PENCIL POINTS

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THE DRAFTSMAN WITH A JOB

SOMEONE, a while ago, defined an architect as "a draftsman with a job." There is a lot of truth in this definition as no one can set up in business for himself as an architect without a client. It may occasionally happen that a man qualified by training to practice architecture provides himself with an office and hangs out his shingle and waits for some business to turn up, but it is usually done the other way around.

The ranks of the profession are recruited from the ranks of the draftsmen. This is a natural evolution and is taking place constantly in all parts of the country. Even before a man sets up for himself he frequently handles work "on the side," usually with the knowledge and approval of his employer and frequently with the active help of the architect for whom he is working. Many architects feel that the experience gained by their drafting force in meeting and dealing with clients and in having direct responsibility, for even a small job, makes them better and more valuable men in carrying out the work of the office. Some other architects do not encourage such outside work because they feel that it interferes with the draftsman as an employee, diverts a certain amount of time and attention from his regular work, necessitates night work, tending to make the draftsman less efficient the next day, etc. Even in those cases where the architect is in sympathy with the draftsman with a job he often feels that he is subjected to a certain amount of inconvenience such as having contractors call up on the telephone during business hours, consultations with the client, etc.

The draftsman with a job to do "on the side" usually finds that the inconvenience of working at home evenings and consulting with his client in a restaurant, railway station or other public place at lunch hour with none of the usual facilities for carrying on architectural work makes it almost impossible to do such work successfully or profitably, not to say with any degree of pleasure or satisfaction on his part.

It has been suggested to us that a decided improvement in the situation as it exists today might be brought about by providing, at a reasonable cost, facilities for draftsmen doing outside work to conduct this business entirely apart from and outside of the office where they are employed. In any large city suitable quarters might be secured with room for several drafting tables with a telephone operator and a stenographer in attendance; a conference room, which could be used for interviewing clients and contractors and which could be kept open at night for the convenience of those desiring to work after hours. Several draftsmen have expressed to us an interest in such a project and have asked our opinion as to the best way to proceed in New York City. We have asked the opinions of several architects as to the advisability of something of this sort and find them entirely in sympathy with the idea. The men interviewed all recognize the fact that such outside work will always be done by good draftsmen, believe that such activities should be encouraged and feel that a drafting room such as is above described would put the entire work on a better basis from every standpoint. Such a plan would regularize a business of considerable proportions which is now conducted in a more or less hit-or-miss fashion.

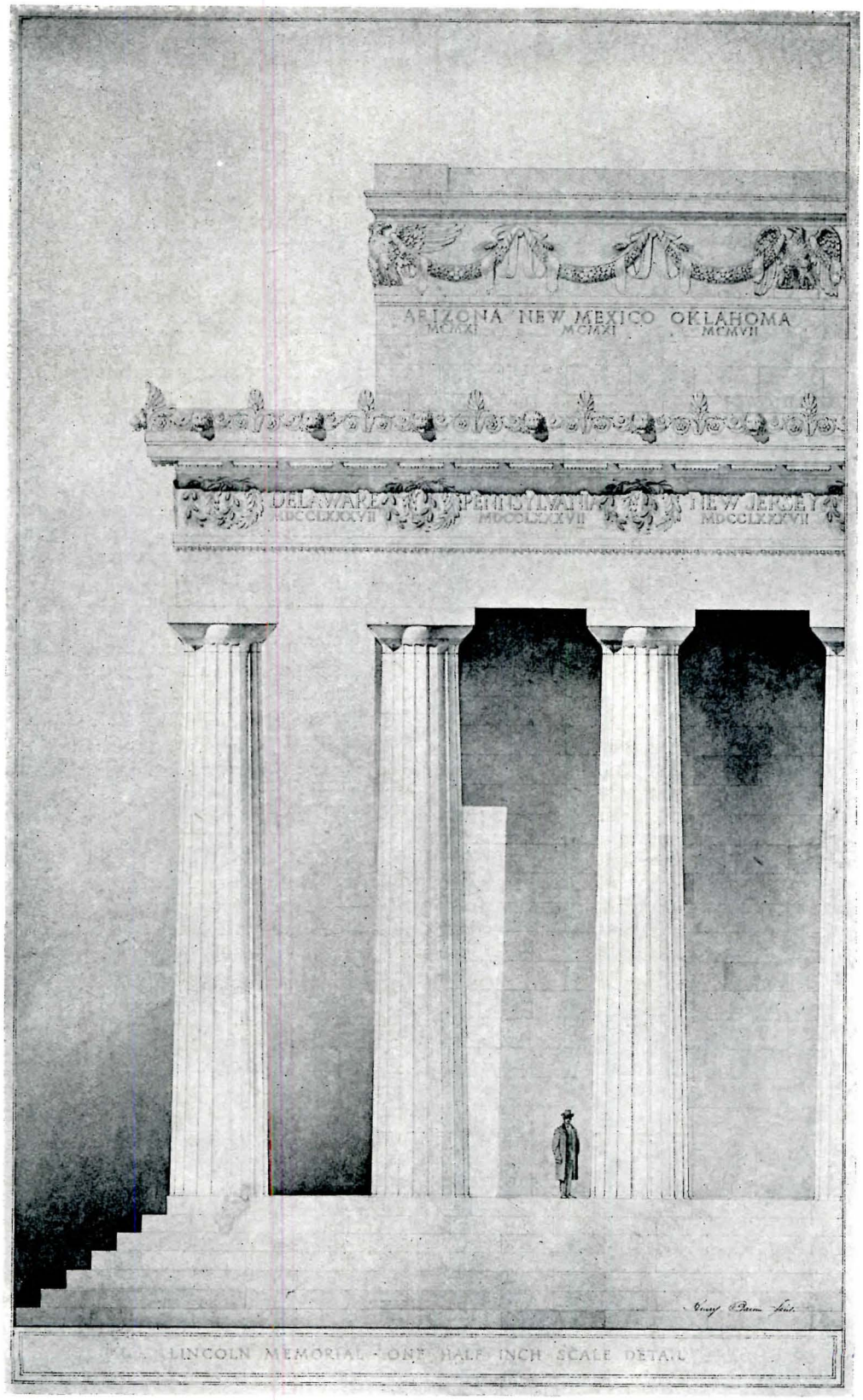
We should like to hear from our readers, both architects and draftsmen, setting forth their opinions, together with any suggestions that may occur to them concerning details of procedure. Would such a co-operative drafting room be a good thing for the draftsman with a job? Would it be a good thing for the architect?

OUR FOURTH ANNIVERSARY.

THIS is the forty-eighth issue of PENCIL POINTS —the end of our fourth year. We cannot let this milestone pass without most heartily thanking all who have made our growth possible and expressing to our subscribers our gratification with the wonderful spirit of co-operation which has been so generously given. You have not only read our paper in constantly increasing numbers, (our present subscription list is 11,449), but you have been most helpful in offering friendly criticism, making valuable suggestions for the improvement of our work, and have made it possible for us to do what we said four years ago we wanted to do—edit and publish PENCIL POINTS *with* rather than *for* our readers.

We enter our fifth year in the same humble spirit with which PENCIL POINTS was started. We are here to serve and we are just as anxious as we ever were to publish, month by month, a better journal for the drafting room, a journal that will help every reader in the problems of his profession, and a journal which at the same time shall publish the news of the field and record those items which are of interest from a purely human as well as from a professional standpoint.

We cannot too strongly emphasize our wish to hear from every reader, wherever located, and whatever his status may be. We are just as anxious to hear from a young draftsman located thousands of miles from our office as we are from a big architect just around the corner.

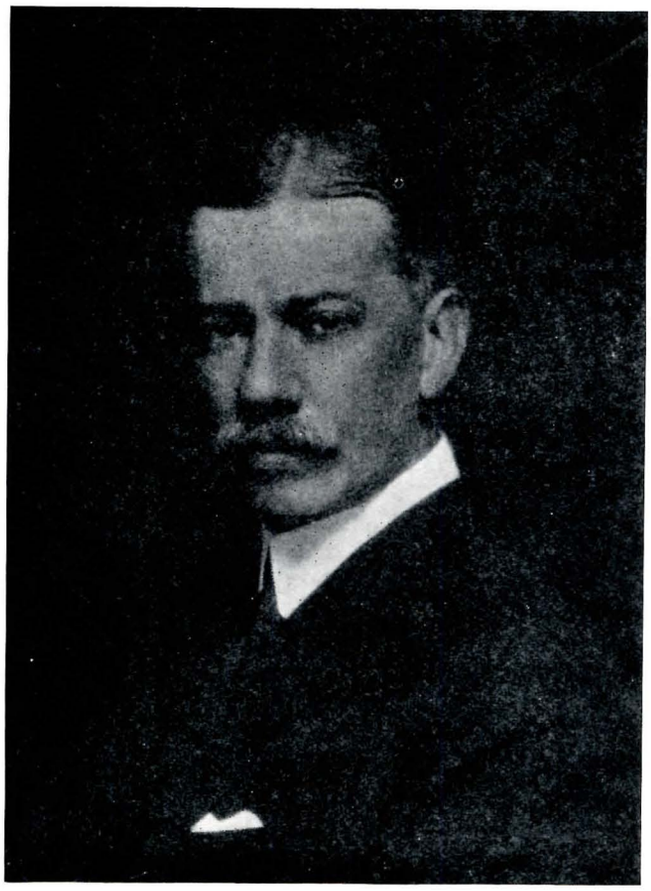


Detail of the Lincoln Memorial at Washington, D. C., Henry Bacon, Architect.

HENRY BACON AS A DRAFTSMAN

BY FRANCIS S. SWALES

HENRY BACON had only reached his zenith as a draftsman as well as architect at the time of his death. Obviously a man may become a great draftsman without becoming a great, or even near-great artist or designer. Equally obvious, a great artist may ride on a poor vehicle: Whistler was a poor draftsman. David Gregg knew the science of the beautiful in art from start to finish; but it was neither from intuition nor inspiration that his work, starting with a hard and mechanical technique and academic method, grew in its way to a close approximation of fine art. Henry Bacon's early drawings and sketches were often rather dry, but never hard in technique. They always indicated an understanding of the truth of things without a course of reasoning and his development as a draftsman was continuous.



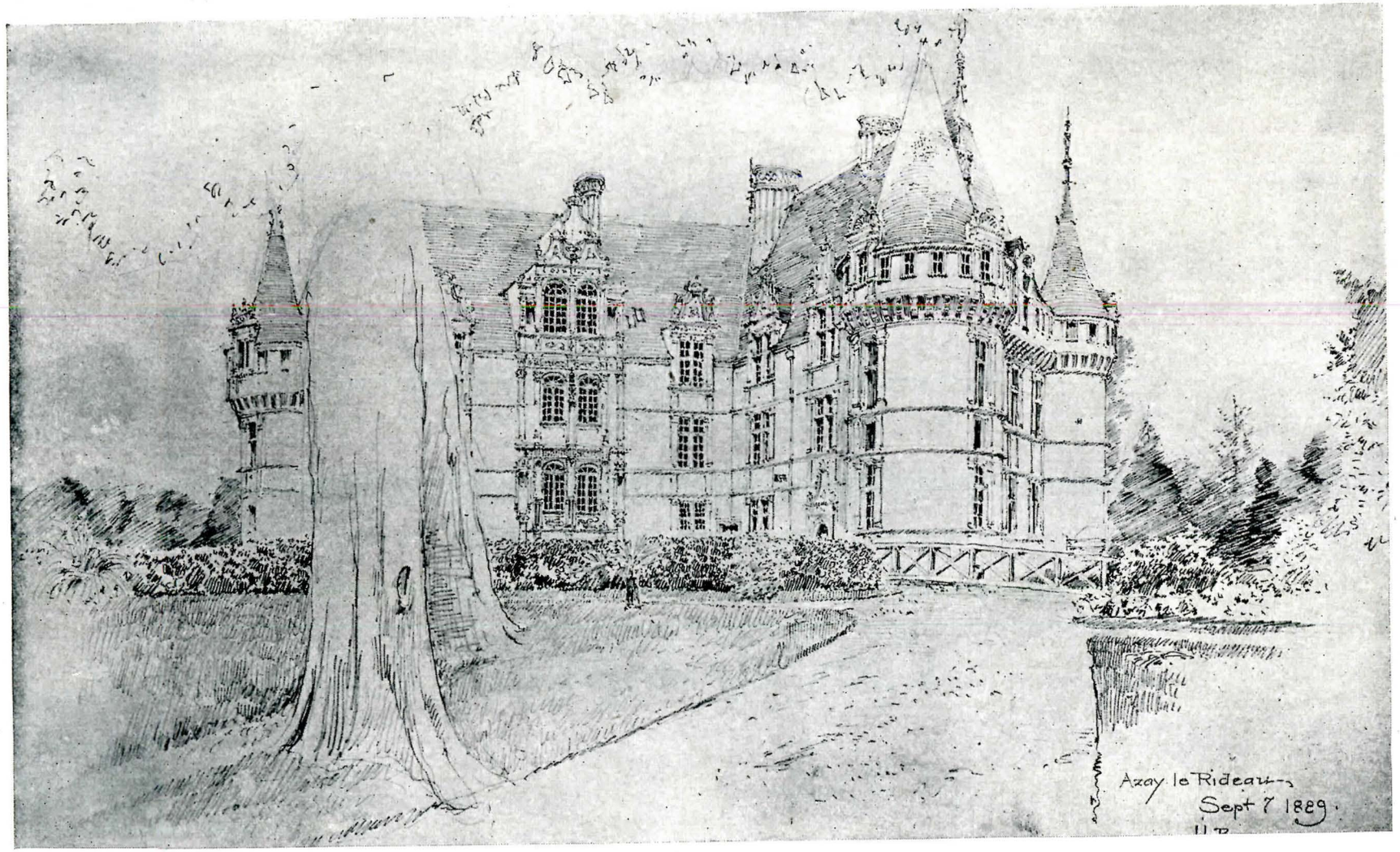
Henry Bacon.

Henry Bacon was interested early in his career in the first architecture in the United States. He made sketches and measured drawings of details of Colonial buildings at Boston and New York during the late eighties, some of which were published in the old "Sanitary Engineer," before he went abroad as the Rotch Travelling Scholar in 1889. These were mere drawings by a young draftsman and interesting more by reason of the subject selected for representation than for the way it was represented. He made a few drawings probably under the tutelage of his elder brother, Francis Bacon, for the latter's illustrations (made during 1881-1883) of the book on the restoration of Assos, published by the American Archaeology Society at Cambridge, 1902, and that master draftsman, and keen artistic student of Classic design undoubtedly gave early formative suggestions that led to the influence of Greek Design, upon some of the later work of Henry Bacon.

During the early years he spent in the office of McKim, Mead and White his name often appeared on their perspective drawings. Some of his pen-and-ink drawings of houses published in the "Engineering Record's" architectural supplements, and a wash or color drawing of the perspective of the Boston Public Library displayed rapid development of a personal style of presentation which soon reached a high level which was maintained with steady growth of feeling as long as he lived. The sketches which he made while abroad on the Rotch Scholarship indicated the coming of a strong architect rather than of a brilliant draftsman. It is not for their technique that they have their greatest value to the student although they are good drawings made with a good line and good use of values and color.

But in excellence of judgment in selecting a point of view—with the evident object of studying truthful effect: avoiding the dramatic, which adds impressiveness and suggests imagination in the sketcher, and the various "tame" or less interesting compositions which every architectural object presents—he has had few peers among students in sketching architecture. To illustrate the point, compare his sketch of the Chateau-Azay-le-Rideau, herewith reproduced, with the many sketches, photographs or plates of the same subject in almost any architect's collection. His sketches all record objects worthy of study, and his studies are made from the worthiest point of view.

During the later years of his collaboration in the organization of McKim, Mead and White certain of his subjective drawings showed the same keen sense of the essential point of view. The Rhode Island State Capitol, the design of which proclaims his individual influence and part in its production: and, as with his design for the Detroit Court House, his previous study of American Colonial architecture—particularly Old City Hall in New York—has never appeared to such advantage in a photograph as in his



Azay-le-Rideau. Pencil Sketch by Henry Bacon. (1889.)

drawing of the perspective. I have often wondered, too, whether the forecourt to Columbia University's beautiful Library, will be as much improved when the great grille is added, as it would seem from studying the superb perspective drawing made by Bacon. His individuality in technique of pen-drawing is evident in both of the above drawings; but is at its best in a beautiful drawing which he made of the Robert Gould Shaw Monument, in front of the State House at Boston. The view is taken from a distance so that the monument is well-set in the accessories of the landscape. The beauty of the trees, as shown by the drawing, complementing that of the monument present a study of civic ornamentation equal to the finest that old Italy or modern Paris possesses. Somewhat loose in technique, especially in the foreground, but nevertheless a charming presentation, his drawing of a "Bachelor's Hall"—a solid hospitable country house in the style of "Carpenter's Classic" shown overlooking a river away from the whir of street traffic and the din of life on the highroads—not too secluded, only slightly aloof, friendly and dignified: in character like Bacon himself. His perspective drawing of the Jersey City Library showed the design of the building to great advantage in spite of an, apparently, hurried sketching of the foliage and buildings in the background. His spirited sketch for the Hall of History for the projected American University Group at Washington was a drawing such as is produced when a draftsman is in great form—one of the kind that look as though they could be "made in ten minutes"—or a few hours—but probably required, actually, several days.

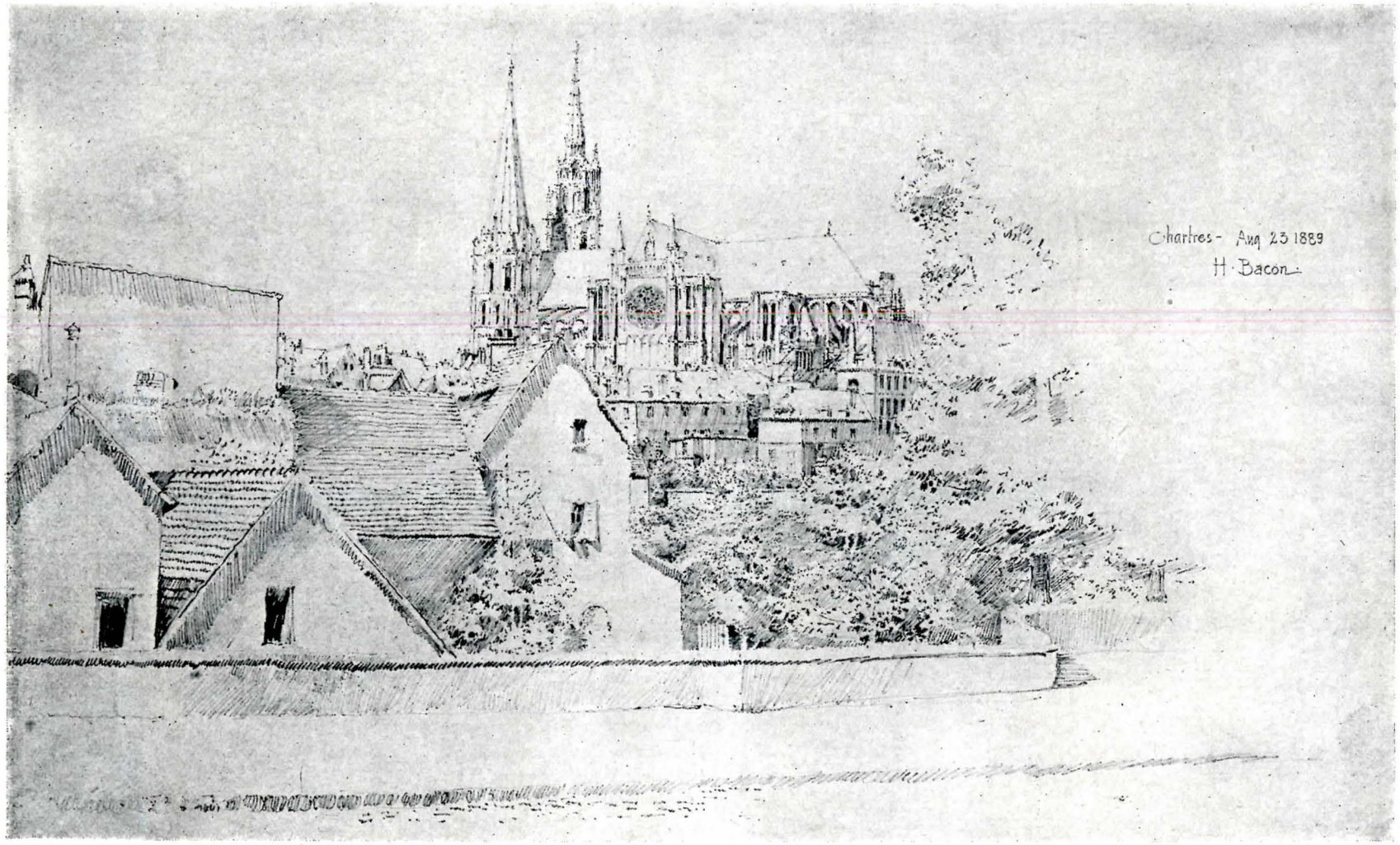
"Why Cornhill is Crooked." Pencil Sketch from Henry Bacon's Scrap Book.

He was but one of a number of designers who worked on the Burnham-McKim-Olmstead Plan of Washington; but he made a deep impression in the memory of Mr. Burnham. Apart from his objective sketches he seems to have seldom used water-color as a medium of expression. His friend, Jules Guerin, could do that better than he, and a sympathy in color appreciation by the two artists made co-operation easy. Again, he seems to have studied or at least drawn, the human figure, and sculpture generally, rather less than might have been expected—especially as during the later part of his career he designed so many monuments—all distinguished by reserve and grace; but that, too, may have been due to full recognition that his usual collaborator, Daniel Chester French, could do that part of the work to his entire satisfaction. The three men, Bacon, French and Guerin, have produced a monument to collaboration of artists as well as to the great Lincoln. That he made occasional figure sketches, and had a sense of humor is shown by the cartoon reproduced herewith, entitled, "Why Cornhill is Crooked"—note the "plan," "front" and "side" elevations, the side being "projected" from the front.

In his studies of the Lincoln Memorial it is worthy of record that he made the actual diagrammatic drawings from which the structure was built. The drawings of the plan at 1/8" scale and elevation at 1/2" are made with the exactitude and fineness that might be expected from an Ictinus or Callicrates had they made line drawings for the Parthenon—perhaps they did! They serve to show that Bacon could get down to the drafting board and go through the tedious and nerve-taxing strain of making a thorough set of fine working drawings, and could resist the commercial call to profit by "hiring" somebody else to do the work that might not be quite as good as he could do himself.

The elevation of the bank at Waterbury, Conn., is another example of excellent workmanship upon a minor problem; and the details of the sarcophagi of the Hanna Mausoleum, at Cleveland, O., go on to demonstrate that he not only made the general drawings but also made finished working drawings of the details.

In some of his quite recent work, such as the Town Hall and Public Buildings reproduced among the illustrations, things that were in hand when he suddenly passed away—his draftsmenship is at its best. The drawing is expressive of the greatest



Pencil Sketch of Chartres Cathedral by Henry Bacon. (1889.)

Front Elevation of a Town Hall Showing Future Extensions. Henry Bacon, Architect.

ease in its production; swift, positively directed pencil strokes, beautifully blended washes of delicate color, a soft, pleasing effect of modelling and of texture.

Of his record as a student and as an architect and of his winning personality much has been written and still more is being, and will be recorded.

Mr. C. H. Blackall, Chairman of the Rotch Scholarship Committee states:

"Mr. Bacon was the sixth holder of the Rotch Travelling Scholarship, it being awarded him in 1889. When it became known among the young men here that he was intending to compete for the Scholarship nobody else would take the examinations, as there was a general feeling that he was by far the strongest man here and would be sure to get it. Consequently he did the whole thing by himself, taking his preliminaries and working out his projet.

"An item that may be of general interest is that he and his brother, Frank Bacon, married sisters. Frank Bacon met his wife while he was on the Assos Expedition in the Dardenelles. I think, Mr. Calvert, the father of his wife, was English Consul there at the time, but I am not quite sure. Henry Bacon became engaged while he was on the Scholarship.

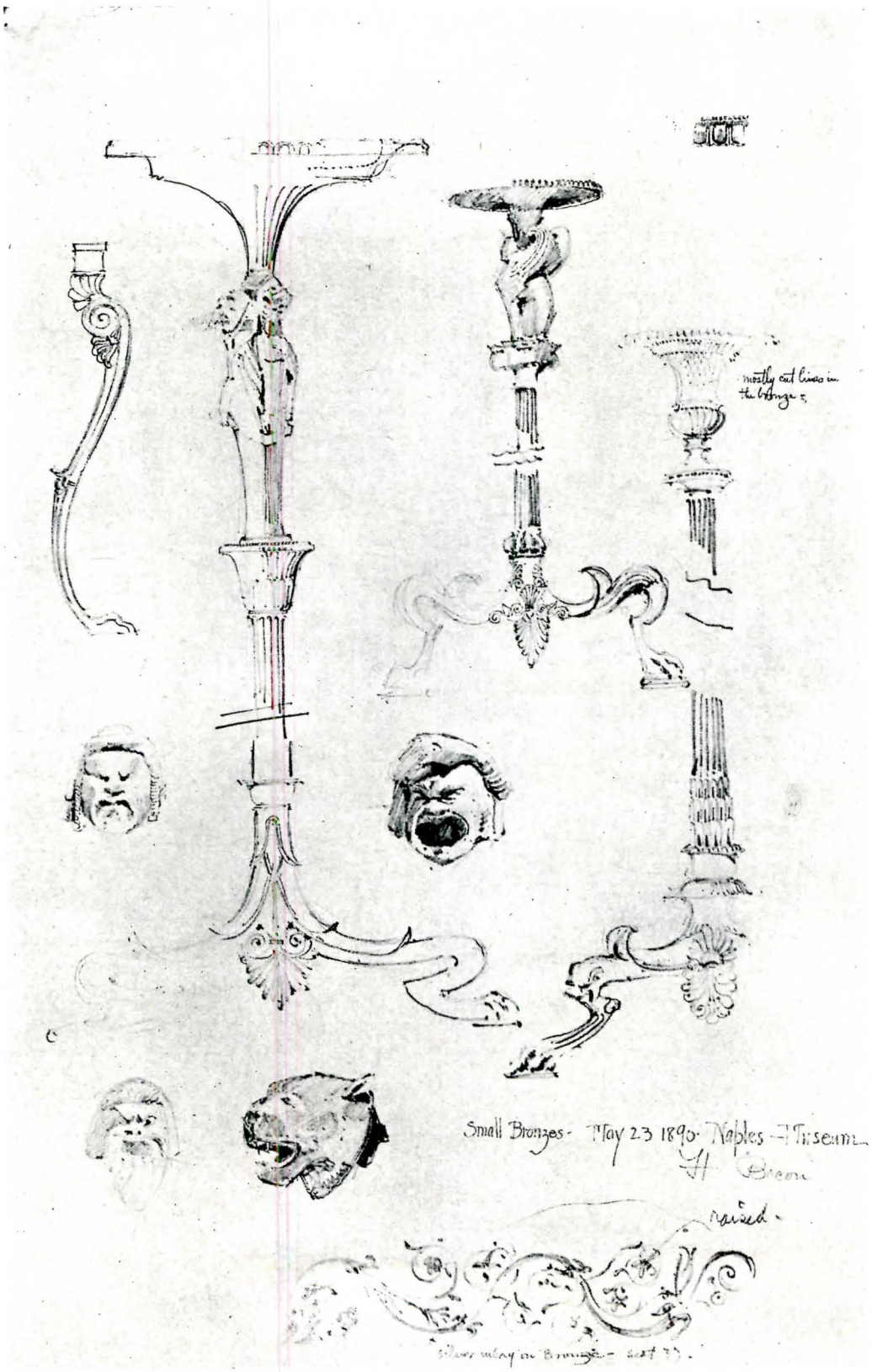
"There have been several statements that Henry Bacon graduated in architecture at the University of Illinois. This is not correct. He was in the University in 1884 and 1885, but did not graduate.

"I find on our records that he was born at Watseka, Illinois, November 28, 1866. He entered the offices of Chamberlin & Whidden in Boston, and later went with McKim in New York, 1885-1889. After his return from the Scholarship he went back to McKim's office. In 1895, with James Brite, he won the first prize of $6,000 in competition for an Art Gallery in Fairmount Park, Philadelphia. In 1897 he formed a partnership under the name of Brite & Bacon. Brite & Bacon were awarded both first and second prize in competition for the Jersey City Public Library in 1898. The Brite & Bacon partnership was dissolved in 1902."

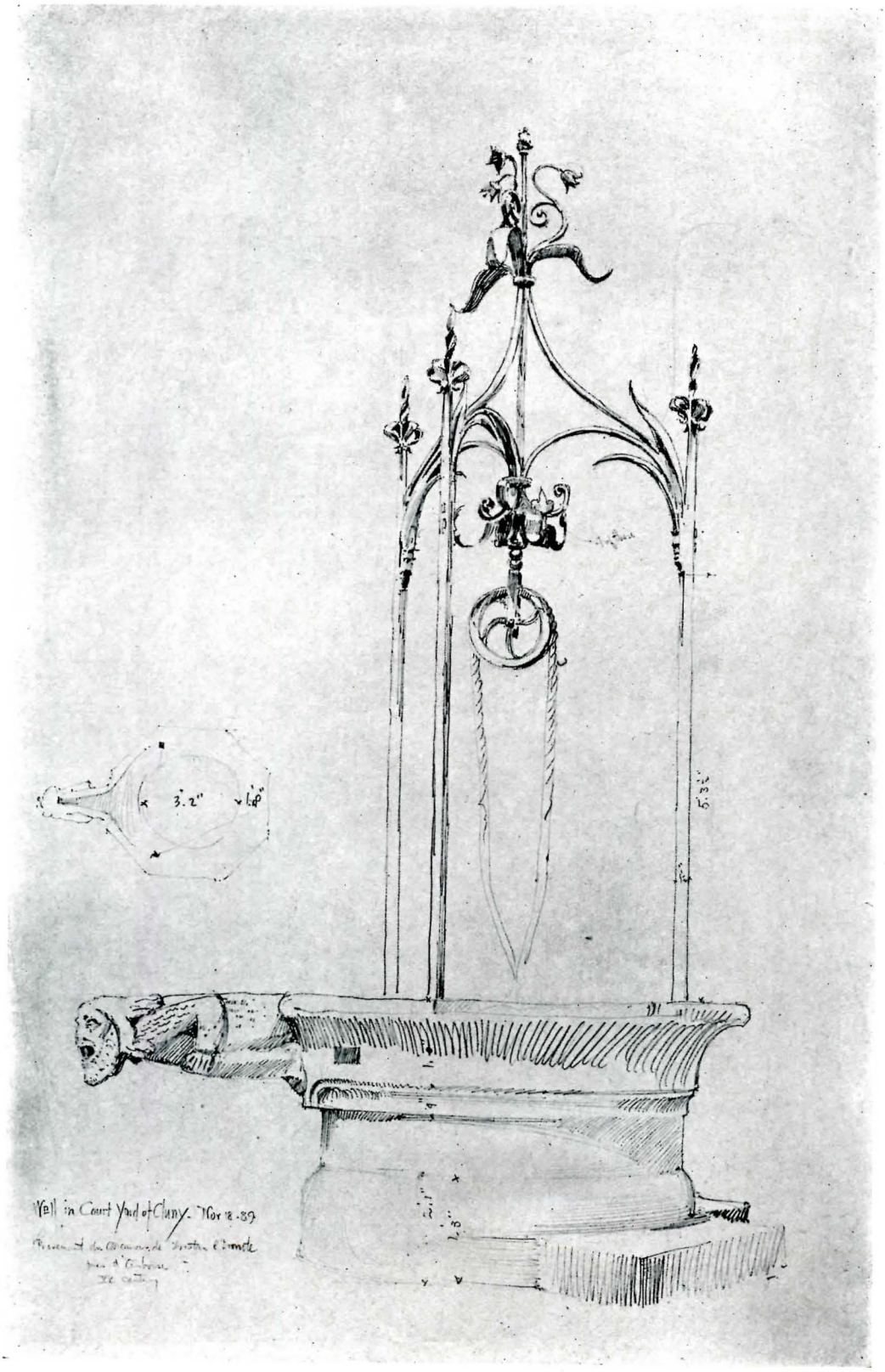
"In 1892 he went to Chicago and worked for nine months on the World's Fair work and also on the work done for the Fair by McKim, Mead and White, after which he returned to New York."

The writer's first meeting with Henry Bacon occured under a happy circumstance. A group of young fellows was congratulating Bacon upon some great good news that had come to him. "Harry"—everybody seemed to call him by that name—I do not recall ever having heard him referred to as "Henry," by his associates—"Harry," said a smiling friend, "has won the competition for the Art Museum at Philadelphia." "Harry" was being jollied and was laughing at the banter of the garrulous, pleased and excited young men surrounding him. The general hilarity was a tribute to his popularity and good standing with his associates in the drafting room, for most of the group came from the office of McKim, Mead and White where he and his associate, James Brite, (for the competition was won by the firm of Brite & Bacon) were, or had lately been, employed.

