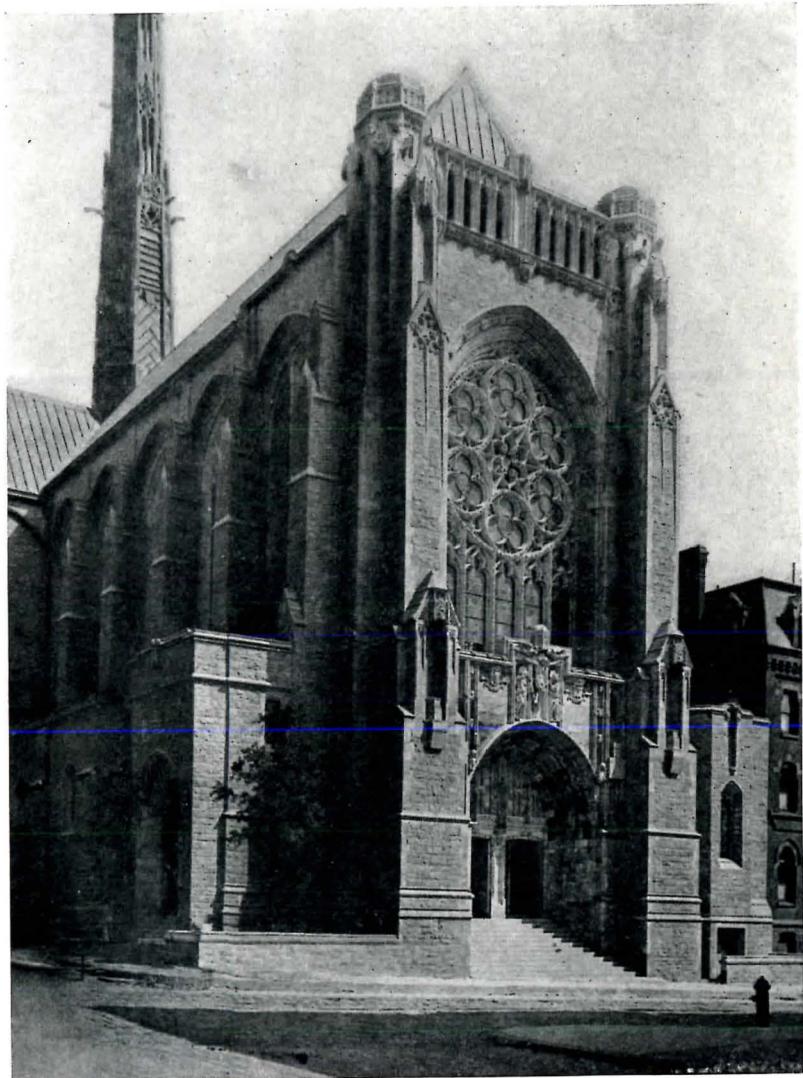
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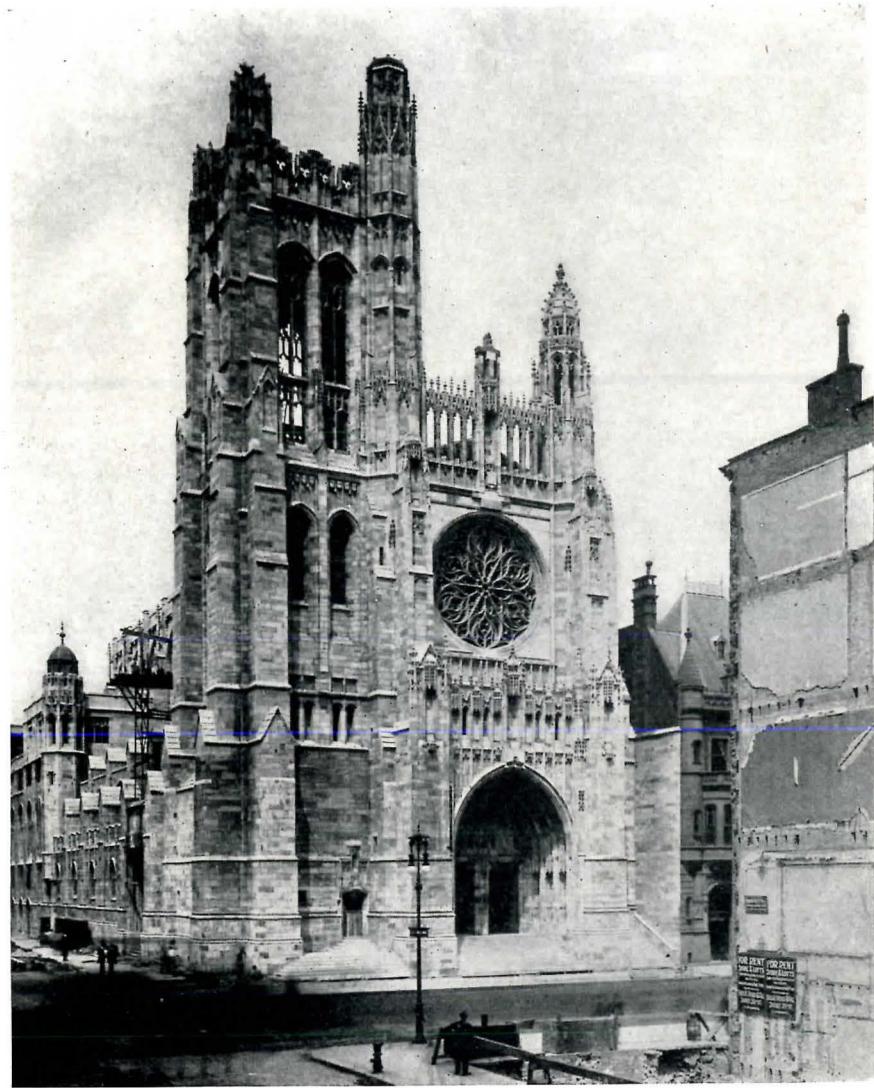
*Sketch-Study by Bertram Grosvenor Goodhue for St. Thomas' Church,
New York.*



*Sketch-Study by Bertram Grosvenor Goodhue for St. Thomas' Church, New York.
Cram, Goodhue & Ferguson, Architects.*



*Church of St. Vincent-Ferrer, New York
Bertram Grosvenor Goodhue, Architect.*



*St. Thomas' Church, New York.
Cram, Goodhue & Ferguson, Architects.*

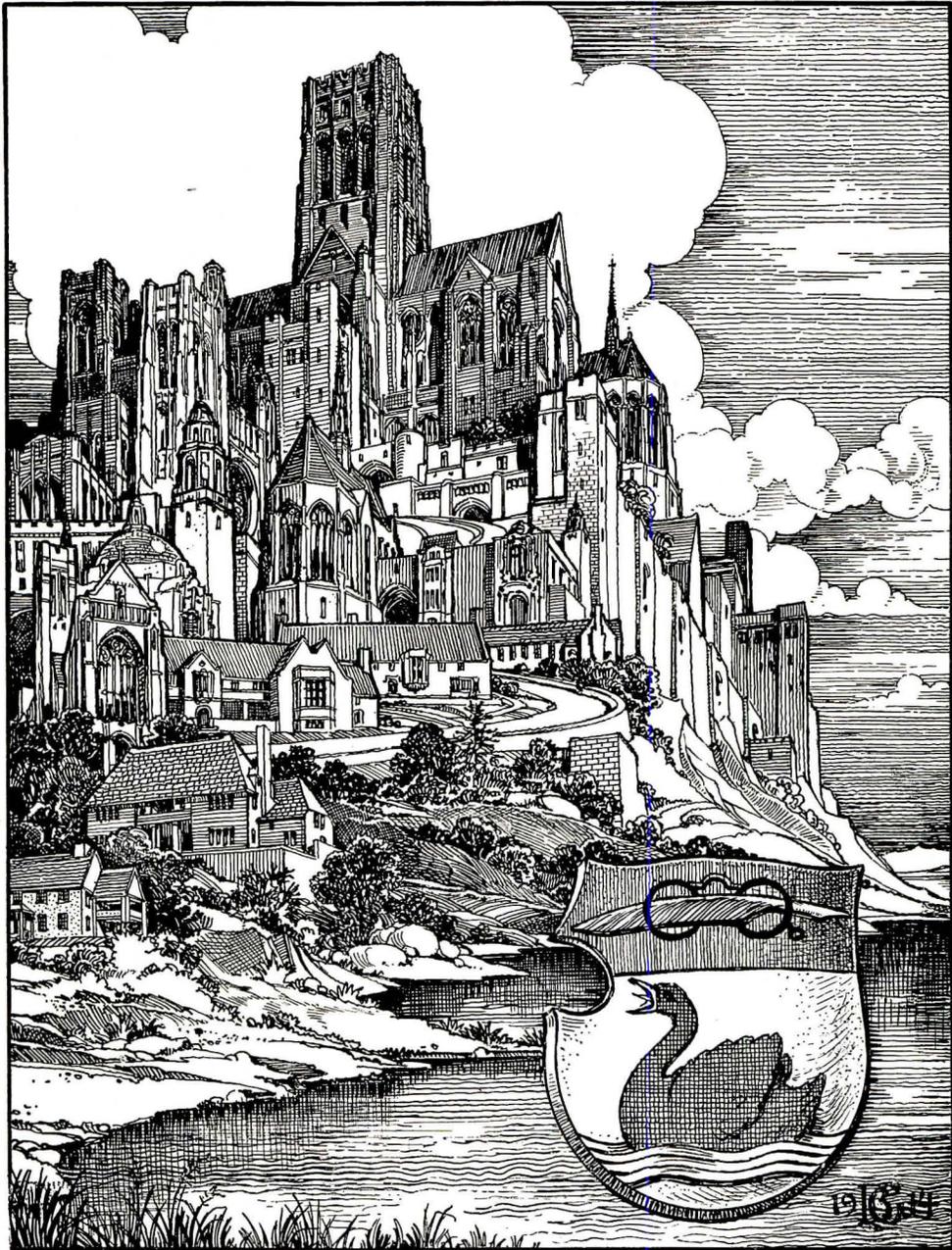


Design for St. Paul's Church, Rochester, N. Y. Cram, Goodhue & Ferguson, Architect.



Ideal Composition, Church of St. Kavin, Traumburg, Bohemia. By Bertram Grosvenor Goodhue.

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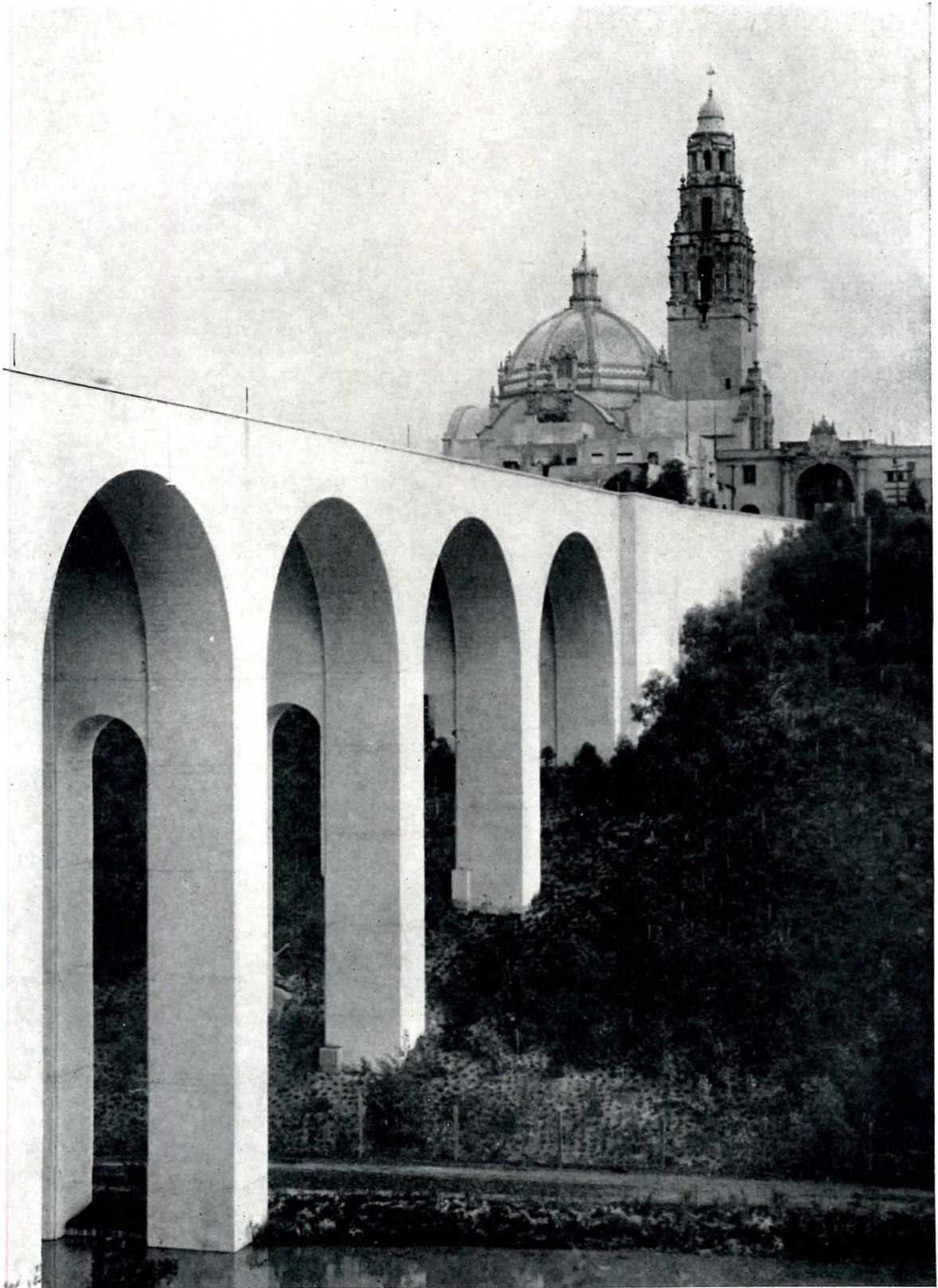


Courtesy of The Architectural Book Publishing Co.

Bertram Grosvenor Goodhue. aut. 1914.

Ideal Composition Imprint Made for "A Book of Architectural Drawing by Bertram Grosvenor Goodhue."

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Buildings at the San Diego Exposition. Cram, Goodhue & Ferguson, Architects.

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of those about him. His remarkable ability and individuality as a designer and draftsman had long been recognized before he became a "successful" architect—that is, one with a large practice, and consequently, with a rather large office and drafting force; but he was naturally a man above jealousy and above greed of praise, and, to a great degree, above pride of opinion. His notable prejudice was against the schools of architecture. He contended that he disapproved of architectural schools, but did not disapprove of education. He seemed to think that there was no harm in learning anything as long as it was not taught to the learner systematically. Like most followers of English Gothic, his arguments were based upon foundations of personal preferences in style and were not always to be taken seriously. Contentions in favor of the "born architect" unconvincing in the face of his own intense diligence in studentship—in the applicatory method of using over and over again a studied motif or even a whole composition. Goodhue, however, did not require for his own development anything that a school could give him. He had an abundance of energy and a natural force of application not often found in the many would-be architects who find instruction a necessary evil. He produced two or three hundred finished pen-and-ink rendered perspective drawings alone—all drawn with a crow-quill pen and an extremely fine line on large sheets of Bristol board—and that is to state nothing of his plans and elevations, none of which, I recall having seen published—of which he made a prodigious number. He seldom essayed color. "A Book of Architectural Drawings by Bertram Grosvenor Goodhue," in which a collection of many of Mr. Goodhue's finest drawings is shown is an evidence of his industry and skill. He studied his designs from good English models with exactly the same processes as the good

student at the *Ecole des Beaux Arts* studies from good French models; or as the others study from the conventional models of the *projets* of the school—making study after study until the design appears right to his eye; but he seems never to have learned that his method was precisely the same as their method of arriving at results in a different style. Among the more interesting illustrations available for this article are three of his studies for a book-plate made with a hard pencil on Bristol board which serve to show that Goodhue was no producer of "flashes of masterful genius from an empty head," but a thoughtful and painstaking worker in anything that he undertook. He was endowed with a fine capacity for the understanding of architecture, and picturesque effects, a brilliant imagination, and a talent for composition that was only equalled by his tenacity to type. Although known mainly as a Gothicism, he denied the appellation; and he seemed, in fact, to work with more freedom, facility and artistry in such style as his designs for St. Bartholomew's Church, New York, and the Cathedral for Los Angeles. One of the most interesting commentaries to be made upon his work is that in some of his latest and largest conceptions such as the Nebraska State Capitol, design for the Kansas City Peace Memorial, and the recently dedicated building for the National Academy of Sciences at Washington, he turned from Gothic to that which he described as "God-knows-what-kind-of-Classic"—a "classic" however, not unknown to the streets of modern London, Glasgow and other cities of Great Britain. But in whatever style he worked, the dominant characteristic was always a happy, boyish enthusiasm for he was one of those men who would never grow "old," and, had he lived to a venerable age he would have remained young in his feelings and interests and would have continued to produce work with feeling, fresh and vivacious.

FRANCIS S. SWALES.

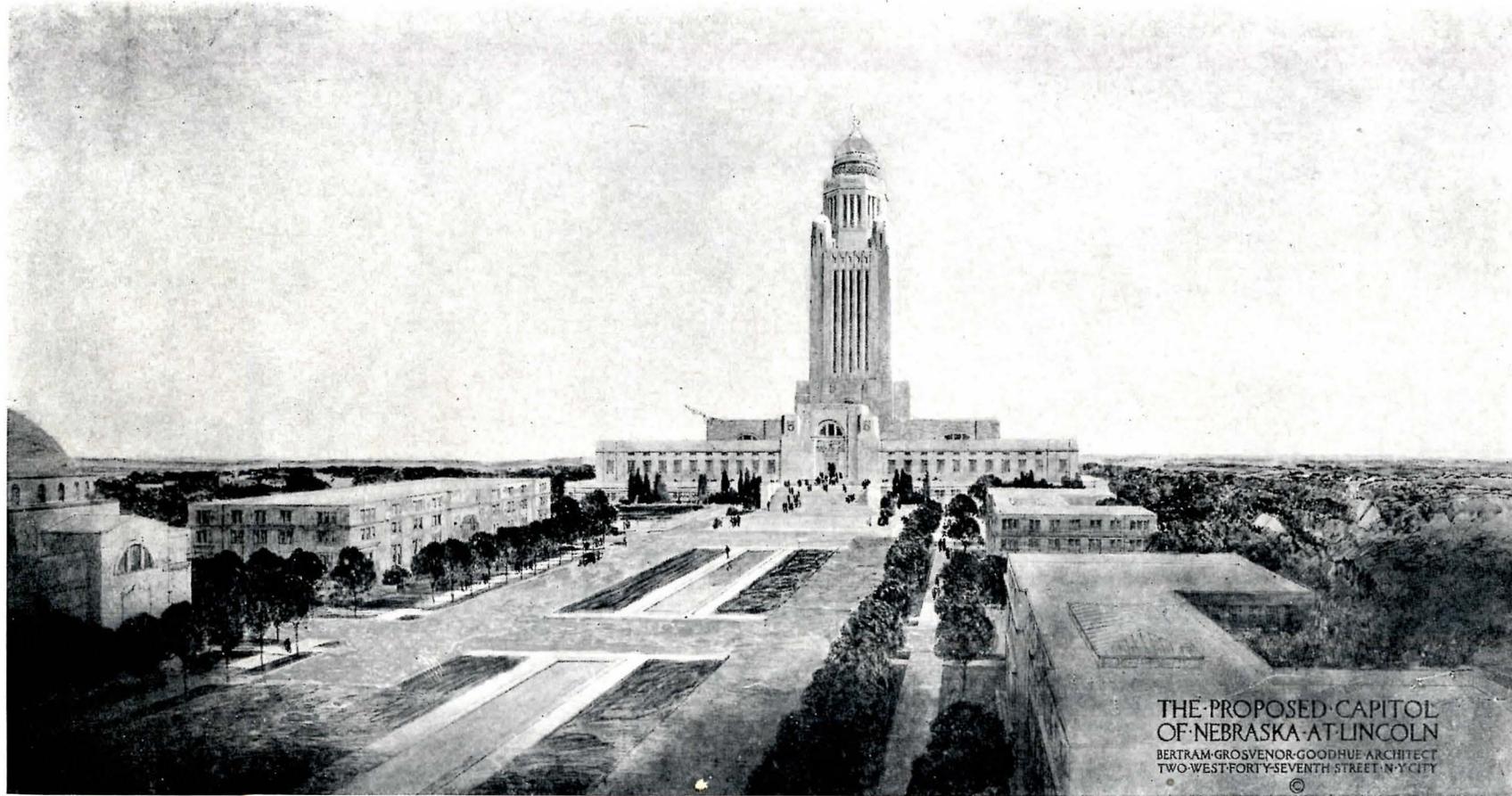


Design by
Bertram Grosvenor Goodhue.

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PLATE XXI



RENDERING BY BIRCH BURDETTE LONG
THE PROPOSED CAPITOL OF NEBRASKA AT LINCOLN. BERTRAM GROSVENOR GOODHUE, ARCHITECT

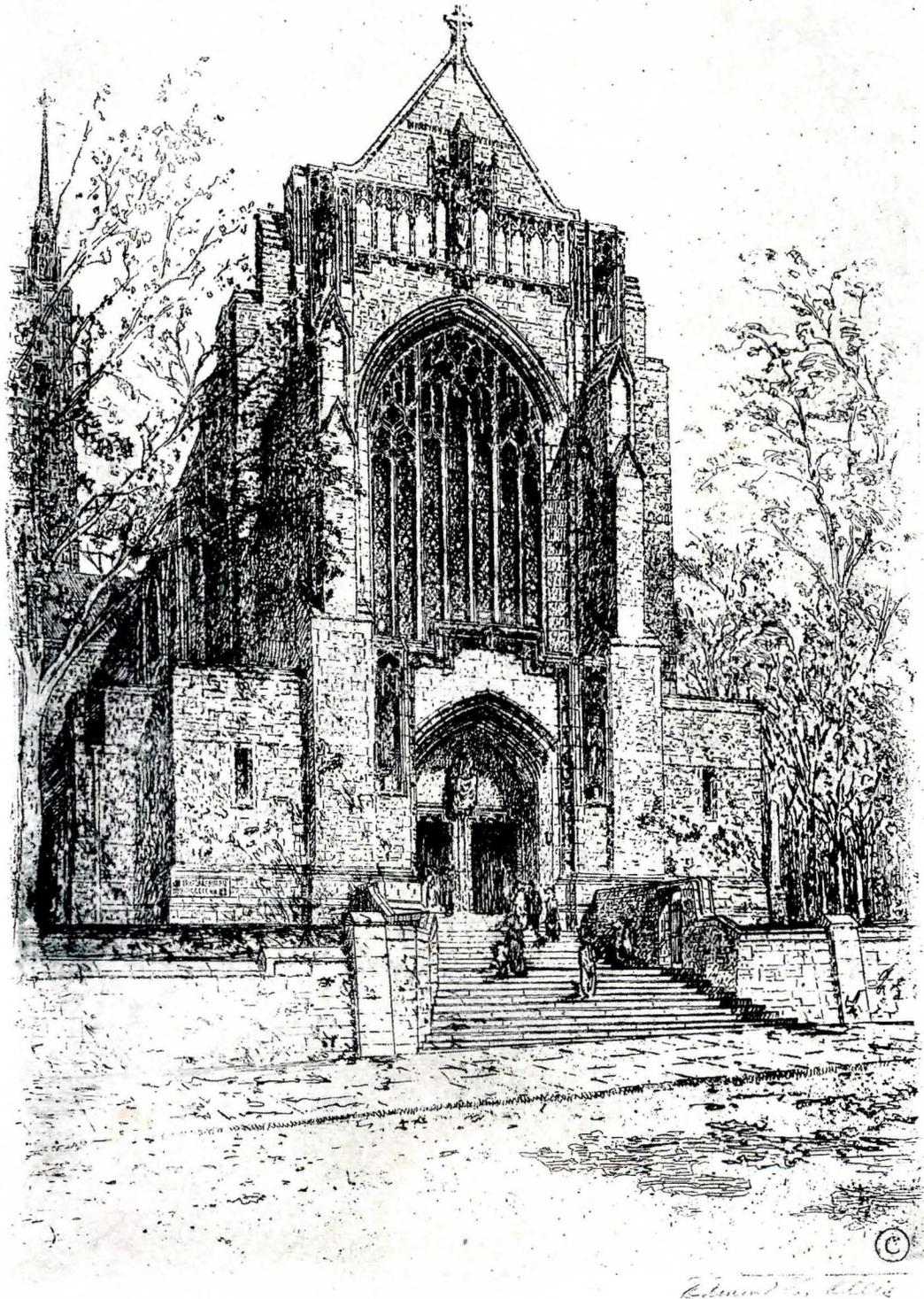
On the other side of this sheet is reproduced a rendering by Birch Burdette Long, showing Bertram Grosvenor Goodhue's design for the Nebraska Capitol at Lincoln, in the State in which it is being carried out. Mr. Goodhue's radical departure from the usual type of capitol building, it will be recalled, aroused great interest at the time he received the award in the competition conducted for the purpose of choosing an architect for this building.



N. Lowell

ETCHING BY N. LOWELL. CHAPEL AT WEST POINT MILITARY ACADEMY.
CRAM, GOODHUE & FERGUSON, ARCHITECTS.

An etching by N. Lowell of the chapel at West Point Military Academy which hangs in the lobby of Mr. Goodhue's offices is reproduced on the other side of this sheet. It is an interesting presentation of an essentially pictorial character.



ETCHING BY EDMUND L. ELLIS. CHAPEL OF THE INTERCESSION, NEW YORK.
B. G. GOODHUE, ARCHITECT.

The great ceiling decoration which William de Leftwich Dodge is now completing for the flag room at the Capitol in Albany is represented in the plate on the other side of this sheet, which shows the central portion of this decoration. It is masterly in conception and composition and rich and vibrant in color. This decoration is shown in the making by photographs on other pages of this issue.



CENTRAL PORTION OF WILLIAM DE LEFTWICH DODGE'S CEILING DECORATION, FOR THE
FLAG ROOM OF THE NEW YORK STATE CAPITOL AT ALBANY, N. Y.

The etching by Edmund L. Ellis of the Chapel of the Intercession, reproduced on the other side of this sheet is a delightful impression by an artist of an architectural subject. The building, its surroundings and the light effects are merged in an interpretation that has much charm of expression.

ARCHITECTURAL WATER-COLOR SKETCHES

ONE may say of the brilliant water-colors, of "stunning" presentations of architectural work that enliven our exhibitions, and of clever and novel methods and technique evinced by them that a great deal of caution is necessary in appreciating, or attempting to assess intrinsic merit or value to students of the beautiful.

In what respect do they point a way that is worthy of emulation; or record an impression of particular interest, or study of dignity, repose, refinement or any of those highly valuable, essential qualities which the artist in his process of selection and use of his insight and imagination extracts from the infinite mass presented by nature?

What was the purpose of the artist: a display of technique; to record and convey a pleasurable impression; to study a splendid combination of form and color, or merely note of effect for his own future technical use?

Then there are always the questions of progress in expression and of standard. Is the expression more direct, simple, charming, pleasing or more clever than those that have gone before, and are now all but forgotten? Is the standard as high, not so high or higher than the similar classes of work done a few years ago, a generation, a century, or ages ago? Is there something about them that refreshes interest in the subject?

Everyone who sees the original can answer such questions for himself. But when expressions are translated into black and white some comment or explanation seems necessary. For color in a water-color is as important as Hamlet in "Hamlet."

Appreciation will, of course, differ with different temperaments and differing experiences. Choice of subject, too, will have its effect, and the reaction to written comment must depend to some extent upon the success of reproducing process to convey in black and white values, illustration of the original color work upon which the comment is based.

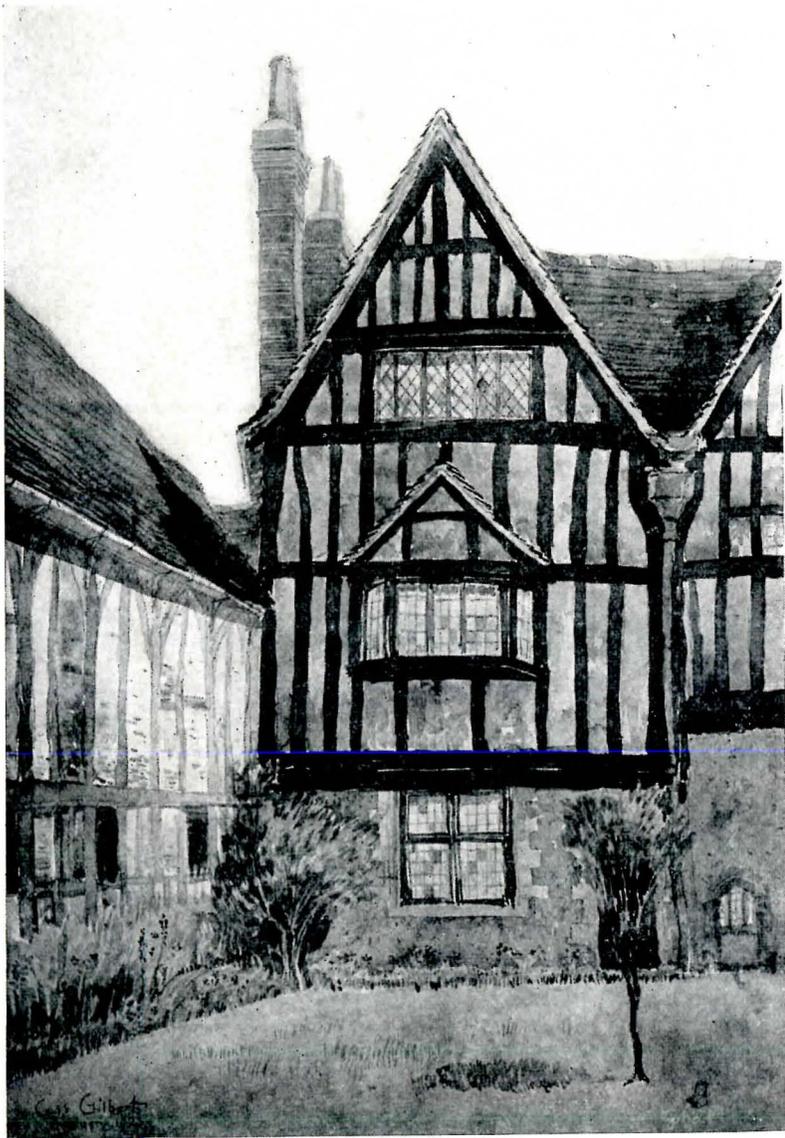
Subjective drawing usually seeks to convey to somebody's else mind an impression received or a conception by the artist.

In making sketches from nature the brain takes a large share. In the process of observation, impressions form instantly, change rapidly and disappear into others; knowledge comes into play and the mind jumps from what the eye actually sees to that which the mind wishes to see. The artist avails himself of selection, revision, suggestion—emphasizing this, subduing that, as he goes along—which he finds he must employ to express himself.

Upon refinement of judgment in the selection of the subject and that which he will eliminate or



*Water Color Sketch by Cass Gilbert. Made in England
During the Summer of 1923.*

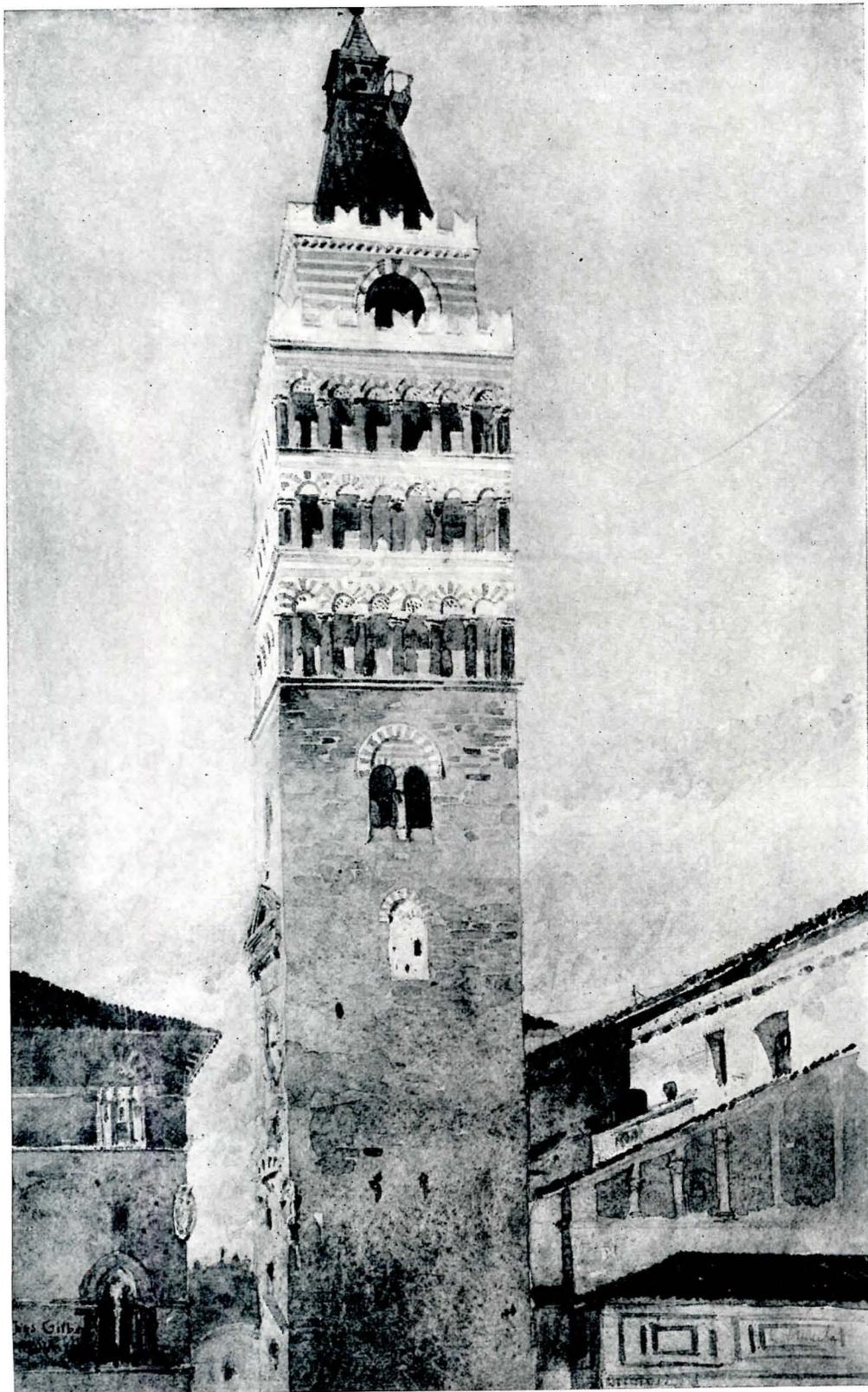


Sketch Made in England, 1923, by Cass Gilbert.

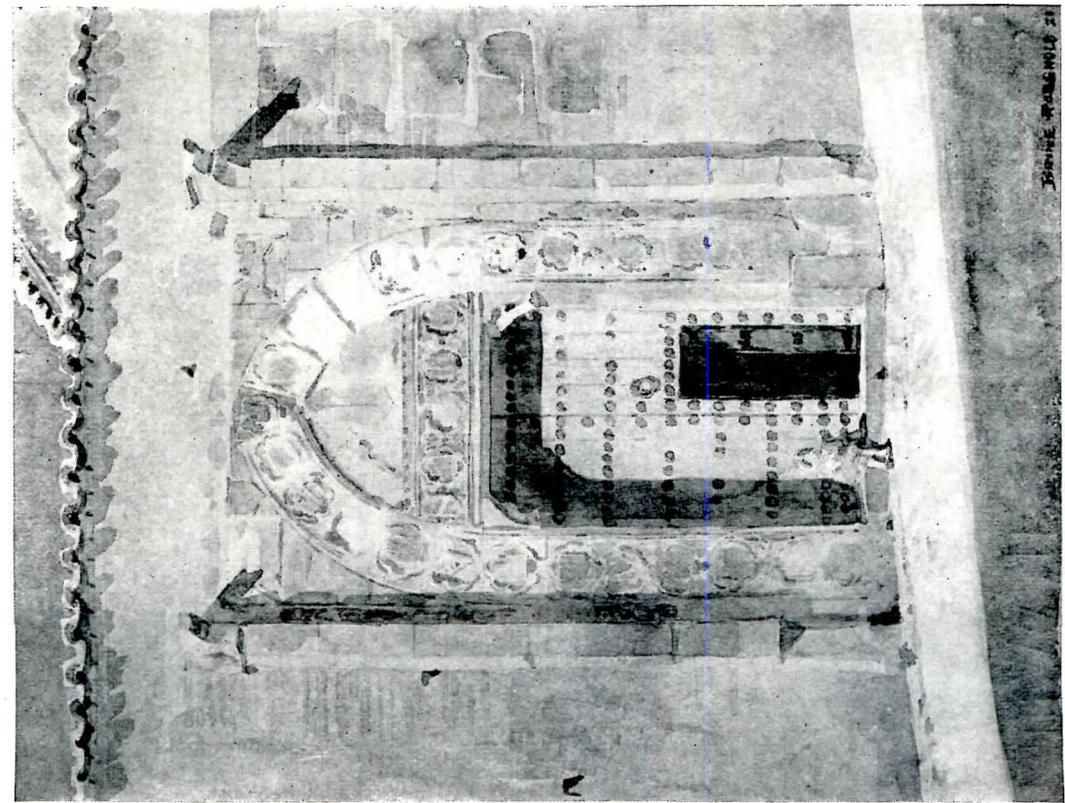


The Amsterdamer Gate, Haarlem. Sketch by Cass Gilbert.

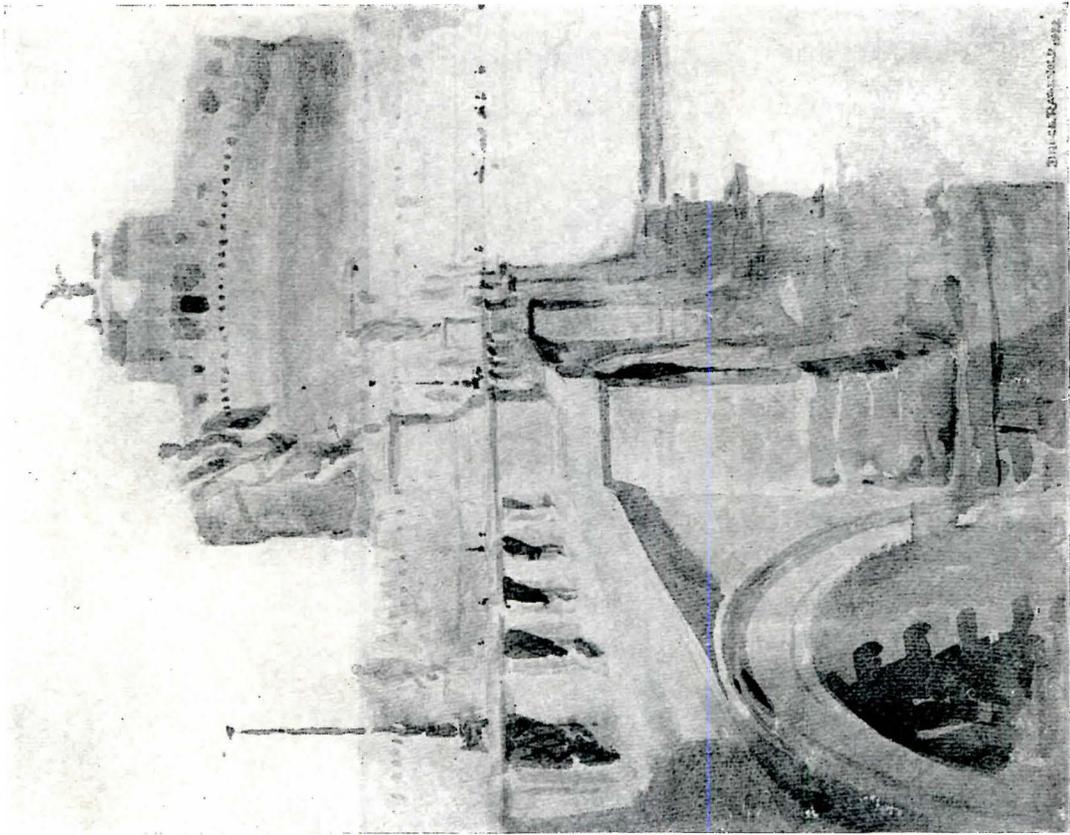
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Water Color Sketch by Cass Gilbert. Cathedral Tower at Pistoia, Italy.