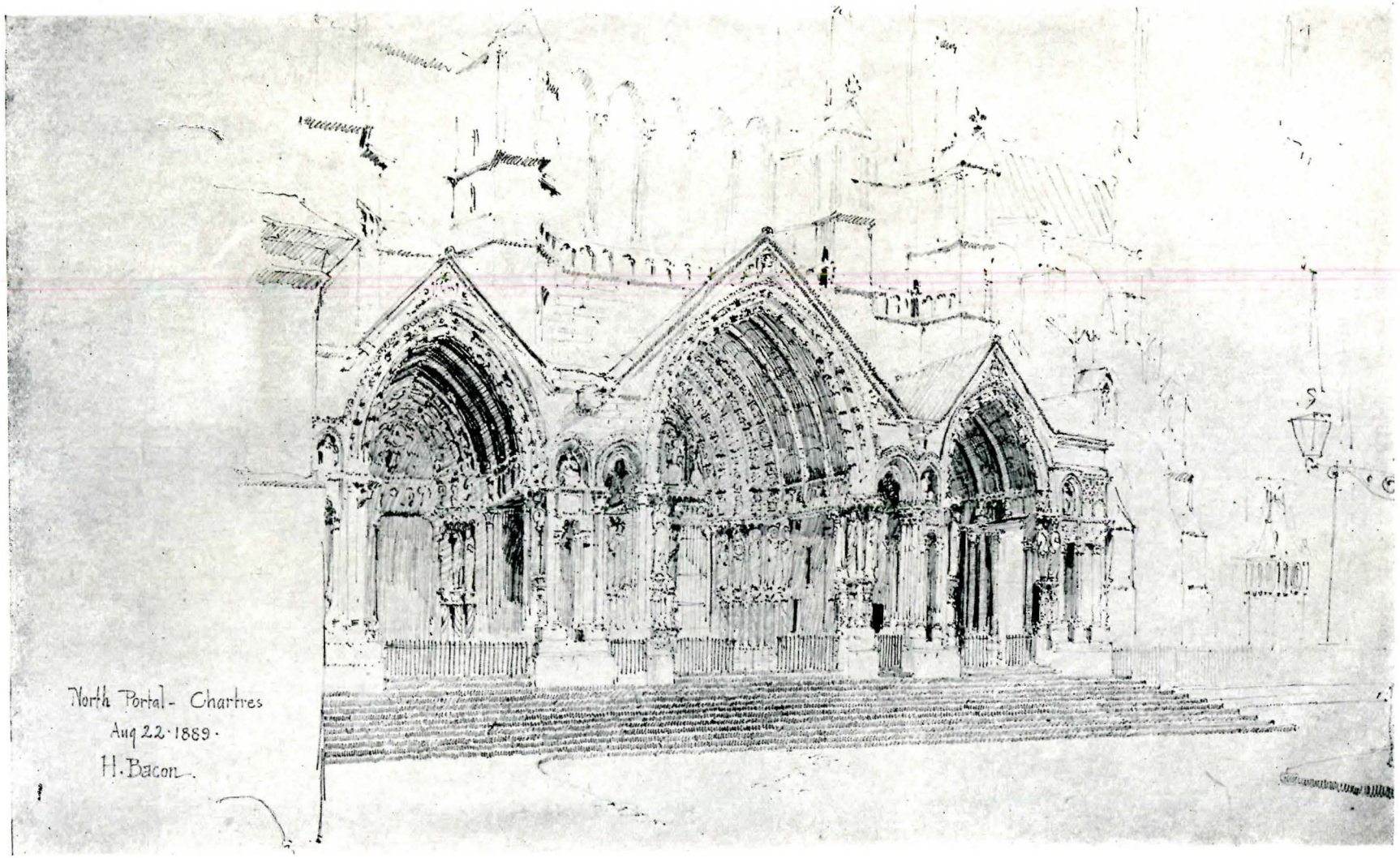
The firm of Brite & Bacon established itself in 1897 and produced several interesting and excellent designs: a competitive design for the New York Public Library; a design for the American University at Washington; a competitive design for the Wayne County (Detroit, Mich.) Court House; various public libraries including their successful competitive design for the Jersey City Public Library; a number of successful residences in both city and country, and other items of passing interest. Bacon's individual feeling was always apparent. Various phases of architectural style suggested one



Pencil Sketches by Henry Bacon. Small Bronzes in the Museum, Naples.



Pencil Sketch by Henry Bacon. Well in Court Yard of Cluny. (1889)



Pencil Sketch of the North Portal of Chartres Cathedral, by Henry Bacon. (1889)

or another design, but they were never exotic—never so directly influenced by some other designer's work as to suggest anything approaching copyism.

In 1902 the partnership was dissolved and Mr. Bacon continued the practice alone. He designed the Public Library, and the Memorial Day Nursery at Paterson, N. J.; Halle Brothers' Department Store at Cleveland, O.; the Railroad Station and the Memorial Bridge at Naugatuck, Conn.; General Hospital and Citizens Bank at Waterbury, Conn.; Union Square Savings Bank, New York City; Banks at Chelsea, Mass., and New Rochelle, N. Y.; several buildings and a general plan for future buildings of Wesleyan University, Middletown, Conn.; University of Virginia Gates, Charlottesville, Va.; and many others *all* of importance, because he always did the best he could "with the material at hand." Among them, more than fifty beautiful monuments which he designed in collaboration with Mr. Daniel Chester French; and the following monuments and memorials in collaboration with Augustus Saint-Gaudens: Parnell, Dublin, Ireland; Hanna, Cleveland, O.; Whistler, West Point, N. Y.; Magee, Pittsburgh, Pa., and Governor Flower at Watertown, N. Y.

His setting for the font in St. George's Church, New York, was completed a few weeks before he died. It is a fitting shrine for the spiritually beautiful figure designed by Elsie Ward whose work he greatly admired. In the funeral services for Henry Bacon at St. George's the rector, Dr. Reiland, mentioned this font. The font was Bacon's last work and was built by Henry Hering as a memorial to his wife, Elsie Ward Hering, who died last year. The memorial was unveiled April 13th. Another of his works, almost unknown, but showing his versatility in design, is the alter of the Sacred Heart in St. Patrick's Cathedral, New York, built by the de Navarro brothers to the memory of their mother.

He served as Consulting Architect to the Public Service Commission and the Municipal Art Commission of New York, and on the National Commission of Fine Arts, Washington, D. C.

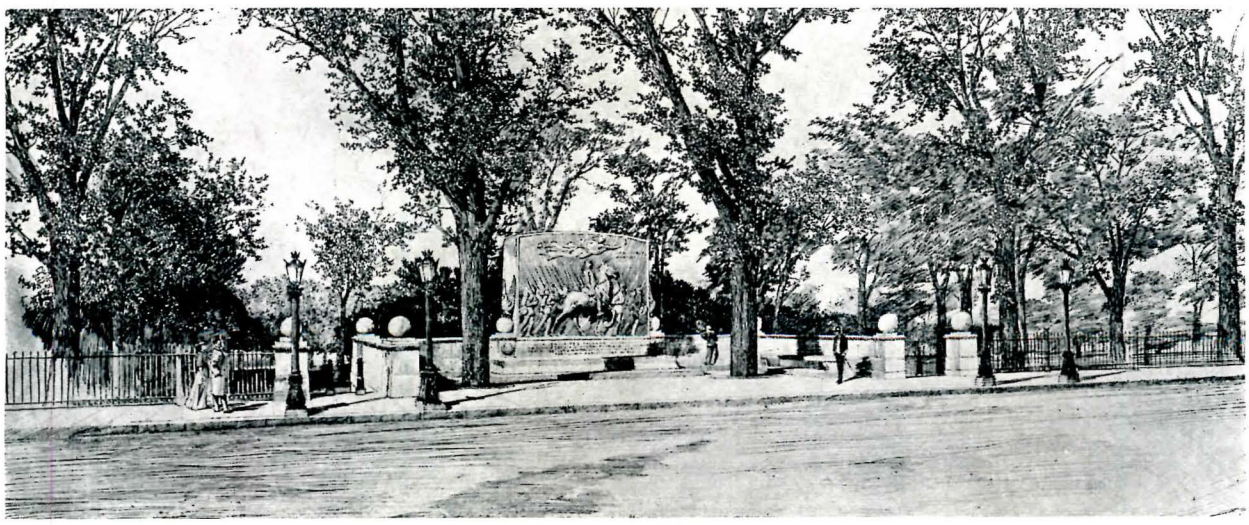
He was awarded a Medal for Merit of design for the Pennsylvania Railway building at the World's Fair, Chicago, 1893. He designed the distinguished Court of the Four Seasons at the Panama-Pacific Exposition at San Francisco, and was also awarded a gold medal for the design of the Lincoln Memorial at that Exposition in 1915. He was awarded the Medal of Honor by the New York Chapter of the American Institute of Architects "in recognition of his distinguished contributions to Monumental Architecture and of his high professional standing."

He received the Gold Medal of the American Institute of Architects in 1923; and the Honorary Degree—Master of Arts—conferred by Wesleyan University in 1920.

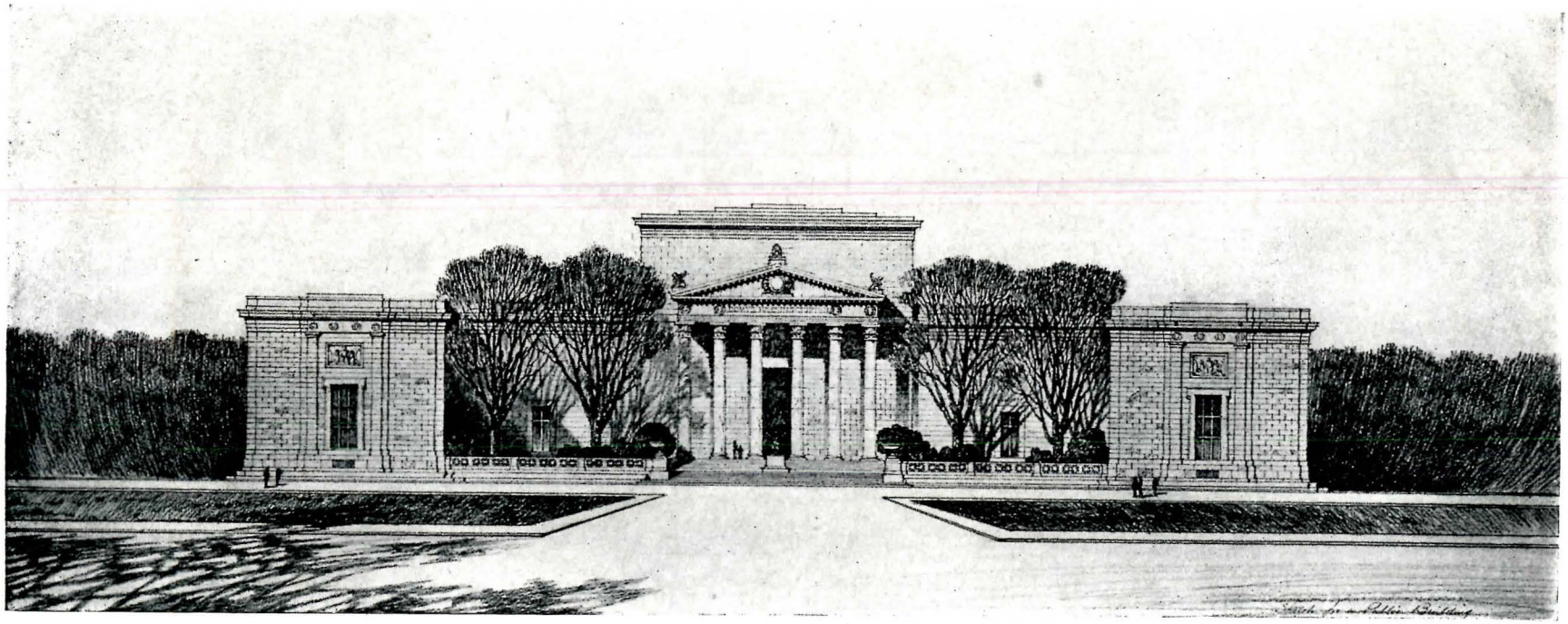
He was a member of the American Academy of Arts and Letters, National Academy of Design, Century Association, American Institute (Fellow), Architectural League of New York and National Sculpture Society.

He played gold, and was a member of the Scarsdale Golf Club. He was also a member of the Players Club—one of its most popular members.

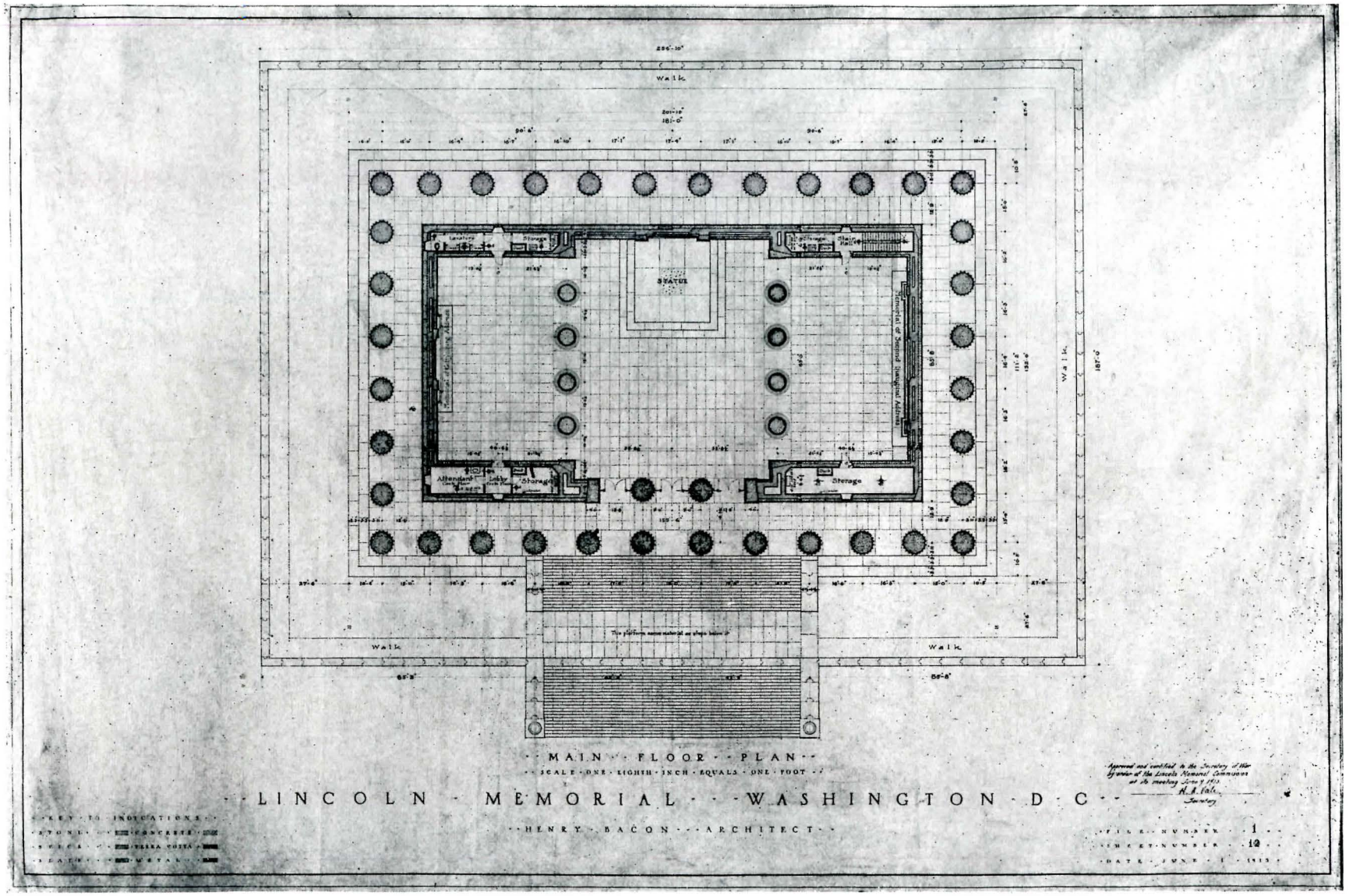
Few architects have ever been shown so many evidences of the esteem and cordial friendship of their *confreres* and fellow-men during their life time. Among such evidences were his nomination by Mr. Cass Gilbert, who was then (if I remember correctly) Chairman, of the Commission of Fine Arts, to be the architect of the Lincoln Memorial. Another instance has been told by Mr. Stephen Olin, in the *Wesleyan Argus;* he states: "More than twenty years ago I went to the office of the famous architects, McKim, Mead and White, (with whom friendship permitted me to take some liberties) and said, 'I am one of a committee charged with building a society house in Middletown. We have little money, but great ambition. Can we find an architect who, combining the talents of Charles F. McKim and Stanford White, has the keenness of



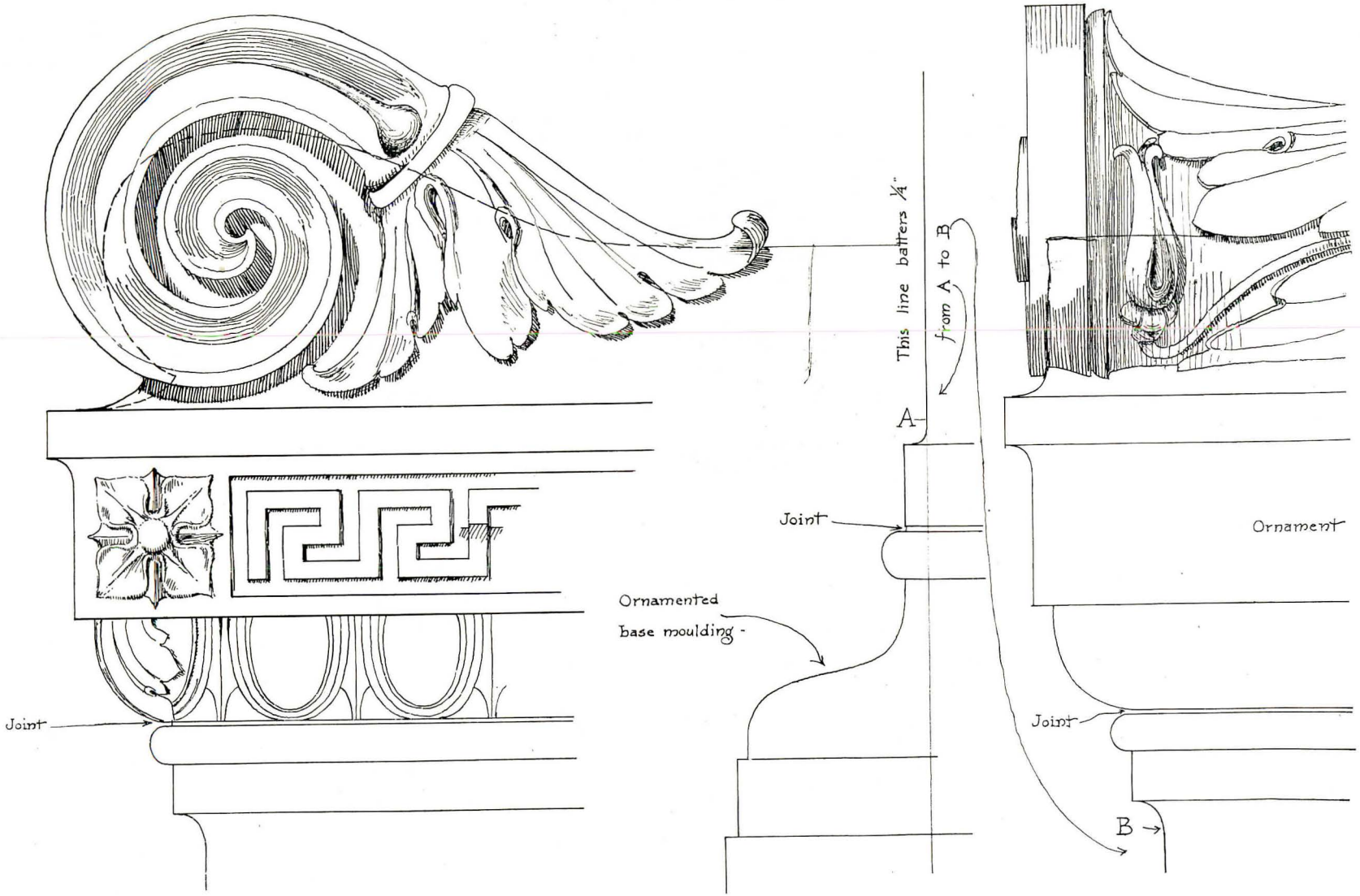
Drawing by Henry Bacon. The Robert Gould Shaw Memorial. McKim, Mead & White, Architects.



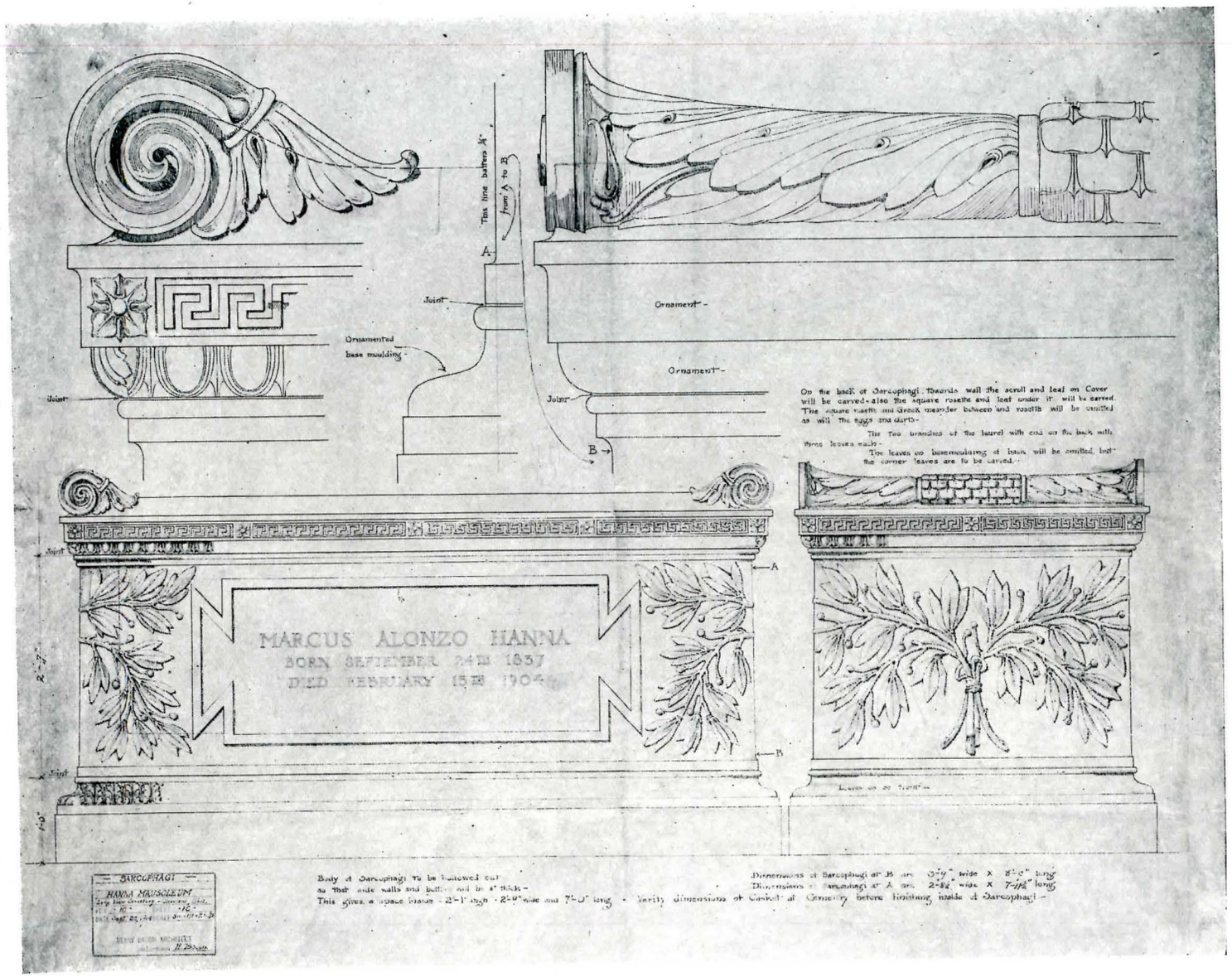
Sketch of Proposed Design for a Public Building, by Henry Bacon.



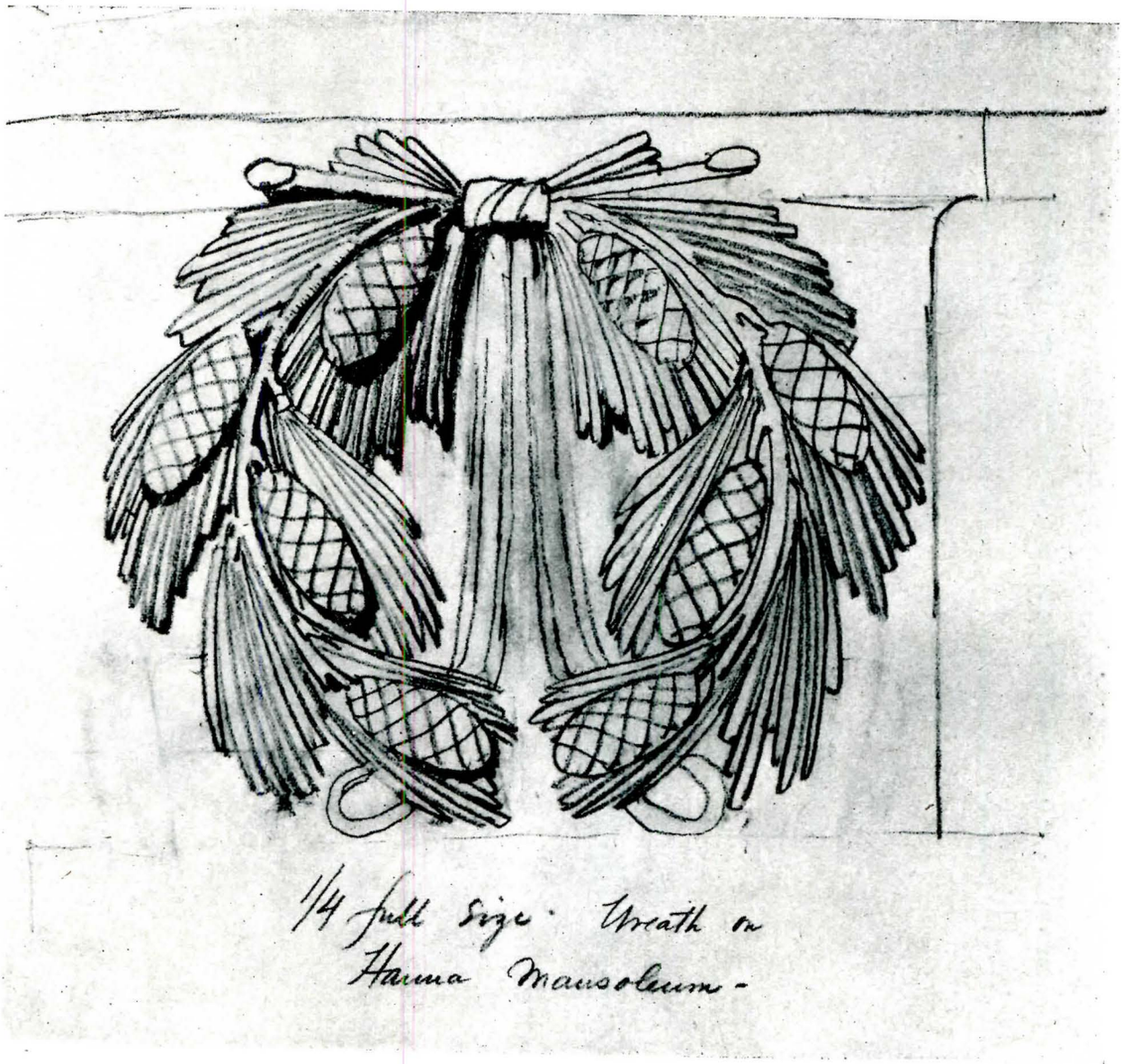
Plan of the Lincoln Memorial, Washington, D. C. Henry Bacon, Architect.



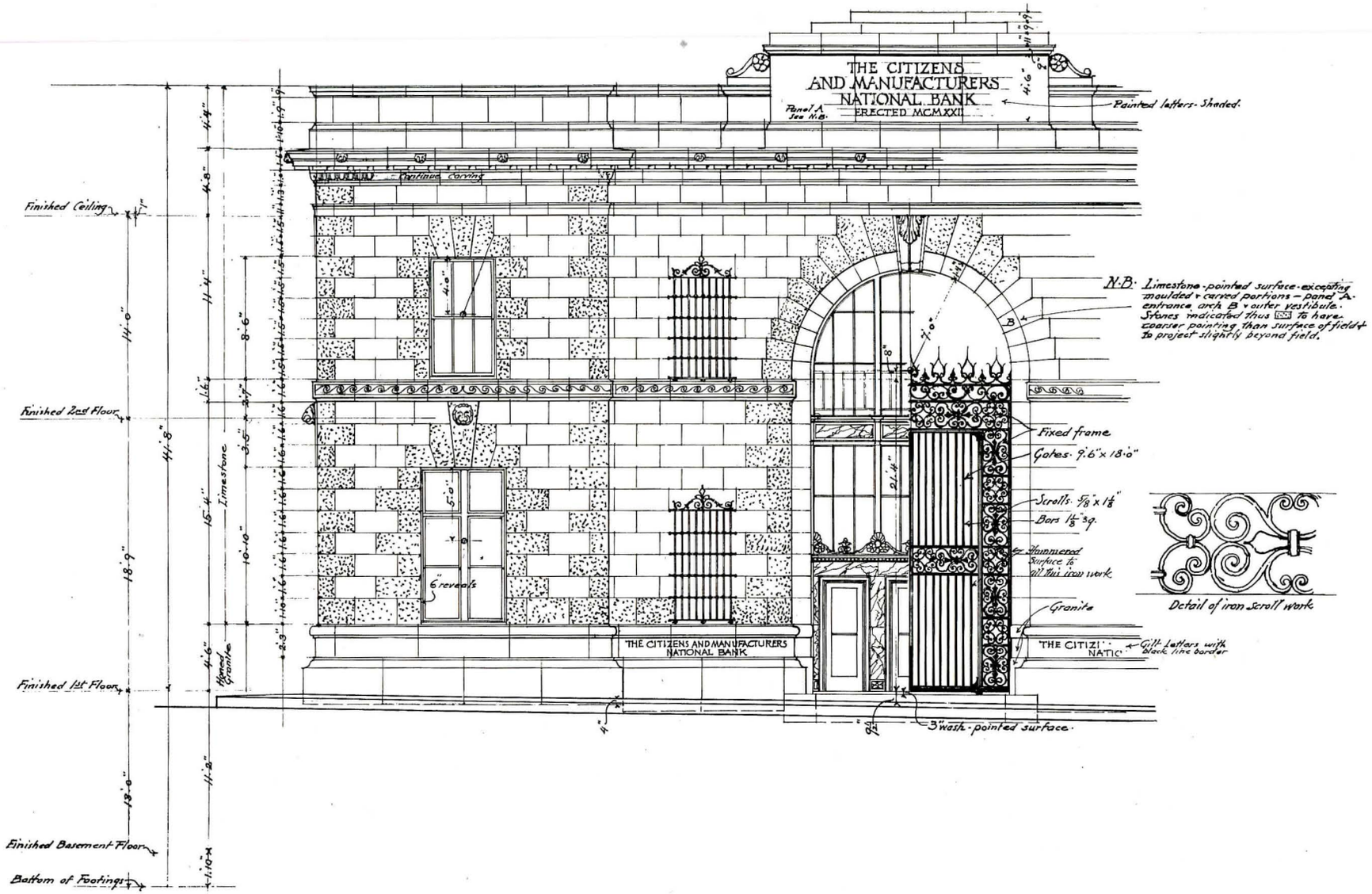
Detail of Drawing Shown on Page 55. Drawing for Hanna Mausoleum at Cleveland, by Henry Bacon.