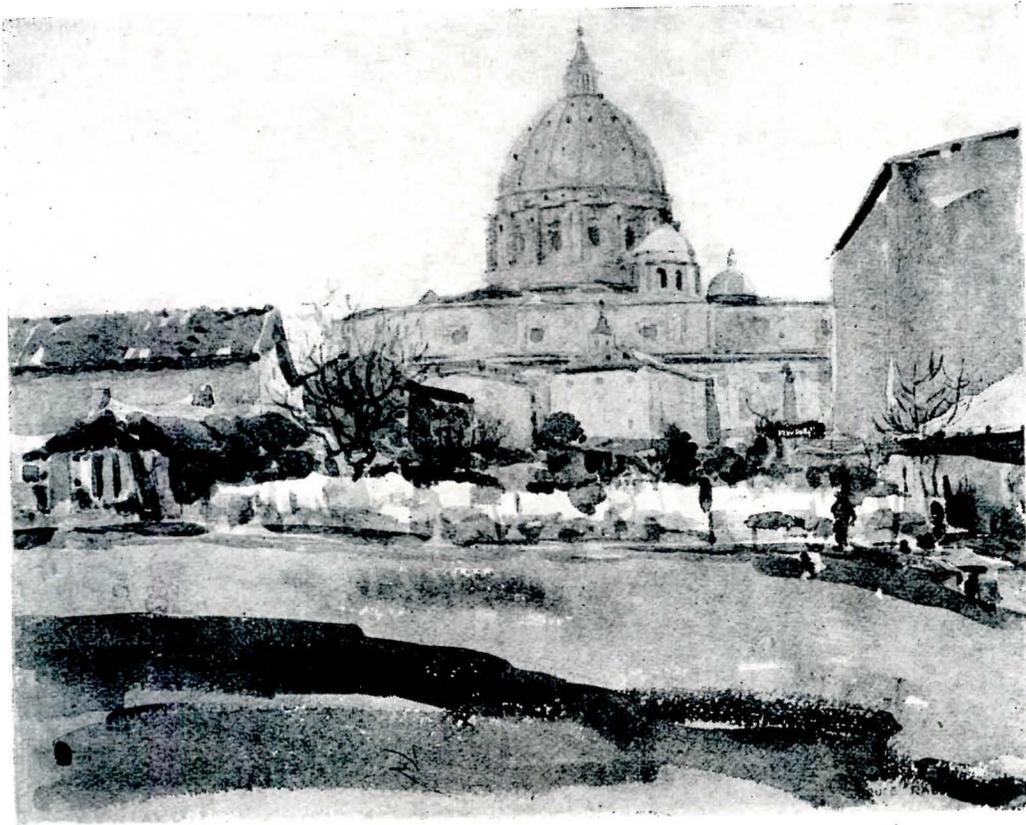


A Gateway in Toledo, Spain, Sketched by Bruce Rabenold.



San-Angelo Bridge in Rome, Sketched by Bruce Rabenold.

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St. Peter's, from a Trattoria in Trastevere, Sketch by Bruce Rabenold.



Puente Alcantara in Toledo Spain, Sketch by Bruce Rabenold.

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Water Color Sketch by Cass Gilbert.

suggest in his interpretations of it will depend the response of interest on the part of connoisseurs of his art.

Most architectural students soon dabble in water color, and nearly all draftsmen after a few years experience make some serious efforts to render with color. Many give it up as something hopeless when they have only half tried and when they have had all the success they deserved. It is often an unsuspected advance in knowledge to simply discover that an effort has proved a failure. The next step is to compare the failure with the work of somebody else, which seems to be good, and to note wherein one's own is particularly at fault. The beginner should look particularly to the principal color hues. The sky is probably not so blue, the grass probably not so green, the roof probably not so red, the stucco or paint probably not so white and the shadows positively not so black as they seemed when he "painted" them. The old English water-colorists like Girtin, Bonington and Cotman—each in a different way—blended their colors by running light washes of every other color used in the picture into every particular color. If the picture has a "blue" sky, "yellow" building and "green" grass, it will be found that some of the blue of the sky is mixed in the yellow of the building giving it a

"greenish" tone, and some of the yellow of the building is carried into the sky giving it also a greenish tone. The "green" grass will be found to be a combination of the yellow of the building and the blue of the sky. But no blue and no yellow to be found in the color box will "match" those of the sky and building respectively and experiment will prove that both the blue and yellow contain quantities of red and secondary colors—orange, green and violet, abound in previously unnoticed places with a whole troop of greys of indescribable tones. With those simple facts grasped, practice and much more practice will produce good ordinary water-color work. The best work is founded on knowledge.

Of the great many sketches which find their way to the publishing office, few are usable for the purpose of finding and presenting to the readers and students as models of highly accomplished work. It is necessary to search out, or discover by accident, the most meritorious work.

The accompanying illustrations of water-color sketches in England, Holland and Italy by Mr. Cass Gilbert, show the fullness of experience of the matured architectural artist. In reproduction they show all that a photograph could; but they show it with a sense of the third dimension that the photograph lacks. In regarding the original water-colors the main observation is somewhat the same. The natural color is so well felt and so well expressed that we seem to see the actual building rather than the sketch, but as we examine the color—"smelling the paint," so to speak—we find it "like nature," but more easily comprehensible.

The four other sketches, two made in Rome, and two in Toledo are the work of a much younger and not so well known artist; but one who has gone far in the study, handling and mastery of that difficult, elusive, changing thing, color. The two sketches of the "Bridge" and "Gateway" in Toledo belong to that dignified old school of "the yellow building and blue sky"—in fact a riot of glowing colors but the technique is fresh and modern. It requires an effort to realize that the main shadows in both—and the roadway as well, in the sketch of the gateway—are glowing "purple." The beauty of the compositions and directness of handling the washes are evident in the reproductions. In the two sketches of buildings at Rome the use of lively color is more obvious. We feel that the artist was "having the time of his life" when he was making the sketches, for the sketches themselves fairly shout for joy in their glorious color. The sky and the church in the sketch of St. Peter's may be described only as "greys"—but the greys encompass the gamut of color. And what courage it must have taken to put in those slashes of smalt and burnt sienna in the foreground! After success with all that deft handling of the touches of vivid color in the middle distance—touches of crimson, scarlet lake, viridian, violet, French blue,

(Continued on Page 73)

PENCIL POINTS

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THE AMERICAN ACADEMY IN ROME

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

"The Spring exhibition of the work of the Schools will probably come in the early part of June, both because the King of Italy is to visit the King of England in May and because the members of the Augusteo Orchestra are to go to Naples and Sicily for a series of concerts throughout May. We sincerely hope that some of our Trustees will be present this year at the exhibition.

"Twenty-six members of the Classical School are in Greece at this moment. They first spent a week or ten days at Pompeii and Naples, and they saw Taranto on their way to Brindisi. Many of the Fine Arts students are away traveling, too. Everything is as quiet as can be at the Academy.

"One more registration has taken place in the School of Classical Studies: Mr. Newton S. Murphey, of Harvard, Wisconsin and Leland Stanford Universities. He has been admitted to the bar.

"The architects have had an opportunity to see the famous flat wooden ceiling of the Farnese Palace. These are probably the finest ceilings of their kind in the world. The men at once wanted to measure them, although they are thirty feet in the air, and will require fairly substantial scaffolding, to say nothing of the fact that the ceilings are in the reception rooms of the French Embassy to the Quirinal.

Messrs. Manship and Faulkner have left the Academy. Their recent travels included, Egypt, Constantinople and Greece. Their presence at the Academy has been a great incentive to the Fellows. We hope that the Trustees will send over other alumni in the future.

"Our President, Mr. William R. Mead, honored us with a flying visit. He came down from, and went back to, Genoa in a sleeper, spent one night with us, saw all the studios, lunched with the Staff and the Fellows, had a number of conferences, and visited Ostia and the Villa Chigi.

"Mr. John R. Morron gave Mr. Lamond five hundred dollars for the Department of Music.

"Mrs. Waldo Story presented the Academy with a large

number of valuable photographs, which her husband, the well known sculptor, used in his profession.

"You will probably remember that for some little time we have been working on a scheme of admission to famous Italian villas. It seemed to us that this was a matter which could be better handled by the Italo-America Society of Rome. I am glad to report that this Society has now informed us that they will undertake to make the arrangements, and we have turned over all our data to them.

"The Ward-Thrasher Memorial is advancing. A special block had to be quarried at Verona. This is now in Rome and under the saw.

"Among the callers of note were Dr. George E. Vincent, President of the Rockefeller Foundation, and Mrs. E. H. Harriman."

"Our Greek party, after a most successful trip, returned this morning. They were away from Rome six weeks and a day, and they arranged \$3.70 a day per person, or \$158 for the whole trip, which is a smaller figure than that of any of our previous ones; and more ground was covered than ever before by making good use of automobiles. The success of the trip is due to the business ability of Prof. Lord, who carefully prepared every detail in advance.

"The first copy of Volume IV of the Memoirs arrived today from the printers. The articles are chiefly architectural, and the volume will, I trust, especially interest the architectural profession. The volume seems well printed, thanks to Prof. Curtis' care.

"The Annual Exhibition and Concert is to come May 28th. We are obliged to have the concert on this date, because the musicians of the Augusteo do not return sooner from a long tour, and they disband for the Summer a few days afterward. The King, the Queen and the Crown Prince will be in England at that time; we hope, however, that the Queen Mother, who cares for music, will come to the concert. There is to be an innovation. The sculptors are to exhibit their works in their own studios. The painters' and architects' works are to be displayed in the salon and billiard room.

"Architect Hafner is undertaking an interesting piece of work. He has made an excellent study of the lines of thrust in the dome of St. Peter's, and he has written a valuable thesis on the dome as a whole.

"Mrs. E. H. Harriman, who is still in Rome, has already visited the Academy three or four times, and she is coming again tomorrow to see more of the students' work. She is particularly interested in giving commissions to the men who have returned to America.

"Prof. Rolfe goes, in a few days, to Naples to represent the University of Pennsylvania at the 700th anniversary of the founding of the University of Naples. The Italians like such celebrations as these, and they do them well.

"There is to be an international congress of Agriculture in Rome, beginning May 2nd. The American Ambassador is the Chairman of the American delegation. The Ambassador informed me that the Department of State would appreciate it greatly, if the Villa Aurelia could be used on May 3rd for a reception to all the delegates. The Trustees have given consent, and we are making active preparation for the reception. If the weather is good, the affair is to be held in the garden, otherwise in the Villa itself. There will be a small orchestra of seven or eight light pieces, selected by Composer Hanson."

B. G. GOODHUE'S OFFICE CONTINUED BY ASSOCIATES

ARRANGEMENTS have been made with the estate of the late Bertram Grosvenor Goodhue for the taking over and continuation of Mr. Goodhue's office and organization. The firm will be known as Bertram Grosvenor Goodhue Associates, a partnership consisting of Mr. Goodhue's manager, Francis L. S. Mayers, and two of his foremost designers, O. H. Murray and Hardie Phillip. E. T. Jago is also associated with the partners, while Elliott Chisling and J. P. Wilson are the main stay of the staff with E. P. Praeger in charge of the structural end.



The Organization of McKim, Mead & White, Architects, New York.

1—W. R. Mead, 2—B. L. Fenner, 3—T. J. van der Bent, 4—L. G. White, 5—C. A. Ruegg, 6—C. J. White, 7—J. S. Dolan, 8—K. Iverson, 9—J. Pendlebury, 10—
 I. Iverson, 11—J. Loughnane, 12—H. Nolan, 13—W. A. Gustafson, 14—G. V. Harvey, 15—C. J. Kidder, 16—M. B. Steinman, 17—W. Briant, 18—M. S. Dimmock,
 19—G. H. Pohle, 20—K. M. Day, 21—D. E. Milone, 22—K. Kruchten, 23—C. E. Nelson, 24—L. Moses, 25—C. Hess, 26—H. M. Heatley, 27—G. F. Morse, 28—
 E. P. Rubillo, 29—F. J. Adams, 30—J. C. McGowan, 31—F. Steffins, 32—H. Lucas, 33—G. Laier, 34—J. P. Farrell, 35—J. J. Hay, 36—W. H. Sands, 37—W. B.
 Mylehreest, 38—E. Erhard, 39—A. Reuling, 40—A. Norgard, 41—J. Vegezzi, 42—E. R. Perry, 43—T. Koch, 44—L. Rich, 45—R. S. Goodell, 46—S. Paterson, 47—
 R. Charlton, 48—G. S. Koyl, 49—E. Liebrock, 50—J. K. Smith, 51—W. J. Creighton, 52—H. V. Wilmington.

PENCIL POINTS



OTTO S. CERNY

OTTO S. CERNY was born in Vienna, Austria, but has lived in Chicago for the past eighteen years. After graduating from the Harrison Technical High School, he attended Crane Junior College, University of Illinois, and obtained his degree in architecture at the Armour Institute of Technology. Under Professor S. Campbell of Armour he took a two-year post-graduate course, working on Beaux-Arts projects. He was the winner of the \$100 C. G. Everson Prize at Armour and one of the participants in the second preliminary of the Paris Prize 1914. Mr. Cerny is massier and one of the organizers of the Chicago Atelier. After working in the office of S. S. Beman for three and one-half years he opened an office for the practice of architecture in the Temple Building, Chicago. Mr. Cerny considers himself greatly indebted to Edmund S. Campbell for his encouragement and help. Mr. Cerny sailed the twenty-first of May for England where he plans to spend about five weeks travelling, after which he will travel on the Continent, returning to this country in about a year.

ARCHITECTURAL WATER-COLOR SKETCHES

(Continued from Page 70)

bright yellow, and the color of old Italian tiles covered with moss, a mixture of green and gold, and red, without any one of them apparent—why take a chance of spoiling it all?—with those two bold, fortunately successful, strokes of strong color in the foreground? Well, to cover them with one's hand demonstrates that they do immeasurable work in the whole color-composition and the end justifies the means. The Bridge and Castle of San Angelo, as color work, falls somewhere between the gorgeousness of the sketch of St. Peter's and the dignified reserve of the drawing of the Bridge at Toledo. Not the least notable point about this water-color is the use the artist has made of the surface of a rough canvas-like paper to give vigorous texture to his subject.

F. S. S.

ARCHITECTURAL BOWLING LEAGUE OF NEW YORK

THE Architectural Bowling League of New York held its annual meeting for the nomination and election of officers for the coming year, at the Pershing Square Savarin, Tuesday, May 13th.

Two new offices were created: namely, Second Vice-President and Financial Secretary. An active Treasurer was also elected to relieve the Secretary of financial work as the organization has more than doubled in size. The former President, Vice-President and Secretary were unanimously re-elected for the year 1924-5.

Officers are as follows:

President, E. L. Capel of A. C. Bossom, 680 Fifth Avenue;
Vice-Pres., H. G. Poll, of Cass Gilbert, 244 Madison Avenue;
Second Vice-Pres., E. J. Burke, of Andrew J. Thomas, 15 East 47th Street;
Secretary, N. T. Valentine, of Warren & Wetmore, 16 East 47th Street;
Treasurer, J. Finegan, of Sommerfeld & Stechler, 31 Union Square;
Financial Secretary, H. R. Hutchinson, of B. W. Morris, 101 Park Avenue.

EXECUTIVE COMMITTEE

G. R. Paradies, of McKenzie, Voorhees & Gmelin;
E. S. Lyman, of Warren & Wetmore;
C. L. Elliott, of Starrett & Van Vleck;
R. G. Heinewald, of Guilbert & Betelle;
N. W. McBurney, of Peabody Wilson Brown;
B. Moscowitz, of York & Sawyer;
E. Weck, of J. E. R. Carpenter;
G. A. Flanagan, of Donn Barber;
A. J. de Pace, of A. C. Bossom.

Membership of teams to date:

- 1—A. C. Bossom,
- 2—Cass Gilbert,
- 3—Warren & Wetmore,
- 4—McKenzie, Voorhees & Gmelin,
- 5—B. W. Morris,
- 6—W. L. Stoddart
- 7—Sommerfeld & Stechler,
- 8—McKim, Mead & White,
- 9—James Gamble Rogers,
- 10—Thomas W. Lamb,
- 11—Donn Barber,
- 12—Dwight P. Robinson & Co.,
- 13—Guilbert & Betelle,
- 14—Starrett & Van Vleck,
- 15—Schwartz & Gross,
- 16—Peabody Wilson & Brown,
- 17—Kohn & Butler,
- 18—J. E. R. Carpenter,
- 19—Andrew J. Thomas,
- 20—Holmes & Winslow,
- 21—Patterson King Corporation,
- 22—Schultze & Weaver,
- 23—Alfred Hopkins,
- 24—York & Sawyer,
- 25—Mott B. Schmidt,
- 26—A. F. Gilbert.

Chairman of Active Members, Patrick M. Lynch, 709 6th Ave., New York.

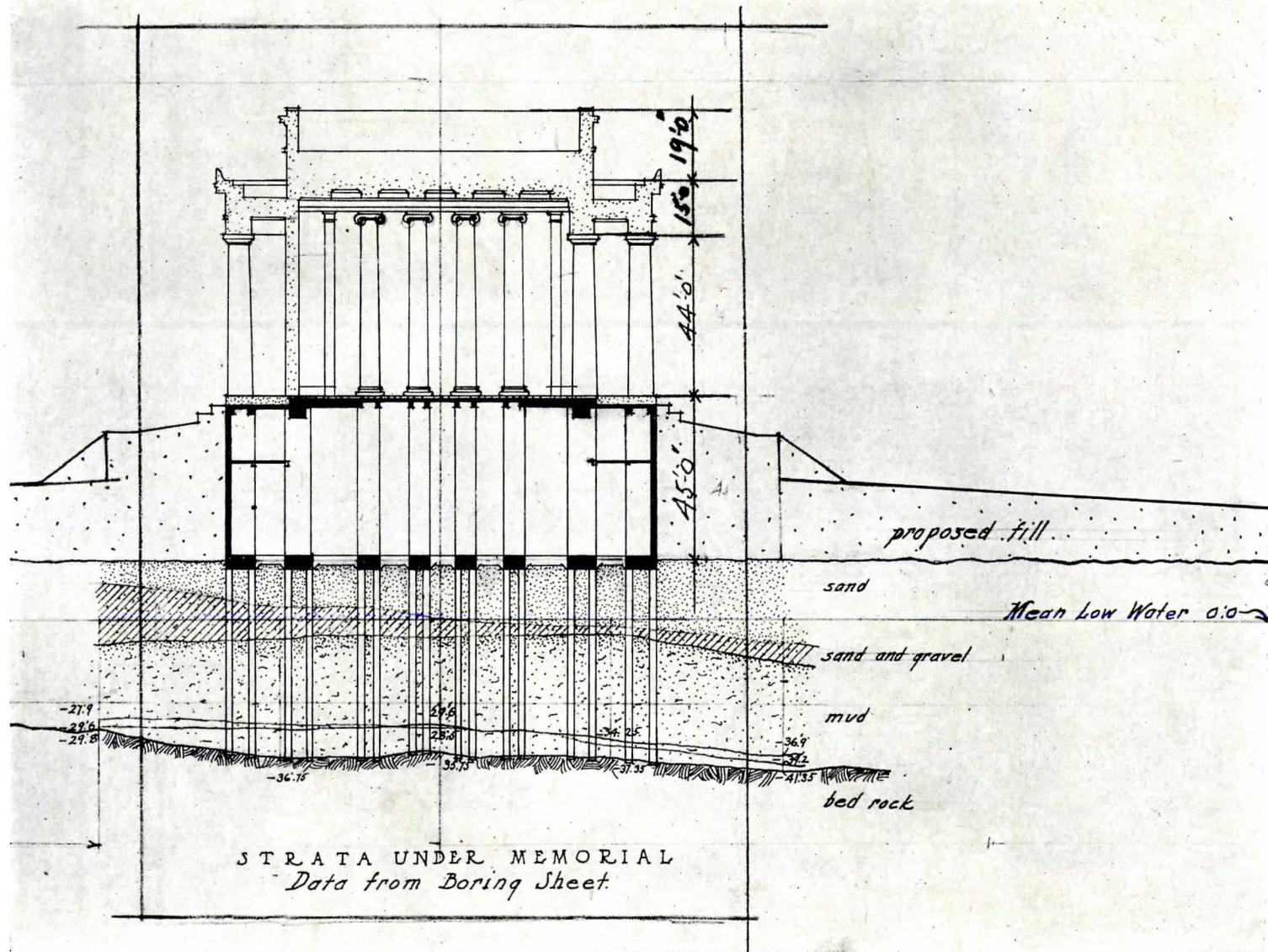
Plans for the eventual formation of an Architectural Club to take in all branches of athletic, social and educational activities are under consideration and a report will be made at our first meeting early in September with recommendations regarding same.

Our Official Schedule and Year Book will be issued in October as usual and we trust that this early notice will give our advertisers time to prepare more elaborate cuts and striking ads than the extremely short notice of last year permitted.

We wish all our members and friends in the Architectural profession a very enjoyable summer and look forward to the fall when we will all meet again to continue the wonderful spirit of fellowship which has been so manifest during the past season.

OUR SLOGAN

The Furtherance of Good Fellowship in the Architectural Profession.



Details of Construction—Foundation of Lincoln Memorial, Washington, D. C. Henry Bacon, Architect.

PENCIL POINTS

THE FOUNDATION OF THE LINCOLN MEMORIAL AT WASHINGTON

THE many interesting drawings and sketches made by Henry Bacon as a draftsman caused us to limit the illustrations accompanying the article upon him and his work, to drawings made by him personally. To Mr. L. J. Lincoln who, during twenty-five years was Mr. Bacon's chief assistant, we are indebted for a drawing of the section of the Lincoln Memorial. This drawing is reproduced at small size below and a portion of it is shown at almost the scale of the original on page 74.

Mr. Lincoln was the responsible assistant in full charge of the constructional design of the Lincoln Memorial at Washington and to him is due the following notes regarding the foundations. It is important in this connection to remember that the site upon which the memorial stands was originally covered with water which spread out from the Potomac river forming at times a small lake.

"The site of the memorial originally covered with water was later filled in to an elevation 16'-0" above the low water level. But rock was found at elevations varying from 45 to 57 feet below the level of the fill. The memorial is supported on 152 steel cylinders filled with reinforced concrete. These cylinders vary in length from 45 to 57 feet and in diameter from 3'-0" to 5'-0".

"The cylinders were sunk into the bed rock 3'-0" to provide anchorage at the bottom and were tied together at the top to resist the lateral pressure produced by the earth fill around the memorial.

"The upper foundations between the then existing grade and stylobate of the memorial are 45'-0" high and were constructed of reinforced concrete."

BUILDING INDUSTRY IN SOUND CONDITION, AUTHORITIES STATE

EXCEPT in New York City the present indications do not point to any likelihood of over-expansion in the building industry. This is the situation summed up by the Guaranty Survey published by the Guaranty Trust Company of New York, in which it is shown that building conditions are generally sound. "In spite of the high level of building activity which has been maintained for more than two years," states the Survey, "it is evident that an appreciable part of the shortage resulting from the relative inaction of the war period still remains a

dearth of structures for the country as a whole is still apparent."

In comparing the 1923 building figures with those of 1922 the Survey points out that "it is doubtful, in view of the higher costs represented and the amount of construction known to have been postponed or abandoned, whether the actual work undertaken was equal in volume to that of the preceding year (1922)."

ARCHITECTURAL TENNIS TOURNAMENT

A TENNIS tournament will be held this summer in which nearly all the most prominent offices in New York will be entered. At a meeting held last Monday night the following committees were appointed:

Executive Committee

A. F. Darrin, Chairman—Holmes & Winslow.

M. S. Dimmock, Vice Chairman—McKim, Mead & White.

E. S. Marotte—Donn Barber.

J. S. D. Williams, Sec'y to Comm.—Delano & Aldrich.

Schedule Committee

D. M. Pumb—Walker & Gillette.

Paul Singer—Warren & Wetmore.

E. S. Marotte—Walker & Gillette.

Publicity and New Members

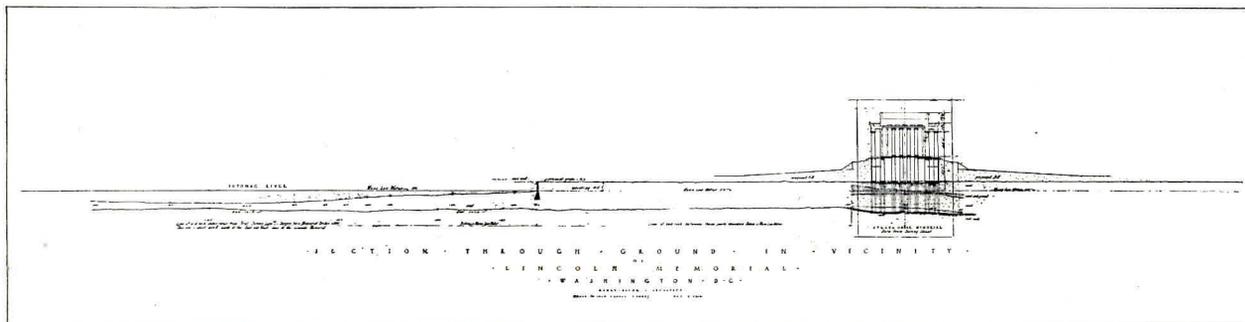
Donald M. Campbell.

A schedule will be shortly arranged and it is expected that the tournament will be in full swing about June 1st.

Mr. William A. Delano of Delano & Aldrich has donated two cups and it is expected that some rare battles will be fought over the net before the cups are finally awarded. Any architectural draftsman in the City of New York will be eligible to enter the contest, and it is requested that any one who so desires to enter the contest get in touch with the Secretary, Mr. Williams, at the earliest possible moment, so that he may be placed in the schedule.

The following offices have made entry up to date:

Delano & Aldrich, Dwight P. Robinson, Donn Barber, A. S. Bossom, Kenneth Murchison, Arch'tl Dept. Board of Education, Schwartz & Gross, Holmes & Winslow, Alfred Di Blasi, Wm. F. McCulloch, Walker & Gillette, Carrere & Hastings, Helme & Corbett, York & Sawyer, McKim, Mead & White, Robert J. Reilley, Moran, Maurice & Proctor, Warren & Wetmore, Andrew J. Thomas, W. L. Stoddart, Penrose V. Stout, Alfred Hopkins, Peabody, Wilson & Brown, Fellheimer & Wagner, Maynicke & Francke, Benjamin Morris and John Russell Pope.



Section Through Ground in the Vicinity of the Lincoln Memorial, Washington, D. C. Henry Bacon, Architect.

PENCIL POINTS

SAINT LOUIS ARCHITECTURAL CLUB

THURSDAY evening, May 1st, was the date of the installation ceremonies for the newly elected officers in the St. Louis Architectural Club. Dinner was served at 6:30, in the Clubhouse, with Mr. Oscar Mullgardt, a past president of the Club, presiding.

The principal speaker of the evening was Col. Francis M. Curlee, a prominent member of the St. Louis Bar, who gave a scholarly address on the subject of, "Thomas Jefferson, Statesman and Architect."

Mr. Mullgardt then called upon Mr. Clemens Nicholas, the retiring president, for his farewell talk. This was followed by the reports from the various committees for the past year, and these were given in entertaining fashion. The presiding officer appointed Messrs. Hugo K. Graf and Ray Leimkuehler, both past presidents of the Club, to escort the newly elected officers to their proper places.

At the conclusion of his talk, the new President, John A. Bryan, made the suggestion that the Club arrange for a pilgrimage to Jefferson City, the Capital of Missouri, this event to take place on July 4th, a date forever linked with the name of Thomas Jefferson. The idea was enthusiastically endorsed and Charles M. Gray was appointed Chairman of the Arrangements Committee for the trip.

In preparation for this event, the principal feature on the program for the next meeting of the Club, on May 15th, will be a talk by Hugo K. Graf, of the architectural firm Trueblood & Graf, on the subject of the new Capitol at Jefferson City which is acclaimed one of the most successful buildings of that character in the United States. This building was designed by Messrs. Tracy and Swartwout of New York and has only recently been completed. The sculptured pediment by Stirling Calder was unveiled only this year, and the magnificent mural decorations from the Brangwyn Studio in London were put in place a few months ago. The Legislature of Missouri appropriated \$700,000.00 for the interior decoration of this building, which is said to be the most liberal appropriation made by any state Legislature for such a purpose.

Mr. Graf is thoroughly conversant with the plans and details of this building.

TEACHING FELLOWSHIP IN ARCHITECTURE 1924-1925

THE Department of Architecture of the Pennsylvania State College at State College, Pennsylvania, offers to a qualified graduate student of an approved architectural school, a teaching fellowship in architecture. The holder of this fellowship is granted \$800.00 annually, in return for which he is required to give a limited amount of instruction under supervision. Ample time for the pursuit of at least one-half of the required work of a Masters' Degree in architecture is allowed, and the incumbent's programme of graduate study is given precedence over that of his work in the under-graduate department which he is serving. He is also exempted from all College fees. Inquiries and applications should be addressed to: The Department of Architecture, The Pennsylvania State College, State College, Pa.

ARCHITECTURAL CLUB OF INDIANAPOLIS

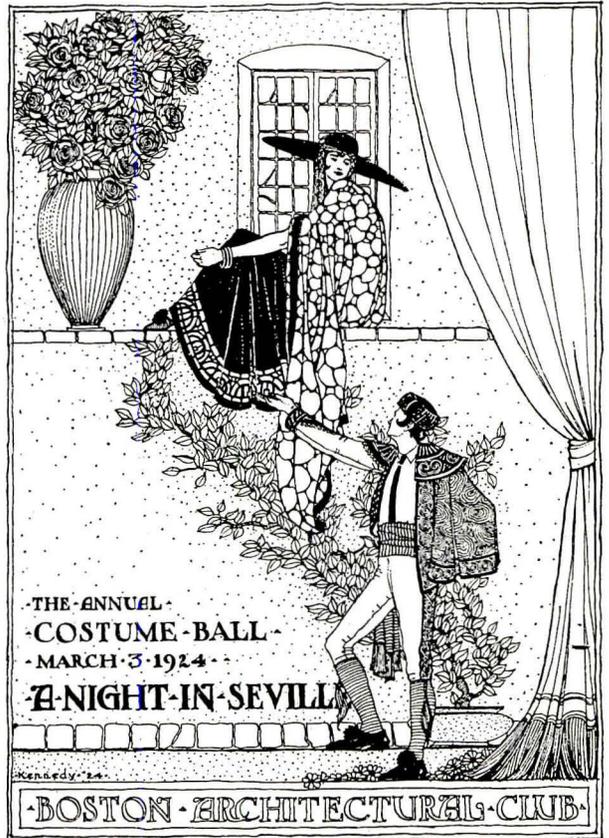
THE Architectural Club of Indianapolis, which was organized in 1911 and disbanded during the War, has been reorganized. The membership includes architects, draftsmen and members of the allied arts. Weekly luncheon meetings with speakers have brought the men together and held their interest.

The monthly supper is followed by a lecture on some subject of professional interest.

Courses in Engineering and Specification writing, sketching, water color and the Beaux Arts projet are planned as part of the Club's activities.

The officers of the Club are, R. Karl Galbraith, President; George Caleb Wright, Vice-President; Samuel E. Becker, Secretary; Edward J. Clements, Treasurer.

The Club will be glad to receive notices of competitions of all kinds. Representatives of companies manufacturing or producing building materials who can arrange to give lectures on their product will please communicate with the Secretary. Address all communications to Samuel E. Becker, No. 21 Virginia Avenue.



Design for Program for "A Night in Seville."

BOSTON ARCHITECTURAL CLUB

THE school season of the Boston Architectural Club for 1923-24 closes May 31st, most auspiciously with the winning of the Rotch Travelling Scholarship by Mr. Eugene F. Kennedy, Jr., the youngest man yet to achieve this distinction and one who is solely the product of the Club's Atelier, with no college nor other school affiliations. The Club system of "After-Office-Hours" instructions from whence eleven of the last nineteen Rotch winners have come, is singularly fortunate in the close proximity and the generous and hearty co-operation of both Harvard and Technology Architectural Schools.

The social activities of the Club have been well attended and the Annual Costume Party, "A Night in Seville," an occasion to be remembered.

The "1923 Book" of the Club was the most successful yet published and has given the architectural profession of the country a keen interest in, and appreciation of the work the Club is endeavoring to do.

BROOKLYN CHAPTER A. I. A.

THE Brooklyn Chapter of the American Institute of Architects has planned an extensive educational program directed towards the recognition, education and assistance of the architectural draftsmen and students in its territory.

The plan as worked out is very wide in its scope and shows the result of careful study of the problem by the Committee on Education, of which Lester B. Pope is Chairman.

EUGENE F. KENNEDY WINS ROTCH SCHOLARSHIP

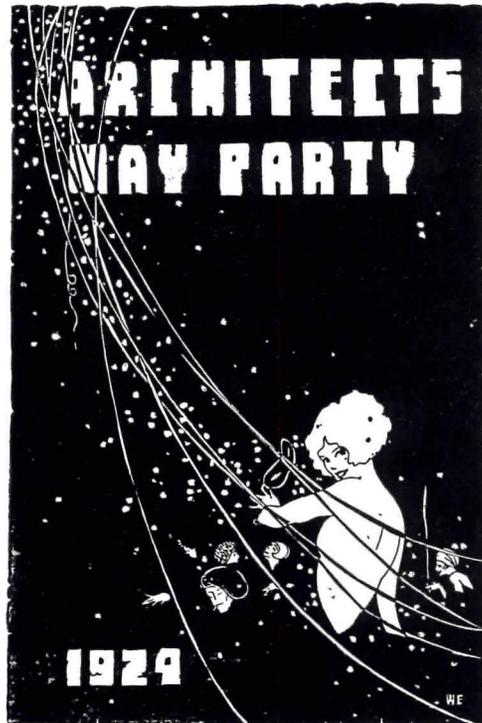
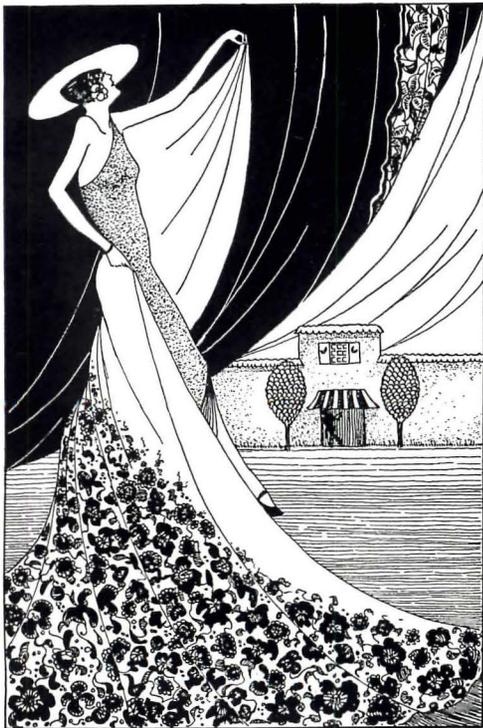
THE Rotch Scholarship has been won by Eugene F. Kennedy. Reproductions of Mr. Kennedy's drawings will appear in the next issue of PENCIL POINTS. The subject of the competition was "A Monument to the Establishment of Perfect Peace."

PENCIL POINTS

THE ORGANIZATION OF HOLABIRD & ROCHE

THE photograph of the organization of Holabird & Roche reproduced on page 78 was taken on the partially wrecked site of Section A of the new Palmer House, one-half block from their office, upon which the new twenty-three-story Palmer House will be erected. The members of the firm and the drafting room force are:

Martin Roche, E. A. Renwick, John A. Holabird, John W. Root, H. B. Hackett, Members of the Firm. Chief Draftsman, F. B. Long; General Supt., F. M. Carroll; Asst. Mgr., W. D. Foy; Structural Engineer, F. E. Brown. Other members of the organization are: George McArthur W. A. Bodeen, Thomas Ford, Louis Brodhay, Walter Sandstrom, Neil Shannon, John Smith, Gustave Reinhardt, Chas. Bellas, G. C. Rennie, A. L. Sommers, C. G. McTaggart, L. Gerard Burroughs, W. C. Baughman, S. A. Lichtmann, C. D. Marshall, A. B. Schmitz, W. E. Laidley, Duane M. Howard, H. J. B. Hoskins, Frank T. Medall, Richard McP. Cabeen, J. F. Winkler, Howard Vader, R. A. M. Anderson, M. L. Kroman, A. J. Wills, August Litte, Richard Grippi, Henry Buchi, H. A. Kennison, Raymond F. Jensen, H. C. Van Dyke, Frank Paterson, F. L. Sutherland, Sidney Anderson, W. Andrews, Leslie Larson, Fred Guy, F. A. Bryne, Walter Frazier, A. W. Ross, Gilbert Hall, Benj. B. Shapiro, H. A. Miller, H. O. Newberg, F. H. Schuenan, K. V. Jurgens, Clyde Thompson, A. J. Wills, H. E. Armann, Julian Frank, N. Martynoff-Colonno, Norman Bueter, James Hudson, Wm. J. Green, C. E. Nordquist, Arthur Rose, R. L. Kelly, Sam Novak, S. E. Berkenblit, L. E. Harville, V. O. McClurg, Fred Wilbur, H. E. Kingsley, F. R. Washburne, A. T. Tumbleson, W. B. Grey, P. H. Lund, Henry Ellsburg, A. M. Korsmo, Alfred Vogger, S. J. Chakow, N. L. Van Taack, L. K. Lewis, David Carlson, H. A. Lightbody, Edmond Cieslik, E. J. Smith, H. F. Koepke, D. P. Fleming, A. S. Brock, H. E. Jacobsen, R. R. Rauh, B. M. Einhorn, Wm. Peller, E. E. Elliott, J. E. Schwarz, A. H. Brewer, L. S. Gaston, Chas. Frogner, L. A. Whipple, Richard Neutra, Herbert Preuss, G. J. Kandzie, C. Leuderman, John R. Macas, Leroy Ziegele, Robert McArthur, M. C. Barnes, C. E. K. Rabig, Walter Conley, A. De Luca, Harford Field, H. S. Konold, Jack B. Smith, B. Pellina, Geo. D. Conner, R. P. Cortis.



ON THIS page are shown, at reduced size, two of the key drawings for program covers for the architects' May Party at the University of Michigan. These drawings were made in the design classes under the direction of A. G. Pelikan, Instructor in Drawing and Painting.

THE HUMAN ELEMENT IN THE ARCHITECT'S ORGANIZATION

FROM a reader of PENCIL POINTS we received the following letter in response to our invitation to our readers in general to write us their observations and opinions on this subject. The incidents related in this letter give several interesting views of life in the drafting room. We hope that we may have many other letters on this subject. Send them along.

After reading your editorial and the symposium which follows on "the human element in an architect's organization," one receives the impression that the absence of this element has been unduly stressed.

Your symposium takes on the nature of a confessional at which the contributors, while absolving themselves, half admit that there is something wrong, at the same time expressing a wish that it might be otherwise. This is all very well and can not help but clear the way for a better understanding. But while we are at the festive board, and before our symposium shall have closed, permit me to present a few slides from the stereopticon of a retrospective mind, which will illustrate the human element in architect's offices as I have observed it from the draftsman's point of view, and at the same time let me point out that my object is to show that this element of human interest is more prevalent than is commonly supposed.

In the early nineties, when I was a very young man, I left my home in what we now call 'the middle west,' and went to New York. I was fresh from school, and had experienced a brief period in an architect's office as a student—though my duties were chiefly that of an office-boy.

I was looking for a job, and went the rounds of the larger architect's offices in New York City which at that time were comparatively few in number. I did not always reach the inner sanctum, but I recall very distinctly an interview with Mr. Thomas Hastings, who gave me of his time and kindly advice in a delightful little talk at a busy hour in the morning. Remember that I was to him a strange young man, without letters of introduction or recommendation of any kind. And while I grant you that to Mr. Hastings it was but a casual occurrence which meant little or nothing at the time, to me it was a helping hand, and I left him with a pleasing impression of his charming personality, and distinctly encouraged by his sound advice. Please mark, if you will, the human element in this little incident.