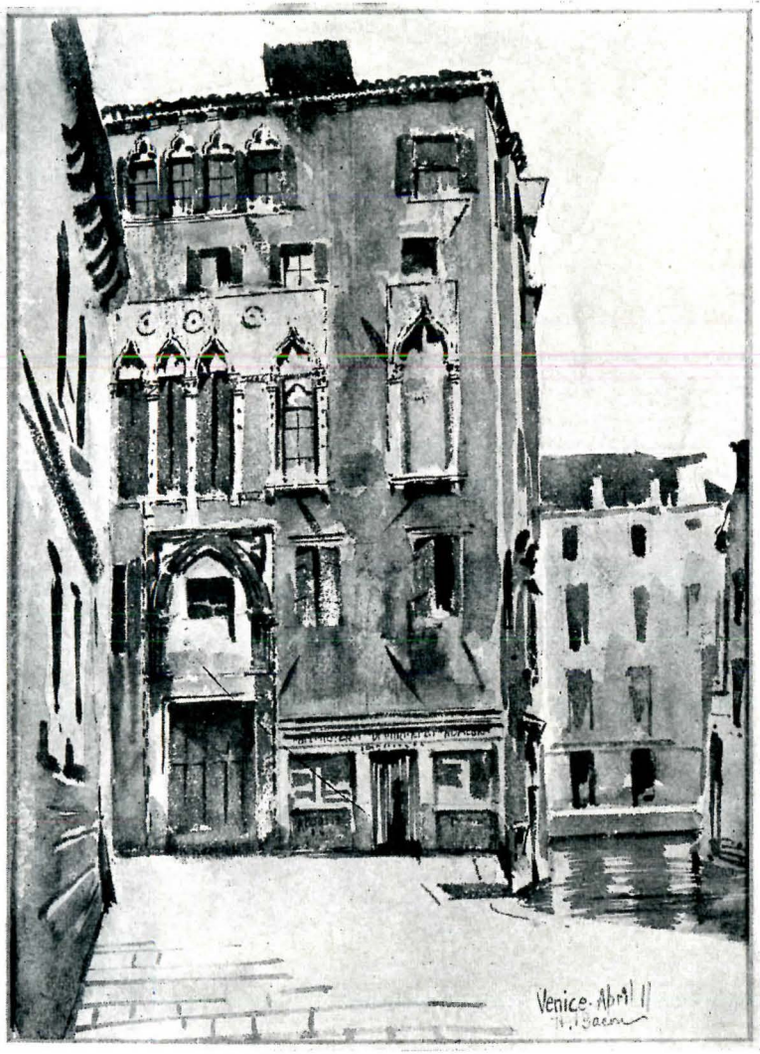
Drawing by Henry Bacon for Hanna Mausoleum, Lake View Cemetery, Cleveland O.
Henry Bacon, Archtiect.



Pencil Drawing of Detail of Hanna Mausoleum, by Henry Bacon.



Drawing by Henry Bacon for The Citizens' and Manufacturers' Bank at Waterbury, Conn. Henry Bacon, Architect.



Water Color Sketches at Venice by Henry Bacon (1891).

Water Color Sketch, Sta. Fosca—Torcello.

the young man whose triumphs are still before him?' There White broke in: 'The man you are looking for is Henry Bacon, who has lately left our office.'" And Mr. Bacon was retained for the work.

A noteworthy gathering of many of the most distinguished of American men and women and some from abroad occurred at a testimonial dinner given at Delmonico's in January, 1922, by the Illini Club, of the University of Illinois, to Henry Bacon, in recognition of his election to the American Academy of Arts and Letters.

During the past several years his offices were located on the 16th floor of the Architects' Building at 101 Park Avenue, New York. It was characteristic of him that on his office door appeared only his name, without the usual title of "Architect." The office gave a sense of spaciousness and orderliness (unusual in most New York offices of architects) and of being more than ample for the number of people using it—for he had but few assistants On the walls were a few good oil paintings: landscapes—one of which is a masterpiece by Guerin—figures and portraits; a bronze plaque portrait of his friend Evarts Tracy by Henry Hering; photographs of the remains of works of classic architecture. The furniture too, is of distinction—as might be expected—and his office, like his sketches and his designs has the effect of containing only the selections of a man with a fine point of view: free from exaggeration and free from the commonplace.

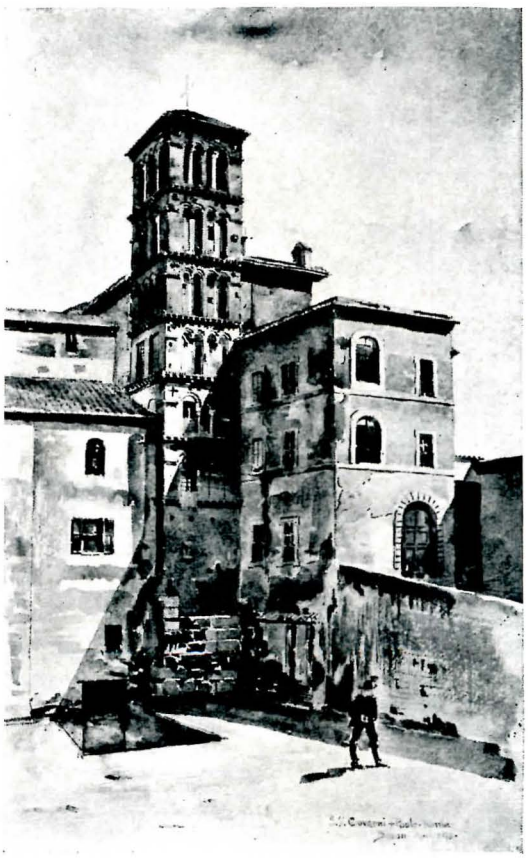
In a letter, he wrote of "my able assistants, Mylchreest, Beninati and Miss Weissler." The last mentioned, his secretary, handled his business problems: correspondence, accounts, etc., which work, as with the painting and sculpture forming part of his architectural design, he seemed to feel was something that somebody else could do to his satisfaction. But once upon a time his secretary needed a vacation—went on a long trip and was gone several weeks. Upon her return she found a beautifully drawn wreath of leaves and flowers, and within it an architecturally lettered inscription: "Welcome Home." Not the least of the tributes to Henry Bacon was unwittingly paid to him by himself. When his will was probated and it was learned that he had remembered his "able assistants."

The passing away of men of prominence always calls forth more or less formal eulogy, and some expressions of sincere regret. There has been very little of the purely formal to be detected in the expressions about the passing of Henry Bacon and a great deal that is unquestionably sincere and heartfelt. He was a man who found or made sincere friends, and the many published expressions of regret at the loss of the man are filled with feeling, not with mere rhetoric. A type of man of which there are few; and of which there are none that the world can afford to lose.

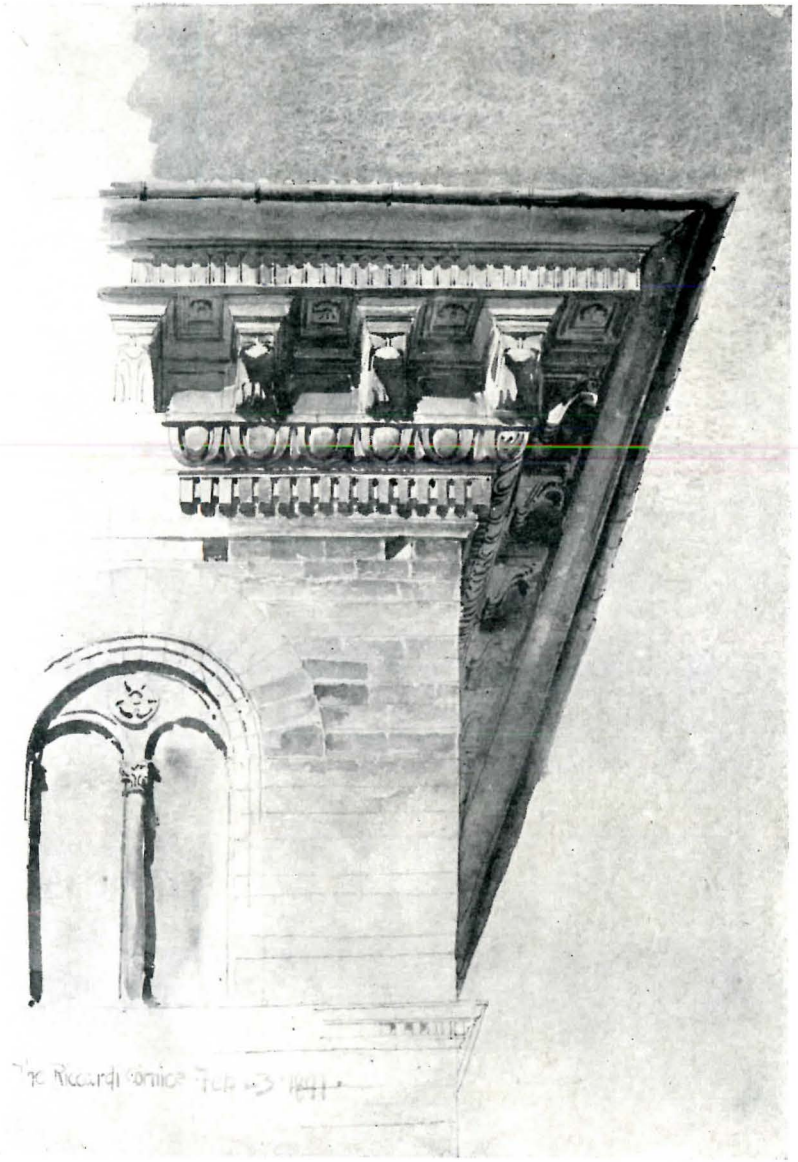
The New York Chapter of the American Institute of Architects, of which he was a member, placed the following resolution written by Mr. C. Grant La Farge on its records:

"As we realize that the friendly voice of Henry Bacon is forever stilled, there come to us reflections of profound significance.

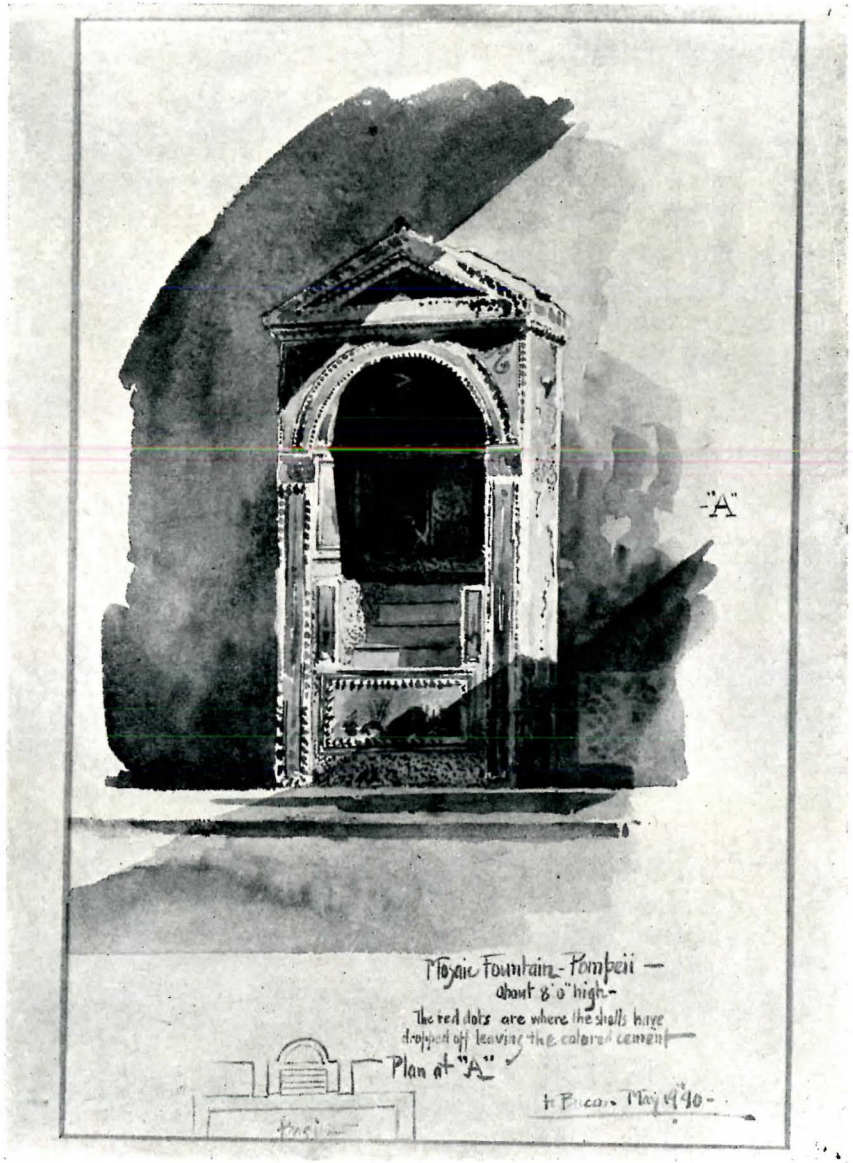
"We recall first how that voice was never raised except in the ways of kindness, never expressed any other humor than that which has no sting. We think of the deep essential sweetness that radiated from the good man. And as affection moves us it is mingled with reverence at the thought of his pervasive modesty, the absence in him of any exploita-



Water Color Sketch by Henry Bacon made in Rome.

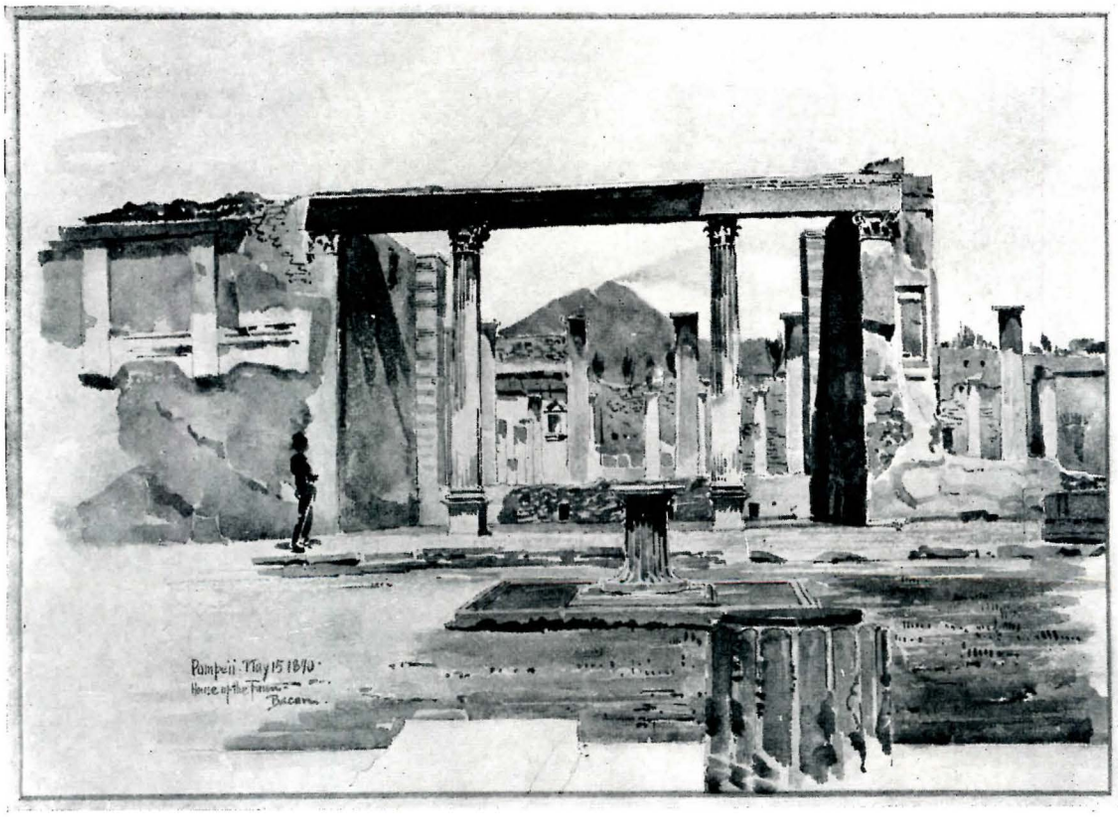


The Riccardi Palace Cornice. Water Color Sketch by Henry Bacon. (1891)



Mosaic Fountain at Pompeii. Water Color Sketch by Henry Bacon. (1890)

Water Color Sketch Made at Brindisi by Henry Bacon (1890).



Water Color Sketch Made at Pompeii by Henry Bacon. (1890)

tion of himself, of his utter singleness of purpose and his sincerity.

"True, devoted student of that great art of Greece that he so deeply loved, he came to know it as only the lover can know. Unfaltering in his fidelity, his long striving was not for what so many seek: bigness and loud acclaim and the driving bustle of the market place, but ever to capture and make to live again the exquisiteness of the most perfect moment of man's past. Let us all now be glad that the fine crown of his career was bestowed upon him by his own brethren, as they charged him with the task of serving his country by commemorating its great hero.

"We may hold what views we like about the forms of our art; we can have but one as to the nobility of him who is gone away from us and of whom we shall with pride tell our sons. Grief is with us, and sympathy for the afflicted, but above the grief is thankfulness for what he was.

"Resolved that this minute be filed in the Chapter and Institute records and that a copy be sent to the family of our revered and beloved friend."

From an article in the *New York Times* we quote the following:

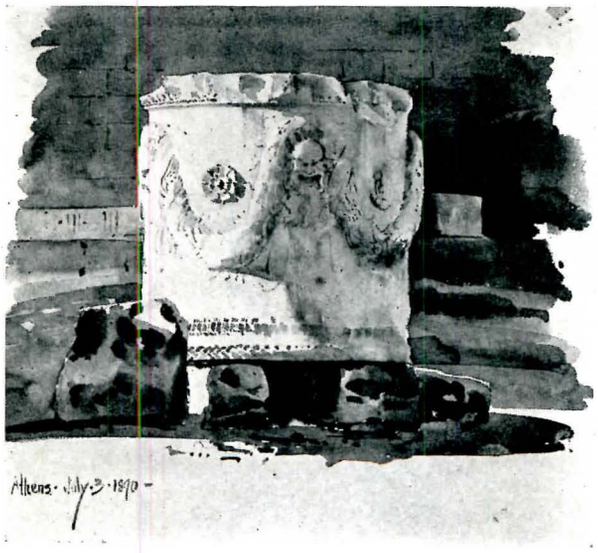
"If Henry Bacon had died before he had dreamed and designed his great masterpiece, the Lincoln Memorial in Washington, his countrymen could not have known what reason they had to mourn his death. As it is, his later "going to the stars," which seems all too early to those who have known the remarkable charm of his personality, the joy of his always cheerful comradeship and the genuine worth of the man, gives new occasion to the whole nation, to whom he brought his supreme gift, for renewed expression of gratitude for his lengthened life. He has left many beautiful things of his designing by which his skill will be remembered in parts of the earth where his name is not known, or where it will be forgotten. But the greatest of all that he wrought, which stands in Doric simplicity of tribute to the great soul of Lincoln, is also his own lasting monument."

"The most perfect tribute that stone can pay in classical lines to a mortal who has put on immortality, it also testifies to the pure and exalted patriotism, as well as artistic genius, of him who brought it into being. Henry Bacon served not only his own day and generation but also generations to come by his imperishable art given in the full measure of his high devotion to an 'enduring man.' "

From an article in *The New York Tribune* is taken the following extract:

"When a great artist dies he takes from us the embodiment of an idea. He is the representative of a principle, a style, an individualized vision of beauty. Such a type was Henry Bacon. As a man he was modesty itself, gentle, generous, all sunny kindness to his friends. As an artist he stood for the severity of the Greeks and figured in his profession as the most consummate exemplar of the grand style we have ever had. This fact, which is confirmed by a large number of buildings designed by him, is made most triumphantly manifest in the Lincoln Memorial at Washington. Bacon's genius reached its culminating point in that famous temple. There he exposed in its noblest estate his idea, his style, his vision of beauty * * *."

"It was his privilege to commemorate Abraham Lincoln, and it was that, not merely the fulfillment of an architectural obligation that engaged his very soul. Bacon was every inch a man, ardent upon political honesty, steadfast and invincibly square in all the relations of life, impeccable in the performance of duty, clean and sweet and strong, a friend whose death brings inexpressible sorrow to those who loved him. All these rich traits were poured as in a golden flood into the work that he did as an architect. The only comfort that we have in bidding him farewell is that he leaves behind him a shining and deathless mark.' "



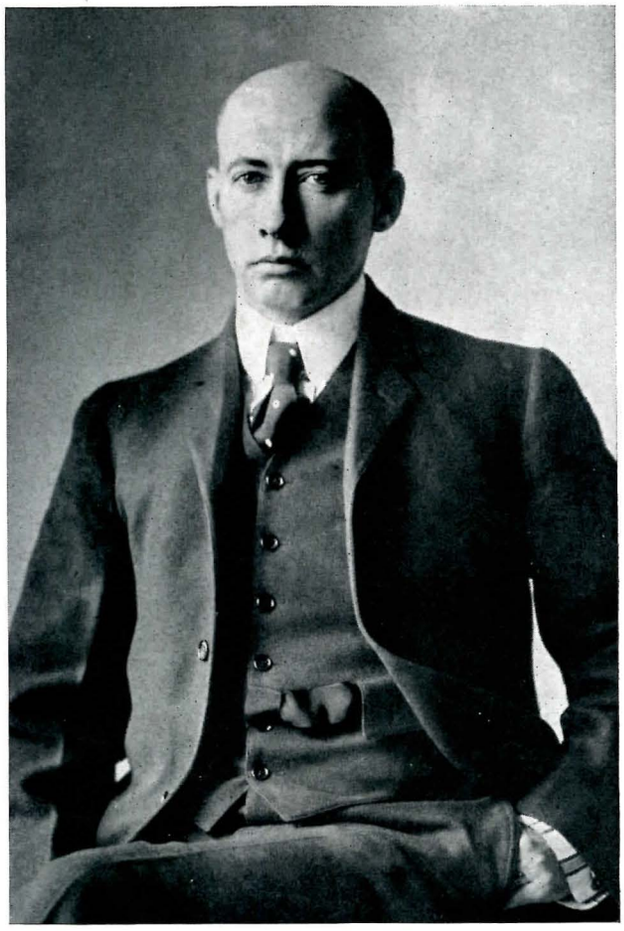
Water Color Sketch Made at Athens by Henry Bacon (1890).

MASTER DRAFTSMEN, PART II

JULES GUERIN

ONE has but to mention the first name anywhere in present day art circles, and the rest is understood — as with "John D." and "Henry." The two latter are so well known as the result of being, each, alleged to be "worth a billion dollars." Jules may not have as much money as John D. or Henry (I don't know!) but he has what is probably the largest and finest studio of any artist in existence, or in history, and it is located on the roof of a high building at the corner of East Twenty-third Street and Fourth Avenue, New York. It is high and long enough to take the biggest canvas ever made. Which makes it clear that he had big work to do when he built it, and confidence that more big work would be required.

Now, in sundry places, Cairo, Illinois and Egypt, and London, England and Ontario, for example, Jules is known so well because, during so many years, whenever he needed a rest from real work he put in his spare time (and he must have had a lot of it!), producing colorful compositions to illuminate the dark pages of dull stories always to be found in magazines which achieve international circulation. Some of us used to buy those magazines. Never read them! Just tore out Guerin's illustrations to keep, and threw the rest of the magazine in the waste basket. Everybody who used to collect the small prints of his drawings, which formed the "full-page illustrations in color," of the magazines of a quarter of a century or so ago will recall his two or three drawings which appeared in *Scribner's* and told the whole story to the title of "The Kind of Stuff that Dreams are Made Of." They showed "dramatic art" from several points of view; including both from before and behind the scenes, at the same time, as seen from the fly-gallery (on the side of the stage-wall about twenty feet above stage level). The pictures were very simple in drawing and color but never before was so much shown with so little apparent work! One of them showed a chorus of girls in ballet skirts beating tambourines and sitting on top of a stage "wall"—of scenery canvas. Behind each was a step ladder, supported by a stage hand. These were within a shadow cast by the rays from the flood lights in the fly-galleries striking upon the "wall," or backdrop. The darkened auditorium of a large theatre filled with people, with the orchestra playing in front of them, appears through the screen of light thrown aloft the stage by the foot-lights. It is all shown with so few lines, and just a few, almost flat (but graded) washes of red, gray and yellow. Anybody with an eye to the extraordinary in simplicity would note and save those illustrations.



Jules Guerin.

Then he followed up with scores of pictures and drawings of the water-front and buildings of New York and other cities — especially his masterly presentation of the Obelisk at Washington—and Chateaux of France; temples of Egypt; mosques and bazaars of Constantinople, etc. Dozens of the most remarkable renderings of American architectural designs; and then by mural decorations of a most individual quality — possessing the characteristics of his illustrations in beauty of color, line and composition. They have a way of giving perspective, and great stretches of it, without in any way removing the effect of the structural strength of the wall—a quality also found in the decorations of Puvis de Chavannes which caused architects to regard his work so highly. Mr. Guerin's work in the Pennsylvania Station, New York, is so successfully conceived in that respect that one may pass through the big waiting room many times without being especially aware that it is decorated with paintings. It is only when one stands in the room some minutes that he becomes conscious of the big decorative panels of perspective maps; and the first impression is that

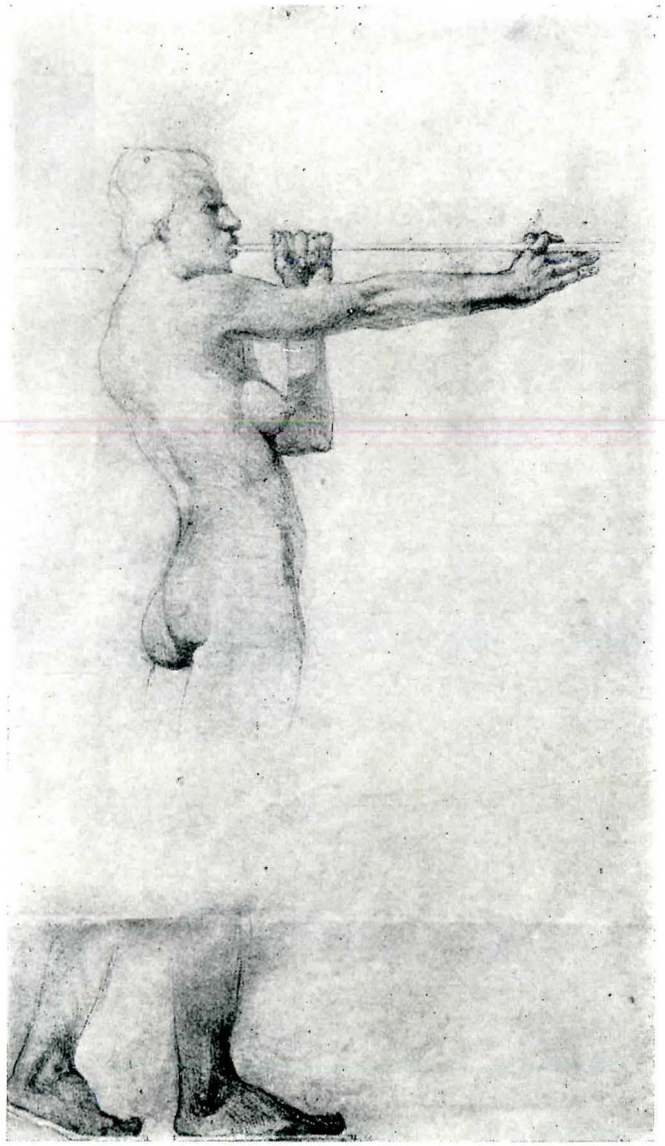
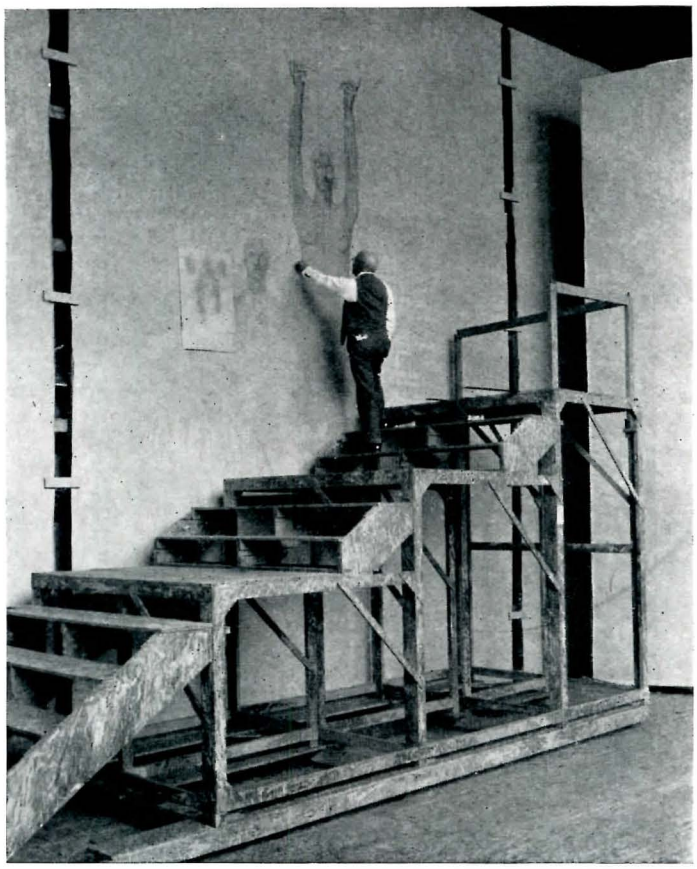


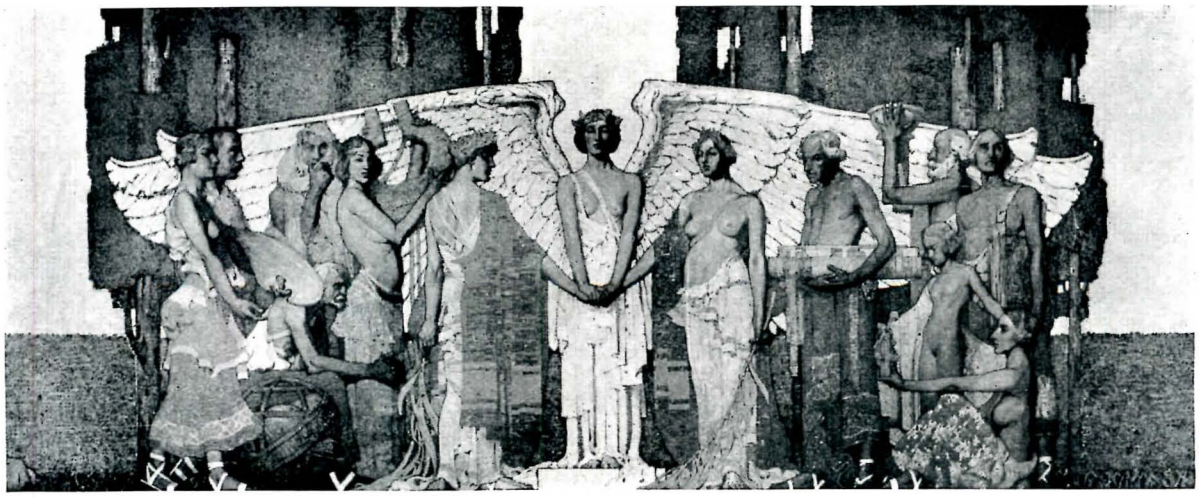
Figure Studies by Jules Guerin for his Mural Decorations in the Lincoln Memorial, Washington, D. C.

they are bas-reliefs. Then one notes the greyed color scheme which blends into the stonework and becomes part of the architecture. Each of the six panels is 25 feet high and 70 feet long. It is all very successful and monumental in being so unobtrusive, so completely drawn — and drawn with so few lines, and those with comprehension of the part they will play in the effect of architectural design. That is something rarely understood by the decorative painter. Most of the finely painted rooms of Europe contain panels where some lump of human flesh seems to protrude from the wall surface; or some deep dark shadow seems to break a misshapen hole in it. There is nothing of that in the way Guerin handles a decoration for he sees the whole room with the eye of an architect—an artist capable of being an architect, at least; and one whose collaboration has been invited without fear of any of the unfortunate things that have occasionally happened to architects at the hands of "artists"—for example, when Whistler ruined an architect's design for a room by "painting it out" with absolutely no consideration for the feelings of the architect. Mr. Guerin has had an experience in the application of color to architecture that is unique. As Director of Color of the Panama-Pacific Exposition, he studied the color treatment of the exposition as a whole, and the effect of each part as a whole and in detail. It had to be considered in the effect it would produce as seen from the ferries in San Francisco Bay at a distance of a few miles; and as seen from the heights of the Presidio a mile or so away; as well as from intermediate distances and the close-up view of the visitor within the gates. It also had to be considered with regard to the effect that would be produced under the then novel experiment of flood lighting by projector lamps. It is unnecessary to repeat here with what great success Guerin handled the vast undertaking. In the memory of many visitors to the San Francisco Exposition the outstanding impressions will remain the color and the gardens. The impetus given to both by the Exposition is shown by the adoption of exterior coloring of houses all along the Coast—no gardens

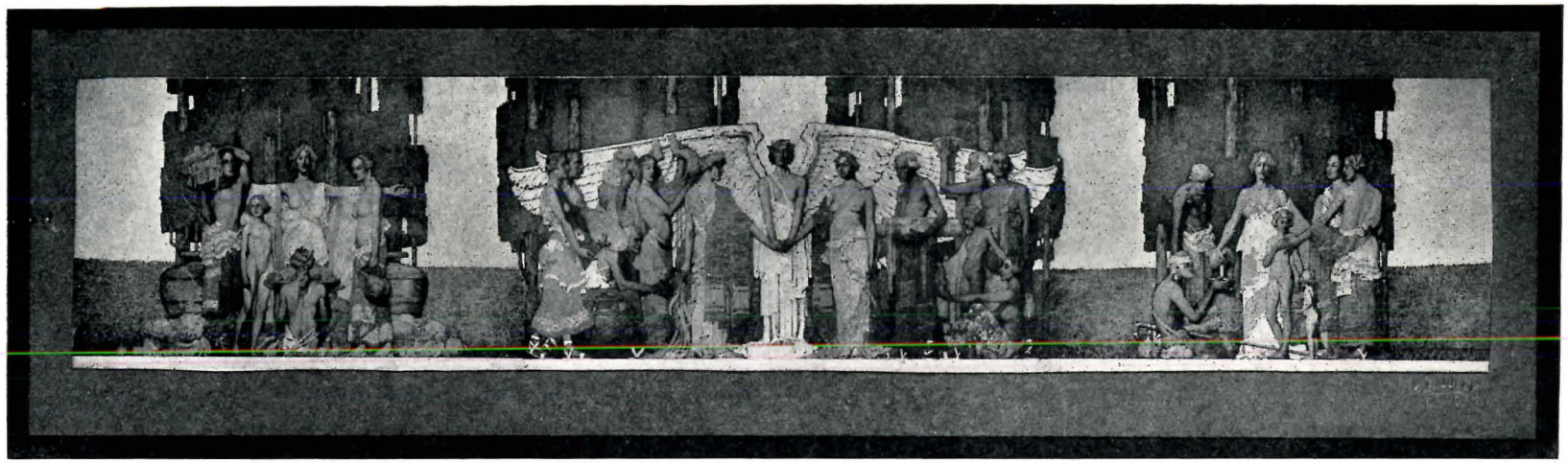


Jules Guerin in his Studio.