The courtesy and consideration I met with in Carrere and Hastings' office was characteristic of such offices

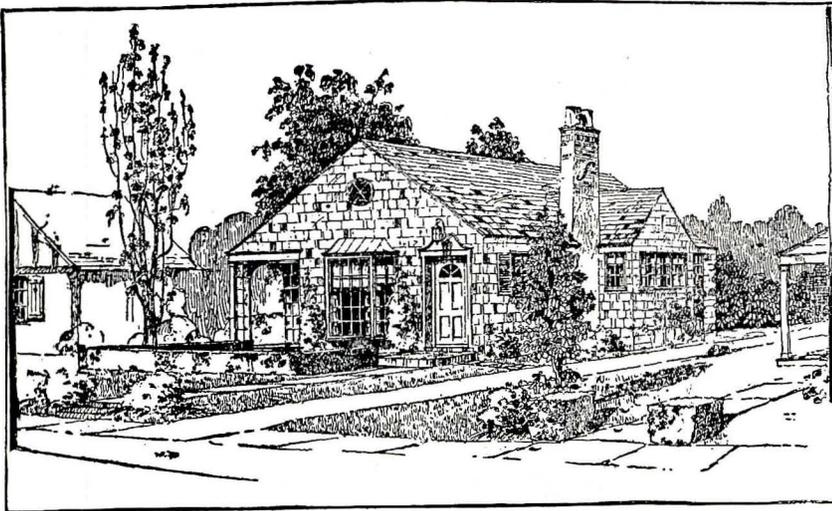
(Continued on page 79)



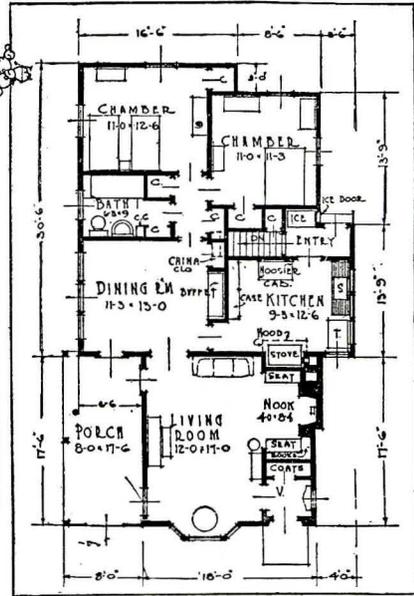
The Organization of Holabird and Roche, Architects, Chicago, Ill.

1. Martin Roche, 2. E. A. Renwick, 3. John A. Holabird, 4. John W. Root, 5. H. B. Hackett, 6. F. B. Long, 7. F. M. Carroll, 8. W. D. Foy, 9. F. E. Brown.

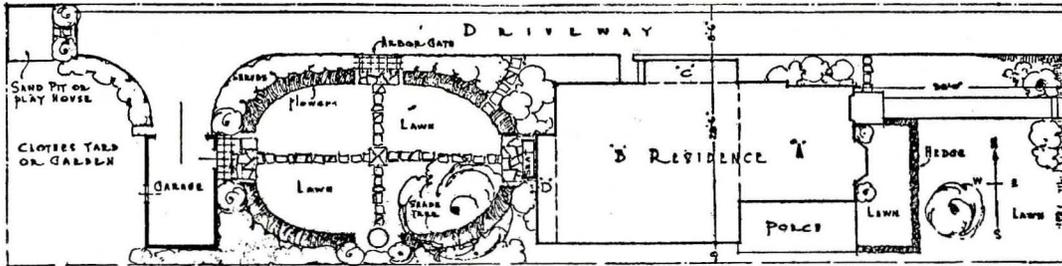
PENCIL POINTS



Courtesy of the Indianapolis News.



FLOOR PLAN



Landscape Plan.

Above is shown the design by Harry L. Wagner, Kansas City, which won the first cash prize of \$250 in the competition conducted recently by the Indianapolis News in co-operation with the Architects' Small House Service Bureau, Lakes Division. Herbert Foltz, as architectural advisor, directed the competition.

THE HUMAN ELEMENT IN THE ARCHITECT'S ORGANIZATION.

(Continued from Page 77)

as that of George B. Post, Richard M. Hunt, Bab Cook and Williard, and Clinton and Russell—to mention but a few. In each instance I stated my case with the naïveté of a youngster of twenty-one, and parenthetically I might say that popular opinion to the contrary notwithstanding, architects, I have found, are quite human. Perhaps it was my presumption in essaying to land a job in New York with my limited knowledge and experience which appealed to their sense of humor.

Be that as it may, the surprising thing happened, and I succeeded in securing a position with a well known firm in whose employ I remained for over five years.

As I look back on the period spent in this office, I recall it as a very happy experience. It was not a large office, and my recollection is that the force in the drafting room seldom exceeded a dozen men. Except during rush periods I should say that there were perhaps eight men who would be considered as privileged members of this joyous family. And by privileged members I mean merely that these men were made to feel that their jobs were not dependent on the rise and fall of the demands of clients.

In this office there existed a very close and intimate relation between the members of the firm and "the boys in the office." Each member of the firm had a table reserved for his use in the drafting room, and each, while in the drafting room was distinctly "one of the boys;" though I do not recall that there was the slightest disposition on our part to take advantage of the situation, or to dispense with the tacit understanding that there was a limit to the freedom from restraint which we all enjoyed.

It was in such an atmosphere we worked, and I have never known of an office where there was such a happy spirit of co-operation between architects and their men in the office.

Many incidents come to mind which bring out the fact that the human element existed in this office to a marked degree. I very well remember a particular time when there was a sudden rush of work in the

office, and several new men were taken on. One of those who at this time drifted into our midst was a sort of human derelict, and I think the most unique specimen I have ever known.

It was something of a shock to our sense of the fitness of things when he appeared among us the first morning in a frock coat, well worn and shiny from frequent applications of the whisk broom, a top hat, somewhat battered from many encounters, and trousers that fitted rather too well, and that were unquestionably frayed about the edges. With it all he carried a cane. He was a man approaching sixty, and wore a full beard precisely parted in the middle. His manner was extremely nervous and rather apologetic. As an architectural draftsman he was a decided misfit, and he had been in the office but a short time when it became quite evident that in this capacity he would be a hindrance rather than a help.

Notwithstanding his rather deprecating manner, he took his work at the drafting table quite seriously, considering it important and all that it should be. I have not a very clear idea of just what his capabilities were, but I recall strange, microscopic numerals that he used in figuring floor plans, and little inconsequential notations that appeared scattered indiscriminately over his drawings.

As was inevitable, he was the butt of the younger element in the office, and of course practical jokes at his expense were of frequent occurrence. He was not, as far as we could see, a dissipated man; and if it had been the common situation of a man "down and out" with no one to blame but himself his case would not have been so appealing. As it was, he was just a pitiful example of one of those helpless individuals who drift through life, never finding out just where they belong, and who blunder on to the end.

He was hired to perform a certain task, and paid a substantial salary for his services; it followed that when he proved himself incapable, it was quite in order to let him go. Yes, provided you ignore "the human element in an architect's organization." As a matter of fact the man was retained in this office for several weeks, and every effort made to make it easy for him to find other employment.

Let me briefly sketch in outline another incident that happened in this same office. One of the younger men

PENCIL POINTS

had been asked to prepare plans for a country club that was contemplated for a nearby suburb in New Jersey. It was one of those "hit or miss" competitions that were quite common in those days—we sometimes hear of them now—and several embryo architects were trying their hand at it. One of our firm discovered that he was working on it, and contrived to inform the chief draftsman of what was going on with the suggestion that possibly this boy would like some help; in which case the office must get behind him and see it through.

The young man—who by the way was a very capable fellow—soon learned that the office facilities were at his disposal after office hours, and with the help of several members of our little architectural family the drawings were gotten out on schedule time, and happy to relate, he secured the job. Again, please note, if you will, the human element in this little incident.

Some years later I was in the employ of an architect who had just won a competition of considerable importance, representing a substantial commission. He is a man who has since won an enviable reputation for himself, and is well known throughout the country, but at that time he was comparatively unknown, even in New York, and furthermore having limited means he was forced to run his office accordingly.

After disposing of the preliminary work of this competition, it became necessary for him to reduce his office force, and as is frequently the case, the last man taken on was logically the first man to let go. This particular fellow, however, was a very likable chap, and with it all thoroughly competent; and, as it happened, had just been married. This fact was casually mentioned by myself to the boss one day in the course of a conversation in the drafting room. It appeared that he had already told this man that he would have to dispense with his services; and then he suddenly changed his mind, and decided to keep him on indefinitely. Again the human element.

Then there is another architect who is eminently successful in the practice of his profession. Your readers are familiar with his work, which is always marked by exquisite individual taste, and a masterful grasp of architectural composition.

Years ago he had a comparatively small office force which has since grown into a large organization; but some of the boys who were with him during his early practice, and have now grown to manhood are with him today, and incidentally they could tell you far better than I, how much they owe to his genuine interest and material help in securing their architectural education and training.

I wish I might quote from a letter written by this architect to a young man in reply to an inquiry as regards the solution of an architectural problem which was presented to this same young man at a time when he was very inexperienced. The letter, written in long hand, is before me, and while brief is very much to the point, and evidently prompted by a sincere desire to be of real assistance. It is a striking example of what I am sure is of frequent occurrence, and is but another instance of the human bond which exists between architects and the men associated with them in their work.

No, the human element is very much in evidence in architect's offices, if I am to judge by what has come under my personal observation. There is, I suppose, the "plan factory," and I have heard of the pestiferous pill who, wrapping himself in the cloak of an "artistic temperament," makes his drafting room abhorrent to his employees. But of these things I know very little from personal contact.

Mr. Goodhue's contribution to your symposium is, I think, a fair sample of the real feeling among the greater number of our practicing architects, and one has only to read between the lines to find how very human that feeling is.

One can readily understand how very essential "the human element in an architect's organization" is, and where it does not exist one has the feeling that the man who is primarily responsible is getting only his just deserts; which in other words means a half-hearted interest in his work on the part of his subordinates.

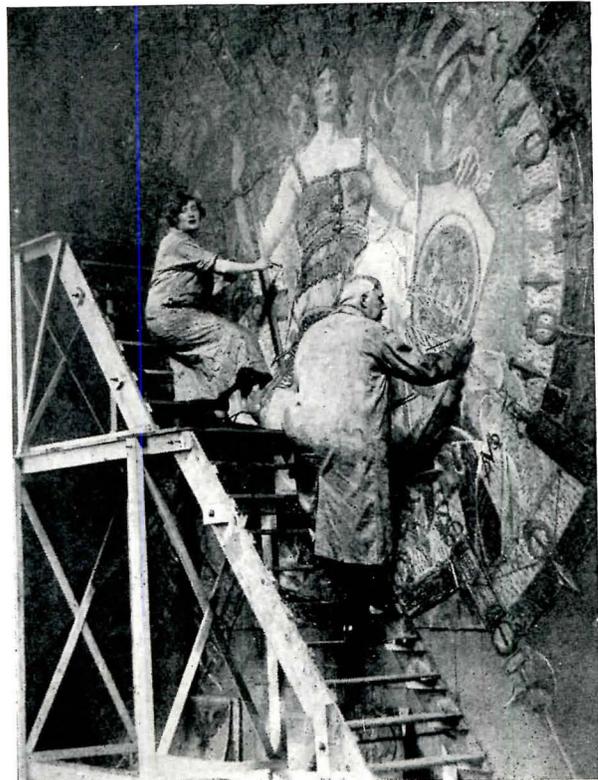
My own experience would lead me to the belief that capable and competent architectural draftsmen naturally and inevitably gravitate toward congenial environment, and sooner or later your "rolling stone"—if he has the right stuff in him—will find his particular niche, where the human element will take care of itself.

WELL, Architect L. Rodman Nichols of Schenectady got action from a little advertisement inserted in PENCIL POINTS for a draftsman. He not only got the man he wanted, from Maryland, but also had applications from as far south as Alabama, west from Dakota and east from Massachusetts.

Who says PENCIL POINTS isn't a grand paper?

UNIVERSITY OF MICHIGAN SUMMER SCHOOL

THE Architectural School of the University of Michigan is again to conduct summer classes in architectural design, drawing and painting for architectural and art students, and classes in industrial design for teachers of industrial arts.



Courtesy of Regalado

William de L. Dodge and his artist daughter. See other photographs on Plate XXIV and Page 81.

PERSONALS

WILLIAM C. PRESTO, ARCHITECT, has removed his offices to Suite 1715, Burnham Building, 160 North La Salle Street, Chicago, Ill.

PAUL W. HOFFERBERT, ARCHITECT AND ENGINEER, has opened an office for the general practice of architecture and engineering at Florence, Ala.

BAGG AND NEWKIRK, ARCHITECTS, have removed their offices to 255 Genesee Street, Utica, New York.

H. L. FETHERSTONHAUGH, ARCHITECT, has removed his offices to 374 Beaver Hall Square, Montreal, Canada.

MARKS & KANN, ARCHITECTS, have removed their office to 703-4 Home Trust Building, Pittsburgh, Pa.

GIBB & WALTZ, ARCHITECTS, have removed their offices to Ithaca Savings Bank Bldg., Ithaca, N. Y.

A. F. GILBERT, ARCHITECT, has removed his offices to 358 Fifth Avenue, New York.

F. P. PLATT & BRO. have removed their offices to 221 West 57th Street, New York City.

ERNEST H. FOUIGNER, ARCHITECT, has removed his offices to 197 Market St., Newark, N. J.

SAMUEL J. HORN, ARCHITECT, has opened an office at 222 Delaware Trust Bldg., 9th & Market Sts., Wilmington, Del.

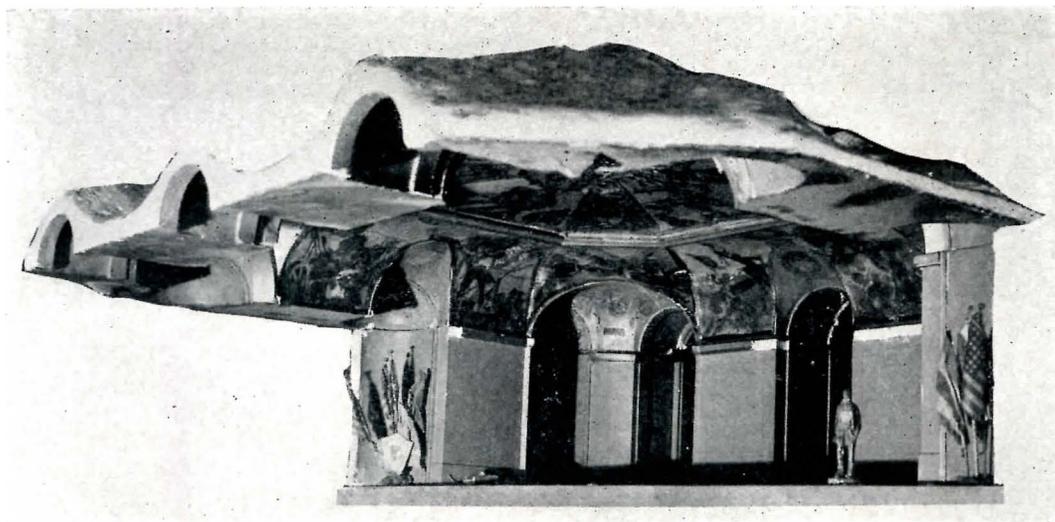
T. MARKOE ROBERTSON has been admitted to partnership with John Sloan, Architect, under the firm name of Sloan and Robertson, with offices at 1 Pershing Square, New York.

GEORGE W. YOHE, ARCHITECT, has removed his office to Landefeld Building, 235 Main Street, Monongahela, Penn.

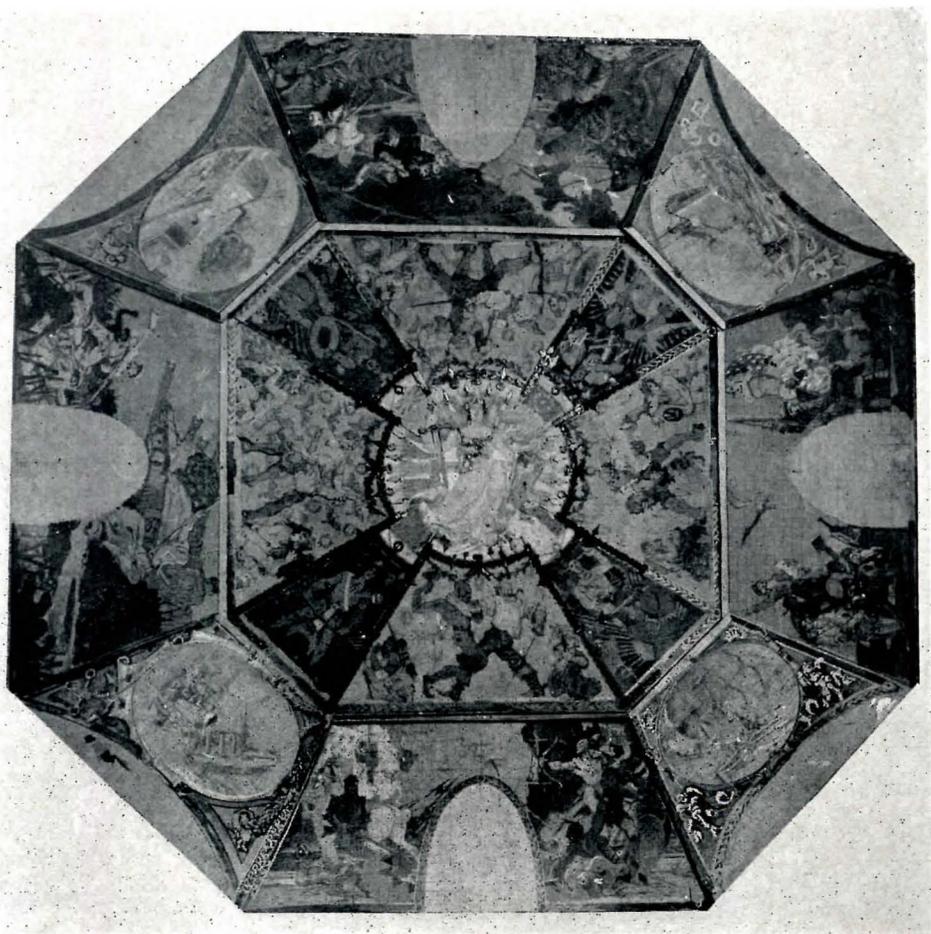
BRONSON V. GAMBER, GEORGE S. FLEMING and JOHN F. BRISKEY have been admitted to the firm of Brown & Derrick, Inc., Architects, as associate members, with offices at 120 Madison Avenue, Detroit, Michigan.

J. V. WILSON, of the firm of Wilson & Mitchell, Architects, Pittsburgh, will give a course in architectural design and outdoor sketching at the Summer School of Carnegie Institute of Technology, from June 16th to July 26th.

PENCIL POINTS



Plaster Model of Room Showing Mural Decorations.



Two-inch Scale Study

Mural Decorations for the Flag Room in the New York State Capitol, at Albany, N. Y., by William de Leftwich Dodge.

HERE and THERE and THIS and THAT

Conducted by RWR

WE HAVE now reached that stage in our development where we want an attractive and appropriate heading for this department and there is a chance for some bright PENCIL POINTER to come across with a design that will serve to make "Here and There and This and That" even more famous than it has already become. The heading should contain the words "Here and There and This and That" conducted by R. W. R. The design may be straight lettering or the words may be enclosed in a border. The drawing should be made so that it will reduce to 6½ inches wide by 1 inch high, may be in pencil, pen and ink or any other medium suitable for reproduction either in halftone or line.

A prize?

Why of course there's going to be a prize!

A complete set of the PENCIL POINTS Library as published to date and the three numbers already issued of the Library of Architectural Documents—five books to add to the library.

The prize will be awarded for the best design received before July 4th. Open free to all whether a subscriber or not.

JOHN S. VAN WART is awarded the ten dollar prize for his amusing contribution published in the May number.

SOME people like to have nice things said about them—they are vain and human and all that sort of thing. A compliment brings a blush of pleasure to their cheeks and does them a lot of good.

Are we like that?

YOU BET WE ARE!

Would we walk a mile to hear something pleasant said about ourselves?

YOU BET YOUR SWEET LIFE WE WOULD!!

A lot of bouquets have been handed to us for the May issue of PENCIL POINTS. Some are long and some are short and here is one of the short ones. We like it because Mr. Baker says we have accomplished exactly what we tried to do.

Thank you, Mr. Baker.

HERE is a little sketch of G. Jervis Manton, of Melbourne, who has put PENCIL POINTS on the map of Australia. He has put us in touch with a fine group of men, both architects and draftsmen. Maybe he needs a hair cut but what do we care? He has brought Australia and America more closely together.



G. Jervis Manton.

WE HAVE felt for some time that it would finally devolve upon us to decide the controversy which has been raging about Ray Hood's new building for the American Radiator Company, recently erected on West 40th Street, New York City.