(*Continued on page* 70)



Detail of one of Jules Guerin's Decorations in the Lincoln Memorial.

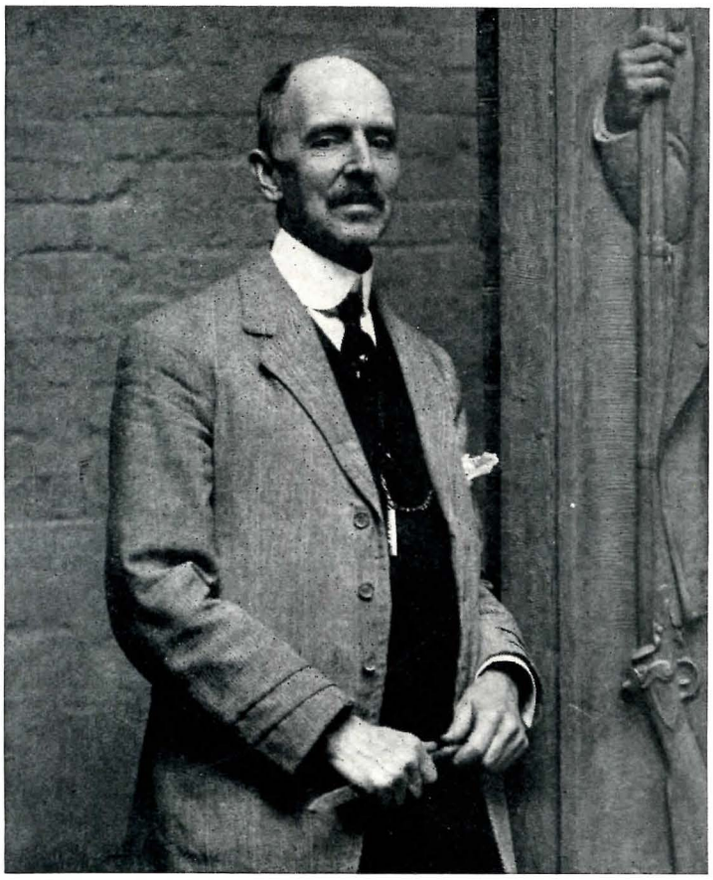


Portions of Jules Guerin's Great Mural Decorations in the Lincoln Memorial, Washington, D. C.

DANIEL CHESTER FRENCH

THE SCULPTOR OF THE NATIONAL MONUMENT TO LINCOLN

ARCHITECTS usually regard sculpture as "part of the detail" of a building. From the points of view of other observers it may be said that the architecture is often for the useful purpose of sheltering a great piece of sculpture, and that the scultpure is the essential work of art and the architecture somewhat subservient—much as the economical construction of a building is subservient to the architectural design. One or the other views may be in any given instance the more generally accepted and mainly correct; but in some cases—the Parthenon, for instance — each has such an important part to play that collaboration — united work by the architect and sculptor — each on a part that takes into full consideration the thought and study of the other and with a full recognition of the importance of the other's work to his own — is the only conceivable way of accomplishing the result aimed at: a complete indivisibile work of art. It should, nearly always, be the method in a great memorial and usually in the smaller monument, although in the latter it is often essential that it should be mainly sculpture, or mainly architecture.



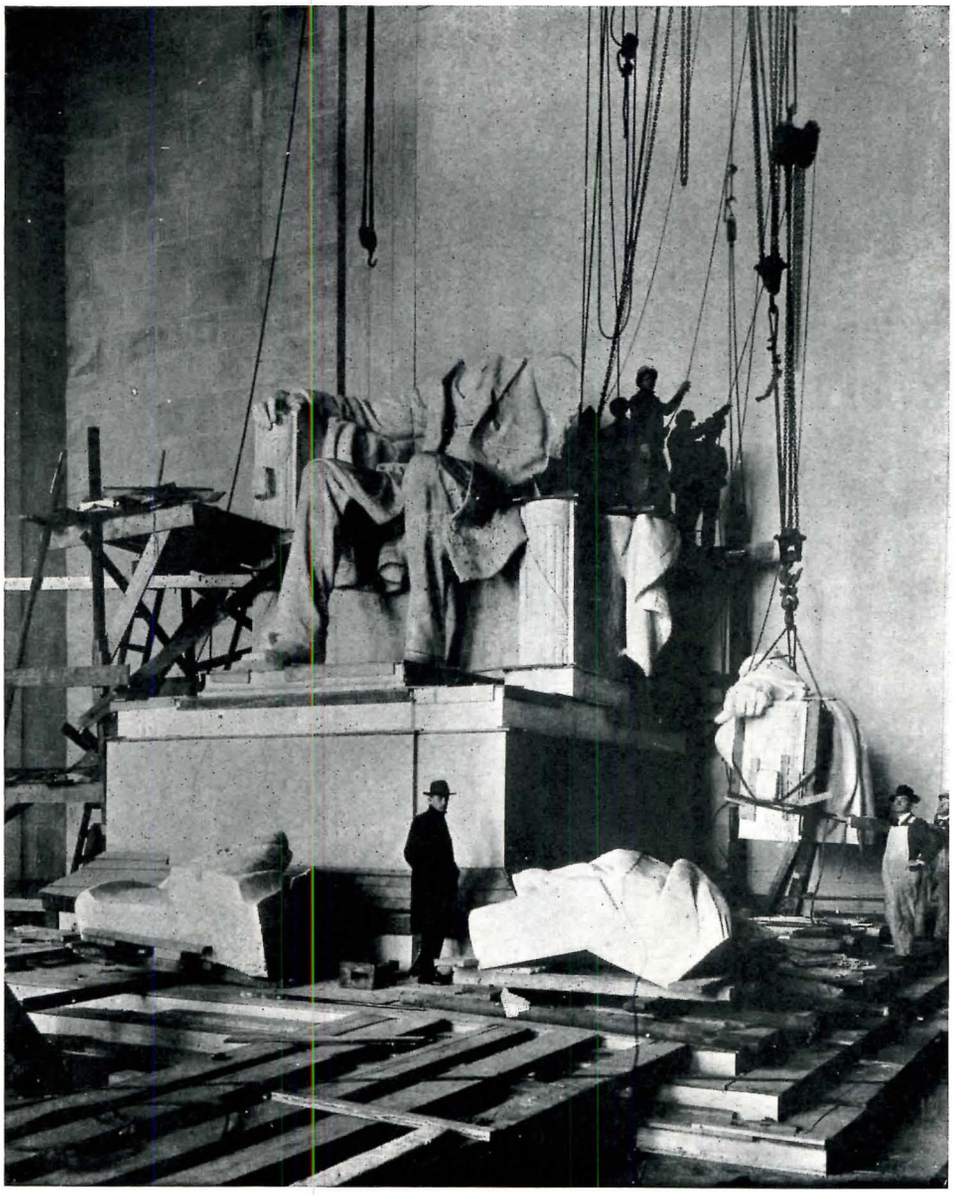
Daniel Chester French.

Collaboration between architects and sculptors is not unusual; but when it extends to many works, and over a period of years, as with Pierre Lescot and Jean Goujon; Stanford White and Augustus Saint-Gaudens; or with Henry Bacon and Daniel C. French, it is, at least, notable and the work of the individual becomes almost inseparable from that of the other.

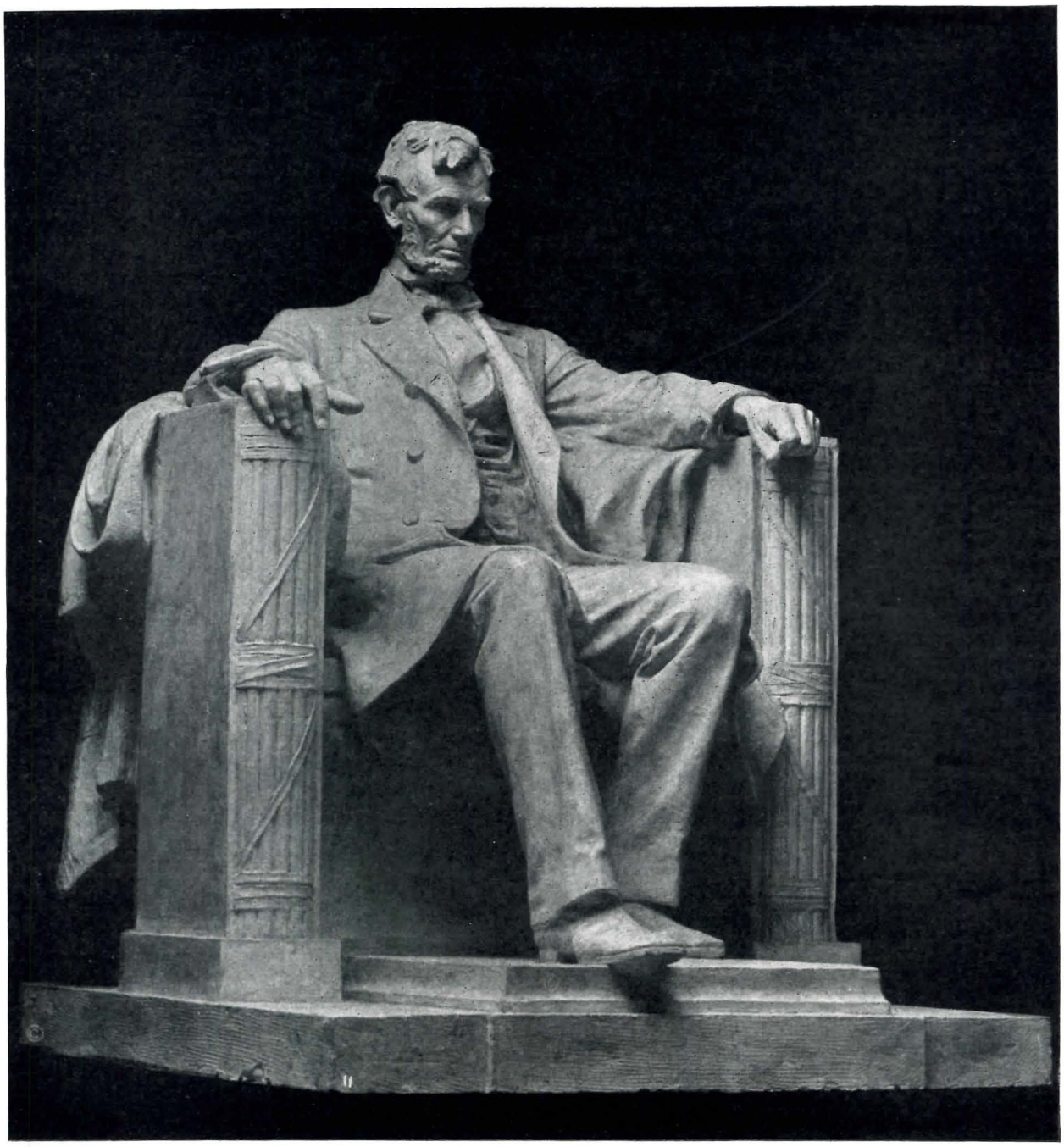
The two last mentioned artists have collaborated upon the designs of more than fifty important monuments. An *important* monument is one that is worth the thoughtful regard and study of an enlightened human being; and one that will repay him in pleasure for the time he devotes to it. Most of the monuments are also of a sufficiently fine and large type as to be costly and, therefore, considered "important" even by people of no particular intelligence.

Chief among them from the point of view of both well-enlightened, and not so well enlightened people, is, of course, the great Lincoln Memorial at Washington; but among the others are the Spencer Trask Memorial at Saratoga Springs, N. Y.; DuPont Fountain at Washington, D. C.; Republic Monument and Marshall Field Monument at Chicago; Lincoln Monument, Lincoln, Nebraska; Lafayette Monument, Brooklyn; Oglethorp Monument, Savannah, Ga.; and the monuments in Massachusetts, to Parkman at Jamaica Plain; Longfellow at Cambridge; Melvin at Concord, and Draper at Milford —which would constitute of themselves a fair start for a modern Appian Way. The sculptured figure of the Lincoln Monument in his namesake city in Nebraska, is a fine, distinguished standing statue—one that might well have caused repetition at Washington and tempted both French and Bacon to consider an open or peristyle monument at the National Capitol. But they felt that it should be "primarily restful," and a terminal point rather than "an incident on the way" to somewhere else. Surely, logical decisions! The seated Lincoln is very monumental and much at ease. Also, it is very large—a point not immediately realized when first observed.

"I made the seated figure twelve feet high at first, cast it in plaster and set it up. Pshaw! It was



The Colossal Statue in the Lincoln Memorial, Washington, in Process of Erection.



Working Model by Daniel Chester French for Statue of Lincoln in the Lincoln Memorial, Washington, D. C.

lost! It seemed very little, Mr. French remarked. "Then we had photographs taken of the interior and statue together and we drew on the photograph a figure that is nineteen feet high, seated, or about twenty-five, standing—and found that to be right."

Probably nobody who has studied or seen the executed works of Mr. French will be disposed to deny the just sense of scale to be found between the figure and pedestal—or figure and building. We merely observe that it is right—therefore, no need of comment!

But the fact is that Mr. French would be an important architect—one who would produce good architecture, if he were not an important sculptor—one who produces good sculpture. In discussing Fifth Avenue the other day he said, "A straight road is always a long road. Fifth Avenue lacks incidents; there is nothing between, say 34th Street and Washington Square to attract attention to a point at one side or the other and seem to shorten the distance. "If we only had a good plan of New York there is enough good architecture in it to make it one of the most beautiful cities in the world," he continued.

Speaking of the end of Fifth Avenue, our talk drifted into the end of Pennsylvania Avenue, Washington, and the White House. I thought it might be interesting to know what the attitude was there with regard to architecture and monuments. Mr. French spoke of President Roosevelt's desire to improve Washington and his attempt to appoint an art commission "off his own bat" and of the bombast from Congress which followed to demonstrate that Roosevelt's act was illegal, and enable them to set it aside. "I have frequent altercations with my friends at the other end of the Avenue. I don't always like it very much; but I flatter myself that they like it less," was the way "Teddy" explained the situation to Mr. French, who was, by the way, one of the members of the first Art Commission, appointed by President Roosevelt, and also of the Commission established under President Taft. Few of the old friends of this active artist and modest, unassuming man, realize that half a century ago—in the spring of 1874—he was commissioned to produce his bronze statue "The Minute Man," unveiled the following year, at Concord, Mass.,—the beginning of his fame. His colossal statue of The Republic, one of the striking ornaments of the Court of Honor of the Columbian Exposition, or "World's Fair," at Chicago, was reproduced at a smaller scale (25 feet high) and stands on the site of the exhibition's Administration Building, in Jackson Park. His memorable relief of "Death and the Sculptor"; and his John Boyle O'Reilly Memorial, designed in collaboration with Mr. C. Howard Walker, Architect, are what he might describe as "incidents"—incidents in the brilliant highway he has kept to through the fifty years of art work that everybody knows.

F. S. S.

JULES GUERIN.

(*Continued from Page* 65)

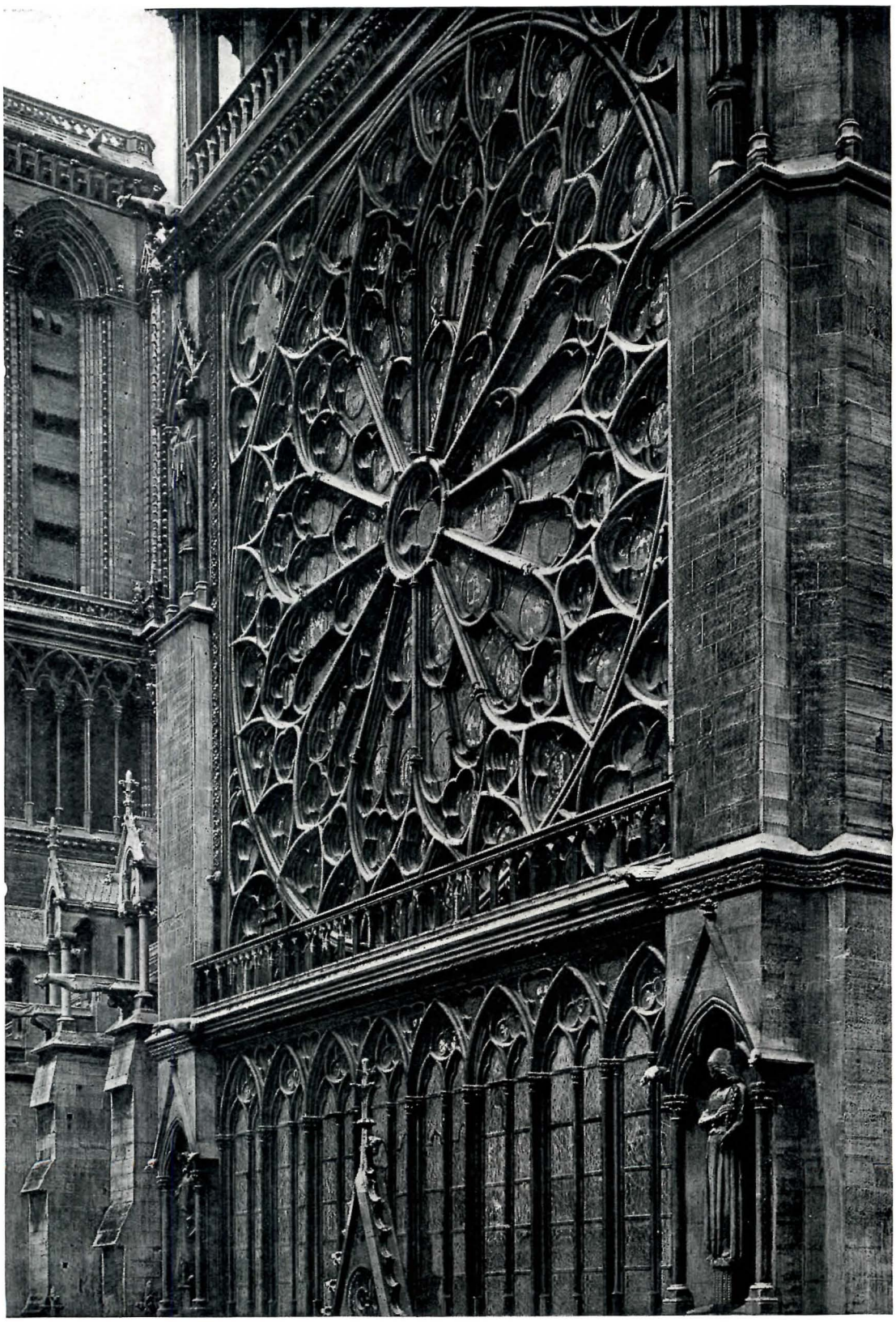
ever showed to better advantage than against these colored walls.

Henry Bacon designed the Court of the Four Seasons (why four—at San Francisco, I wonder?) at the Exposition and Jules Guerin designed the color treatment. The building had been designed for color treatment in a broad manner, and the designer of the color began where the designer of the form and proportions left off. The harmony of work was excellent. There was almost no detail. The result was most monumental—a fine study fit for something more permanent than an exposition court. Bacon must have felt that too; and that Guerin should be his collaborator on the Lincoln Monument was to be expected following the demonstration of the latter's prowess at San Francisco. His decorations of the Lincoln Memorial are fully up to expectations and hopes. They have been designed with a judgment of effect from the distances at which they will be seen, that is born of attentive observation and a great deal of experience. Not the least important thing about them is their relation in size and scale with Mr. French's great marble statue of Lincoln. To the latter they concede the pre-eminence due in the internal effect, but they add the touch of color—the human touch, so to speak—that assures the beholder that the whole is a living testimonial to a *great* man; and relieves any apprehension that might be of the great mausoleum of "a dead man." It is a monument to the Great Spirit that *lives*—in the real American people.

The character and dignity and simplicity which have marked Mr. Guerin's work from its commencement continue today; but the work is not only different in subject but better—always *better*—each year. The past year or more he has spent upon his very large, and fine decorative paintings for the interior of a bank at Cleveland, O., and now he has another one to do.

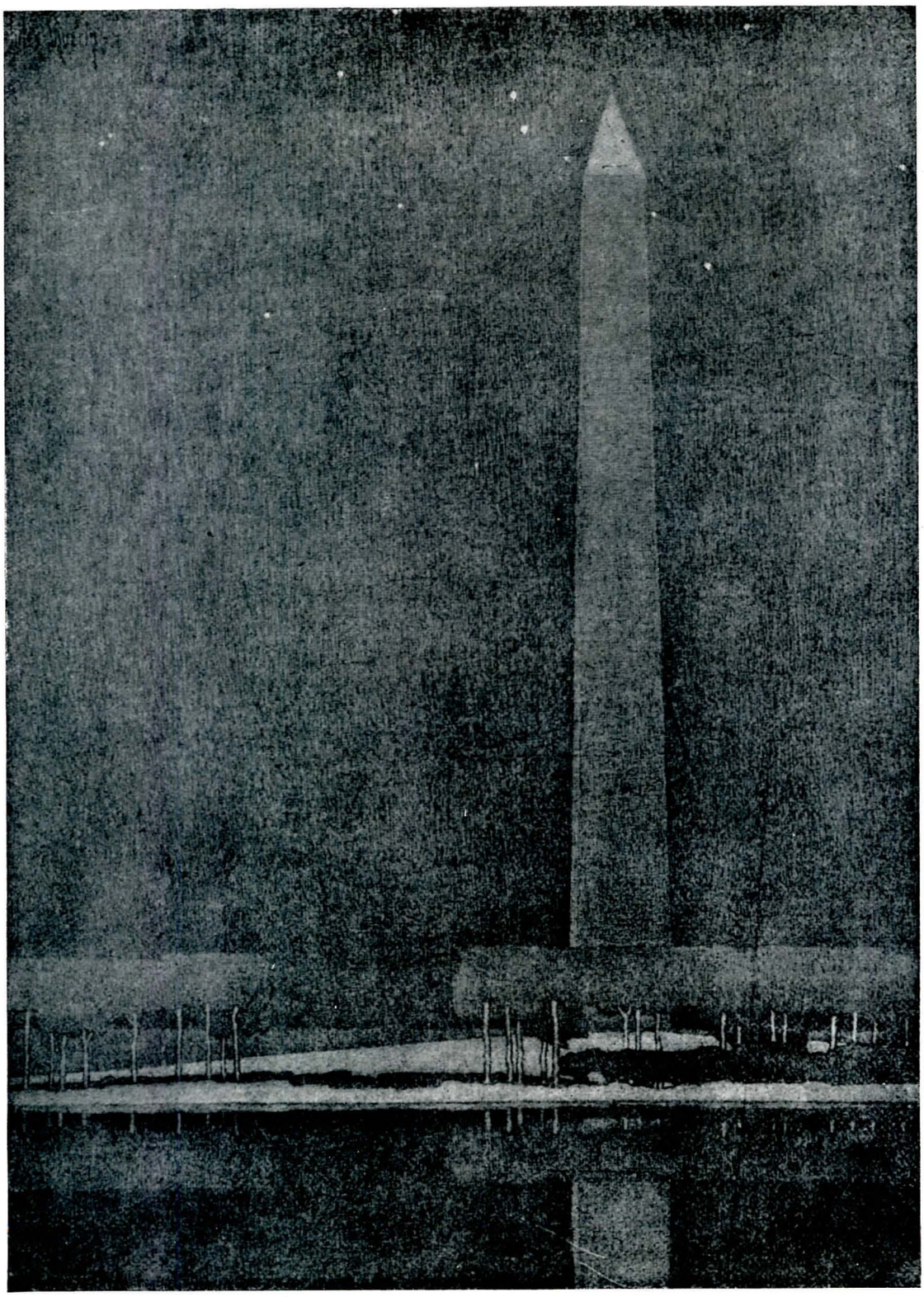
So much work produced has meant of course so much hard labor and call upon the artist's physical energy. Jules Guerin is always at work—at least a good, long day of it, every day, except in the summer, when he goes "to take a rest for a couple of weeks"—among the mosquitos of New Jersey!—and comes back with as much work done as if he had stayed in New York. He gets his rest by change of work, and does not seem to require any other rest. At the Players' Club, where he usually lunches, he seems to be as well known as in Oxford, Keokuk, Paris and Tia Juana—for everybody there too, calls him by his first name. His wit to his friends is like his pictures—a thing of beauty and a joy forever, and served up regularly with lunch. For example, he sits down with two friends—one doing all the talking. "The shad is fine, Billy," he says to the talkative one, "have some!"

F. S. S.



CATHEDRAL OF PARIS. ROSE WINDOW OF THE SOUTH TRANSEPT

On the other side of this sheet is shown an unusual photograph of the rose window of south transept of the Cathedral of Paris reproduced from a plate in "Selected Monuments of French Gothic Architecture," now being brought out by the publishers of PENCIL POINTS. *This work consists of a selection of one hundred plates from the archives of the French Government Commission of Historic Monuments.*



THE WASHINGTON MONUMENT.

"A Hoary Sentinel at the City's Water Gate." From a Drawing by Jules Guerin Illustrating "Washington, A City of Pictures," in Scribner's Magazine, February, 1902.

One of Jules Guerin's magazine illustrations referred to in the text of the article on that artist in this issue is shown on the other side of this page. It was printed in color in Scribner's, in quiet, greenish tones of gray, which it is impossible to render in a black and white reproduction, though much of the atmospheric quality has been retained in our reproduction—the effect of being enveloped in a haze.

GARDEN STATUE BY EDWARD McCARTAN
"GIRL DRINKING"

A garden statue of unusual beauty is the "Girl Drinking" by Edward McCartan, of which a photograph is shown on the opposite side of this sheet. This statue, like Mr. McCartan's other works, shows a remarkable artistic sensitiveness as well as a mastery of technique on the part of the sculptor.

SKETCH BY SAMUEL CHAMBERLAIN AT ATRANI, ITALY

Mr. Samuel Chamberlain recently wrote us from Paris and sent us a sketch he had just made in Italy. It is reproduced on the other side of this sheet. It is an admirable example of the style of this artist's work with which the readers of PENCIL POINTS *are already well acquainted.*

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THE AMERICAN ACADEMY IN ROME.

FROM a letter recently received by C. Grant La Farge, Secretary of the American Academy in Rome, from Frank P. Fairbanks, Professor in Charge, School of Fine Arts, we quote the following items:

"Victor L. S. Haffner, senior architect, has returned from a short trip to Southern Italy and is now occupied on his study of the existing approach to St. Peter's.

"Frank Schwarz, senior painter, is completing his figure composition and superintending the execution of the frame for his canvas. The frame is being executed at the Academy where its development is serving as a demonstration of the use and application of pastiglia.

"Edmond Amateis, senior sculptor, has assembled his 'Madonna and Child,' a relief in marble with an architectural setting in wood, designed after the manner of the Renaissance. He has several sketches for figure groups under way. A bust and a relief are being cut in marble. He is making a terra cotta copy of his figure called "Mother Earth."

"Henri Marceau, second year architect, is travelling in Sicily, and Alfred Floegel, second year painter is carrying forward a panel in gesso and mosaic. He has a large composition that he is about to execute in fresco on plaster, using a tile unit about eight inches square in order to make the decoration transportable.

"Lawrence Stevens, second year sculptor, is working on a single figure of a standing girl. He has evolved a scheme of a youth and sea horses for his group requirement and has just completed an interesting half length portrait of a young woman.

"Norman T. Newton, landscape architect, has completed his plan of the layout of the Villa Chigi and is well advanced with two sections of the Villa.

"We omitted in last month's letter to mention Newton's activities in relation to the collaborative competition. We wish to correct the impression that may have arisen that he did not participate in this important activity. On the contrary he was required to solve in collaboration two of the problems (the third scheme had no provision for landscaping) and he rendered the plan for the garden layout for one of the teams.

"Arthur Deam, first year architect, has also returned from a few weeks' travel in the south and is completing the perspective of his restoration of the Temple of Fortune.

"Francis Bradford, first year painter, has been occupied with painting, sketching and sight-seeing. He has commenced a frieze composition of figures, and is now traveling before going to Florence to begin his first year copy of the Galleria San Marco in Florence.

"Alvin Meyer, first year sculptor, who has likewise returned from travelling, is carrying forward several works, among which is his required figure for the 1st year, called the "First Born."

"Albert Clay, visiting student, on a scholarship from Yale University, has just completed a group of five drawings showing the most recent reconstruction of the Neronian Sacra Via. These drawings, made in co-operation with Miss Van Deman, include a plan of the site as it exists, a restored plan, a section and elevation of the Neronian Porticus.

"Another drawing of a bay of the Porticus shows the location of the existing fragments as applied to his restoration."

OVER THE DRAWING BOARD.

THE descriptions of the ways of doing drafting room work and of short cuts that save time and labor embodied in *"Over the Drawing Board"* by Ben J. Lubschez, A.I.A., have created so constant and strong a demand for that book that its republication has been warranted and the recent publication of a second edition affords an opportunity for those who do not already possess a copy to secure this extremely useful book. It is a compact book and down to brass tacks all the way through. It provides clear instructive directions for doing well many of the things that have to be done either regularly or occasionally in the course of drafting room work and it is so arranged that the desired information can be found readily and so written that it can be applied with certainty. It lives up admirably to its subtitle "A Draftsman's Hand Book." Mr. Lubschez, it will be recalled, is the author of a widely used work on perspective. He is a Fellow of the American Institute of Architects. Price $2.00. Published by the Press of the American Institute of Architects, 250 West 57th St., New York.

TRAVEL COURSE UNDER PROFESSOR PHELPS

AS IN 1923 Professor Albert C. Phelps, of the College of Architecture at Cornell University, will act as leader of a group of architectural students during a trip in Europe this summer. The Architectural Course under Professor Phelps will be one of four overlapping courses which are planned for students of painting, of landscape architecture, and of history, respectively. The Architecture Section, while not excluding objects of outstanding interest outside of the architectural field, will emphasize the study of important buildings and decorative compositions, the examination of drawings and models by the world's greatest designers, etc., and will give opportunity to photograph and sketch details of architecture and decoration. The tours are planned at a minimum cost to students by The Institute of International Education, 522 Fifth Avenue, New York. Details of the trip may be obtained from Irwin Smith, Director, Times Building, New York.

THE CHICAGO ARCHITECTURAL CLUB.

THE Foreign Travelling Scholarship closed March 31st. The program called for the design of a Memorial Reading Room in a State Capitol. The room was to be a memorial to those who lost their lives in the Great War. The men who submitted solutions were Edwin Anderson Conners, Dando, Allan Erickson, Eiseman, Lindbald, Mincus, George Nedved and Edwin Ryan. The jury of award was made up of Messrs. Mundy, Adler, Holabird, Hubert Burnham and Beersman. Mr. Eiseman was awarded the prize, Mr. Ryan was placed second and Mr. Conners was placed third. Mr. Eiseman will leave on his trip around the first of August. The drawings will be exhibited at the June meeting of the Chicago Chapter of the A.I.A. Harry Beig submitted drawings for the second preliminary of the Paris Prize. He was placed in the judgment which makes him eligible for the finals. The Club wishes him the best of everything and expects him to bring the prize to Chicago.

GEORGE MAQUOLO.

GEORGE MAQUOLO, two of whose sketches are reproduced in this issue, was born and educated in St. Louis, Mo. He attended the St. Louis School of Fine Arts where he received a bronze medal at the age of fourteen. In 1913 Mr. Maquolo entered the Architectural School of Washington University and in 1917 he was awarded the graduate scholarship and appointed student assistant. He enlisted with the 419th Engineers detailed to the 7th French Army; contracted pleurisy and after four months in the hospital entered the A. E. F. Art Centre, Bellevue, France. Upon his return to the United States he was granted an award of vocational training and later, through the recommendations of Mr. Lloyd Warren and Mr. Gabriel Ferrand he was sent abroad for a year. He pursued the first year's work at the Ecole des Beaux Arts and spent five months travelling in Italy. Mr. Maquolo has been in the offices of Mauran, Russell & Crowell, T. P. Barnett Co., and Ferrand & Fitch. He recently won the Fry Prize, St. Louis Artists' Guild, for black and white. Mr. Maquolo feels that he owes much to M. Gromort and to Mr. Carlu of the A. E. F. School at Bellevue, and to Mr. Ferrand of Washington University.