Just as soon as this black shaft with the "Sunkist" crown appeared across the street from the New York Public Library, architects began to say things about it. They were all of a-twitter. Some did not like it and said so; others did like it and were equally frank in expressing their views. Conductors and motormen on the Fifth Avenue busses took up the controversy. The Orangemen, of course, were for it; the others against it, and the shillalabs were soon waving in the air. The flappers abandoned their customary pursuits and stood around in groups on street corners arguing for and against the merits of the new building. New York was in a hub-bub of excitement, which has not subsided yet.

Then we heard, through the underground, that Mr. Harvey Wiley Corbett was going to write a piece in the *Architectural Record* and settle the matter. And we felt relieved, but only for a moment as Mr. Corbett, after pirouetting gracefully over two pages of 10-point on a 12-point slug, says it is perhaps too early to express an opinion and leaves the decision to later generations.

This is not fair to Mr. Hood, to the American Radiator Co., to the architects, conductors or flappers. They should be put out of their misery now, and so here goes!

We are not an architect and so our opinion is utterly valueless and we are therefore giving it straight from the shoulder and with abandon.

We like the building; and so the matter is easily and finally settled. Some say it's all wrong because the black bricks were produced by "artificial" means. What difference does it make? Who cares whether the blackness was achieved by the addition of manganese or molasses or whatever they do add to clay or whether the bricks were dipped in shingle stain or otherwise treated?

Isn't terra cotta "artificially" colored? And how about tile and paint, and stucco and lots of other materials? Ray Hood wanted black brick and he got it. Why should the artist be circumscribed in securing the effect he wants?

We like the building and go out of our way to take a look at it whenever we get a chance.

NEXT!

CHICAGO CLEVELAND LOS ANGELES PHILADELPHIA SAN FRANCISCO WASHINGTON, D. C.

SOAP HOLDERS
TUMBLER HOLDERS
TOOTH BRUSH HOLDERS
SPONGE HOLDERS
TOILET PAPER HOLDERS
TOWEL RACK
TOWEL HOOKS
GLASS SHELVES
SAFETY WALL GRIPS
BATHROOM SEATS
MEDICINE CABINETS
BATHROOM RADIATORS
MIRRORS

The Fairfacts Company

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CHINA BATHROOM ACCESSORIES
234-236 WEST FOURTEENTH STREET
NEW YORK, U. S. A.

May 13th, 1924.

TRADE MARK



"BILTIN"
TYPE
PROJECTING
TYPE
TELEPHONE 1 1507
CHE LEXA 1 1508

The Pencil Points Press, Inc.,
#19 East 24th Street,
New York, N. Y.

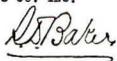
Gentlemen:-

Congratulations on the May,
1924 issue.

From cover to cover it deserves commendation.

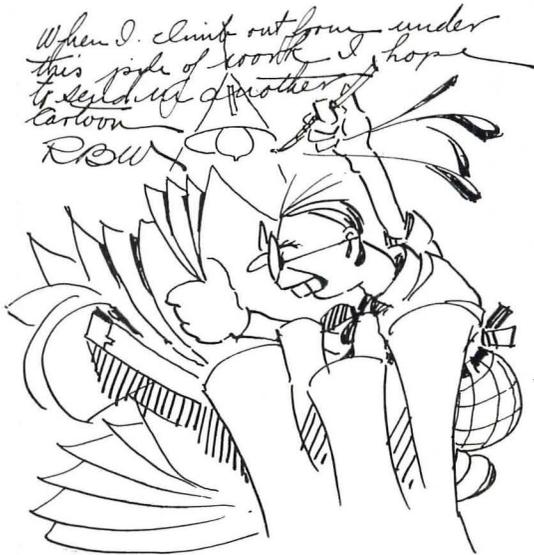
Very truly yours,

THE FAIRFACTS CO. INC.

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FAIRFACTS FIXTURES MAKE THE PERFECT BATHROOM

PENCIL POINTS



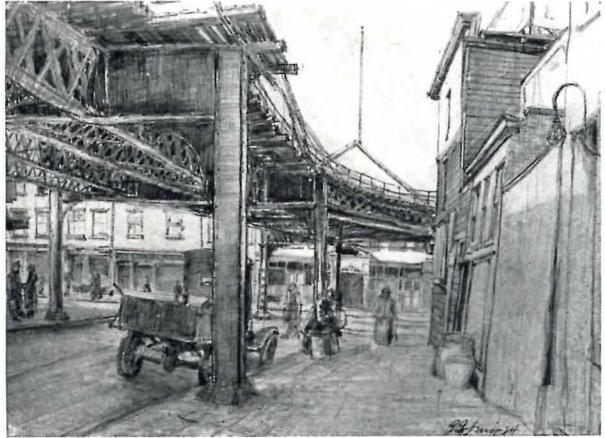
This Doesn't Need Any Caption.

ARCHITECT J. M. Berlinger, 469 7th Ave., N. Y. C., wants copies of PENCIL POINTS for June, July, September and November, 1922.

And The Rochester Mechanics Institute, Rochester, N. Y., E. E. Marks, desires a copy of March, 1923, to complete their files.

THE architects of Wisconsin have a keen appreciation of values. Mr. William G. Herbst, of Milwaukee, won title of champion bowler of the Milwaukee "Archies," and what do you suppose they gave him as a prize? We have it on the authority of Mr. Alexander C. Guth, Secretary of the Wisconsin Chapter, that they bestowed upon him a year's subscription for PENCIL POINTS. Congratulations, William!

THE University of Michigan, Ann Arbor, College of Architecture, will again conduct summer classes in architectural design, drawing and painting, also classes in industrial design for teachers of industrial art. Complete information may be secured from Prof. Emil Lorch, at the University.



"L" at 3rd St. and 6th Avenue.
Paul Bobinac, New York City.

THIS month our sketchers have come to the fore in great shape (poets and jokesmiths seem to have gone on strike).

Here are the sketches.

SEVERAL of our readers who have been interested in the articles published in this department on the subject of filing plate material have asked us where they could secure suitable portfolios for this purpose. We have in mind the production of such a portfolio designed to accommodate such material and would like expressions of opinion as to the most appropriate size. Should the portfolio be 9 x 12 or should it be larger, say 11 x 14. Should it have a cloth cover on stiff boards or would tough fibre paper on boards serve the purpose? Our idea is an inexpensive portfolio with tapes and a one-inch bellows at the back which would accommodate about two hundred sheets.

What do you say?

WHILE on the subject of Australia we wish to acknowledge receipt of a bulletin published by the Architectural Atelier of the University of Melbourne, a live little paper showing some very nice drawings. We hope that some of these men will submit contributions for this department.

THE TEAMS	
ARCHITECTS	ASSISTANTS
1 Jackman H.L. Capt.	Culley H.F.R. Capt.
2 Claridge P.R.	Barrett A.J.
3 Cowell H.H.	Fisher N.C.
4 Cowell W.D.	Gooden L.H.L.
5 Evans J.R.S.	Glover C.J.
6 Harral W.H.	Goddard E.L.P.
7 Hocart F.W.	Hodgeman W.E.
8 Kaines L.K.	Jackman H.M.
9 McMichael E.A.	Jackson R.A.
10 Milne F.K.	Murray B.
11 Seppelt J.G.	White W.J.
12 Jackman S.	Bruer L.G.
13 Smith L.Laybourne.	Krantz H.A.
14 Simpson A.E.	Scorer: W.A. Tapp.

Play to commence at 11 a.m.

R. S. V. P.
Hubert A. Cowell
Australasia Chambers
King William Street
Adelaide.

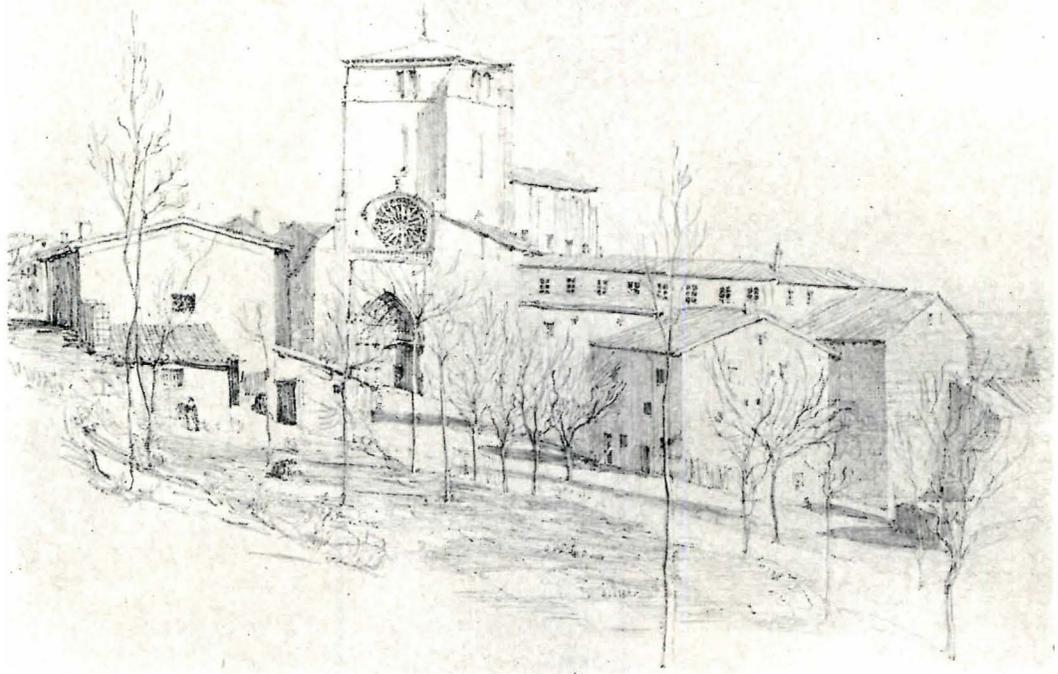
THE PRESIDENT
OF THE
SOUTH AUSTRALIAN
INSTITUTE OF ARCHITECTS
REQUESTS THE PLEASURE
OF THE COMPANY OF

AT THE
ANNUAL CRICKET MATCH
ADELAIDE OVAL - 27th FEB. 1924
ARCHITECTS v.
ASSISTANTS

AFTERNOON TEA
4 P.M.

Invitations Sent Out by the South Australian Institute of Architects for Their Annual Cricket Match.

PENCIL POINTS



Church of San Esteban, Burgos, Spain.
By William G. French, New York.



The City of Carcassonne is the most interesting place in France, a medieval stronghold unique of its kind in the world.

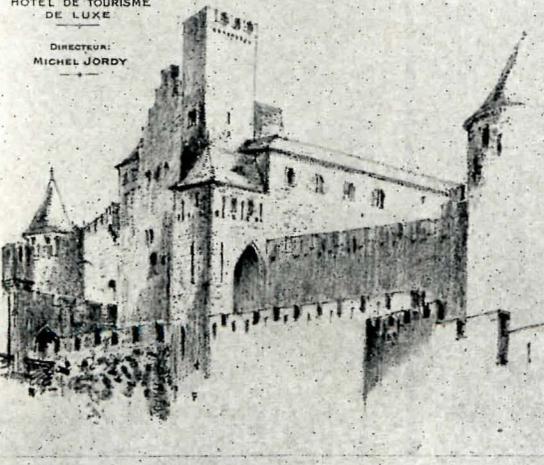
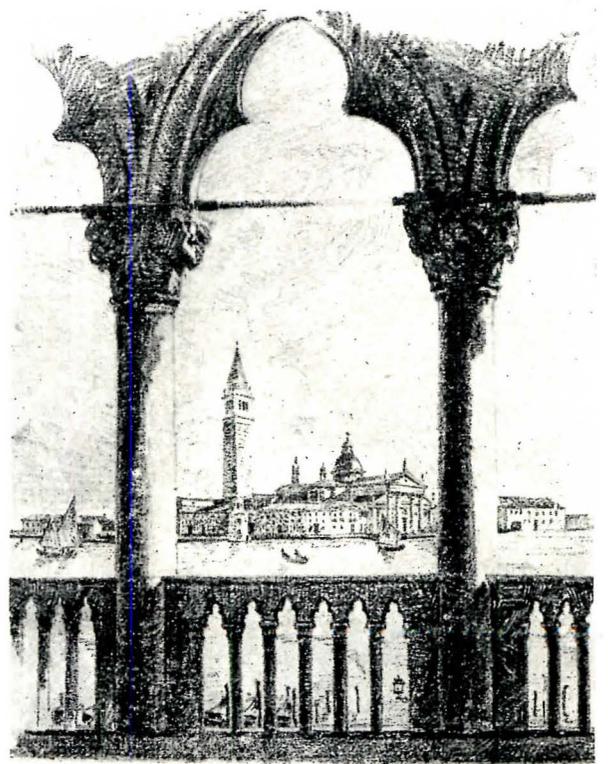
"I doubt that there exists anywhere in Europe, as complete and as formidable a system of Defences of the 15th and 16th centuries, as Carcassonne, a masterpiece of military art and a most picturesque situation."
— *Voyage en France*

The Hôtel de la Cité stands in the City on the rocks, most comfortable, in a splendid situation, all With private Bathrooms.

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Dans l'Antique Cité
au milieu des remparts.
CARCASSONNE

HÔTEL DE TOURISME DE LUXE

DIRECTEUR:
MICHEL JORDY

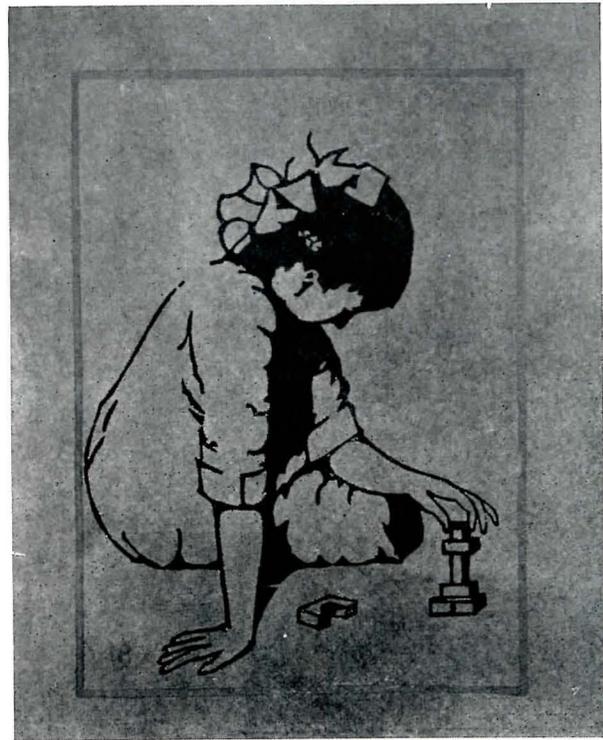



The two sketches above are from the sketch book of G. A. Rackell, New York.

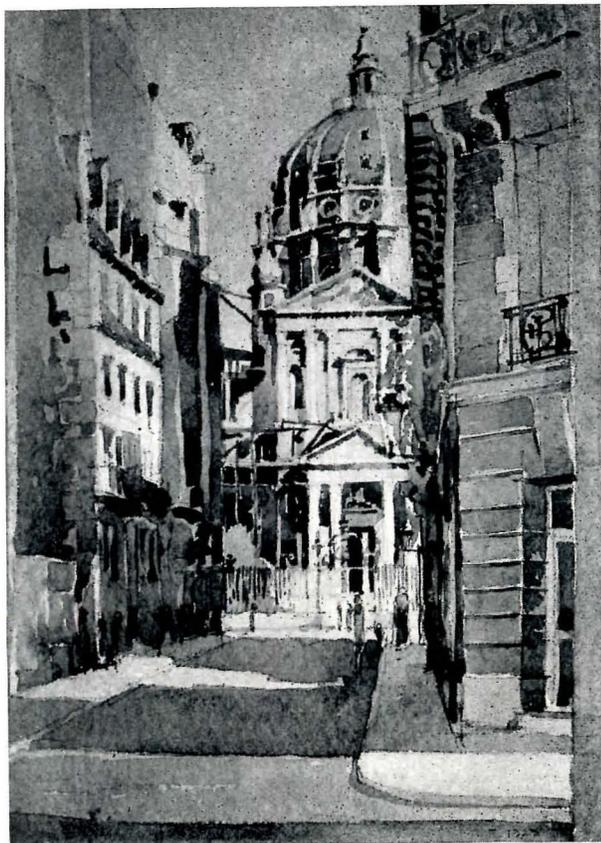
PENCIL POINTS



By John P. Morgan, Pittsburgh, Pa.



ARCHITECT and PENCIL POINTER Natt Piper, of Long Beach, Cal., believes in conservation and utilization of by-products, etc. He even saves the envelopes in which he receives his copies of PENCIL POINTS and does things with them. Here is a sample, a print from a wood block cut by him, done in warm brown with red border which is very attractive.

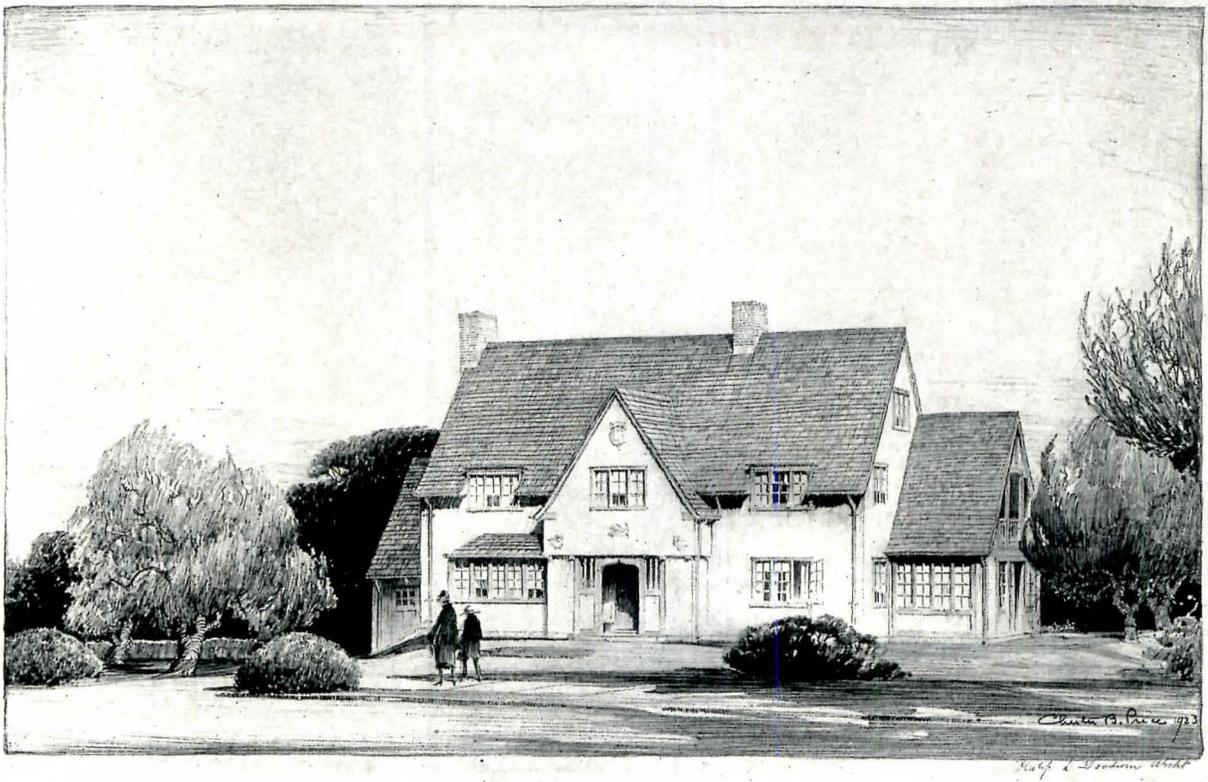


The Val de Grace, Paris.
H. Thearle, Univ. of Liverpool,
School of Architecture.