ST. LOUIS ARCHITECTURAL CLUB ELECTS OFFICERS

At the annual election held at the St. Louis Architectural Club on April 3rd, the following officers were elected for the ensuing year:

President, John A. Bryan,
First Vice-President, Walter Wawrzyniak,
Second Vice-President, Herbert Reinhardt,
Secretary, Daniel Carroll,
Treasurer, Clarke Sanford,
Members of Executive Board, Carl J. Trebus and Herman Frauenfelder.
Trustee, Louis LaBeaume.

ARCHITECTURAL COMPOSITION.

A BOOK of great value in the study of architecture is *Architectural Composition*, by Nathaniel Cortlandt Curtis, A.I.A. This book directs the attention primarily to the plan of the building and of the development of all else from the plan, in accordance with a principle long accepted in the teaching of architecture. On this sound basis the author has built up a most interesting and helpful treatment of his subject and has presented the matter in interesting and readable text with numerous illustrations that make clear and enforce the points brought out. It is a comprehensive book embracing the essentials and treating them with sufficient fullness for its purpose as a guide in the study of architecture on the part of the student. There are in all 280 pages and 270 illustrations with a double page folding plate reproduction of Piranesi's Campus Martius, Rome. The author is Professor of Architecture and Head of the School of Architecture in the Tulane University of Louisiana; formerly, Associate Professor of Architectral Design in the University of Illinois: Professor of Architecture in the Alabama Polytechnic Institute. Price $6.00. Published by J. H. Jansen, Cleveland, O.

FOR THE ATTENTION OF SPECIFICATION WRITERS

WE DESIRE to complete our office list of Specification Writers. We do not refer to architects who prepare their own Specifications, but to those who are employed by architects and engineers to do this important work. We already have on file the names of many who have sent in cards for our Drafting room registry, but feel that as yet our list is not complete. So if you are a Specification Writer, as defined above, and have not yet sent in your name, please do so.

PERSONALS

MEYER J. STRUM, ARCHITECT, has removed his offices to 708 Church Street, Evanston, Ill.

WALTER KOUGH, ARCHITECT, has removed his offices to Room 29, Shoemaker Bldg., Greensburg, Pa.

ERNEST H. FOUGNER, ARCHITECT, has removed his offices to 197 Market Street, Newark, N. J.

POND AND POND, ARCHITECTS, have removed their offices to the Tower Building, 6 N. Michigan Avenue, Chicago.

RAYMOND HOOD, ARCHITECT, has removed his office to the American Radiator Building, 40 West 40th Street, New York.

H. M. HAVEN & A. T. HOPKINS, INC., ENGINEERS AND ARCHITECTS, have removed their offices to 11 Beacon Street, Boston, Mass.

DAVID R. WILLIAMS, ARCHITECT, has opened an office at 1115 Southwestern Life Building, Dallas, Texas.

CHILDS & SMITH, ARCHITECTS, have removed their offices to 720 N. Michigan Avenue, Chicago, Ill.

DEAN & DEAN, ARCHITECTS, have removed their offices to Room 1406, California State Life Building, Sacramento, Calif.

JOHN RUSSELL POPE, ARCHITECT, has removed his offices to 542 Fifth Avenue, New York.

HARWOOD HEWITT, ARCHITECT, has removed his offices to 515 M. Harris Bldg., Los Angeles, Cal.

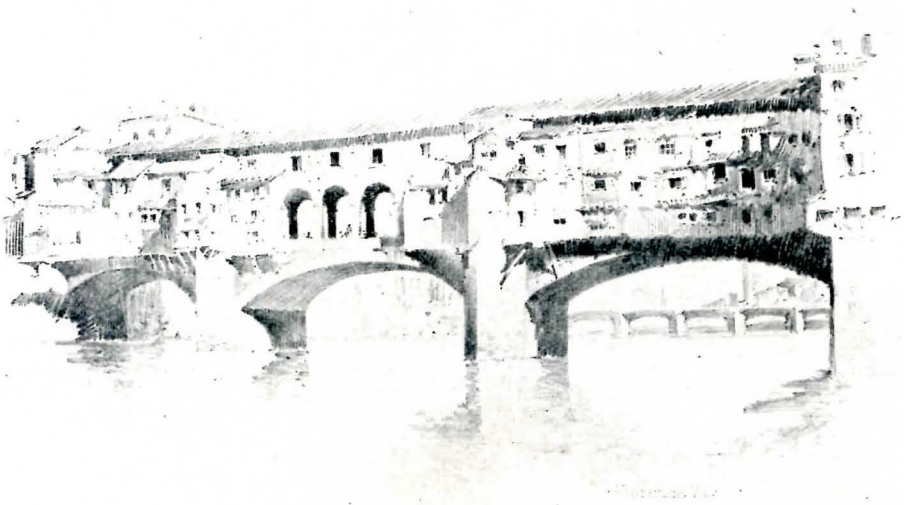
CARLTON STRONG, ARCHITECT, has removed his office to the Keystone Bldg., 324 Fourth Avenue, Pittsburgh, Pa.

ILLINOIS SOCIETY of ARCHITECTS have removed their Executive Offices to Suite 735, 160 North La Salle Street, Chicago, Ill.

EMERY STANFORD HALL, ARCHITECT, has removed his offices to Suite 1306, Tacoma Bldg., Chicago, Ill.

JAMES E. SELF and STEPHEN B. ALLEN have opened an office for the practice of general architecture at 69-70 When Building, Indianapolis, Ind.

ROBERT PEAL has removed has offices to 206 Leonard Building, 2014 East 105th Street, Cleveland, Ohio.



Pencil Sketches by George Maquolo.

THE DEVELOPMENT OF A DESIGN.

THE illustrations on pages 75, 76 and 77 together with the photograph reproduced on this page show the development of the design of the Harper-Poor Mausoleum, Woodlawn Cemetery, New York by the architect John Mead Howells, taking as a starting point the inspiration received from Bramante's Chapel of S. Giovanni in Oleo.

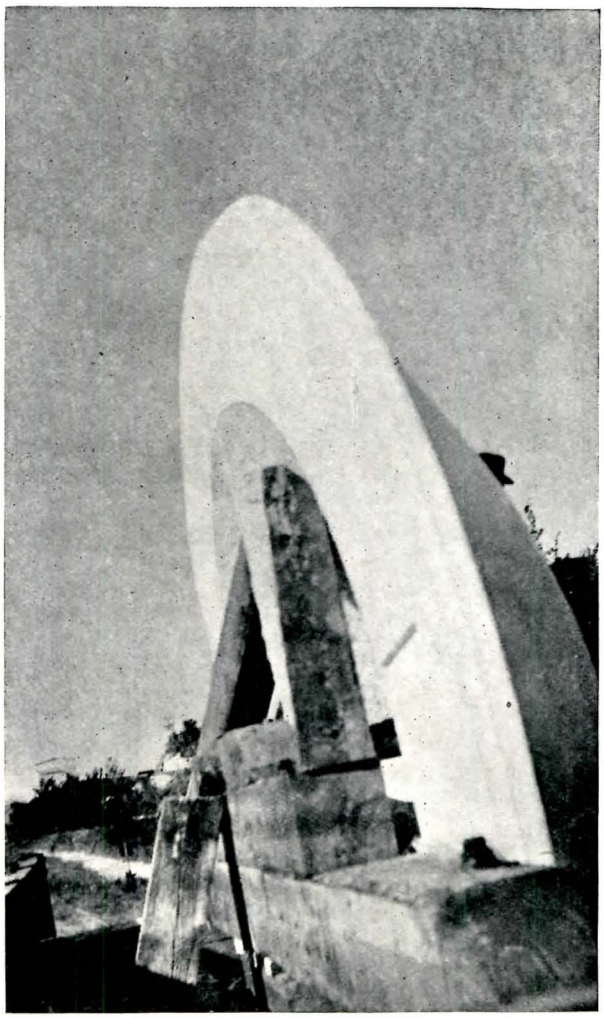
These illustrations are especially interesting because they show how architectural documents may be used in a way to produce new designs fitted to the requirements of the problems in hand—original solutions that carry on the traditions of the past and embody a part of the rich heritage left us by the architects of earlier days. This is an admirable example of drawing inspiration and making one's own design as distinguished from the mere copying of old works.

On page 76 is reproduced, at the exact size, a portion of a plate from Letarouilly's "Edifices de Rome Moderne," showing an elevation and a plan of Bramante's Chapel of S. Giovanni at Oleo, the building which inspired Mr. Howells' design for the Harper-Poor Mausoleum.

On page 75 is reproduced the pencil sketch Mr. Howells made for the purpose of showing his design for the mausoleum to the client. By comparing this sketch with the plate from Letarouilly, on page 76, the way in which Mr. Howells worked out his design may be seen. Since the mausoleum is much smaller than Bramante's chapel, about one-half the size, and since the size of a doorway is determined, more or less, by the height of a man, the door way is of necessity much larger in relation to the rest of the building in the mausoleum than in the chapel. On this account Mr. Howells did not attempt to use pilasters which would have made too many elements on a small building and would have produced a crowded effect. Instead he used pilaster caps only. Mr. Howells used a simpler treatment of the upper portion. One of the conditions that influenced the design was the regulation of Woodlawn Cemetery prohibiting joints in the roof of any monument, a good rule, since the cost of maintenance of a roof with joints would be a seriously large item in the perpetual care of the monument by the cemetery. It may be mentioned, by the way, that this monument is built entirely of marble blocks as the facing of walls is also forbidden.

In the photograph on this page the cap-stone to form the roof of the mausoleum is shown as it arrived at the cemetery in the largest pit-car obtainable. This stone is so large in diameter that the first attempt to send it from the quarries in the west was unsuccessful because the stone was too tall to pass under the bridges crossing the railroad. It had to be withdrawn and re-routed through Canada. At the right in this photograph will be seen a part of a man's hat, that serves to give the scale.

On page 77 is reproduced a photograph of the finished mausoleum, showing the design as executed, opposite the plate of the old building that inspired it.



Cap-stone for Harper-Poor Mausoleum on Pit-car at Woodlawn Cemetery. See text on this page and other illustrations on pages 75, 76 and 77.

THE PRINCETON ARCHITECTURAL PRIZES.

A FUND for annual prizes and other special purposes has been established in the School of Architecture of Princeton University by friends of the School. Two competitive prizes, of six hundred dollars ($600) each, are announced for the year 1924-1925, to be known as the Princeton Architectural Prizes.

The purpose of these prizes is to place at the disposal of experienced draftsmen of unusual ability who desire to complete their professional training by study of the academic side of architecture, the advantages found in the School of Architecture, the Department of Art and Archaeology, and the Graduate School, of Princeton University.

The winners of the Princeton Architectural Prizes will be permitted to reside in the Graduate College during the year of their tenure, although not candidates for degrees. They will be required to take the courses in Design, offered by the School of Architecture, and will have the opportunity of attending courses in the History of Architecture and the Allied Arts, in the Department of Art and Archaeology. They will be exempt from charges for tuition.

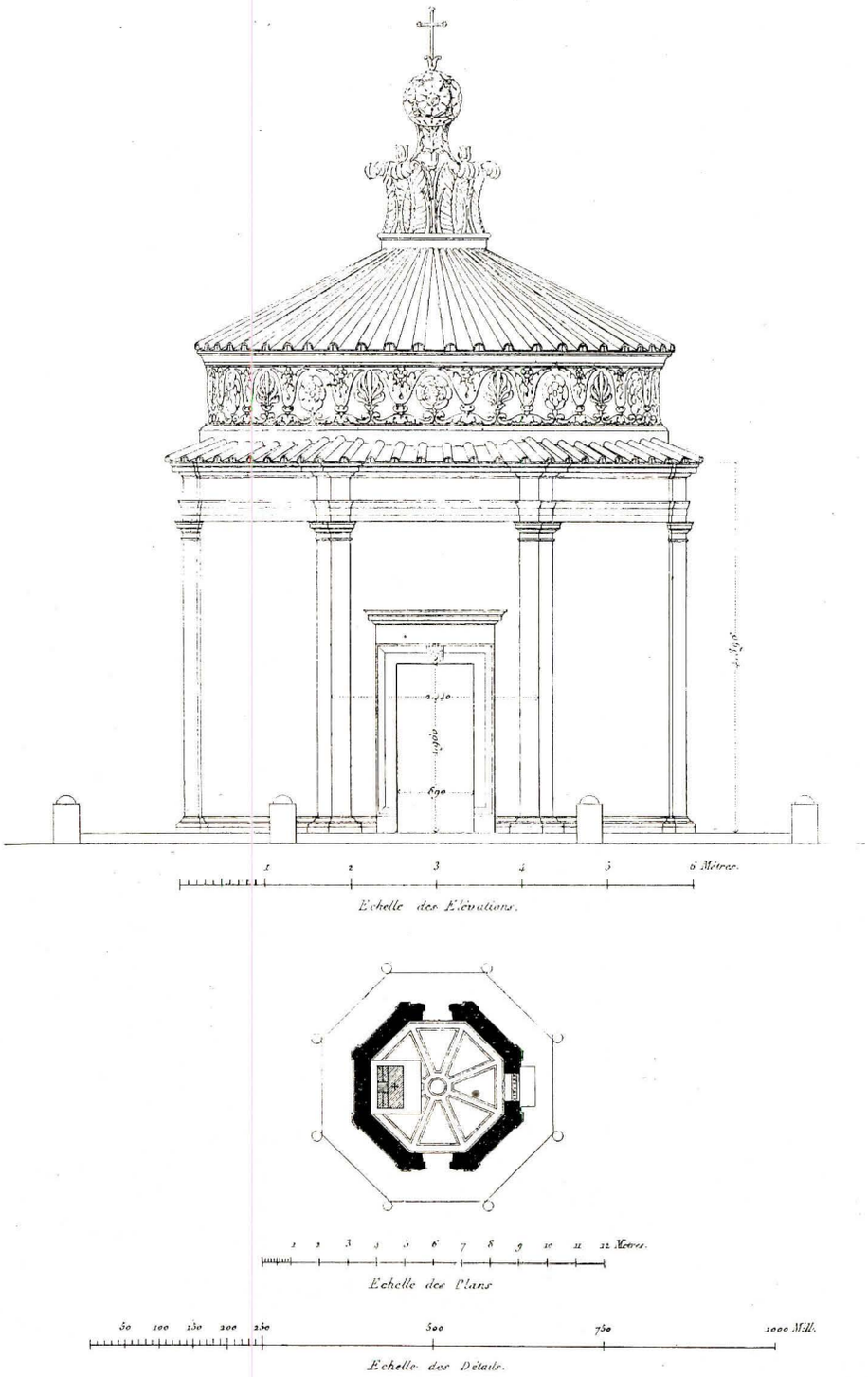
The awards will be made after a short elimination competition and a careful consideration of the personal records of candidates. The competitions will be held May 9 to May 18, 1924, inclusive. The supervisors will mail the drawings to Princeton not later than May 21.

From the drawings submitted, five will be selected by a jury to be appointed, and the designers will be given an opportunity to come to Princeton to confer with the Director of the School of Architecture, and the Dean of the Graduate School. They will be the guests of the School of Architecture while they are in Princeton, but will pay their own travelling expenses. The final awards will be announced within ten days by the Director of the School of Architecture. The right is reserved to withhold either or both awards in case no candidates are considered to have reached the required standard.

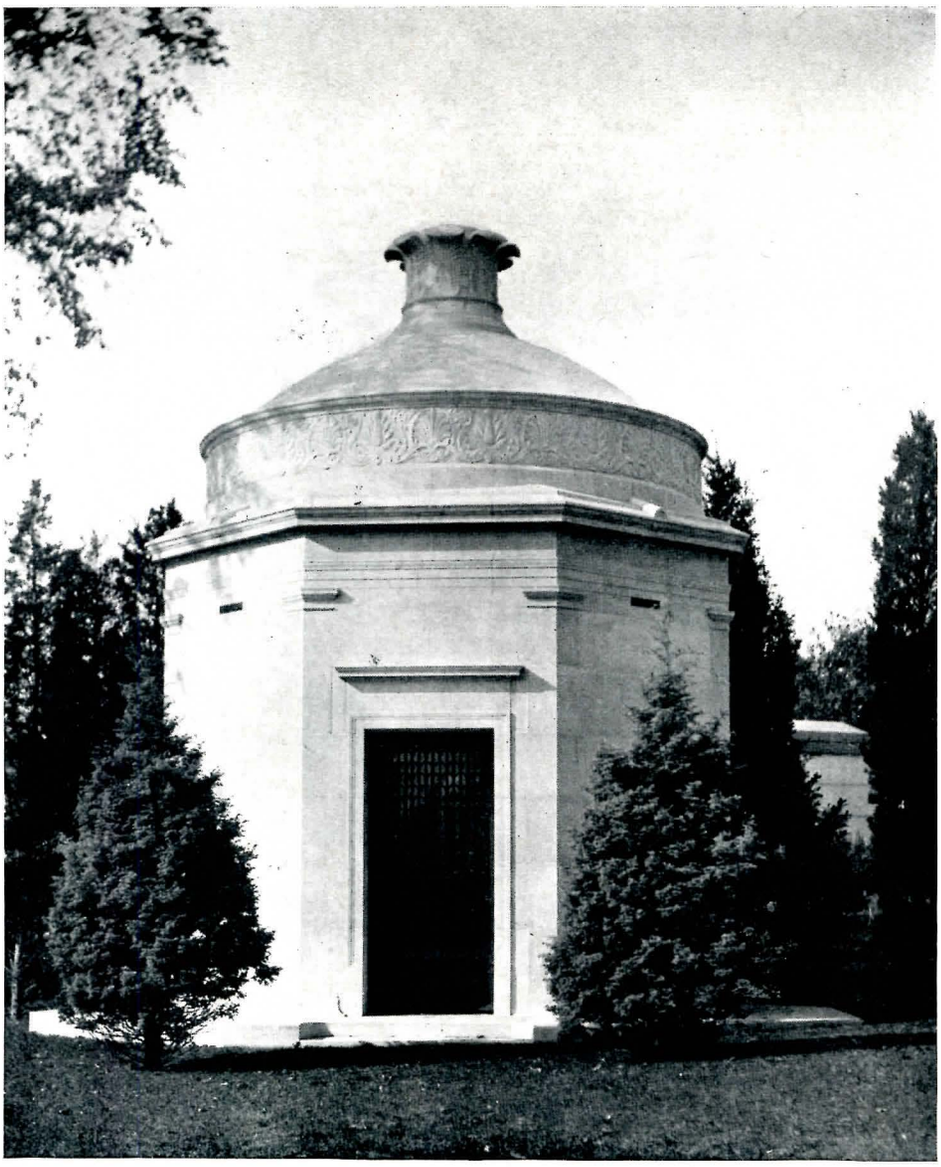
Information and application blanks may be obtained by addressing the Secretary of the School of Architecture, Princeton University, Princeton, N. J.

THE Chicago Architectural Exhibition will be held May 1 to June 1 in the East Galleries of the Art Institute of Chicago. The exhibition has heretofore been given by a committee appointed jointly by the Chicago Architectural Club, the Illinois Chapter of the A.I.A., and the Illinois Society of Architects. The functions of the committee have been taken over by the Chicago Architectural League.

Pencil Sketch made by Mr. Howells for presentation to the client. The Harper-Poor Mausoleum, Woodlawn Cemetery, New York.



Plan and Elevation of Chapel of S. Giovanni in Oleo, by Bramante. ***From*** *Letarouilly's "Edifices de Rome Moderne." (Reproduced at the exact size of the original plate.) This building supplied the inspiration for* ***Mr. Howells' design shown on page 75.***



Photograph of The Harper-Poor Mausoleum, in Woodlawn Cemetery, New York. John Mead Howells, Architect.

BERTRAM GROSVENOR GOODHUE.

BERTRAM GROSVENOR GOODHUE died Wednesday, April 23, at his home in New York as the result of a heart attack. Mr. Goodhue seemed in his usual health and spirits when he left his office Wednesday at the close of the day. He dined with friends and went to a theatre with members of his family. Upon his return from the theatre he suddenly collapsed and in a few minutes passed away.

Mr. Goodhue's death is keenly felt as a loss to the profession and to those who knew him personally. He was not only an architect of remarkable ability but a man who never spared himself in the effort to produce work of the most worthy character and who took a strong and active interest in the development of younger men, not only of those so fortunate as to be in his office, but young men everywhere who were striving to advance in architectural study or work. As the news of Mr. Goodhue's death has come during the printing of this journal only this brief note can be published at this time.—EDITOR.

DIVISION OF ARCHITECTURE AND CONSTRUCTION FOR THE STATE OF NEW JERSEY.

ALAN B. MILLS, Director of the Division of Architecture and Construction, is conducting so unusual a building program for the State institutions in New Jersey that his work is of great interest to the profession at large and especially to those who are interested in institutional planning.

The work which is being carried on is epoch-making in its scope. Careful research is being carried on to determine the best solutions for the problems of the institutions. Expert administrators and specialists in various fields represented by the work are being freely consulted, so that the last word in modern institutional buildings may be represented by the finished product. A four year program, with an expenditure of $10,000,000, will complete the work that is in progress. Appropriations for the current year will erect buildings at Morris Plains State Hospital costing $1,150,000. The buildings include a Reception Hospital for 250 patients; Congregate Dining Hall and Kitchen for 1,600 patients and 375 employees; a group of buildings, providing living quarters for employees; two buildings, with a capacity of 30 patients each for convalescents; a Power House, and in addition to these, the necessary mechanical and landscape development.

The next important work that will be taken up will be a new institution for feeble minded women, to be located in North Jersey. It will take care of hundreds of feeble minded cases for which the State now makes no provision. The following buildings will be erected: Congregate Dining Hall and Kitchen, Industrial and Vocational Shops, Dormitories for 545 inmates, store house, heating and power plant, administration building, school building, hospital, farm buildings, laundry, together with other incidental buildings, mechanical equipment and landscape work. The estimated cost will be $2,398,000.

Another important project is the new Intermediate Reformatory for Men to be located in North Jersey. These buildings will be similar in their scope to that of the institution for feeble minded women. In addition to these major projects, there are many buildings that will be erected in the other institutions of the State in accordance with advanced thought in institutional planning.

Mr. Mills has developed his organization in Trenton along broad lines which offer everyone in the organization an opportunity to exercise his fullest capabilities. The opportunity offered is most unusual, as no similar program has ever before been carried out.

This will be most fully appreciated by those who are in touch with the institutional problems in this country, as the problem for caring for State wards has been allowed to slip year after year because of more pressing matters, until at the present time, the situation is most acute. Public sentiment is being aroused and State after State is falling in line with the idea of adequately taking care of its dependents. It will be seen that the work of the Department of Institutions and Agencies in the State of New Jersey is contributing to the foundation of much work that will be done throughout the country during the next decade.

THE FONTAINEBLEAU SCHOOL.

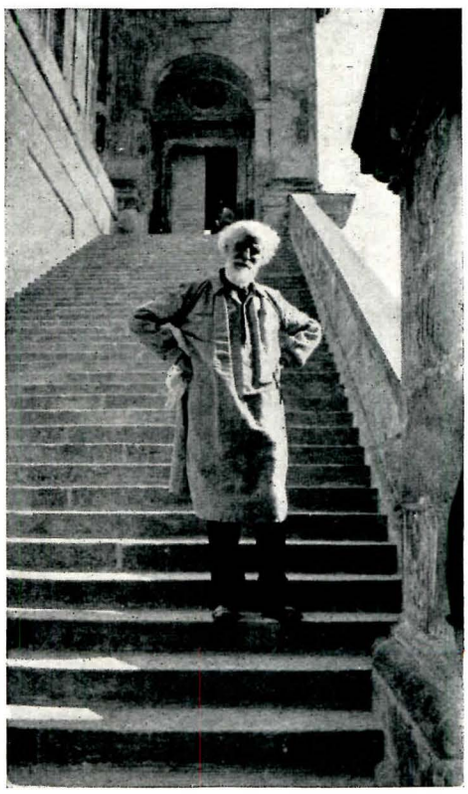
THE second session of the Fontainebleau School of Fine Arts will open at the Palace of Fontainebleau, in France, on June 25, and continue until Sept. 25. Applications for admission should be sent in at once as the number of students to be accepted is limited. Full information can be had by addressing Mr. Whitney Warren, care of the Fontainebleau School of Fine Arts, 119 East 19th St., New York City.

The purpose of the school is to provide an opportunity for American students to benefit by the influence of the great works of French architecture and the other fine arts and by contact which great French architects, painters and sculptors of to-day. The course includes visits to fine examples of architecture, museums, exhibitions, etc.

The instruction is designed to give a sound basis for appreciation of the best works in their relation to history and to the needs of the student. The school is not intended to replace any school or to duplicate the work of any school. It has a field of its own that has not hitherto been touched excepting by the A. E. F. school in the Pavillion de Bellevue, from which the idea of the Fontainebleau School took its origin.

The Fontainebleau School is under the patronage of the French Government and was founded by the late Lloyd Warren. The Headmaster of Studies in the Department of Architecture is Victor Laloux, and the work is carried forward under Jacques Carlu, Director.

Word has just been received that the New Haven Architectural Club will send the winner of the Club's Annual Scholarship to the Fontainebleau School this Summer, and that Delano & Aldrich, Architects, will send one of the best men from their office. Other Architectural Clubs and other architectural offices will probably do likewise—an excellent idea.



Professor Paul Baudoin, who teaches fresco at the Fontainebleau School of Fine Arts.

The Drafting Room Force of Warren & Wetmore, Architects, New York.

1—*R. Allen*, 2—*F. W. Bancroft*, 3—*M. G. Bitterbaum*, 4—*R. C. Campi*, 5—*E. F. Clapp*, 6—*H. J. Cullen*, 7—*E. Conti*, 8—*R. J. Cummings*, 9—*E. I. Daugherty*, 10—*L. J. Eaton*, 11—*F. K. English*, 12—*E. Frey*, 13—*F. Good*, 14—*A. W. Griffin*, 15—*K. B. Hill*, 16—*H. Hofmeister*, 17—*H. H. Heybeck*, 18—*C. M. Jaeger*, 19—*R. A. Kluge*, 20—*R. C. Lynch*, 21—*J. R. Lautenbach*, 22—*E. S. Lyman*, 23—*C. G. Munsell*, 24—*M. M. Mann*, 25—*S. M. Minoli*, 26—*J. C. Marsh*, 27—*J. L. Newman*, 28—*A. Pieron*, 29—*D. G. Rosenfield*, 30—*J. B. Surhoff*, 31—*R. T. Swezey*, 32—*P. A. Singer*, 33—*H. D. Symonds*, 34—*C. D. Thompson*, 35—*P. B. Tallman*, 36—*H. D. Upton*, 37—*N. T. Valentine*, 38—*T. E. Videto*, 39—*N. Vasselieff*, 40—*R. L. Watmough*, 41—*N. R. Webber*, 42—*A. P. Wolf*, 43—*L. M. Wolff*, 44—*G. Walling*, 45—*A. Zaborowski*.

THE HUMAN ELEMENT IN THE ARCHITECT'S ORGANIZATION.

THE discussion upon this subject would necessarily indicate that the minds of the Profession are open to ideas that will promote a better relationship between the architect and the draftsman. The final solution of the problem for either must needs be an individual one, for each to recognize that certain codes, laws, or principles provide for the necessary understanding or harmony in human relationships, as well as in art, music, or engineering.

Wherever he may be, each individual must meet his present problems. The draftsman too often makes a change to another office, expecting this to be the answer, when what he should have changed was his own ideas. A draftsman can facilitate work by many methods besides drawing the lines instructed so to do by a superior, he can see that an Associate—whom his pride would make him subordinate—really could tell him of many points where the work might be improved. But fear of losing credit for himself holds him back, keeps him from opening his mind to bigger ideas, not only of principle but of his own practical art. A real spirit shown by a draftsman to subdue himself to promote work will soon make a real impress on those who give credit—for it cannot be hidden.

Fear of humiliation plays a large part in keeping a draftsman's imagination (his greatest asset when properly let play) subdued. In neglecting to take account of the ever present "human element" too many superiors will unconsciously and probably with no ulterior motive, ridicule any idea that hasn't been current there for years, or for which the offending draftsman cannot show the volume from which it was taken. The ridicule may be in the form of a smile (which is often an insult to a sensitive man), it may be a consistent neglect to take that man's work seriously, and it might be the frank turning of a particular piece of work over to another man. After a period of such experiences the draftsman loses interest, he tries no new ideas, slowly he becomes a mere mentally lazy automaton—a type the architect often feels encompasses the whole profession. His first ideas probably were crude, not suitable to the particular case, but a man, a superior who knows the laws of co-operation, goodwill, friendship, etc., would have at first not criticized but possibly would have seen something of merit in the effort (if not in the drawing) worth stimulating in this particular imagination, and with a few careful hints, suggestions, encouragements, caused an interest to be aroused that would continue to grow—and above all, to let this individual think and realize that he is one of the force, part of a unit; that in creating various structures is one active in a living art, and thus as a whole is giving vent to his need for self-expression and is fulfilling the law for an individual realization of harmony.

A draftsman is paid to use his mind and can only do so when obstructions are removed and the exercise necessary to improvement maintained. A sense of lack, of not getting the pay deserved or needed, is a big boulder to remove from a path where constructive thinking should proceed. In one form or another it can occupy a large portion of a draftsman's time. In taking stock of himself fairly and honestly he should assume his proper place on the payroll, as well as his relationship among the force at work. But often with the most conscientious this does not satisfy. To see an employer enjoy all the material benefits of life, seemingly the only necessities to remove one's own inharmonies, often causes a thought of unfairness in the division of rewards being reaped by this unit of which he should be a conscious part. The writer is not a socialist, but believes the thought just mentioned should be entirely removed and could be by either a careful attention to salaries and promotions and by that form which would tie him stronger than anything else to his organization—a profit-sharing scheme. I am certain that most all draftsmen during a lull—a no profit period—would accept deductions without a complaint and make other sacrifices could they feel their fortunes would rise with their employer's.

Business has become the big and strong factor it is to-day not by accident but by some real application and thought to its needs. Certainly, architecture (which has not been lagging) can afford to take some lessons from Business and still not be bound by its unpleasant forces.

C. H. KIEFNER,
of the office of H. T. Lindeberg.

THE ARCHITECTURAL CLUB OF NEW HAVEN.

ONE of the best things the Club has done is the giving of a course of lectures on "The Trend of Architecture in America." This is to consist of six lectures, free to the public, given in the Trumbull Gallery, the School of Fine Arts, Yale University. The first lecture "The Development of Style," was given by Dean Everett V. Meeks of the Department of Fine Arts, Yale University. The gallery was crowded to the doors. This was given about four weeks ago. The second of the series was given by Mr. Harvey W. Corbett, President of the Architectural League of New York. His subject was "City Zoning." The next lecture was given on March 27th by Mr. Benjamin Wistar Morris of New York, whose topic was "Modern Commercial Buildings." The fourth lecture of the course will be "Some Influence of the Gothic in Modern American Architecture," given by Mr. Charles Z. Klauder, on April 3rd; the fifth of the series is to be on April 17th by Mr. Dwight James Baum on "Modern American Residences." The final lecture will be given by Mr. Charles Adams Delano. His subject will be "Decoration as Applied to Architecture." The dates for the last two lectures have not been exactly determined.

In arranging this course of lectures the Club was greatly assisted by Dean Meeks.

From the character of the lectures and their topics an opinion of the worth of these talks can be formed and it is hoped that we can make these lectures an annual affair with the view to benefiting both the lay public and the local members of the architectural profession.

A Scholarship for a Connecticut Architect to The Fontainebleau School of the Fine Arts is being given by the Club. The competition will be in the form of an intensive sketch "en loge" to be held in New Haven over a period of three days, April 25, 26 and 27, 1924. Information regarding this competition may be had by addressing A. W. Boylen, Chairman, 39 Center Street, New Haven, Conn.

The Fifth Annual Exhibition of The Architectural Club of New Haven will be held for two weeks beginning April 19th at the Trumbull Gallery, Yale School of the Fine Arts.

PENCIL POINTS SKETCH COMPETITION

THE program for the PENCIL POINTS Sketch Competition for 1924 is printed on another page of this issue. The conditions are in general the same as in former years and as ready and active participation is looked for as in the past.

This competition, like the sketch competitions previously conducted by this magazine, is open to draftsmen, students, architects, everyone excepting professional renderers, by which we mean one who derives his principal income from making renderings otherwise than on a salary basis.

The subjects must be architectural but need not be large or fine buildings. The man who happens to be where there is no monumental architecture has as good an opportunity as anyone. Read the announcement on another page and send in your sketches.

BROADCASTING "SERVICES OF AN ARCHITECT."

THE work being done by C. E. Schermerhorn, architect, of Philadelphia in broadcasting his talk on the "Services of an Architect," is to be highly commended and it is to be hoped that other architects in other parts of the country will take up this work of acquainting the public with the nature and value of the services an architect renders. This talk has been given to date from the following stations. WDAR, Lit Bros., Philadelphia, Pa.; KDKA, Westinghouse Electric and Mfg. Co., Pittsburgh, Pa.; WFAV, University of Nebraska, Lincoln, Neb.

TEXAS A. AND M. COLLEGE ARCHITECTURAL CLUB.

IN QUEST of inspiration on a new problem today, I was looking back through my two bound volumes of PENCIL POINTS (bound 'em myself), as I usually do when I want inspiration. I came across a report of the Los Angeles Architectural Club, in which the writer started out on the following hypothesis: "He that tooteth not his own horn, same shall not be tooted." Being of a similar opinion, and also the official reporter of the Texas A. and M. Club, here goes a short solo on my trombone:

Texas A. and M. College maintains one of the best architectural departments in the State, and has over one hundred and twenty-five students enrolled for Architecture at present. We have a very capable faculty, composed of Prof. E. B. LaRoche, Head of the Dept., H. N. June, Professor of Design, G. W. Gill, Professor of Structural Design, G. A. Geist, Professor of Freehand Drawing, and W. L. Bradshaw, Instructor in Design. All are well liked by the students.

The students have had an Architectural Club here for many years, and this year it is bigger and better than ever. Under the leadership of Zay Smith, the Club is accomplishing a good deal. Zay, be it said, is an expert rifleman, and he hits the bullseye in anything he tackles. Any student taking Architecture is eligible, and becomes a member by simply paying his dues; the Faculty of course, are honorary members. Our officers are, Zay Smith, president, H. M. Tatum, vice-president, F. J. Ferrucci, treasurer, R. J. Werner, secretary, and S. T. Allen, reporter.

The purposes of the Club are, to secure the maximum of co-operation between students and Faculty; to stimulate more personal interest in the profession; and finally, to benefit the members by exchange of ideas. At the meetings, which are held every two weeks, we discuss everything from sculpture to the latest movie (such as "Ashes of Vengeance") which shows any period styles. Occasionally we have some prominent architect to visit the College and address the Club on some interesting phase of our chosen profession.

The climax of the Club year is a social event, generally a dance or a banquet. This year we are planning to make it an affair absolutely unique and distinctive—not a dance, not a banquet, but something more than a combination of the two. It will be held in the large drafting room, decorated for the occasion as an artist's studio would be.

ARCHITECTURAL BOWLING LEAGUE OF NEW YORK.

JUST as we had about convinced ourselves that the Architectural Bowling League of New York was the greatest organization in the profession anywhere, not to speak of being unique and original, the wide circulation of PENCIL POINTS brings to light the fact that we have many satellites in our train. To make matters worse, their records show them to be almost as good as we are, which, if course, will never do. In fact, it simply cannot be allowed, even if we have to make up a team of subs, to lick every contender in the field, including our good friends in Detroit, Chicago and other foreign cities.

Mr. Andrew F. Euston of Sommerfeld & Steckler's office was awarded the prize for the best design submitted for our new medal. M. Euston is working at present in the competition for the Paris Prize in which he now stands third out of the five best in the country.

Our Smoker which was given Monday evening, March 3rd, was a howling success. Actual count at the door showed an attendance of 273 men, all of whom were unanimous in their approval of the exceptional entertainment provided for the occasion. We were honored by the presence of many well known architects.

The Annual Dinner which was held Tuesday evening, April 15th, at the Pershing Square Savarin was attended by over 300 men. President Capel gave a brief history of the League since its inception in 1906 and introduced the various speakers. Secretary Valentine read off the standing of the teams in the five, three and two man tournaments as follows:

Team	Won	Lost	Average
McKenzie, Voorhees & Gmelin	20	2	742
Dwight P. Robinson & Company	18	4	759
Warren & Wetmore	17	5	699
Cass Gilbert	14	8	679
W. L. Stoddart	13	9	670
A. C. Bossom	10	12	654
J. G. Rogers	10	12	641
T. W. Lamb	9	13	634
B. W. Morris	7	15	626
McKim, Mead & White	6	16	594
Sommerfeld & Steckler	6	16	565
Donn Barber	1	21	563

Black, of D. P. Robinson office,
High Score 226
Ackerman of McKenzie, Voorhees & Gmelin,
High Average 163 10-11
Team of D. P. Robinson,
High Score 845

FINAL STANDING OF TEAMS IN THREE MAN TOURNAMENT

	Won	Lost	Average
Dwight P. Robinson	10	1	491
(McKenzie, Voorhees & Gmelin	9	2	475
(Cass Gilbert	9	2	461
Warren & Wetmore	7	4	459
Benjamin W. Morris	7	4	429
Donn Barber	5	6	407
McKim, Mead & White	4	7	429
W. L. Stoddart	4	7	420
Alfred C. Bossom	4	7	388
James Gamble Rogers	3	8	407
Thomas W. Lamb	3	8	363
Sommerfeld & Steckler	1	10	381

Three man

Johnke, of D. P. Robinson office,
High Score 235
Read, of Cass Gilbert's office,
High Average 171 1-11
Team of McKenzie, Voorhees & Gmelin,
High Score 559

FINAL STANDING OF TEAMS IN TWO MAN TOURNAMENT

Team	Won	Lost	Average
Dwight P. Robinson	10	1	310
(McKenzie, Voorhees & Gmelin	8	3	295
(Warren & Wetmore	8	3	288
Cass Gilbert	7	4	283
Alfred C. Bossom	7	4	264
W. L. Stoddart	5	6	283
Thomas W. Lamb	5	6	268
Sommerfeld & Steckler	4	7	256
James Gamble Rogers	4	7	252
McKim, Mead & White	3	8	263
Benjamin W. Morris	3	8	255
Donn Barber	2	9	268

Two Man

Corry, of Warren & Wetmore's office,
High Score 207
Miner, of D. P. Robinson office,
High Average 159
Team of Thos. W. Lamb office,
High Score 344

Principal speakers of the evening were Mr. D. Everett Waid, Mr. Cass Gilbert, Mr. Andrew C. McKenzie and Mr. Robert D. Kohn. Mr. Kohn also made the presentation of the trophies and medals.

Tuesday evening, May 6th, we will hold a formal dance at the Ritz Carlton. It is the desire of the Committee to hold down the number of couples to four hundred so as to avoid over-crowding and assure pleasant dancing to one of the best orchestras in New York. Secretary Valentine will be pleased to arrange for hotel accommodations for that night for any out-of-town architects, if they will communicate with him.

A meeting will be called to elect officers and re-organize for the coming year. All architectural officers wishing to enter teams should communicate with one of the following officers:

President Emil L. Capel, care of A. C. Bossom, 680 5th Ave.;
Vice-President Henry G. Poll, care of Cass Gilbert, 244 Madison Ave.;
Secretary, Norman T. Valentine, care of Warren & Wetmore, 16 East 47th St.
Chairman Active Members, Patrick Lynch, 709 Sixth Ave.;
Chairman Publicity, Donald Campbell, 119 West 40th Street.

HERE *and* THERE *and* THIS *and* THAT

Conducted by RWR

WE ARE indebted to Pencil Pointer Fred D. Dagit of Philadelphia for a splendid suggestion. Mr. Dagit, during the time he studied at the American School of Fine Arts, Fontainebleau, kept a little sketch book on the pages of which his fellow students made sketches in the nature of mementos. Three of these are reproduced herewith and it occurs to us that other readers may have kept similar sketch books, including both their own work and the work of their friends, which have never been published. So if you have a sketch book lurking around somewhere, why not let us have a look at it?

THE Golf Tournament and Barbecue for the architects of Atlanta, Ga., has been postponed from May 9th to May 16th.

PROPOSED TENNIS TOURNAMENT

THE reorganized Architectural Bowling League of New York has just completed a most successful bowling season and is considering the possibility of running off a tennis tournament during the coming summer.

League officials are anxious to learn what interest in such a project exists among the architectural draftsmen of the Metropolitan District.

Tentative plans include both singles and doubles tournaments. The suggestion has been made that elimination matches be held in the several districts, viz., Bronx, Manhattan, Brooklyn, Queens, Richmond, Westchester, New Jersey, and Long Island.

If sufficient interest is shown, an organization meeting will be held in the latter part of April.

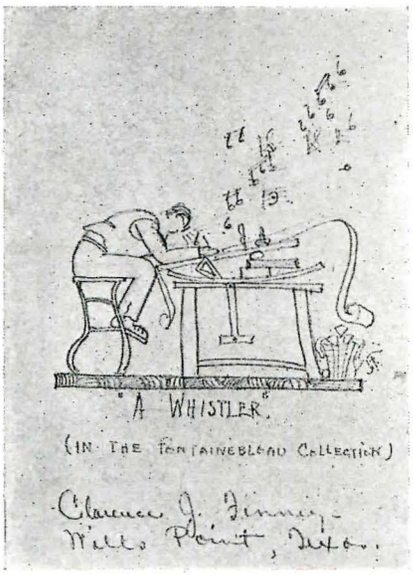
All who wish to take part in this tennis tournament, or to help boost it, are cordially invited to communicate with the undersigned as soon as possible.

A. F. DARRIN, *Executive Committee,*
Architectural Bowling League of New York.
949 Park Place, Brooklyn, N. Y.

DRAFTSMAN R. B. WILLS of good old Boston wins the prize for his clever contribution to this department for March. Come again Brother Wills, say we! Here is a reproduction of Mr. Wills' receipt.

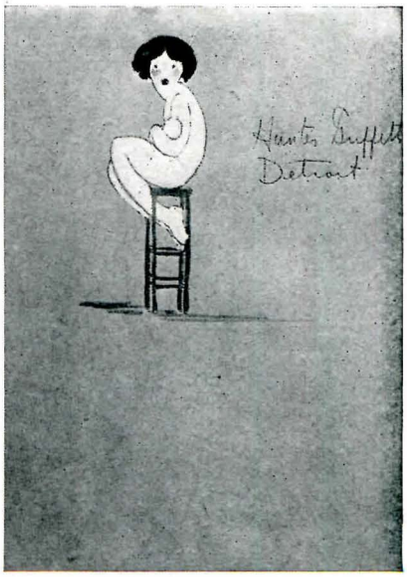
And Ernest Olaf of Kansas City gets the ten dollar check for his contribution to the April issue.

MR. PAUL STUDER, whose sketch was shown in this department last month, announces that he has opened a studio at 405 Lexington Avenue, New York City. He will specialize in making renderings.



Action Picture, by C. J. Finney.

Portrait of Bro. Dagit, by K. McLeary.



Study of Model, by Hunter Griffith.

Mementos of Friends at Fontainebleau, from the Sketch Book of Fred D. Dagit.

OF course you all remember Mrs. Ruth L. Gerth, the girl from Minneapolis who pulled down the five hundred dollar prize in the PENCIL POINTS competition on Garden Accessories of Face Brick. Well, here she is again. Here is her letter with a reproduction of the accompanying sketch.

"HURRAH! for the new section in the PENCIL POINTS magazine. It is splendid. It has added a lot of interest and lots of "pep." I am sure every one enjoys the section.

"I am enclosing a little fixture sketch which I thought you might like for the new section. I notice that all the pencil sketches shown in the magazine are scenes. Aren't sketches of objects interesting or do you consider Scenes to be in a class by themselves? Hm, what say?

"I am very much interested in sketches of objects and I know that others in the building here are, too. Mayn't we have some in the new section?

"Sincerely,
"RUTH L. GERTH."

Answering Mrs. Gerth's question, there is no rule, written or otherwise, barring sketches of objects from this department. In fact this department has no rules anyhow. Sketches or drawings of objects are just as welcome as drawings of Madison Square Garden or pictures of the sad sea waves. So that's that!

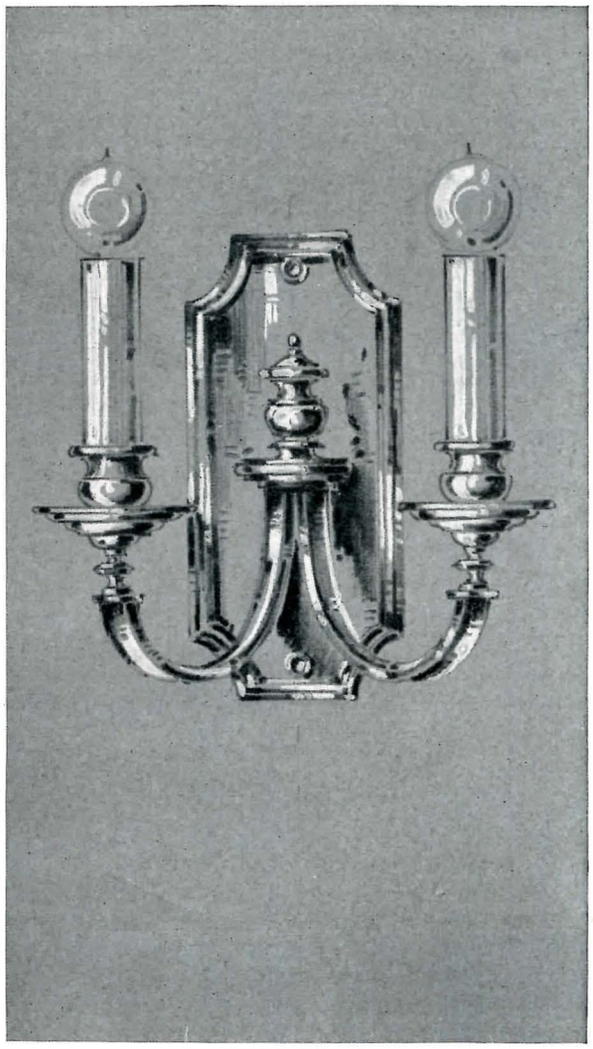
Mr. S. Young Wai, 12 Dover Street, Summer Hill, Sydney, N. S. W., Australia, wants a copy of PENCIL POINTS for December, 1923.

Mr. Natt Piper, care of Piper, Kahrs, Dedrick & Bobbe, 441 East First Street, Long Beach, Calif., wants copies of PENCIL POINTS for December, 1922, and March, 1923.

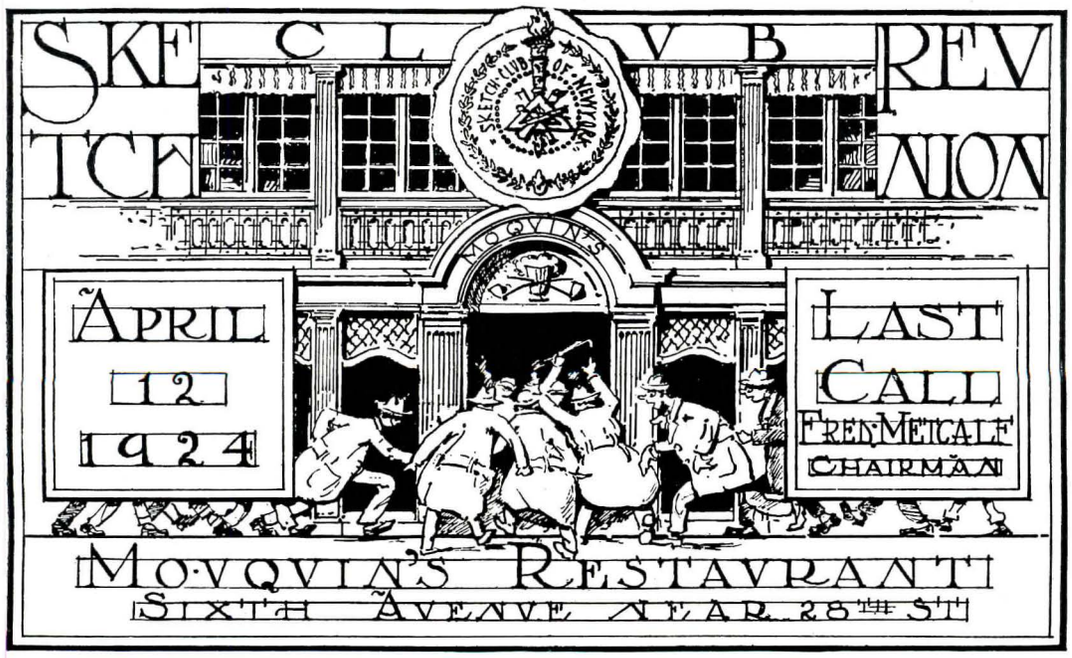
Mr. Joseph A. Hickey, 38 Burnside Street, Providence, R. I., would like to secure a copy of PENCIL POINTS for January, 1923.

WE ARE constantly receiving orders for back copies of PENCIL POINTS which we are unable to fill. Here is a list of all the copies in stock. Price twenty-five cents each.

1920—Dec.
1921—June, July, Sept., Oct., Nov., Dec.
1922—Aug., Oct.
1923—May, June, July, Aug., Sept., Oct., Nov.
1924—Jan., Feb., March.



Sketch by Mrs. Ruth L. Gerth.



Announcement of Sketch Club Reunion.

IN response to the letter from Mr. Johnson published in this department for March, suggesting that examples of lettering appear in our pages, we have received a sheet from Mr. Carl H. Faltermeyer, Philadelphia, reproduced herewith. This is the style of lettering used by Mr. Faltermeyer on plans and elevations. We showed this sheet to Mr. August Reuling, with McKim, Mead & White, who recognizes the merits of the draftsmanship but is not in sympathy with the style of lettering employed. With the permission of Mr. Faltermeyer we print herewith Mr. Reuling's criticisms.

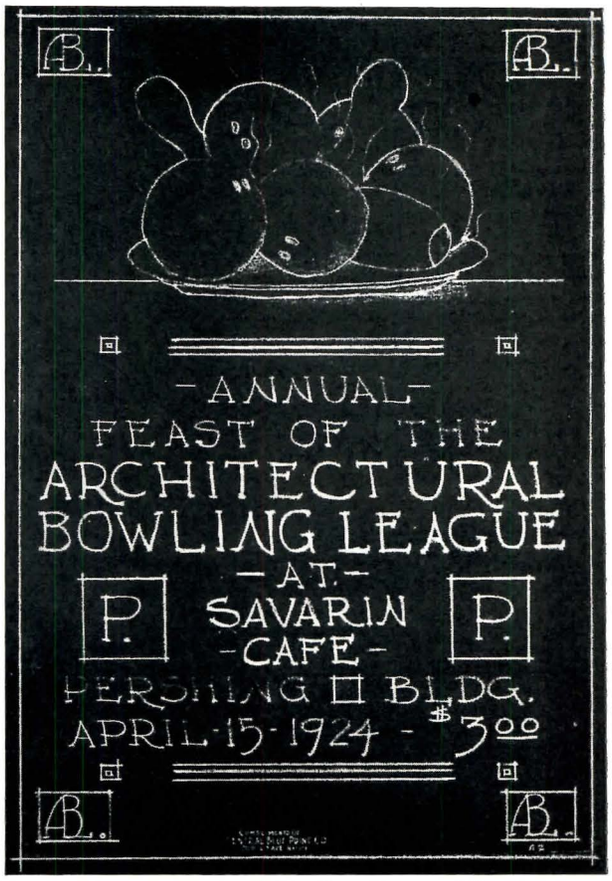
"It seems to me to be very trick lettering and since the PENCIL POINTS magazine is being used a lot by young students it will tend to get them in trouble especially since it is a rather attractive sheet and the draftsmanship neat. My idea is always to adhere to the strictly classical letters, no matter where and how used. For working drawings (the type of letters which this sheet seems to cover), if one wants to do it rapidly the letters may be sloped or done in a vertical fashion so long as the fundamental principles of the classic letters are preserved. Once a student starts with trick stunts he is apt never to recover.

"Yours very truly,
(Signed) A. REULING."

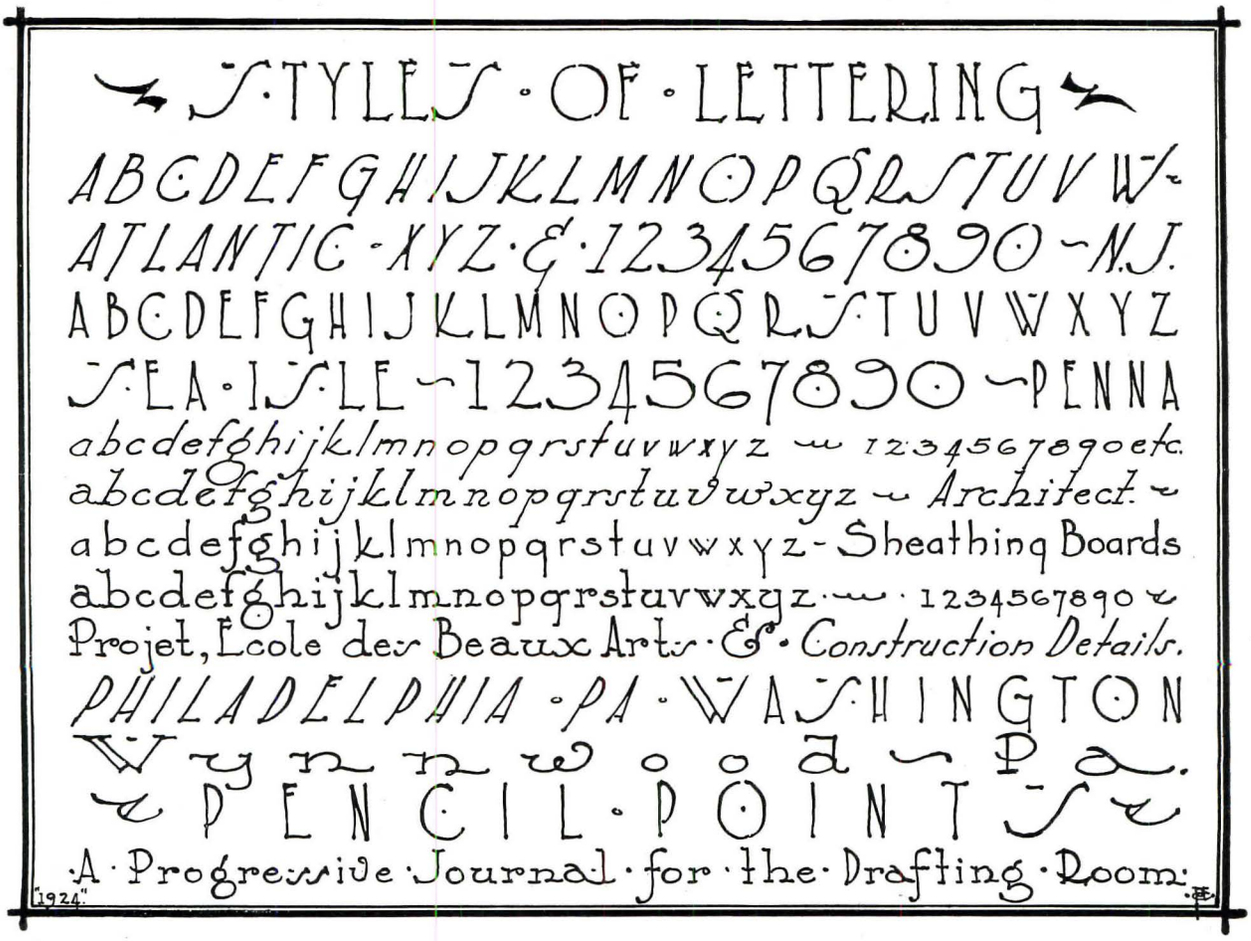
Now, let's have some more examples of lettering suitable not only for use on plans but also for inscriptions and tablets on buildings. It is not necessary to make a special sheet, but send in photostats of some of your good lettering and let us make up a page or two for next month. Discussion as to the merits of examples of lettering shown is invited.

Mr. R. E. Triggs, Jackson, Miss., is interested in designs and plans of church buildings. Any architects having published reproductions of their work are invited to send copies to Mr. Triggs.

The Province of Quebec Association of Architects, 590 Union Avenue Montreal, would like to secure a copy of PENCIL POINTS for March, 1923.



Announcement of Bowling League Dinner.



THE ARCHITECTURAL CLUB OF LONG BEACH.

THE newly elected officers of the organization for the coming year are as follows: President, H. H. Lochridge; First Vice-President, Natt Piper; Second Vice-president, W. Horace Austin; Secretary, E. R. Bobbe; Treasurer, Leonard Wikoff; Sergeant at Arms, R. L. Wertz.

At the last meeting, on April 7, which was held at Recreation Park Club house a wonderful four reel lecture was delivered showing the water power developments of Southern California. This was delivered for us by the Southern California Edison Co.

A proposition was made to the club by one of the real estate firms of this city offering one thousand dollars in prizes if we would sponsor a competition for small houses. This was accepted and a competition will be held soon. Maybe you would like to see just what we are doing and as soon as possible after the competition is over we will submit the prize winners to you.

A request came from the city building department asking that we appoint a member to act with the city to pass on the qualifications of structural designers who submit plans for permits. President Lochridge appointed Warren A. Dedrick to the place.

The new president is now making a determined effort to bring the status of our club to a higher level and the last meeting was a very satisfactory one due to his work.

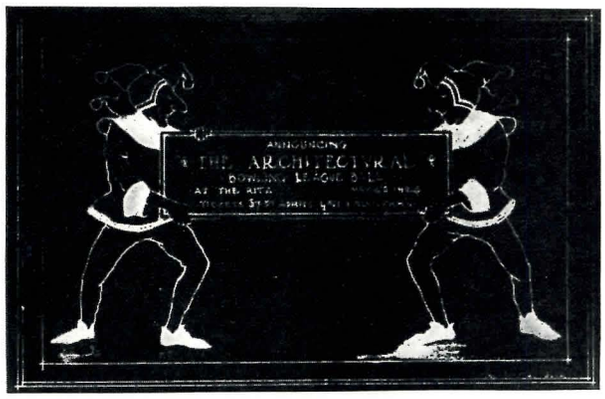
A QUICK CHANGE IN PLAN AND SPECIFICATIONS

Architect: How long will it take to get an order of steamed clams?

Waiter: About ten minutes, sir.

Architect: Bring me a bowl of pea soup and a baked apple!

MR. JOHN S. VAN WART, inventor and draftsman of Rye and New York City, thinks that a little practical stuff in this department would find favor with our readers. He has worked out a method of building a concrete lawn roller at home. It seems better to show Mr. Van Wart's drawings rather than to attempt a lengthy explanation. This device is not patented and the idea set forth may be used by any reader of PENCIL POINTS.



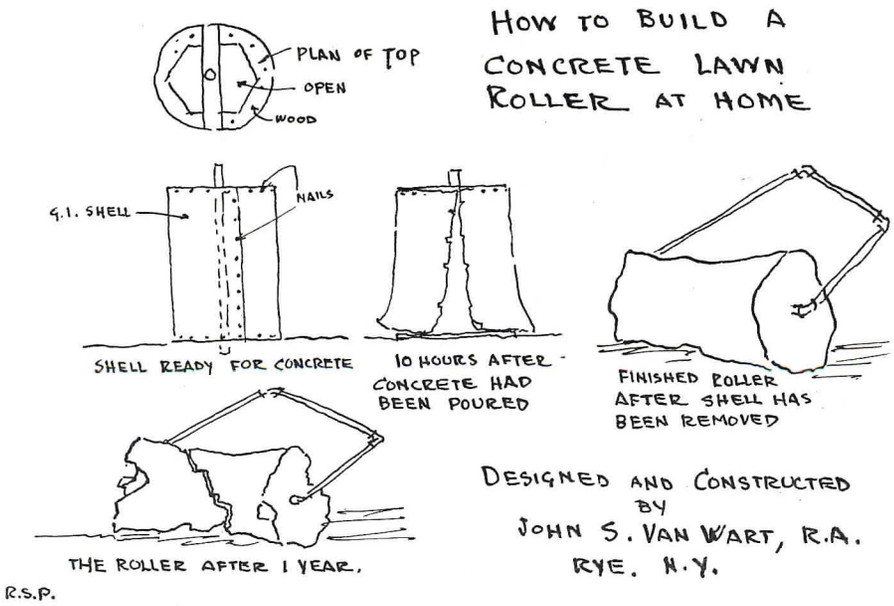
Design for Announcement of Dance of Architectural Bowling League of New York, to be given May 6 at the Ritz-Carlton.

A HISTORY of the Architectural Department of M. I. T., by Professor William Emerson, was printed recently in the *Tech Engineering News*. It gives a most interesting and inspiring vista back through the years of development of the school. Professor Emerson pays tribute to Professor William R. Ware, under whose guidance the Department came into existence and to the other men whose thought and efforts have contributed to the growth of the Department in the succeeding years.

Mr. Cass Gilbert, 244 Madison Avenue, New York City, is anxious to secure six copies of PENCIL POINTS for December, 1923.

Mr. H. C. Symes, 237 Riverside Drive, Knoxville, Tenn., desires a copy of PENCIL POINTS for January, 1921.

A reader of PENCIL POINTS would like to buy copies of Sylvanus Baxter's "Mexico" and Geymueller & Steggman "Italian Renaissance" (original). Anyone desiring to dispose of copies of these books is invited to submit prices to "Bibliophile," care of Pencil Points.



How to Build a Concrete Lawn Roller at Home, by John S. Van Wart.

WE STARTED something in opening up this discussion of how best to file plates and other reference matter so useful in the drafting room and usually so hard to find. Architect Charles I. Barber of Knoxville, Tenn., contributes the following:

In response to an inquiry in the January PENCIL POINTS for data concerning the filing of architectural plates, I offer you a description of the system in use in the office of Barber & McMurry.

This system applies only to periodicals, photographs and such material as may be properly separated, classified and filed, more or less, as individual sheets.

Since the problem is such that a perfect solution is impossible I have treated it much in the same manner as other familiar architectural difficulties are treated. For instance, it is impossible to file, in two places, a single plate which illustrates two desirable subjects. The necessity of grouping similar subjects is assumed. Imagine one searching hundreds of volumes on mixed subjects for references to a single subject. The system under discussion was based upon the following requirements. It should be simple to install and maintain and easy to use. Subjects should be grouped, as above, and a system of plate identification should be used which would permit of easy refiling.

One of the faults of this method is that the magazines must be torn apart, the plates culled, trimmed, classified, numbered and filed. The process is a continuous one, but it pays. Each sheet is trimmed with a photograph cutter to the standard A.I.A. document size. Since most publishers have adopted this standard size the work of cutting is reduced.

The real work is that of classification the first operation of which is the binding together of all sheets pertaining to any one building or subject. Usually special numbers are filed intact. For separating the subjects I place the plates in handy folders which are duplicates of those in the permanent files. The plates are numbered to correspond to the numbers on the folders and as they accumulate they are placed vertically in permanent steel files, sections of which may be added as needed.

The system of identification consists of alloting to each grand division a numeral, the subdivisions of which are marked by numerals from one to ten. The numbers are stamped on each plate so that they appear at the upper right corner when filed. For example the grand division of residences is designated by the numeral one.

1—1 designates Houses U. S. Country, Colonial, brick and stone.
1—2 designates Houses U. S. Country, Colonial, frame.
1—3 designates Houses U. S. Country, English, brick.

This method continues through each division. Note the convenience afforded by the arrangement of the subclassifications. First named is the grand division and following logically is the nationality, type (city or country) style and finally the materials of construction.

It is apparent that this system does not group the subjects according to author, for reasons that are obvious in this case, or according to geographical location, as the illustration is the evidence, or according to size, as quality and ideas are not determined by dimensions. The few exceptions may be separately located, but they would not ordinarily justify the complicating of the system. To a few outstanding of favorite authors are given separate folders.

Each division is separated by a heavy cardboard and upon it are large numerals designating the division following. Upon each sub-division folder and upon each plate is stamped the division and sub-division numerals. Upon the outside of each file section are numbers indicating its contents. A thumbed, loose leaf index, designating the subjects alphabetically with numbers opposite enables one to find any subjects instantly. Another convenience is the ease with which any one may refile plates in their proper places.

As far as possible the main divisions are grouped according to their relations to each other. Starting with residential No. 1, continuing with decorations No. 2. Landscape No. 3, then Institutional Architecture—Ecclesiastical—Fraternal—Hospitals—Hotels—Commercial Architecture, Industrial and so on, each with its division and sub-division numbers. Articles are usually placed in sub-division folders and filed in the same manner and division with the photographs. However, there are separate divisions for articles that do not group with the plates. Foreign plates and foreign photographs are grouped with American, according to subject. For example all English houses have one folder under No. 1 division, which is houses. English churches is under its proper division, with other churches. So far these are the only English subdivisions. For places such as Pompeii and Japan a separate folio is alloted to each and they are given a common division."

MR. PAUL V. L. STEWART, of Cleveland, Ohio, has the following to say on this subject, and even though it takes a lot of space we present herewith the classification he uses in filing.

"Here is a contribution for "Here and There and This and That," in answer to inquiry as to method of filing plates, etc.

First, I have a numbered classification of buildings of all types. I enclose herewith a copy of the classification which I am using.

Next, I secured from a printer sheets of tag board, cut to 13" x 20", and from each of these made a folder measuring 13" x 10" on the back, 13" x 9½" on the front, with a ½" "accordian" fold at the bottom to allow for expansion.