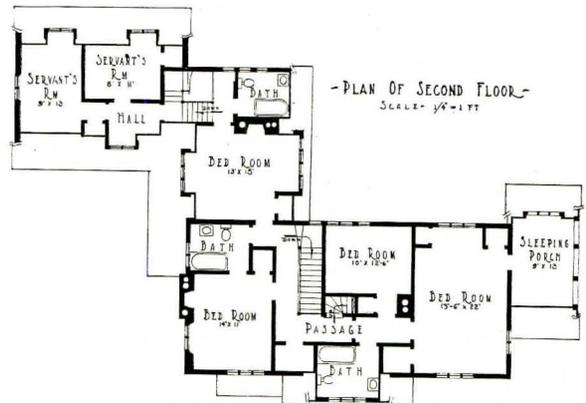
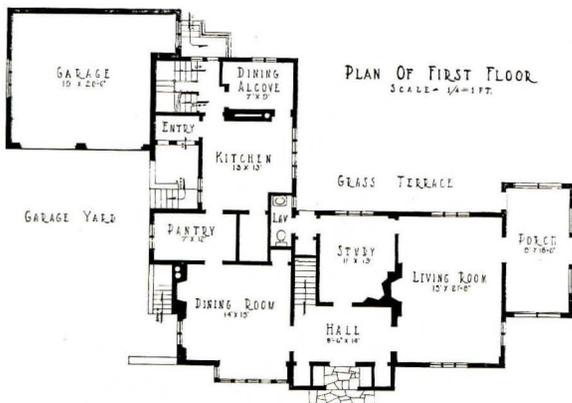
Old Buildings near the "Point," Pittsburgh.
R. Alex. Willson, Mt. Lebanon, Pa.

PENCIL POINTS



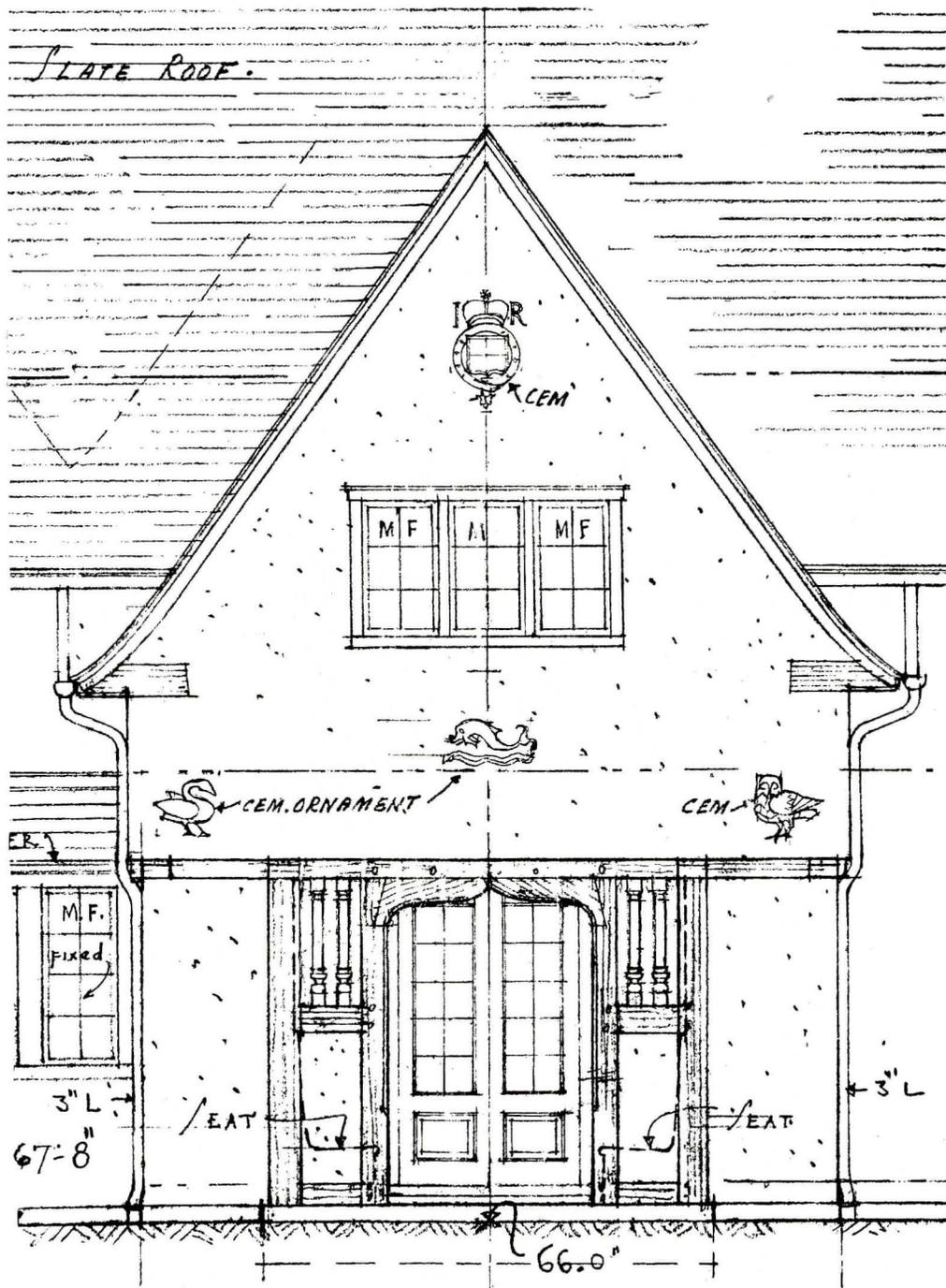
Courtesy of Skinner Bros.

Pencil Drawing by Chester B. Price.



Proposed House for Woodside Circle, Hartford, Conn.
Philip L. Goodwin, Architect.

PENCIL POINTS



Proposed House for Woodside Circle, Hartford, Conn. Detail of Front Elevation.
Philip L. Goodwin, Architect.

THE SPECIFICATION DESK

A Department for Specification Writers

MISCELLANEOUS ITEMS OF CONSTRUCTION PART XVIII.

BY OTTO GAERTNER

In this series of notes Mr. Otto Gaertner, A.I.A., Associate Member American Society of Civil Engineers, is treating of a number of the minor matters of construction that are troublesome unless the architect happens to have met a similar problem previously—matters of a more or less special nature.—ED.

GARAGES (Continued).

IN WORKING OUT the details of the lighting equipment, probably the type of reflector to be used plays the most important part in the working out of the remainder of the unit. In consideration of the results to be obtained and the probable desire to eliminate both direct and reflected glare, all parts of the unit must be combined so as to make one efficient unit. In some cases general illumination is simplified. But in such cases as in the machine rooms, stock rooms, and wherever the light is closer to the work there is more likelihood of having glare.

Probably the most general and worst cause of bad lighting is direct glare. Unshaded or insufficiently shaded light sources located within the field of vision, and also too great a contrast between the bright light source and some dark background or adjacent surfaces usually cause glare. In such cases the use of proper reflecting and diffusing reflectors, shades, or globes would be necessary. Reflected glare from the polished surfaces of machine parts or from material parts in fabrication can be eliminated in the same way. Usually some type of metal reflector will be found that is suitable for the particular conditions encountered and by placing a small metal cap over the bottom of the lamp to cover the exposed filament, or by using partly frosted lamps, a good unit can be built up. If necessary, glass reflectors or bowls of the prismatic, mirrored and opal types may be resorted to even if there should be a higher maintenance charge due to breakage.

The more use that can be made of general illumination and the less use that is made of local drop cord illumination probably the greater will be the convenience, efficiency and economy of the installation. There is no doubt that drop cords increase the electrical fire hazard, they wear out rapidly, and the lamps are seldom at the proper locations so that they are continually a source of trouble. The smaller lamps have a less proportional efficiency as compared to the larger ones, there are more lighting units to be maintained and taken care of, and the cords are likely to be dangerous if coming in contact with the work being done in the department in which they occur.

But even the best constructed and laid out lighting system will have its efficiency and economy impaired through the lack of proper upkeep. The units of all lighting systems collect dust, some more and some less, according to their size, shape, whether open or closed, and whether in clean or dirty surroundings. Consequently they must be cleaned frequently or they will lose their efficiency. It is false economy to save money by not cleaning the outfit, thereby necessitating the burning of more current in order to overcome the loss that is absorbed by dirty surfaces, not to mention the loss in the lack of the business of efficiency that may be caused by the lack of proper lighting. In general, where the fixtures are installed in relatively favorable locations, open-reflector units will show a depreciation of ten to twenty-five per cent in four weeks' time. If the locations are poor and the atmosphere is smoky and dust laden, the loss may run as high as forty per cent. Closed reflectors are preferable and can easily be dusted off.

But when they are cleaned it should be done thoroughly. A thorough washing is about one-third more effective than simply wiping them, so that the care with which the cleaning is done is an important item. While the cleaning is being done there are a few other things that should be looked after. In units of indirect lighting where there are several lamps the burnouts are sometimes not apparent except when reaching the fixtures. Such burnouts should

be replaced as should any missing lamps, reflectors or other parts. The manufacture of the lamp has improved and progressed so far that the candle power of the lamp is well maintained throughout its life. But if through a faulty lamp or other cause the lamps become blackened or dim they should be replaced and not left to burn out. A blackened lamp absorbs much of the light that is needed on the machines or elsewhere in the room.

Of course empty sockets should be kept filled and any lamps that are of other size than the one required by the lighting unit should be replaced. Also the lamps should be checked for the proper voltage rating and lamps of the same rating as the voltage of the system should be used to insure the best results. Sometimes lights are placed upon power circuits but this is not economical practice. It is better to provide separate meters and wiring for lighting and power which at the same time will insure the use of power current at the minimum power rate which is much lower than the lighting rate which would be charged by the electric service companies.

The cleaning of walls and ceilings, machinery and other furniture or the repainting thereof in order to remove light absorbing dirt and dust has already been mentioned and these together with the above items are the prime causes of inadequate illumination. One usually allows a factor of safety for ordinary depreciation when laying out the system but it is doubly wasteful to allow for the enormous depreciation incurred when the system is not kept up. Glare is somewhat a matter of contrast in brightness and a bright lamp against a dirty reflector, or a bright unit against a soiled and blackened ceiling often appreciably accentuates the glare. Likewise shadows, instead of being light and luminous are often dark and sharp because the diffused light from reflectors is lost when the reflectors are dirty.

It is recommended that the conditions in each room of the building be observed since the same conditions do not occur in the storage room as in the service station or repair shop, the machine room, paint room, etc. For each case a maintenance schedule should be established and cleaning and replacements properly taken care of. Or perhaps an average may be taken to cover the entire building, depending upon its size and working arrangement. If the building is large enough it may warrant the use of a foot-candle meter as a check for this work and readings of illumination intensity may be taken at regular intervals at designated places in the various spaces. As much attention should be paid to this as to tax rates, insurance rates and similar items.

The architect is often asked about the difference which some type of construction or some item of equipment would make in the insurance rate upon a garage building or upon a dwelling having a garage attached to it or built as part of it. He should have some idea whether or not it would be economy to include certain features in order to get a cheaper rate. There may be only a very small difference in the rate, and the cost of the additional features may be too great to make it economical in the end and furthermore the additional features may increase the maintenance cost or the interest on the investment.

Sometimes the architect is consulted before the property on which the proposed garage building is to be erected is bought. Often there is a choice of several parcels. In a city it does not make so much difference where the property is located as far as the fire hazard is concerned but in the suburbs the property should be chosen so as to come within areas of public fire protection. In other words, the property should be within five hundred feet from a public hydrant on a public street and also within one and one-half miles from a fire department station, measured on public streets or roads. If the fire department apparatus is of the automobile type and the roads are good the distance may be increased so that the building will come within two miles of the fire department station in order to be rated as being protected and to be able to take advantage of lower rates.

(To Be Continued.)

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PUBLICATIONS OF INTEREST TO THE SPECIFICATION WRITER.

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

Ars Ecclesiastica.—Handsomely illustrated brochure in sepia showing examples of wood carving and sculpture. Many designs by leading architects. 48 pp. 8½ x 11. The American Seating Co., 1091 Lytton Bldg., Chicago, Ill.

Equipment and Supplies for Architects, Engineers and Draftsmen.—Complete illustrated catalog showing full line of everything required in the drafting room. 130 pp. 6 x 9. Electro Sun Co., 161 Washington St., New York City.

Published by the same firm, Drafting Room Furniture. Illustrated catalog showing wood and metal furniture, drawing tables and other specialties required in the modern drafting room. 40 pp. 6 x 9.

Beauty Plus Service in Floors.—Booklet dealing with flooring problems for homes, hotels, apartment houses, office buildings, banks, schools, churches and factories. 6 x 9. 16 pp. Southern Pine Assn., Dept. 130. New Orleans, La.

Automatic Gas Water Heaters.—Catalog and hand book covering the subject. Roughing-in dimensions, layouts, tables, specifications, etc. 120 pp. 8½ x 11. Pittsburgh Water Heater Co., Post office Box 1109, Pittsburgh, Pa.

Modern Lighting Data.—Loose-leaf portfolio containing complete information on the subject, covering all types of lighting problems. 200 pp. 8½ x 11. National X-Ray Reflector Co., 235 West Jackson Blvd., Chicago, Ill.

Mueller Brass Goods.—Complete catalog "E" on plumbing specialties for the modern building. Profusely illustrated. 8½ x 11. 460 pp. Mueller Company, Inc., Decatur, Ill.

Published by the same firm, Mueller Automatic System of Hot Water Heating, Control and Dependable Plumbing and How to Secure It.

Hardware Catalog.—Volume 14. Handsome and completely illustrated catalog of ornamental and standard hardware. Thumb indexed. Flexible binding. 360 pp. 8 x 11. Russell & Erwin Mfg. Co., New Britain, Conn.

Published by the same firm, Russwin Hardware, brochure of period designs with descriptive text. 72 pp. 6 x 8.

Building with Assurance, 2nd Edition.—Handsome book with many full page color plates on subject of woodwork for residences. Every room in the house is separately considered and standard moldings, columns, blinds and shutters, doors and window sash, set forth. 440 pp. Flexible binding. 8½ x 11. Morgan Co., Oshkosh, Wis.

Refrigeration.—Booklet describing modern refrigerating equipment, suitable for hotels, club houses, hospitals, department stores, etc. 50 pp. 8 x 10. Kroschell Bros., 442 W. Erie St., Chicago, Ill.

Electric Traction Elevators.—Bulletin No. 500. Describes this type of modern elevator equipment. 8½ x 11. 32 pp. Kaestner & Hecht Co., 1100 Blackhawk St., Chicago, Ill.

National Pipe in Large Buildings.—Bulletin No. 25-B covers subject of anti-corrosion engineering, gas piping in buildings, standard specifications, diagrams, etc. 8½ x 11. 74 pp. National Tubing Co., Frick Bldg., Pittsburgh, Pa.

Oak Flooring.—Attractive brochure showing patterns and containing many decorative sketches. 16 pp. 9 x 12. E. L. Bruce Co., Memphis, Tenn.

Asbestos Shingles.—Catalog S. Contains color plates and typical installations. 60 pp. 6 x 9. Asbestos Shingle Slate & Sheathing Co., Ambler, Pa.

Published by the same firm, Asbestos Corrugated Roofing, Engineering Data Sheet useful to architects, draftsmen and specification writers. 40 pp. 8½ x 11.

Evans Vanishing Door.—Catalog "H" covers subject of modern wardrobes with diagrams, plans, details and specification data. 8½ x 11. 24 pp. W. L. Evans, Washington, Indiana.

Byers Pipe.—Loose-leaf portfolio containing collection of bulletins covering complete technical data on the subject. 150 pp. 8½ x 11. A. M. Byers Co., 235 Water St., Pittsburgh, Pa.

Refrigerating Data.—Catalog 14. Loose-leaf portfolio describing ice making plants, refrigerators and specialties having to do with refrigeration. 100 pp. 8 x 10½. The Brecht Co., 12th St. & Cass Ave., St. Louis, Mo.

Distinctive Floors.—Folder illustrated with ten color plates showing patterns of Tread Lite tile for various uses. A. I. A. filing index 23-D. Bonded Floors, Inc., 1421 Chestnut St., Philadelphia, Pa.

Cement Roofing Tile.—Booklet on the subject of flat slab roof construction. Nine full page construction details and other valuable data. 8½ x 11. The George Rackle & Sons Co., Cleveland, Ohio.

Published by the same firm, Gothic Windows. Attractive brochure with construction drawings and many photographs of drawings of windows of various types.

Appalachian Oak Flooring.—Portfolio covering complete information on this material. 8½ x 11. W. M. Ritter Lumber Co., Columbus, Ohio.

Panel Boards, etc.—Bulletins 1-A and 3 devoted to panel boards, cabinets and switchboard accessories, with much valuable data for the specification writer. 40 pp. 8 x 11. The Trumbull Electric Mfg. Co., Plainville, Conn. *Published by the same firm, Safety Switches, Bulletin No. 5. 60 pp. 8½ x 11.*

Illinois Heating Systems.—Vapor Details No. 21 covering subject of heating apartments, schools, hotels, hospitals and residences. 32 pp. 8½ x 11. Illinois Engineering Co., N. W. Cor. 21st and Racine Ave., Chicago, Ill.

Published by the same firm, Bulletin No. 11. Looseleaf, dealing with Eclipse line of steam heating specialties. 50 pp. 6½ x 9½.

National Steel Fabric.—Illustrated book for the information of architects, draftsmen and builders. Covers various types of stucco work with working drawings and much useful information. 32 pp. 8½ x 11. National Steel Fabric Co., Union Arcade, Pittsburgh, Pa.

"Korelock" Door Designs.—Handsome illustrated portfolio with color plates showing complete line of veneered doors for all uses. 148 pp. 8½ x 11. Paine Lumber Co., Ltd., Oshkosh, Wis.

Published by the same firm, Miracle Doors, portfolio of color plates showing this line completely. 60 pp. 8½ x 11. Woodwork Specialties, covering built-in furniture, bookcases, medicine cabinets, etc. Garage Door Designs, booklet covering this subject. Double and Triple Doors.

Pyrobar Roof Tile for Industrial Buildings.—Bulletin with blue prints and complete engineering data on subject indicated. 30 pp. 8½ x 11. U. S. Gypsum Co., Dept. K., 205 West Monroe St., Chicago, Ill.

Jamison Doors.—Catalog No. 11 covers subject of doors for all types of cold storage conditions. Complete working drawings and blue prints, also specifications. 80 pp. 8½ x 11. Jamison Cold Storage Door Co., Hagerstown, Md.

Peerless Built-In Furniture.—Portfolio of 10 detail sheets on kitchen cabinets, table cabinets, linen closets, bathroom cabinets, etc. 8½ x 10½. Built-In Fixture Co., 2608 San Pablo Ave., Berkeley, Cal.

Seeger Refrigerators.—Catalog No. 39 showing line of syphon refrigerators for residences, full details, construction specifications, etc. 40 pp. Seeger Refrigerator Co., St. Paul, Minn.

Architectural Finishes.—Shows Bay State line of wall finishes, brick and cement coatings, brick and cement floor coatings, and many other preparations for special uses. Color samples and specifications, 32 pp. 8½ x 11. Wadsworth, Howland & Co., Inc., 141 Federal St., Boston, Mass.

Published by the same firm, Bay State Waterproofing. 16 pp. booklet on the subject.

Wood Block Floors.—Illustrated booklet on the subject of wood block for floors for factory use and wherever heavy duty is required. 24 pp. 8 x 11. Jennison-Wright Co., Cleveland, Ohio.

Details and Specifications.—Covers complete line of Venetian blinds for all uses. Sectional drawings, service sheets and complete data. 8½ x 11. Western Blind & Screen Co., 2700 Long Beach Ave., Los Angeles, Cal.

Interiors Beautiful.—Booklet showing many uses of Upson board. Suggestions for many types of buildings. 8 x 11. 20 pp. The Upson Co., Lockport, N. Y.

Published by the same firm, The Snow White Lining. Booklet describing Upson Fibre Tiles for bathrooms, nurseries, kitchens and many other uses. Uniform with the above.

Telesco Partitions.—Illustrated booklet showing unit partitions with construction details and complete data. 16 pp. 8½ x 11. Improved Office Partition Co., Elmhurst, N. Y.

Health Bulletin on Sewage Disposal, by Charles M. Mayo.—Treatise on the subject with layouts, diagrams and much useful information. 24 pp. 9 x 12. United Cement Products Co., Indianapolis, Ind.

Ice Making and Refrigerating Machinery.—Bulletin No. 69 describing vertical, single acting enclosed ice making and refrigerating machine. Diagrams with complete data. 32 pp. 8½ x 11. York Mfg. Co., York, Pa.

Airolite Specifications.—Folder containing specifications for adjustable metal ventilators for windows, transoms and door panels. Standard filing size. The Window Wall Co., Marietta, Ohio.

Sectional Office Partitions.—Booklet with layouts, diagrams, sample floor plans and complete data on the subject. 32 pp. 8½ x 11. Circle A. Products Corp., Champaign, Ill.

Store Front Details.—Set of 15 full size drawings showing different types of store front construction. 16 x 26. Zouri Drawn Metals Co., Chicago Heights, Ill.