A specially made box or cabinet, of proper size and capacity, completed the equipment. If the folders are kept down to regular letter size, as could be done now, the ordinary letter file can be utilized.

The rest is simple. Number each plate according to the index and file it away (requiscat in pace). If desired, the first three letters of the name of the city may be added, along with the first three letters, or the initials, of the architect's name, and several plates of one building thus kept together.

For scraps, or small clippings, I use 8" x 12" sheets of manila paper and paste the scraps thereon, numbering the sheets of manila paper the same as the plates (omitting, of course, reference to city or architect).

Of course the classification, or index, is not perfect. Doubt will arise as to whether a house is a city house or a country house, for example, but the plate may easily be disposed of via the waste basket route, if a decision can not be reached, or the plate may be numbered in pencil, and the number changed whenever one changes his mind.

This method of filing gives good results if used judiciously, but I would suggest that a waste basket be made a part of the equipment, as the first impulse in using this method is to save and classify everything which comes to hand, the second impulse being to discard the whole business.

1. ADMINISTRATIVE, GOVERNMENTAL, ETC.
.1 Capitols, Houses of Parliament, Legislative Buildings.
.2 Ministries of War, State, etc. Governmental Departments and Office Buildings.
.3 City and Town Halls.
.35 City Gates.
.38 City Plans.
.4 Custom Houses. Excise Offices.
.5 Court Houses.
.55 Registries of Deeds. Archive Buildings.
.6 Post Offices.
.63 Post Office and Custom House combined.
.66 Post Office and Court House combined.
.69 Post Office, Custom House, and Court House combined.
.7 Engine Houses. Fire Alarm Stations.
.8 Military, Protective, and Corrective.
.81 Barracks, Military Post Buildings.
.82 Armories. (See also 7.3, Riding Halls.)
.83 Arsenals.
.85 Police Stations.
.86 Penitentiaries. Jails.
.87 Reformatories for Adults.
.88 Reform Schools.
.9 Hospitals. Asylums.
.91 Sick and Wounded. Incurables, etc.
.92 Sanatoria.
.93 Insane. Feeble Minded. Inebriates.
.94 Blind. Deaf and Dumb. (See also 4.17 Day Schools for Defectives.)
.95 Almshouses.
.96 Aged. Convents, etc.
.97 Soldiers' Homes.
.98 Orphans. Children. Foundlings.
2. MONUMENTS.
.1 Commemorative.
.2 Funerary.
.21 Monuments proper.
.22 Tombs. Mausoleums.
.23 Receiving Vaults.
.3 etc. (Numbers left blank or omitted may be filled in as occasion arises.)
.5 Exposition buildings.
3. ECCLESIASTICAL AND RELIGIOUS.
.1 Chapels, small.
.2 Parish Churches.
.3 Cathedrals.
3.4 Synagogues.
.5 Parish Houses. Sunday School Buildings.
.6 Temples.
4. EDUCATIONAL AND SCIENTIFIC.
.1 Day Schools.
.11 Kindergartens.
.12 Primary Schools.
.13 Grammar Schools.
.14 High Schools.
.15 Normal Schools.
.16 Manual Training Schools.
.17 Schools for Defectives. (See also 1.94, Asylums for the Blind, Deaf and Dumb.)
.2 Boarding Schools.
.3 Colleges. Universities.
.4 Professional and Technical Schools not connected with a University.
.41 Theology.

.42 Law.
.43 Medicine.
.44 Science, Engineering.
.45 Art.
.46 Music
.5 Indpendent Scientific Institutions. Laboratories. Observatories.
.6 Scientific Museums. Menageries.
.7 Art Museums. Galleries.
.8 Libraries.
.9 Learned Societies. (See also 5.11, City Clubs, non-residential.)

5. SOCIETY BUILDINGS.
.1 City Clubs.
.11 Non-residential. (See also 4.9, Learned Societies.)
.112 Athletic Clubs.
.115 Y. M. C. A.
.12 Residential.
.125 Y. M. C. A.
.2 Suburban Clubs.
.25 Y. M. C. A.
.3 Country Clubs.
.5 Lodge Buildings.

6. RESIDENTIAL.
.1 Hotels, etc.
.11 City Hotels.
.12 Country Hotels.
.15 Restaurants. Cafes. Saloons. Bars. Rathskellers.
.2 Apartments. Tenements. (See also 8.3, mixed store, office and apartment buildings.)
.3 Palaces and palatial private houses. Embassies, etc. (Detached.)
.4 City Houses in Block. (Anything with one party wall or more.)
.5 City Houses, not in block.
.6 Suburban Houses. Village Houses.
.7 Country Houses.
.75 Farm Houses.
.8 Cottages. Bungalows.
.9 Outbuildings. Dependencies.
.91 City.
.911 City Stables, private.
.912 Garages.
.92 Country.
.921 Gate and Porter's Lodges.
.922 Kitchens. Laundries. Dairies, etc.
.923 Stables. Kennels, etc.
.924 Carriage Houses. Garages.
.925 Barns. Granaries. Ice Houses. Silos, etc.
.926 Conservatories. Greenhouses.
.927 Windmills. Water Towers.
.928. Garden Houses, etc.

7. RECREATION AND AMUSEMENT.
.1 Theatres. Opera Houses.
.15 Moving Picture Theatres.
.2 Concert Halls. Lecture Halls.
.3 Rinks. Amphitheatres. Riding Halls and Schools. (See also 1.82, Armories.)
.4 Gmynasia. Turn Halls. Baseball Cages. (See also 5.115, 5.125, 5.25, Y. M. C. A.)
.5 Baths, swimming and otherwise. Locker Buildings.
.6 Buildings for watering places. Beach Bath Houses.
.7 Buildings for Parks.
.8 Boat Houses.
.9 Stadiums. Others.

8. BUSINESS AND COMMERCIAL.
.1 Markets.
.2 Stores, wholesale and retail.
.3 Mixed Store, Office and Apartment Buildings.
.31 Stores and Offices.
.32 Stores and Flats.
.33 Offices and Flats.
.34 Including Hall.
.4 Office Buildings.
.41 Low.
.42 High, steel construction.
.5 Banks. Trust Companies. Safe Deposit Vaults.
.55 Bank and Office.
.6 Exchanges.

9. TRANSPORTATION AND STORAGE.
.1 Railway Passenger Stations.
.11 Way Stations.
.111 City.
.112 Country.
.12 Terminal Stations.
.2 Street Railway Stations.
.21 Surface Stations.
.22 Elevated Stations.
.23 Subway Stations.
.3 Wharf and Dock Buildings.
.31 Ferry Houses. Buildings for Passengers. Imgrant Stations.
.32 Dock Buildings for freight, etc.
.4 Railway Freight Houses.
.5 Warehouses—Bonded, Storage, etc. Cold Storage,
.6 Grain Elevators. Coal and Ore Docks.
.7 Railway Round Houses. Car Barns, etc.
.71 Roundhouses.
.72 Car Barns.
.8 Signal Towers, etc.
.85 Lighthouses.
.9 Others.

10. FACTORIES, ETC.
.1 Mill construction buildings, for whatever use.
.2 Power Stations.
.3 Abattoirs.
.4 Laundries.

11. BRIDGES.
.1 Wood.
.2 Masonry, stone, brick, concrete, etc.
.3 Steel and Iron.
.31 Simple Truss.
.32 Cantilever.
.33 Arch.
.34 Suspension.

ARCHITECTURAL DETAILS

1—WALLS (Exterior)
1. Wooden.
11. Gables and Pediments.
12. Cornices and Friezes.
13. Arcades and Colonnades.
2. Plaster, Stucco, Half-Timber.
3. Concrete.
4. Brick.
5. Stone.
6. Terra Cotta.
7. Marble and Tile.
8.
9. Other.

2—COLUMNS, PIERS, PILASTERS (Sub. like 1)

3—WALLS AND WALL TREATMENT (Interior)
1. Wooden.
2. Paper, Plaster Boards, etc.
3. Plaster.
4. Marble and Tile.
5. Concrete.
6. Brick.
7. Stone.
8. Terra Cotta.
9. Other.
91. Painted Ornament; Fresco.

4—FLOORS AND FLOORING (Inc. Bases)
1. Wooden.
2. Concrete.
3. Composition.
4. Brick and Hollow Tile.
5. Stone.
6. Marble and Tile.

5—CEILINGS—(Inc. Cornices)
1. Wooden.
2. Paper, Plaster Board, etc.
3. Plaster.
4. Brick and Tile.
5. Stone.
6. Metal.
7.
8. Glass.
9. Other.
91. Painted Ornament; Fresco.

6—ROOFS
1. Wooden (Shingle, etc.)
2. Paper, Felt, Asbestos, etc.
3. Slate.
4. Brick, Stone, etc.
5. Concrete, Slag, Gravel.
6. Composition.
7. Tile, Terra Cotta.
8. Metal.

7—DOORS, WINDOWS, ETC.
1. Entrance Doorways.
11. Wood.
12. Plaster, Half-timber.
13. Concrete.
14. Brick.
15. Stone.
16. Tile.
17. Terra Cotta.
18. Metal.
2. Doors (exterior)
21. Wood.
22. Iron.
23. Bronze.
3. Doors (interior)
31. Wood.
32. Iron.
33. Bronze.
4. Windows (openings)
41. Wood.
42. Plaster, Half-timber.
43. Concrete.
44. Brick.
45. Stone.
46. Terra Cotta.
5. Windows.
51. Wooden.
52. Metal.
53.
54.
55. Leaded Glass, Art Glass.
6. Grilles.
7. Shutters, Blinds, Screens.

8—SKYLIGHTS, ROOF AND CEILING OPENINGS

9—STAIRWAYS; ELEVATORS
1. Stairways (exterior)
11. Wooden.
12. Masonry.
13. Metal.
2. Stairways (interior)
21. Wooden.
22. Marble, Tile.
23. Stone, Brick.
24. Iron.
25. Bronze.
3. Elevators and Enclosures
31. Iron.
32. Bronze.

4. Escalators.
10—MANTELS AND FIREPLACES
1. Wood.
2. Brick.
3. Stone.
4. Tile; Marble.
5. Terra Cotta.
6. Cement; Plaster.
11—OTHER INTERIOR
1. Fountains.
2. Memorial Tablets, etc.
3. Cupboards; Closets.
4.
5. Book cases.
6. Seats.
12—OTHER EXTERIOR
1. Porches, Verandas, Porte-Cocheres.
11. Wooden.
12. Brick.
13. Stone.
2. Fences; Gateways.
21. Wooden.
22. Brick.
23. Stone.
24. Terra Cotta.
25. Concrete.
26. Metal.
3. Pavements.
4.
5. Fountains; Pools.
6. Memorial Tablets, etc.
7. Seats.
13—MISCELLANEOUS ORNAMENT
1. Wood.
2. Plaster; Concrete.
3. Tile; Marble.
4. Brick.
5. Stone.
6. Terra Cotta.
7. Glass.
8. Metal.
81. Cast Iron.
82. Wrought Iron.
83. Brass.
84. Bronze.
9. Other.
91. Painted.

In addition, a "Miscellaneous" folder, for sculpture, paintings, murals, etc., not otherwise provided for.

COMPETITION FOR A COVER DESIGN.

A PRIZE of $500.00 will be awarded the winner of the competition for a cover design which is open to all artists, illustrators and designers in America. The book for which the winning cover design will be used will be entitled "Fifth Avenue, Old and New, 1824-1924," and will be issued by the Fifth Avenue Association at the time of the proposed Centennial Celebration in November. On the jury of award which is to judge the design are Charles Dana Gibson, Chairman of the Artist Members, F. D. Casey, Charles B. Falls, Harrison Fisher and Penrhyn Stanlaws; Melville E. Stone, Chairman of the Lay Members, Arthur Brisbane, John C. Martin, Frank A. Munsey, Ogden Reid and Herbert Bayard Swope. All entries must be received at the offices of the Fifth Avenue Association, New York City, not later than May 20th, 1924. Full information regarding the competition may be had by writing to the Fifth Avenue Association, 358 Fifth Avenue, New York.

FAREWELL LUNCHEON TO CHARLES V. RUEGER.

ON SATURDAY, March 29th, the office of Murgatroyd and Ogden held a luncheon in the private dining room of the newly completed Inter-Fraternity Club House, at 38th Street and Madison Avenue, to speed Mr. Charles V. Rueger on his journey to Seattle, where he expects to rusticate after two strenuous years in the big city. Mr. Ogden and Mr. Murgatroyd were present as well as Mr. Kenny, of the Allerton Company. In spite of the sadness of the occasion there was a subdued air of conviviality about the gathering. Mr. Rueger was finally allowed to depart after many warnings to look out for the horse-cars and after repeated promises on Mr. Rueger's part to send us a photo in his cowboy suit riding up and down Main Street. It is rumored that Mr. Rueger's well known weakness for the fair sex has something to do with his return to his native city, although several other dark reasons were hinted at during the course of the afternoon. The others present were Messrs. J. B. Fisher, Jr., Paul Zabriskie, J. J. "Timothy" Healy, Dave Martin, Stuart Paterson, and R. Banks Thomas, Sr. Mr. Ogden, from a hastily improvised rostrum consisting of a serving table, spoke a few words of appreciation as follows: "Mr. Rueger has a great deal of ability in geeting a lot into a small space." Mr. Rueger modestly admitted he had worked his way out of many a tight place.

THE LE BRUN SCHOLARSHIP

ON OTHER pages of this issue are reproduced drawings of the winning design and of the designs which were awarded mentions in the Le Brun Scholarship Competition. Below is printed the report of the jury.

The Le Brun Scholarship Committee during the two sessions held on March 21st and 22nd carefully considered the twenty-four sets of drawings submitted in the competition entitled "A Readjustment Centre for Military and Civilian Neuro-Psyschiatric Cases To Be Erected As A War Memorial."

After eight hours of constant deliberation the following awards were decided upon:

The Prize to Drawing No. 6, submitted by Otto F. Cerny, Cicero, Illinois.

First Mention to Drawing No. 9, submitted by Robbins L. Conn, 101 Park Ave., New York.

Second Mention to Drawing No. 11, submitted by Charles J. Dornbusch, 2276 Hampden Pl., Bronx.

Third Mention to Drawing No. 38, submitted by Victor Pribil, 1319 Hatch Ave., Woodhaven, L. I.

The Committee was highly gratified at the high standard of ability and draftsmanship shown and the serious and conscientious study indicated in presenting the solutions of the problem.

It should be noted that conditions of the competition require that in making the award, the Jury are to give a full and careful consideration to the records of qualification filed by the competitors as well as to the comparative excellence of the drawings submitted.

The prize winning drawings showed a thorough appreciation of the requirements of the program, as written, as well as those portions of it purposely left by the Committee to be inferred.

The ability of this competitor was clearly apparent in his uniform presentation of a very irregular and picturesque solution in a simple and straightforward manner.

First Mention—The drawings awarded first mention had most of the qualities commended in those of the winner but had not quite the same freedom in plan. While the front portion of the group had all the qualities of a non-institutional and homelike nature, the rear and greater bulk of the building decidedly lacked this essential. The architecture, in a sense, was better than that of the winner and possibly more appropriate for our country, but an evidence of too much restraint was present throughout for a competition of this kind.

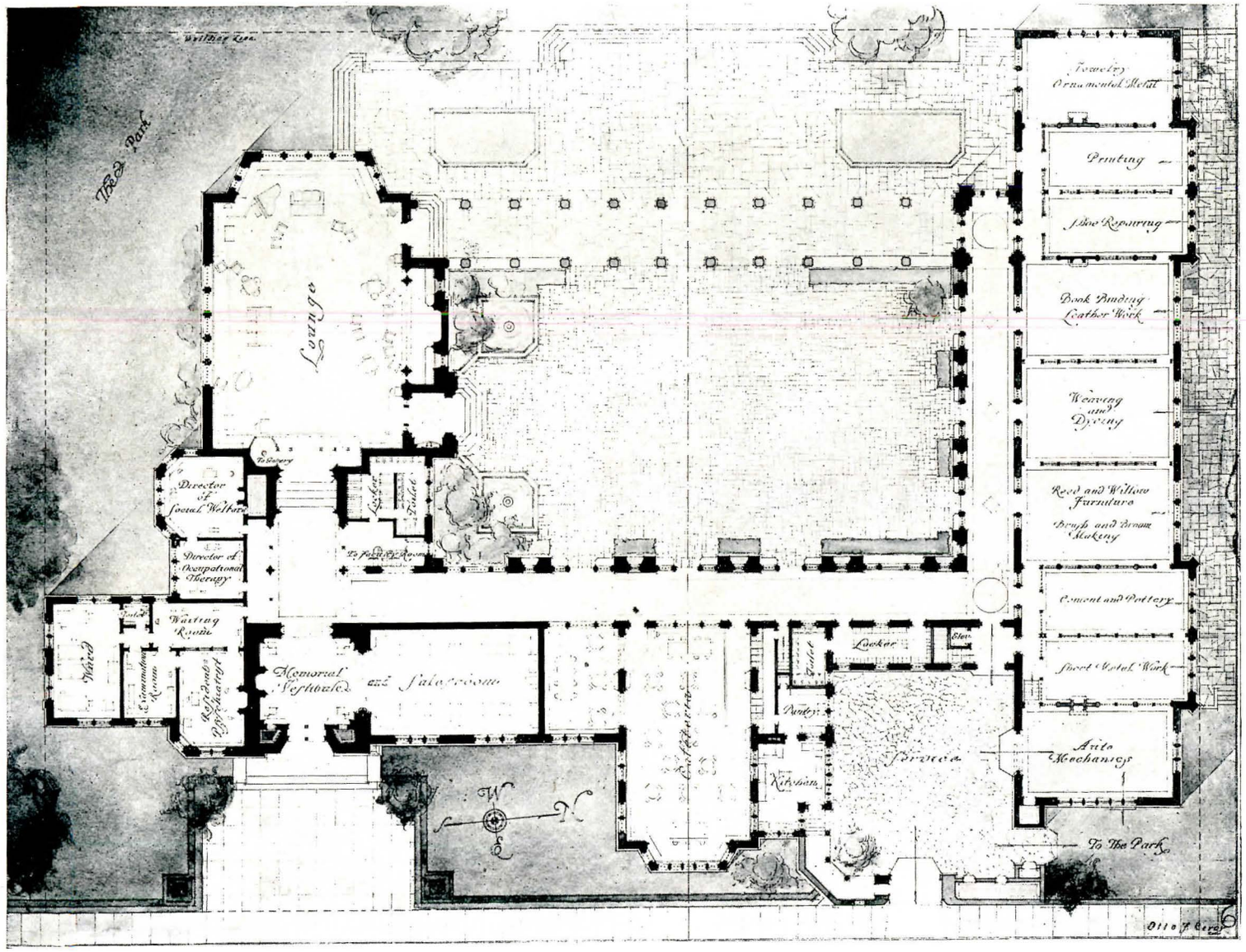
Second Mention—The author of this set of drawings is to be congratulated on his ability to present a project of such architectural merit. The program, however, demanded a solution of a more practical nature. While the building had all the charm of an Italian villa, a monumental quality and lack of intimacy seemed to be present, which the Committee could not reconcile with the program. This was even more evident in the plan which otherwise answered every requirement with certain few minor exceptions.

Third Mention—The drawings receiving third mention gave evidence of a most painstaking and possibly too laborious application on the part of the author, to such an extent that the major aspect of the problem seemed to have been lost sight of. The plan and section conveyed an entirely different idea of what the exterior might be. The author, however, is to be commended on this presentation of the exterior, especially on the perspective view which showed a charming and appropriate building. His future efforts should be directed towards solving his problems with more attention to a simple plan and presentation of same.

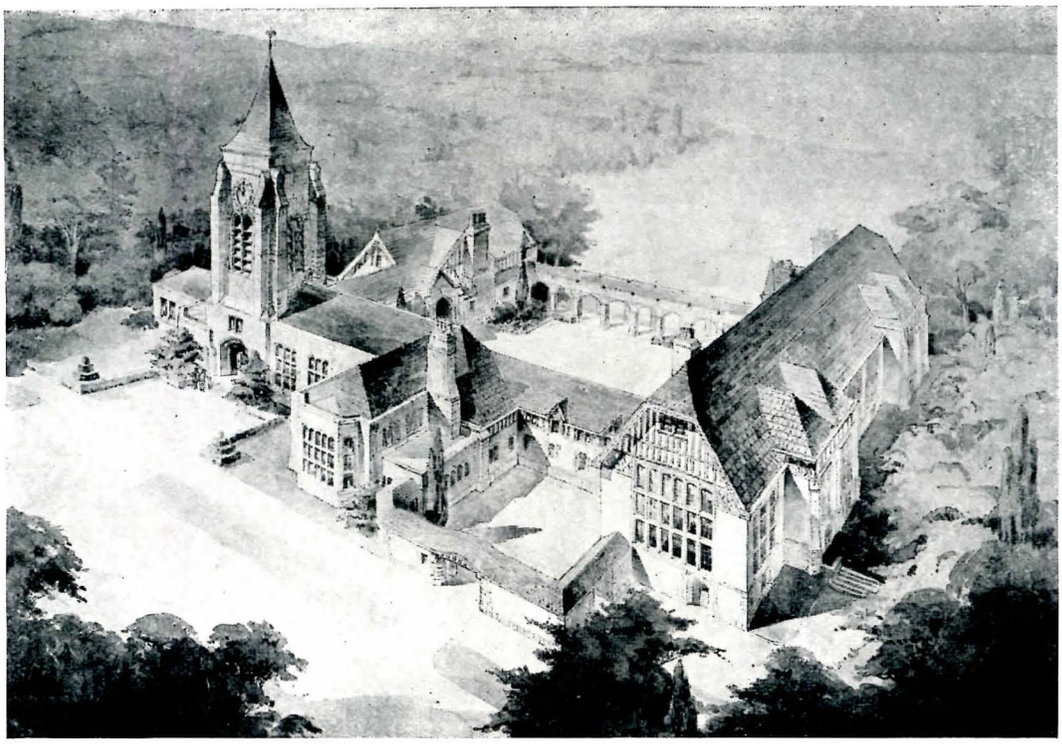
Charles E. Birge
Electus D. Litchfield
Grosvenor Atterbury
Otto R. Eggers
Milton B. Medary, Jr.
D. Everett Waid

Jury.

Annual Dinner of the Architectural Bowling League of New York, Café Savarin, Pershing Building.

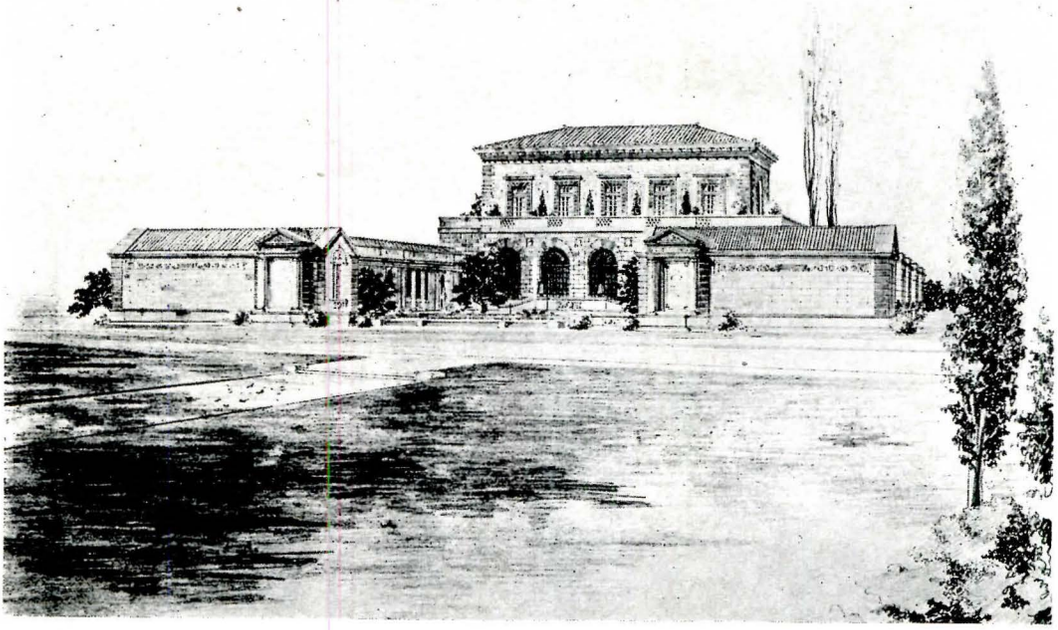


Plan of Winning Design in the Competition for the Le Brun Scholarship, 1924. By Otto F. Cerny.

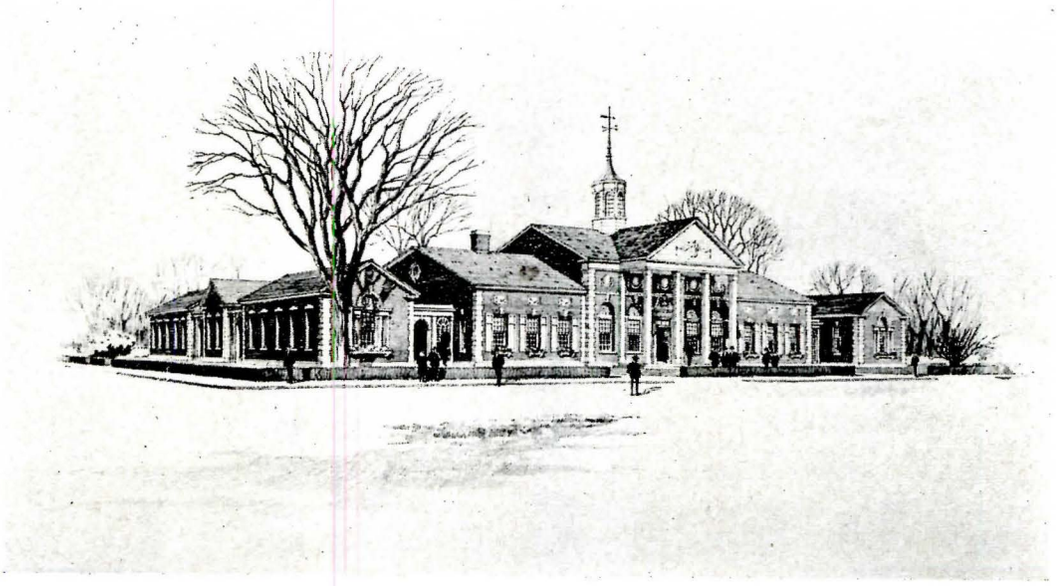


Winning Design in the Competition for the Le Brun Scholarship, 1924.
By Otto F. Cerny.

First Mention in the Competition for Le Brun Scholarship, 1924.
By Robbins L. Conn.



Second Mention in the Competition for the Le Brun Scholarship, 1924. *By Charles H. Dornbusch.*



Third Mention in the Competition for the Le Brun Scholarship, 1924. *By Victor Pribil.*

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)—From this it will be seen that calcimine and white paint have lost about ten per cent of their original value while the enamels have practically retained their values. Calcimine loses its value on account of its porosity. Its porous surface permits it to absorb dirt readily and the surface is one that cannot be cleaned without doing the whole operation over again. It has been found that the ten per cent loss mentioned above occurs year after year, but with the enamels it was found that after the first few months no further loss was incurred. It can almost safely be said that with white paint or with calcimine used as an interior paint there is a progressive loss of light amounting to fifteen per cent of the light measured when the paint was applied. This is quite a high figure when carefully considered and entails considerable expense. For instance, suppose that a room about sixteen feet wide and twenty-five feet long so painted were initially lighted by four lamps of one hundred watts each. With a progressive loss as mentioned, at the end of two years one additional lamp of one hundred watts capacity would be needed. This represents a twenty-five per cent increase in the electric current consumption which when computed for the whole building in the larger garages greatly increases the running expenses.

Different colors have different coefficients of reflection, that is one color will reflect more light and absorb less than another. Also the smoothness of the surfaces effects the coefficient of reflection. This has an important bearing on both artificial and natural lighting. The amount of light reflected will also depend upon color of the incident light but we will assume that the common type of tungsten lamp is to be used. It is difficult to make a comparison of the reflecting values of colors comprehensible without actually supplying samples of the colors since the same name maybe applied to a color but when it is manufactured by one firm it may be lighter or darker and of a different shade from that supplied by another and have very different reflecting properties. The nature of the ingredients used in the paint and the manner of mixing them will have an effect upon the ability of the paint to reflect light. Even so small a difference as a higher or lower oil content of the paint will produce a slight variation.

This variation in some colors is considerable. In the grays for example, if the composition of the color is made of lamp black mixed with white paint it has a very low coefficient of reflection and is what is known as a cold gray. If, however, the gray is made by mixing red, yellow, and blue paint with a white base paint it has a much higher coefficient of reflections and is what is known as a warm gray. The following values are representative average values resulting from a large number of tests made by different authorities and are subject to variations depending upon the actual color and composition and finish of the paint that will be used in a building.

A flat white will have a coefficient of reflection of eighty-six per cent, an eggshell white will have a coefficient of eighty-four per cent, and a gloss white will have a coefficient of eighty-five per cent. More generally speaking, white when new shows values of from eighty-two to eighty-nine per cent, whereas white when old shows values of from seventy-five to eighty-five per cent.

The percentage of light reflected by other colors varies as follows: cream—sixty-two to eighty per cent; buff—forty-nine to sixty-six per cent; ivory—seventy-three to seventy-eight per cent; gray—seventeen to sixty-three per cent; light green—forty-eight to seventy-five per cent; dark green—eleven to twenty-five per cent; light blue—thirty-four to sixty-one per cent; pink—thirty-five to sixty-two per cent; dark red—thirteen to thirty-two per cent; yellow—sixty-one to seventy-seven per cent and dark tan—twenty-nine to forty-six per cent. Of course the more the above colors are lightened and the more they approach the white, the greater will be their coefficients of reflection.

From an illuminating point of view the gloss enamels are usually objectionable on account of the specular reflections of the light sources which annoy the eyes and confuse the objects between the eyes and the reflection. The flat enamels overcome this trouble and can easily be renovated. Also from an illuminating point of view the ceiling of a room is of more importance than the walls and should be kept bright and the walls a little less bright. The upper parts of the walls are of more importance than the lower parts and should be kept lighter or of the same color as the lower parts of the walls, except where the lower parts have dados of a dark color. The dados, as already mentioned should not be of a very dark color though they may be darker than the upper parts of the walls.

Light surroundings generally reduce the conditions of glare and light colored walls diffuse the light toward other parts of the room. When the light is reflected towards the sides of rooms with windows, it lessens the strong contrast which we sometimes get between the brightness outside and the inside walls beside the windows, the latter usually being in shadow and comparatively dark. The diffusion of the light also helps to make working at machinery in the repair departments easier and safer, especially if the machinery is also painted a light color. The shadows which generally occur at the punch presses, drills, lathes, et cetera, are reduced or eliminated so that moving parts are made visible and so that the metal which is being worked can more easily be watched and properly manipulated.

In the show rooms and offices the efficiency of the light utilization must often be disregarded in order to enhance the appearance of the room. The color schemes and selection of the fixtures must be left to the designer but it is well to bear in mind that a white ceiling will not change the color of the reflected light as is the case with a colored one. To have the light of the proper color may be important in the show room where the colors of the cars may be their greatest selling value.

White light when it strikes a colored surface will have some of its rays absorbed and will be reflected as colored rather than white light. Especially if indirect lighting is to be used, the ceiling surface should be light in color.

In the automobile storage rooms, and for the general lighting in work rooms the type of fixture commonly known as the dome reflector has been found very efficient. On account of the numerous thefts of lamps it is advisable to have lock-key sockets, that is a type of socket into which the lamps may be screwed but from which they may only be removed by the caretaker or person having a key. Another way, but not so pleasing to the eye, is to provide all the fixtures with a wire cage so that the lamps may not be so readily removed. If the person who wishes to remove the lamp must first open or remove the screen he may be discovered in time to prevent him from doing so. It may also discourage the attempt. It is well to put metal screens on all low hanging fixtures so as to prevent the lamps from being struck and broken by the workmen. For the same reason the fixtures themselves should be made of enameled metal as far as possible. Glass reflectors are too easily broken in a public garage and are often never replaced, thus affecting the efficiency of the lighting equipment. In general, clear tungsten lamps should not be placed in open reflectors unless they are placed rather high, say about eighteen to twenty feet. In a general garage storage or work room about twelve feet high a spacing of twelve feet on centers each way usually will give satisfactory results if the type of fixture, size of unit, et cetera, are worked out to suit.

PUBLICATIONS OF INTEREST TO THE SPECIFICATION WRITER.

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

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

International Casements.—Attractive booklet on subject of windows for homes of distinction and charm. Illustrations of excellent English and American domestic architecture, drawings and photographs, interiors and exteriors. 24 pp. 8 x 10. International Casement Co., Jamestown, N. Y.

Morene Brochure.—Illustrates and describes the mural treatment of the new Savarin Restaurant, Pershing Square Building, New York, together with illustrations of other installations. Specifications and complete data. 12 pp. 10 x 13. Morene Products Co., 245 West 28th Street, New York City.

Copper Flashings.—A handbook of data on the use of copper as a flashing material with standard details of construction and specifications for sheet copper work. 13 full page plates showing 71 different details. Much useful information applicable to buildings of all types. 8½ x 11. 66 pp. The Copper & Brass Research Assn., 25 Broadway New York.

Von Duprin Self-Releasing Fire Exit Devices.—A handbook on the subject. Illustrations of all types, sections and details. Complete instructions for specification and installation. Instructions for swinging doors. A very valuable book for every specification writer. 96 pp. 8½ x 11. Vonnegut Hardware Co., Indianapolis, Ind.

Pyrobar Roof Construction.—Complete data for the architect and draftsman; blue prints, detail drawings, showing application in industrial plants, school buildings, etc. Specifications. 8½ x 11. 48 pp. U. S. Gypsum Co., 205 West Monroe St., Chicago, Ill.

Published by the same firm, Pyrobar Partition and Furring Tile. Similar to the above covering subject indicated. 24 pp. 8½ x 11. Jester-Sacket System of Partitions and Ceilings. Blue prints and standard details, complete engineering and other necessary data. 24 pp. 8½ x 11.

Better Homes from Old Houses.—Brochure treating this important subject in an interesting way. More than 50 sketches by Louis Rosenberg covering usual types of alteration problems, together with floor plans, details, etc. 20 pp. 8½ x 11. The Barrett Co. 40 Rector St., New York City.

Through the Ages.—Monthly magazine devoted to the architectural use of marble. The March number illustrates bank interiors and also includes sketches and photographic reproductions of both foreign and domestic monumental work. The National Association of Marble Dealers, Rockefeller Bldg., Cleveland, Ohio.

Homes of Beauty.—Designs for a small brick house, 1924 Edition. A collection of designs for small houses submitted in competition. 70 pp. 8 x 11. American Face Brick Assn., 130 No. Wells St., Chicago, Ill.

Robbins Screens.—Booklet illustrated in color covering modern screening. Covers construction, hardware, materials, etc. 24 pp. 8½ x 11. Robbins Mfg. Co., 1815 No. Central Park West, Chicago, Ill.

Grinnell Adjustable Pipe Hangers.—Catalog No. 3 1924. Handbook on the subject of adjustable hangers for all types of service. Complete engineering and specification data. Handy pocket size, 4 x 9. 120 pp. Grinnell Company, Providence, R. I.

Steel Windows for Schools.—Brochure on the subject containing illustrations, details of construction, sections, installation details, etc. 32 pp. 8½ x 11. Detroit Steel Products Co., Detroit, Mich.

Fireplace and Flue Construction.—The Covert system, with diagrams, sections and details. Specialties. Also includes data on sidewalk doors and wind-proof scupper. 16 pp. 8½ x 11. The H. W. Covert Co., 137 East 46th St., New York City.

Build with Brick.—Booklet illustrated with color plates showing various textures and mortar joints. Fish Brick Sales Co. 25 West 45th St., New York City.

Published by the same firm, The Use of Brick for Interiors and Brick and the Landscape, Walls, Walks and Chimneys.

Bommer Spring Hinges.—Catalog No. 47 covers all types and models for all uses. Illustrated. Methods of application, door stops and other specialties. 40 pp. 7 x 10. The Bommer Spring Hinge Co., 263 Classon Ave., Brooklyn, N. Y.

The Uses of Mineral Wool in Architecture.—Covers subject of fire-proofing, sound-proofing, protection against insects, etc., sectional drawings and complete data. U. S. Mineral Wool Co., 280 Madison Ave., New York.

Shade Craft and Harmonious Decoration.—Booklet by Alice Burrell Irvine, illustrated in color, showing treatment of interiors with especial reference to windows. 16 pp. 6 x 9. Stewart, Hartshorn Co. 250 Fifth Ave., New York City.

Published by the same firm, Hartshorn Shade Rollers, booklet describing complete line, both wood and metal, also veranda and awning rollers, hardware specialties, etc. 36 pp.

Excessive Fuel Consumption.—Leaflet on the subject with reference to the heating system. C. A. Dunham Co., 230 East Ohio Street, Chicago, Ill.

Service Sheets.—Four service sheets showing details of gutters, flashings and roofing covering many different conditions. 15 x 18. American Zinc Inst., 27 Cedar St., New York City.

Data Sheets on Semi-Vitreous Solid Porcelain.—Folders describing enameled iron sanitary plumbing ware Roughing-in measurements and other useful data. Wheeling Sanitary Mfg. Co., Wheeling, West Va.

Cork Tile Floors.—Booklet illustrated in color showing application of this type of flooring for libraries, offices, art galleries, churches, etc. David E. Kennedy Co., Fiske Bldg., New York City.

Published by the same firm, Rubber Marble Flooring, similar to the above with color plates and other useful data.

Anti-Pluvius Puttyless Skylight.—Blueprint and specifications showing construction. Full size. 22 x 30. G. Drouve Co., Bridgeport, Conn.

Alliance Multi-Color Ruff-Face Brick.—Portfolio of color plates including fireplaces, panels, etc. Alliance Brick Co., 26 Review Bldg., Alliance, Ohio.

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

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

Data Sheet.—Covers grading of window glass, explanation of qualities, thickness and other data required in writing specifications. American Window Glass Co., Farmers Bank Bldg., Pittsburgh, Pa.

Panel Boards for the Residence.—Bulletin No. 27. Contains complete wiring diagrams and specifications for the average modern residence. 16 pp. 7¾ x 10½. Frank Adam Electric Co., St. Louis, Mo.

Lally Columns.—Catalog, 8th Edition, 1924. Steel and concrete column construction. Diagrams, tables and much useful information. 70 pp. 8½ x 11. Lally Column Co., 334 Calyer St. Brooklyn, N. Y.

Sectionfold and Rolling Partitions.—New illustrated booklet, also covering subject of Hygienic School Wardrobes. Layouts, sections, details of construction, etc. 40 pp. 8½ x 11. J. G. Wilson Corp., 11 East 36th Street, New York City.

Doric and Gothic Brick.—Brochure in color showing artistic brick work. Chapter on the art of stippling. 32 pp. 6 x 9. Western Brick Co., Danville, Ill.

Published by the same firm, The Cloister Brick, brochure showing adaptability of this brick in the modern residence and apartment, schools and churches, public buildings, factories and warehouses. Color plates. 32 pp. 6 x 9.

Casement and Transom Hardware.—Leaflet describing "Whitco" Specialties as applied to casement sash, either wood, hollow metal or kalamein. H. E. Holbrook Co., Mass Trust Bldg., Boston, Mass.

Ruud Delineator.—A great convenience in the drafting room in securing proper perspective immediately. Ruud Mfg. Co., Pittsburgh, Pa.

Atlantic Terra Cotta.—Monthly magazine for architects and draftsmen. The March issue shows Greek Terra Cotta of the Fifth Century B. C. Also examples from Rome. Two plates showing modern examples and detail of construction. Atlantic Terra Cotta Co., 350 Madison Ave. New York City.

Overhead Sash Pulleys and Hardware Specialties.—Catalog No. 17. Booklet with specifications, detail drawings and complete data. 54 pages. 6 x 9. Grant Pulley & Hardware Co., 101 Park Ave., New York City.

Breinig Brothers Prepared Paint.—Color card with 24 samples. Similar in form to above Porch and Deck Paint, Wall Sheen, Metal Protective Paint and Satin Stain. Breinig Brothers, Hoboken, N. J.

Reading Wrought Iron Pipe.—Bulletin No. 1. Technical Treatise on the development of this material, methods of manufacture, service in public buildings and other important structures. 32 pp. 8½ x 11. Reading Iron Works, Reading, Pa.

Exterior Lighting Fixtures.—Catalog 4H. Profusely illustrated showing full range of exterior lighting fixtures for all requirements. Hundreds of designs. 96 pp. 8½ x 11. Smyser-Royer Co., Philadelphia, Pa.

The Pedestal Pile.—Complete description of this type of concrete pile. Drawings, diagrams installations, etc. MacArthur Concrete Pile and Foundation Co., 55 John St., New York City.

Portfolio of Waterproofing Information.—Portfolio of loose leaf data for architects and draftsmen containing much useful information on the subject. A. C. Horn Co., 900 Horn Bldg., L. I. City, New York.

Fireproof Veneered Doors and Trim.—A 16 page book. 8½ x 11. Containing full information and complete details and specifications relative to Pyrono Fireproof Veneered Doors and Trim, also Pyrono details in sheet form for tracing. The Compound & Pyrono Door Co., St. Joseph, Mich.

Specification Data Sheet.—Contains information regarding Ventilouvre a specially designed ventilator for use in doors and transom space. Full page drawing showing details. 8½ x 11. Ventilouvre Co., 103 Park Ave., New York.

Modern Floors.—Illustrated booklet on subject of flooring for hospitals, schools, banks, institutions and many other types of buildings. 24 pp. 7¾ x 10¾. Marine Decking & Flooring Co., Philadelphia, Pa.

Lighting Bulletin.—Booklet illustrated in color showing types of units for various uses. Tables, prices, chart for calculating illumination required. 8 x 10½. 30 pp. Edwin F. Guth Co., St. Louis, Mo.

Fences, Gates and Railings.—Manual No. 60, containing complete specifications, scale drawings, details and dimensions and much other useful data on the subject. Standard filing size and form. 8½ x 11. 94 pp. Anchor Post Iron Works, Hudson Terminal Building, New York.

Slate—Consider its Uses.—Attractive booklet showing the many architectural uses for slate. Roofs, walks, floors and many special uses are attractively set forth. 32 pp. National Slate Association 757 Drexel Bldg., Philadelphia, Pa.

Telescopic Hoists.—New catalog in two colors. Illustrated with photographs of installations for handling ash cans and other loads between floors. Specifications. 24 pp. 8½ x 11. Gillis & Geoghegan, 548 W. Broadway, New York City.

Structural Slate.—A series of bulletins prepared by the Structural Service Bureau dealing with the various uses of structural slate. Also a specification, with appended suggestions for preparatory work by other contractors, necessary to receive the slate. The Structural Slate Company, 130 Robinson Avenue, Pen Argyl, Pennsylvania.

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

Water Filters.—Bulletin No. 501 describing Graver horizontal pressure water filters. 8¼ x 11. 12 pp. The Graver Corp., East Chicago, Ind.

Sound Deadening.—Booklet covering subject of sound deadening and heat insulation in diagram, picture and text. Correct methods of construction for many varied uses. Standard A.I.A. filing size. 7½ x 10½. 28 pp. Samuel Cabot, Inc., 141 Milk St., Boston, Mass.

Chains. Catalog A. 1.—Describing a complete line of sash chains, cable chains and various specialties and fixtures useful in modern building construction. Tables and other useful data. 24 pp. 6 x 9. The Smith & Egge Mfg. Co., Bridgeport, Conn.

Corrugated Wire Glass.—Illustrated technical bulletin No. 8 covering the application of wire glass in various types of construction. Twenty full-page drawings of details with specification data. 8½ x 11. 44 pp. Pennsylvania Wire Glass Co., Pennsylvania Bldg., Philadelphia, Pa.

Rookwood Pottery.—Loose-leaf portfolio showing applications of Rookwood tile to various types of rooms in different classes of buildings. 9 x 12. 60 plates. Rookwood Pottery Co., Cincinnati, Ohio.

Water Mixing Valves.—Illustrated handbook showing thermostatic water mixing valves for showers and a variety of other uses. Diagrams and complete specification data. 32 pp. 7½ x 10½. Leonard-Rooke Co., Providence, R. I.

Greenhouses of Quality.—Illustrated booklet with large sheet showing details on subject of modern greenhouse construction. 8½ x 11. W. H. Lutton Co. 222 Kearney Ave., Jersey City, N. J.

Full Size Details.—Series No. 4 shows single, twin and triple windows, revolving windows, casements, rolling partitions, etc. 15 full size black prints, 22 x 28. Grant Pulley and Hardware Co., 101 Park Ave., New York City.

Plumbing Fixture Handbook.—Loose-leaf book with flexible binding. Complete data on Eljer Vitreous line. Sections and complete specification data. 4½ x 7. 116 pp. Eljer Co., Ford City, Pa.

Gurney Boilers and Radiators.—Catalog 36. Heating handbook with much general information of value to the specification writer. 128 pp. 4½ x 7. Gurney Heater Mfg. Co., 93 Oliver St., Boston, Mass.

Appalachian Tennessee Marble.—Loose-leaf portfolio containing color plates, data as to standard sizes, specifications for various types of marble work, etc. 8½ x 11. Appalachian Marble Co., Knoxville, Tenn.

Chinook Heaters—Bulletin No. 24.—Technical data on heating of value to specification writers. Application to various types of buildings, layouts, diagrams, and many pages of detail drawings. 88 pp. 8 x 11. Bayley Mfg. Co., Milwaukee, Wis.

M. C. K. Safety Locks.—Booklet on subject of safety locks for elevators. 30 pp. 4 x 9. Elevator Locks Co., Peoria, Ill.

Apartment House Telephone Systems, Bulletin 607.—Covers subject completely with illustrations of various types suitable for different conditions. Layouts and complete data. 40 pp. 8 x 10. Federal Telephone & Telegraph Co., Buffalo, N. Y.

Multi-Syphon Ventilators.—Portfolio of data on ventilators. Standard filing size. 8½ x 11. American Cornice Works Co., 237 No. Water St., Wichita, Kansas.

Ruud Water Heaters.—Loose-leaf specification portfolio giving complete information on the subject. Large layout sheets, complete instructions for installing, sections, details, specifications, etc. 8½ x 11. Rudd Mfg. Co., Pittsburgh, Pa.

Handbook of Fireproof Construction.—2nd revised edition. Standard construction details, tables of safe loads, etc. 40 pp. 8½ x 11. Concrete Engineering Co., Omaha, Neb.

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

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

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

Difficult Additions in One-Fourth the Time.—Folder showing the Quixsum, a device for the addition of linear feet and inches and common fractions. Shows methods of operation, sample problems, etc. Especially designed for architects, engineers and draftsmen. Precision Adding Machine Co., Gotham Bank Bldg., New York City.

Bradford Brick and Tile.—Loose-leaf portfolio containing many color plates. Bonds and mortar joints clearly shown. 32 pp. 8½ x 11. Bradford Brick & Tile Co., Bradford, Pa.

Pipeless Heating System.—Booklet telling complete story of this inexpensive and efficient type of equipment. Sectional drawings, layouts, etc. 12 pp. 9 x 12. The Beckwith Co., Dowagic, Mich.

Published by the same firm, Moistair, treatise on heating the moderate size house. 20 pp. 9 x 12.

Dengar Lighting Units.—Catalog D-7. Fully describes and shows application of this modern type of lighting unit, suitable for many types of buildings. 30 pp. 8 x 11. Beardslee Chandelier Mfg. Co., 216 So. Jefferson St., Chicago, Ill.

Bloxonend Flooring.—Specification as recommended by A.I.A. Loose-leaf portfolio containing complete information for applying this flooring to warehouses, factories and other conditions requiring great durability. Standard filing size. 8½ x 11. Carter Bloxonend Flooring Co., Kansas City, Mo.

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

Of PENCIL POINTS, published monthly at Stamford, Conn., for April 1st, 1924.

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

Before me, a Notary Public, in and for the State and county aforesaid, personally appeared W. V. Montgomery, who having been duly sworn according to law, deposes and says that he is the Business Manager of the corporation publishing Pencil Points, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443, Postal Laws and Regulations, printed on the reverse of this form to wit:

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

Name of — *Post office address*

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

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

Managing Editor, None.

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

2. That the owners are: (Give names and addresses of individual owners, or, if a corporation, give its name and the names and addresses of stockholders owning or holding 1 per cent. or more of the total amount of stock.)

The Pencil Points Press, Inc., 19 East 24th St., N. Y. City.
Ralph Reinhold, 19 East 24th St., N. Y. City.
F. W. Robinson, 19 East 24th St., N. Y. City.
E. G. Nellis, 19 East 24th St., N. Y. City.
Marion S. Carpenter, 920 Fifth Avenue, N. Y. City.

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

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

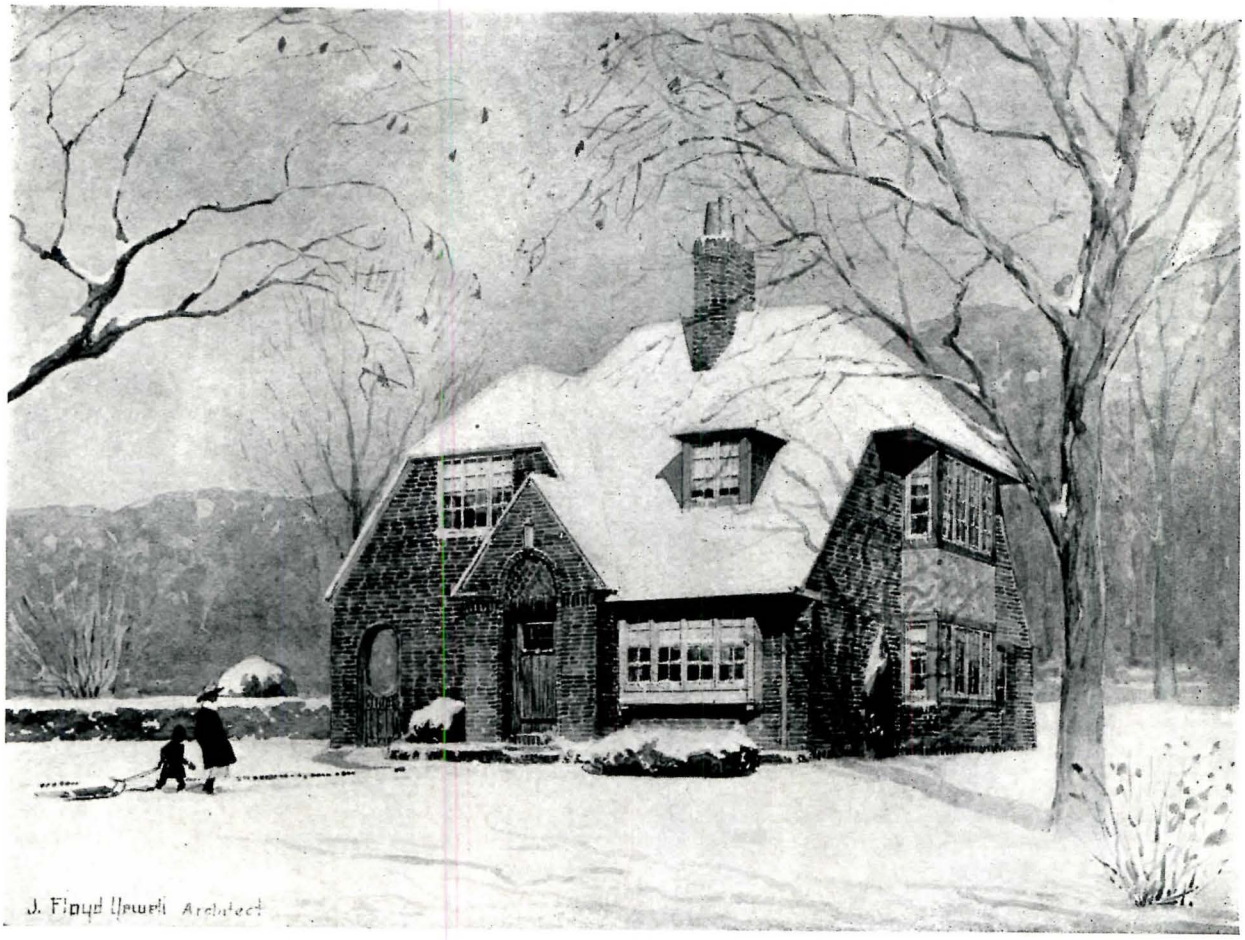
5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the six months preceding the date shown above is..... (This information is required from daily publications only.)

W. V. MONTGOMERY,
Business Manager.

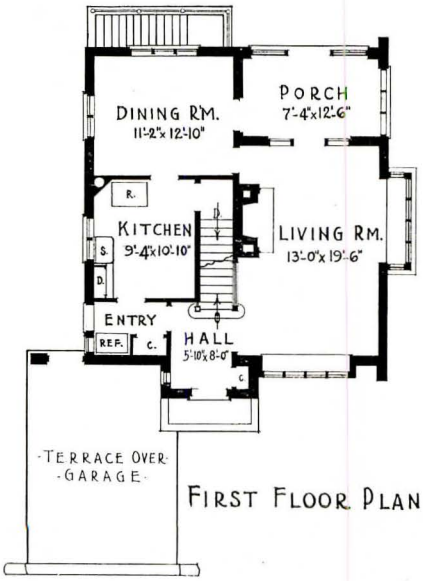
Sworn to and subscribed before me this seventh day of March, 1924.

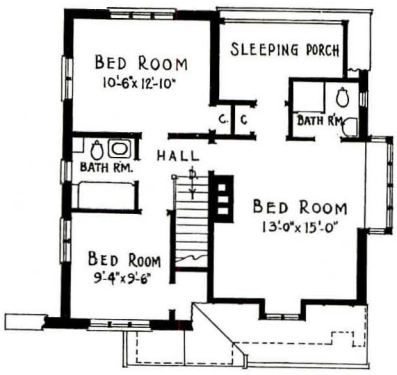
[SEAL.]

G. H. SYKES,
Notary Public.
My commission expires March 30, 1924

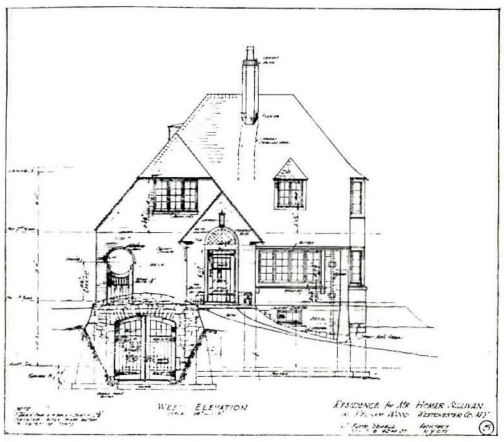


Rendering in Water Color by J. Floyd Yewell.

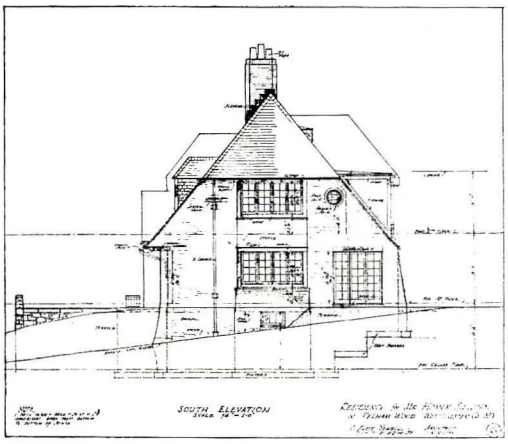




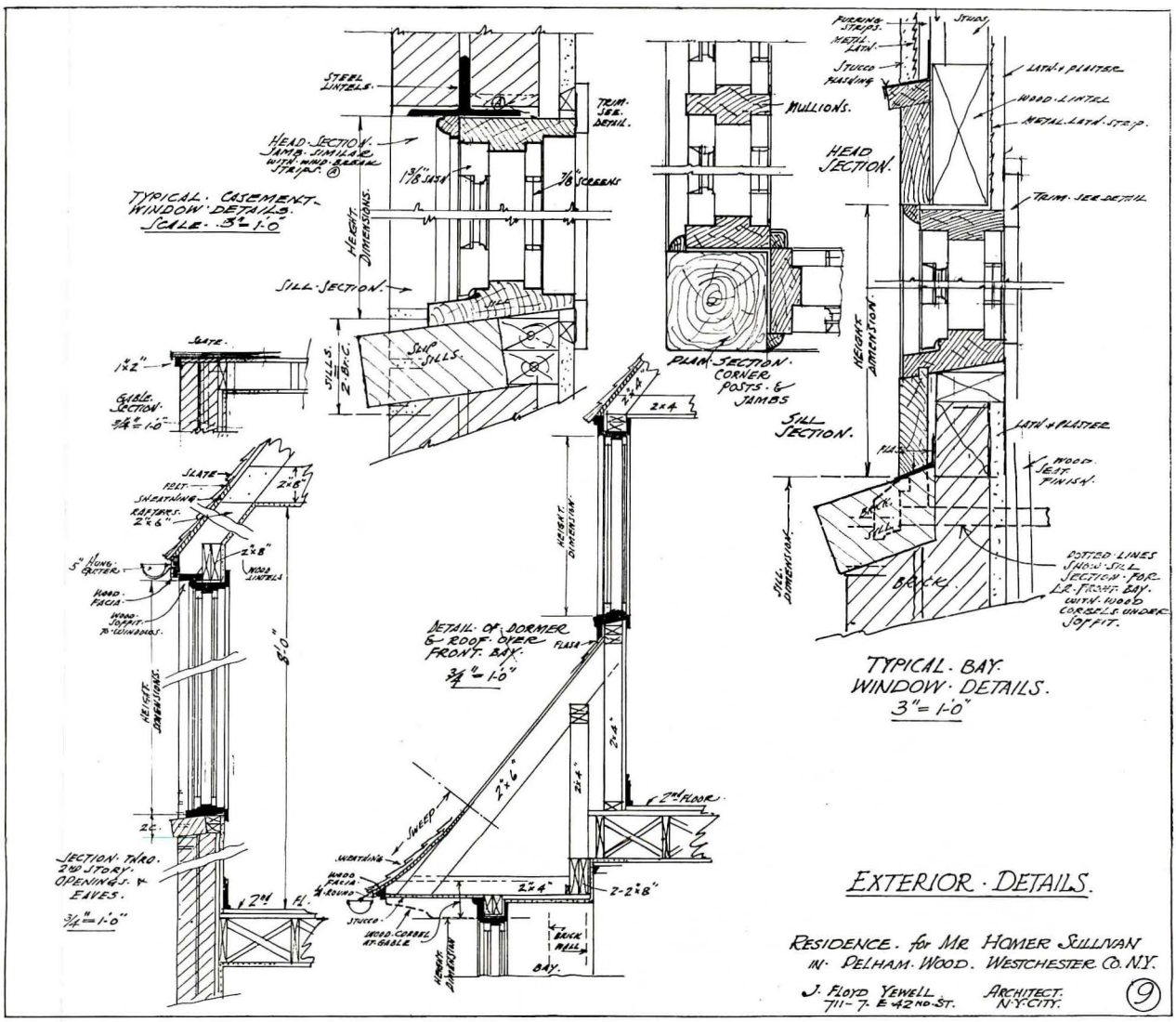
House for Mr. Homer Sullivan, in Pelham Wood, Westchester County, N. Y.
J. Floyd Yewell, Architect.



West Elevation.



South Elevation.



House for Mr. Homer Sullivan in Pelham Wood, Westchester County, N. Y.
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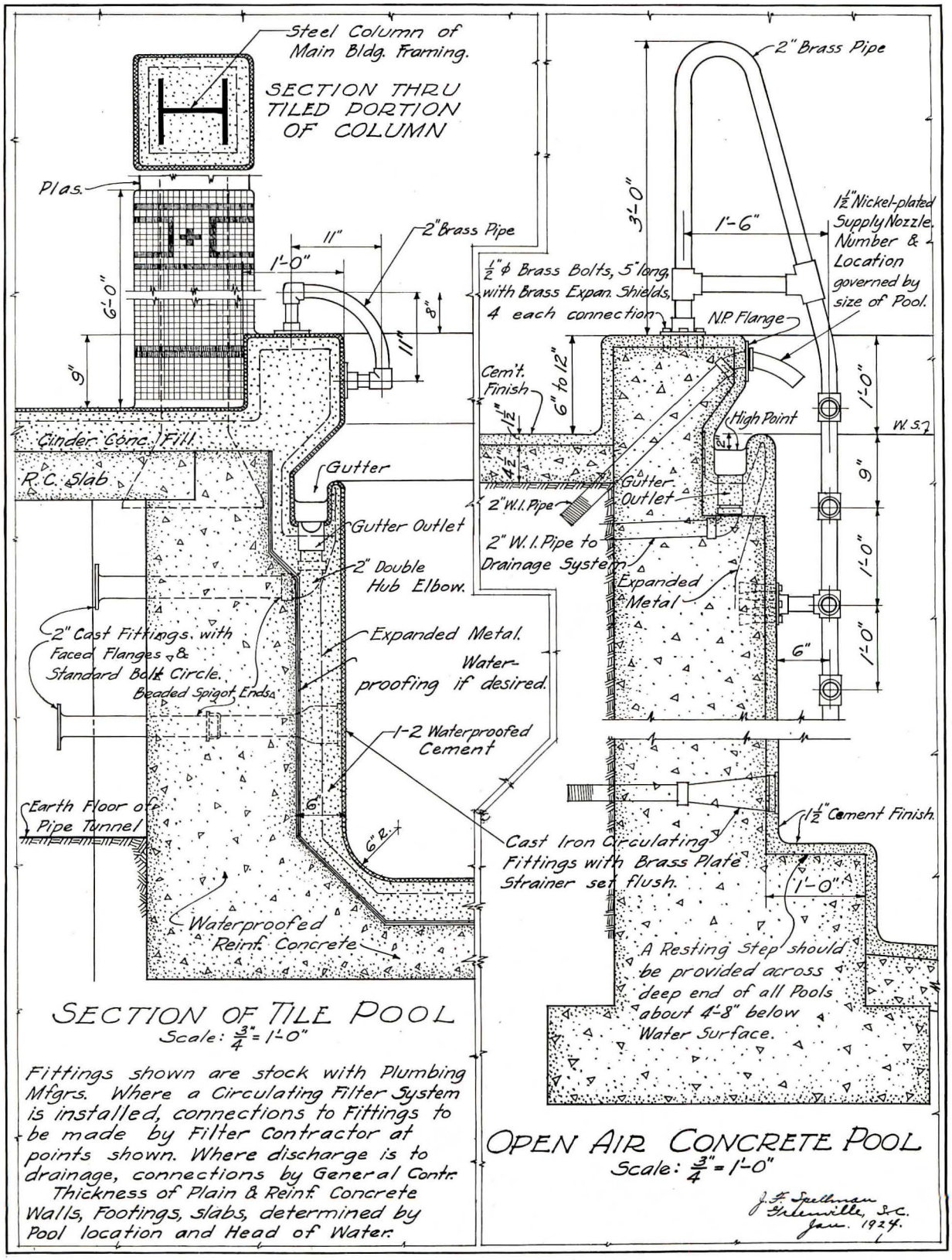

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By J. F. Spellman.

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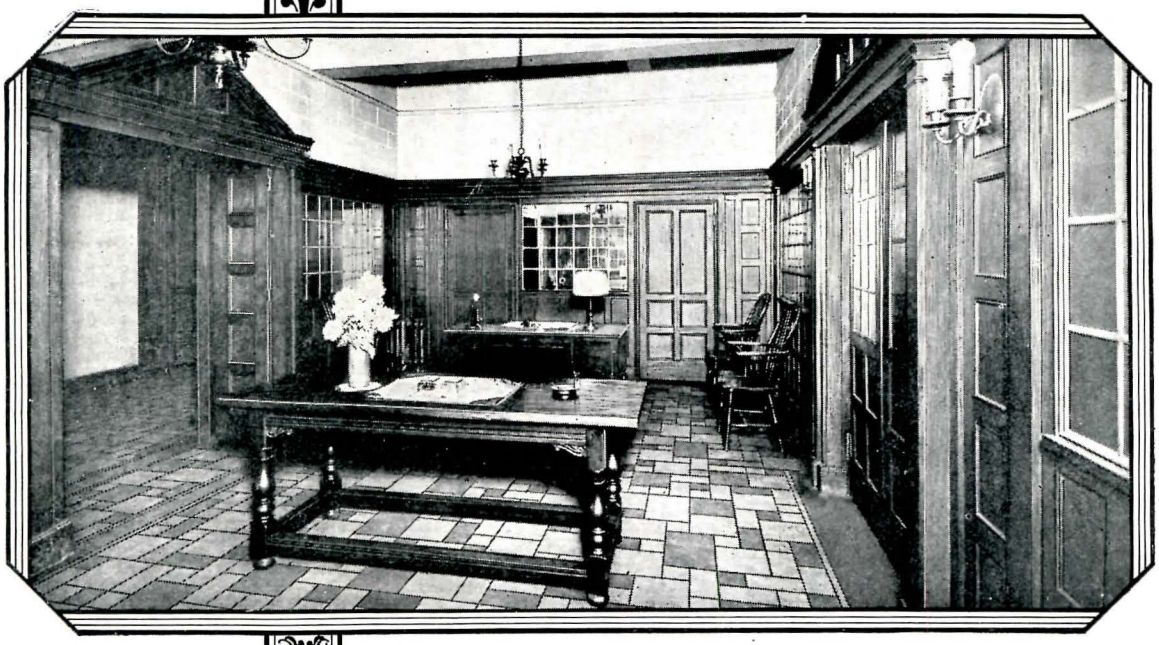

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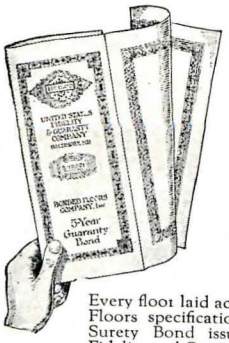

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