Thatcher Furnaces.—New catalog with color plates showing complete Thatcher line. Sections, layouts and specification data. 24 pp. 8½ x 11. Thatcher Furnace Co., 30 St. Francis St., Newark, N. J.

Published by the same firm, Thatcher Ranges. Uniform in style with above, covering full line of ranges for residence, club, restaurant and other uses.

Diamond D Lath.—Booklet fully illustrated showing uses of metal lath in partition and other work in various types of buildings. Diagrams, specifications, etc. 50 pp. 6 x 9. Penn Metal Co., 65 Franklin St., Boston, Mass.

Drinking Fountains.—Booklet illustrating and describing various types suitable for all uses. 16 pp. 8 x 10. D. A. Ebinger Sanitary Mfg. Co., Columbus, Ohio.

Published by the same firm, Steel Compartments, similar to the above, containing drawings, layouts and descriptive matter on steel compartments for a variety of uses.

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Elevator Specifications.—Covers electric passenger elevators with necessary safety appliances, sectional drawings. Standard filing size. The Warner Elevator Mfg. Co., Cincinnati, Ohio.

Vacuum Heating Pumps.—Loose-leaf portfolio containing six bulletins on the subject. Complete technical data, details, methods of operation and specifications. 8 x 11. 50 pp. Nash Engineering Co., So. Norwalk, Conn.

Electric Control Specification for Building Equipment.—Loose-leaf portfolio containing specifications where electric control equipment is a factor. Standard filing size. The Cutler-Hammer Mfg. Co., Milwaukee, Wis.

Reliable Gas Burning Appliances, Catalog No. 56.—Shows complete line of modern gas burning equipment. Ranges, furnaces, hot plates, etc., for all uses. Fully illustrated. 100 pp. 8 x 11. Reliable Stove Co., Cleveland, Ohio.

Quality Columns.—Portfolio illustrated in color showing complete line of columns suitable for both interior and exterior use. Complete information and many typical installations. 50 pp. 8½ x 11. A. S. Schwerdt Mfg. Co., Pittsburgh, Pa.

Standard Specifications.—Roofing, Waterproofing, damp-proofing and insulating. A.I.A. File No. 12-B-1. Loose-leaf. Construction drawings. 32 pp. 8½ x 11. The Richardson Co., Lockland, Cincinnati, Ohio.

Sarco Radiator Trap.—Booklet showing this material for vacuum, vapor and low pressure steam heating. Diagrams and technical data. 15 pp. 6 x 9. Sarco Co., Woolworth Bldg., New York City.

Sanymetal Partitions.—Illustrated booklet describing this type of equipment for offices, factories, toilet rooms, etc. 7½ x 10½. Sanymetal Products Co., 980 E. 64th St., Cleveland, Ohio.

The Haas Quality Line.—Booklet showing complete line of water-closets and plumbing specialties. 100 pp. 6 x 9. Philip Haas Co., Dayton, Ohio.

Lithoprints, What They Are, How They Are Made, How They Are Used and What They Cost.—Loose-leaf portfolio with samples. Useful in every drafting room. Standard filing size. Lithoprint Co. of New York, 41 Warren St., New York City.

Examples of Work in Georgia Marble.—Loose-leaf portfolio containing 36 full page plates of exteriors and interior details on heavy plate paper. Georgia Marble Co., Tate, Ga.

Panel Boards and Steel Cabinets.—Catalog No. 32, illustrating and describing safety type panel boards. 48 pp. 8 x 10½. Frank Adam Electric Co., St. Louis, Mo.

The Story of Oak Floors.—Illustrated booklet with color plates covering subject of flooring for modern buildings. 24 pp. 6 x 9. Oak Flooring Bureau, Ashland Block, Chicago, Ill.

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

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

Atlantic Terra Cotta.—Monthly magazine for architects and draftsmen. Volume 6, No. 11 covers subject of 16th Century English Terra Cotta. Full page plates, details and construction drawing. Atlantic Terra Cotta Co., 350 Madison Ave., New York City.

Baker System of Refrigeration.—Illustrated treatise on the subject with application to hotels, hospitals, clubs, institutions, public buildings and restaurants. 9 x 12. 24 pp. Baker Ice Machine Co., Inc., Omaha, Neb.

Daylighting.—Catalog No. 21 covers subject of prisms and prismatic glass for all uses. Specification data. Drawings, construction details. 42 pp. 8½ x 11. American 3-Way Luxfer Prism Co., Cicero, Ill.

House Heating and Its Relation to the Health of the Home.—Booklet covering subject of modern heating. Standard filing size. Farquhar Furnace Co., Wilmington, Ohio.

Best Bros. Keene's Cement.—Booklet of information for architects. Specifications for plain and ornamental work and various finishes. 32 pp. 5 x 9. The Best Bros. Keene's Cement Co., Medicine Lodge, Kansas.

Hubbell Specialties.—Catalog No. 17 covers complete line of plugs, receptacles and other electrical specialties. 104 pp. 8 x 11. Harvey Hubbell, Inc., Bridgeport, Conn.

Steel Heating Boilers in Commercial Buildings.—Bulletin on the subject with illustrations and engineering data. 8 x 11. 24 pp. General Boilers Co., Waukegan, Ill.

Published by the same firm, Steel Heating Boilers in Residential Buildings.—Uniform with the above. Also *Steel Heating Boilers for Oil Firing.* Bulletin O.F. 24.

National Storage Heaters.—Bulletin No. 65. Complete engineering data and specifications for all types of storage water heaters for all uses. 24 pp. 8½ x 11. National Pipe Bending Co., New Haven, Conn.

Wrought Steel Grilles.—Booklet illustrated in color showing complete line of radiator enclosures, registers and grilles. 24 pp. 8 x 10. Hart & Cooley Co., New Britain, Conn.

Hard Maple.—Illustrated booklet describing this wood, its properties and uses. 60 pp. 6 x 9. The Northern Hemlock & Hardwood Mfrs' Assn., Oshkosh, Wis.

Midland Terra Cotta.—Portfolio of 86 plates showing application of terra cotta in connection with all types of construction. Details drawn to scale, plates. 9 x 14. Midland Terra Cotta Co., 105 West Monroe Street, Chicago, Ill.

Valves.—Catalog No. 6. Technical treatise on complete line of valves for all uses. Cloth binding. 160 pp. 6 x 9. Pratt & Cady Co., Hartford, Conn.

Hand Power Dumbwaiters and Elevators.—Catalog O describes this type of equipment suitable for many uses. Invalid lifts, fuel lifts, trunk lifts, etc. 52 pp. 4¼ x 8. Sedgwick Machine Works, 150 West 15th St., New York City.

Elevator Door Hangers.—Booklet showing application of hangers to various types of doors. 6 x 9. 12 pp. McCabe Hanger Mfg. Co., 425 West 25th St., New York City.

York Safes.—Portfolio of data dealing with subject of bank vaults and safes for all uses. Safe deposit boxes, etc. York Safe & Lock Co., 55 Maiden Lane, New York City.

Handbook of Ornamental Iron and Wire Works.—Catalog No. 8 covers subject of grilles, window guards, desk and counter railings, and many other specialties. Convenient pocket size. 175 pp. 4 x 5½. Buffalo Wire Works Co., Buffalo, N. Y.

The Dunham Handbook No. 214.—Covers subject of radiation and all other matters pertaining to the modern heating plant. Sectional drawings and typical layouts. Much engineering data. Handy pocket size. 144 pp. C. A. Dunham Co., 230 E. Ohio St., Chicago, Ill.

THE WORDS "OR EQUAL" IN SPECIFICATIONS

From the Michigan Architect and Engineer

THE use of the words *or equal* in many specifications of architects and engineers has been a constant source of abuse and complaint on the part of architects, engineers, owners, manufacturers and contractors, and many of the best architectural and engineering firms have been seeking a way to avoid this undesirable feature.

Unquestionably the use of the words *or equal* was originally intended to broaden the scope of the specifications and to give the architect and engineer latitude in determining which materials or products represented the biggest value to the owner for the purpose for which they were intended, and to avoid many other abuses which it was assumed might occur if the specifications were drawn up so that only one kind of material or make of product would be acceptable under the specifications.

It was also presumed that it would be fairest to the bidder. However, the cure has, in most cases proved worse than the disease.

Many of the bad consequences of the use of the words *or equal* have developed because of the usual method of awarding contracts by the bidding system.

The bidding system is an invitation to manufacturers of materials and equipment to give their lowest prices, and, to the contractor, to use these materials and furnish the labor and customary contracting equipment.

The result is a tendency on the part of some contractors in figuring specifications to ask themselves:

"How can I be low bidder and get the job?"

Then, after he gets the job:

"What can I get away with through the latitude allowed in the words *or equal*, so as to come out on the job and make some money on it?"

If the contractor is permitted to make substitutions, the bidding has not been fair to the other contractors who figured in strict accordance with the specifications and quoted only on materials which the architect or engineer specified.

It is usually the case, therefore, that the low bidder is not the one who gets the contract, but the lowest price gets it.

Unquestionably, it is the object of the architect and engineer to give fair play in their specifications, and to write them up with the desire that all bidders shall be on an equal and even basis.

Assuming this to be a fact, how can specifications be written eliminating the words *or equal* and yet not tie up the job to any particular material, product or apparatus, and yet not eliminate any other material, product or apparatus which later on may be found better suited for the work?

The purpose of this article is to point a way.

It is proposed that architects and engineers draw up their specifications and under each class or division of the work incorporate the following paragraph:

The contractor (or bidder) is required to give a basic bid on all materials, products and apparatus of the qualities and makes specified and in addition to the basic bid, the contractor is further requested to give

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alternate prices on other makes, which will, in his opinion conform to the specifications, stating the additions or deductions involved in the furnishing of these alternate makes and specifying the makes on which these alternates are based. Where no alternates are given in the bids, the makes specified must be furnished and installed.

What would be the result if architects and engineers were to follow out the above suggestion of requiring a basic bid?

1st. The basic bid would determine the real low bidder.

2nd. If, for any reason it was desired to take advantage of some of the alternate bids, the difference in cost would have been previously established, thereby avoiding the annoyance which usually results in securing these adjustments.

3rd. As is now the case as soon as specifications are issued to contractors, the different manufacturers seek an opportunity to have their material accepted, the architect or engineer could advise them that if the contractors will give alternate bids on their materials, products or apparatus, consideration will be given their products, or alternate bids could be requested on any particular product.

4th. The bids would then be just and equal because all contractors would figure on the same materials, products or apparatus in their basic bids.

5th. If the bids exceeded the appropriation, without calling for new bids, the architect or engineer could refer to these alternates and determine the reductions which would be available.

6th. In event the owner feels justified or disposed to spend a greater amount for a higher grade of product, than that specified by the architect or engineer, the amount could be readily determined.

7th. While the low bidder on the basic bids may not have quoted on all of the makes or qualities available, other bids may incorporate most of them. The differential could, therefore, be easily determined by referring to the other bids. In apparatus and materials wide variations in qualities and designs exist.

8th. There would be a material saving in the time of compiling bids to determine the low bidder, for, at the time of tabulation, only the bids on the basic specifications should be considered to determine the low bidder. The additions or deductions for the alternates could then be determined and a careful study or survey made by the architect or engineer at his convenience to determine the relative values and adaptabilities of these materials, products or apparatus.

9th. And most important—the specifying of one make or kind of material is a recommendation of that particular product to the owner by the architect or engineer writing the specifications. Often the owner insists, for some reason of his own, on another product. In the specifying of one product only, the architect or engineer has placed himself in a position where he may tell the owner that this is what he recommends. If the owner wants to substitute, it is up to him and he takes the responsibility accordingly. In specifications, as written with the words *or equal* it is an invitation to the owner to consider himself in the light of a judge as to what is equal because the architect or engineer has made no definite recommendation on this point.

10th. In specifying only one make of product or apparatus, the relation between the producer of this product or apparatus and the architect or engineer would be much closer, because the latter could demand greater responsibility on the part of the producer of material, products and apparatus to meet with the spirit of his specifications.

It is rapidly being recognized that the use of the words *or equal* shows a weakness on the part of a specification writer because they are in about the same position as physicians who do not know whether to write a prescription for castor oil or paregoric.

Specification experts certainly should know what is best suited for the installation and prescribe accordingly.

The use of the words *or equal* encourages the use of substitutions.

The use of the words *or equal* has obliged many manufacturers to reduce the quality of products in order to meet low priced competition.

Complete and concise specifications make for clean, close

and even bidding, and, to a great extent eliminate the elements of chance in bidding, and assures the contractor a legitimate margin of profit which he must have, and at the same time guarantees to the owner, value for the money he has expended.

An architect or engineer is in the same relative situation as a doctor, who must diagnose his case correctly and write his prescription so that the pharmacist will know just how it is to be filled.

Substitutions have killed many a doctor's patient and ruined many an architects' or engineers' job.

AN APPEAL TO ARCHITECTS

HOW much longer will the American colleges continue to turn out graduates in architecture before the architects of this country will come to a realization of their obligations to these young men? Many of the outstanding members of the profession have, to a marked degree, recognized this obligation, but there are countless numbers of others who feel that the young graduate from a college of Architecture is a pest to clutter up their offices with a lot of fantastic ideas of architecture as a fine art. They realize that the college graduate of today must become the architect of tomorrow, but they are willing only to offer the young applicant a salary so small that it would not permit him to pay his actual living expenses.

The men who are finishing their architectural courses in June are finding that very few, if any, architects, are willing to give them positions at living wages. This condition has been prevalent in the south since the introduction of architectural courses in some of the southern colleges. The architects are willing to take the college graduate at a pitifully small salary, or at no salary at all and to allow him to become familiar with the intricacies of the office at his own expense, while he borrows money to supplement his salary and thus manages to live. The college graduate in architecture, while he would in most cases prefer to follow the practice of his chosen profession, is often forced into other lines of business in which he is fitted to take part simply because the architects refuse to give him a salary that will allow him to support himself. These men, some of whom possess unusual ability and would undoubtedly gain prominence in the architectural world, are forever lost to the profession.

The college graduate does not expect an unreasonable salary. In most cases he proves, in a few weeks, to be worth more in dollars and cents than he asks as a salary. The college man is today better fitted to enter an office than the college graduate has ever been. Courses in all of the colleges have been adjusted to give him more practice and instruction in working drawings and structural design. In most institutions the student is required to finish a complete set of working drawings with specifications in order to obtain a degree. The era of the flamboyant and structurally impossible design in college work is past. In the solution of even the most fantastic and imaginative problems, the student is required to design with an eye first to structural possibility.

Is the high code of ethics among architects a meaningless jumble of words and theories? Surely the architects of the present are interested in the future of the profession. Is there, then, any good reason why they should refuse to make a very small sacrifice to give the college man a start?

This is an appeal to the architects of today, on behalf of the men who graduate this year, to give the young man a chance. If his credentials and samples of his work are satisfactory, offer him a salary that will allow him to support himself. The college man spends fifteen years of his life in an effort to prepare himself for the practice of Architecture. Many of them borrow money with which to complete their college courses. Give them an opportunity to begin life without being forced to borrow more. Don't expect them to hang on at starvation wages until they become finished draftsmen. For the sake of the future of the profession, and indeed, the future of your own business, look a few years ahead—give the young college graduate a bit of encouragement and a decent chance to live.

E. G. PARKER, '24
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THIS newest Eldorado drawing shows the quaint houses and narrow, winding streets in Grasse, France.

In this picturesque old town, celebrated for its perfumery, J. H. Fragonard, the famous painter, did his best remembered work. Here, too, Earl Horter has made some of the most interesting pencil drawings of his present trip through France and Italy with Dixon's Eldorado

—"the master drawing pencil."

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BOCA
SOLID STEEL SASH

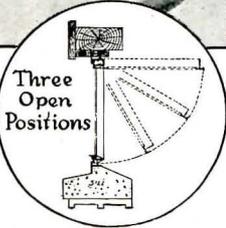
Steel Basement Sash

Because:—

1. It is removable from inside for cleaning or replacing lights, and for coal deliveries.
2. It remains open in three positions.
3. No hinges—no chains—no hooks.
4. Window locks automatically when closed.
5. Holes drilled for screens.
6. Shipped complete with frame and hardware.
7. Immediate deliveries.
8. Costs no more than ordinary steel sash.

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(Other items on page 94)

Architect, 25 years' all around practical experience in all phases of design and construction of best types of building, and in own practice, scholarly training and travel, excellent designer. Rendering in all mediums. A real executive, registered in New York and California, desires permanent connection with architect in New York or vicinity that can use the services of a trained, intelligent and dependable man to assist with the details of administration. Salary commensurate with services. Box 320-L, care of Pencil Points.

Architectural Draftsman and Secretary; Graduate of evening Architectural Course, desires position where he can combine architectural and secretarial work. Age 25. Box 229-B.

Architectural Designer, University graduate, 3 years' experience. Would like to locate in central or southern states. Box 1420-0, care of Pencil Points.

Architect's all around man desires connection in New York City. Thoroughly experienced in construction and practical side of business. Capable of writing specifications, supervising construction and carrying on correspondence and handling office. Address Madison, care of Pencil Points.

Young Man seeks connection with New York City architects with opportunity to learn. High School graduate, year and a half Columbia Extension Architectural Course. Salary secondary. Harry Gold, 2682 Pitkin Ave., Brooklyn, N. Y.

U. of P. Special Student, residence New York City. Four years' office experience, desires position in New York City. Ready June 8th. Box 3459-W, care of Pencil Points.

Young Man, 18, would like to connect with some New York architect. Willing to start on trial. Graduate of Architectural Course at the Paterson Vocational School. Some Experience with architect and construction company. David T. Crothers, 156 Getty Ave., Paterson, N. J. **Wanted:** Second hand blueprint file. Please communicate with Box Lexington, care of Pencil Points.

Young Man, 29 years old, 6 years' office experience in France, would like to connect with an office where French is spoken. Sketching and working drawings. Graduate of Arts Decoratifs of Paris. Marc Gueyray, 977 Bergen St., Brooklyn, N. Y.

Draftsman, with 12 years' experience, desires position in architect's office. Capable of doing general architectural work, having experience in residential, apartment house and industrial work. Also willing to do home work. Box 5555, care of Pencil Points.

Specification Writer: Young married man with 20 years' experience in very reputable offices on all classes of work desires to connect with office offering good opportunity. Box J.B.C., care of Pencil Points.

Young Boy, 16 years old, with nine months training at Vocational School desires position in architect's office where he can develop. Salary secondary consideration. Charles Tuzzolino, 262 Elizabeth Street, New York City.

Junior Draftsman would like position in architect's office. Attending Mechanics Institute. Age 20. Louis Gorbo, 15 Goerck St., New York City.

Junior Draftsman, 18 years old, desires position in architect's office. Graduate of Vocational School. Now attending Cooper Union Night School. Fred Erhardt, 662 Jackson Ave., Bronx, N. Y.

Architectural Draftsman desires position in first class firm or architect's office. High School Education in Germany. One and a half year's experience there. One year in New York City. Box 27-G, care of Pencil Points.

Architectural Designer just returned from 2 years' travel and study abroad desires permanent connection with flourishing firm. Has thorough knowledge of business and professional side of modern practice in all types of work. Ten years' exceptional experience from field work to executive design in the middle west, Boston and New York. Graduate of two accredited Universities in Architecture; Master's Degree, Harvard. Thirty years old, married and energetic; looking for position and responsibilities and future associateship. Will go to California if required. Best references. Box 4903-E, care of Pencil Points.

TRAVELING SCHOLARSHIP AWARD FOR ARCHITECTURAL STUDENT

A EUROPEAN traveling scholarship will be awarded to the student of architecture whose drawings are regarded as the best of those submitted in the forthcoming exhibition to be held by the American Institute of Architects in Washington. This announcement was authorized today by Professor William Emerson, temporary chairman of the American Institute of Architects Committee on Education, by which the award will be made.

The scholarship award will take the form of free membership in the group of practising architects and students of architecture, organized for travel and study under the auspices of the Institute of International Education. The leader of the group will be Professor Albert C. Phelps, of the Cornell University College of Architecture. Members will sail from New York on July 5th for a trip which will enable them to study many of the most important buildings, decorative compositions, and works of landscape design in Europe, and to examine the drawings and models of some of the world's greatest designers. The trip will include cities in England, France, Italy, Belgium and Holland.

The exhibition to be held by the American Institute of Architects in Washington will be composed of drawings made by students in the seventeen recognized schools of architecture. Only men to whom the student-medal of the Institute has been awarded, will be eligible for the scholarship.