

## LIVING ARCHITECTURE

WHEN we review the architectural styles that represent the various historic periods in various countries from the earliest times to date, when we take a birds-eye view of the world's architectural development; we are impressed by the evidences of change, of progress, of originality properly linked together with tradition, and the work of our own times appears to be deficient in evidence of this progress. This inference may not be entirely true, it probably is not entirely true for it is not fair to expect great changes in a relatively short period or, perhaps, as rapid artistic advancement under present-day conditions as took place in the past under the stimulus of a re-birth of culture or under the patronage of royalty or of nobility bent upon creating the most pleasing setting for its life and upon impressing its stamp upon the art of its time.

That great changes in our architecture have taken place in the past few years we all recognize, but upon the questions of the worth of the innovations and of the success with which the new problems have been met there is, naturally, disagreement. We are so close to the work that it is difficult to see the thing as a whole.

The important thing is to try to create living architecture. Many men are trying with considerable success, we think, making designs that meet the practical requirements of today, that express the spirit of today and that have the proper relation to the work of the past. It would be well if everyone were doing his best in this direction. There are so many influences that tend to draw the student and the architect in other directions. For one thing, there is a common misconception of the use of documents. There is, in many quarters, too much tendency to copy instead of drawing inspiration for new designs from old works. There are on the other hand a few men who show either a willful disregard for or ignorance of traditional design. The student should not lose sight of the fact that the study of the architecture of the past is only a means of development intended to make him better able to create. Old work or drawings of old work should be studied for the purpose of grasping the basic principles of design as exemplified in these works and of acquiring a vocabulary of forms for modification as the case may demand. Examples of the use of documents have been published in *PENCIL POINTS* during the past year. In the May number we showed how John Mead Howells evolved the design for the Harper-Poor Mausoleum in Woodlawn Cemetery on the basis of an Italian chapel shown in Letarouilly. As will be seen by reference to that issue, the conditions of Mr. Howell's problem brought about the use of pilaster caps only instead of the full pilasters found on the old Italian building and other marked differences in-

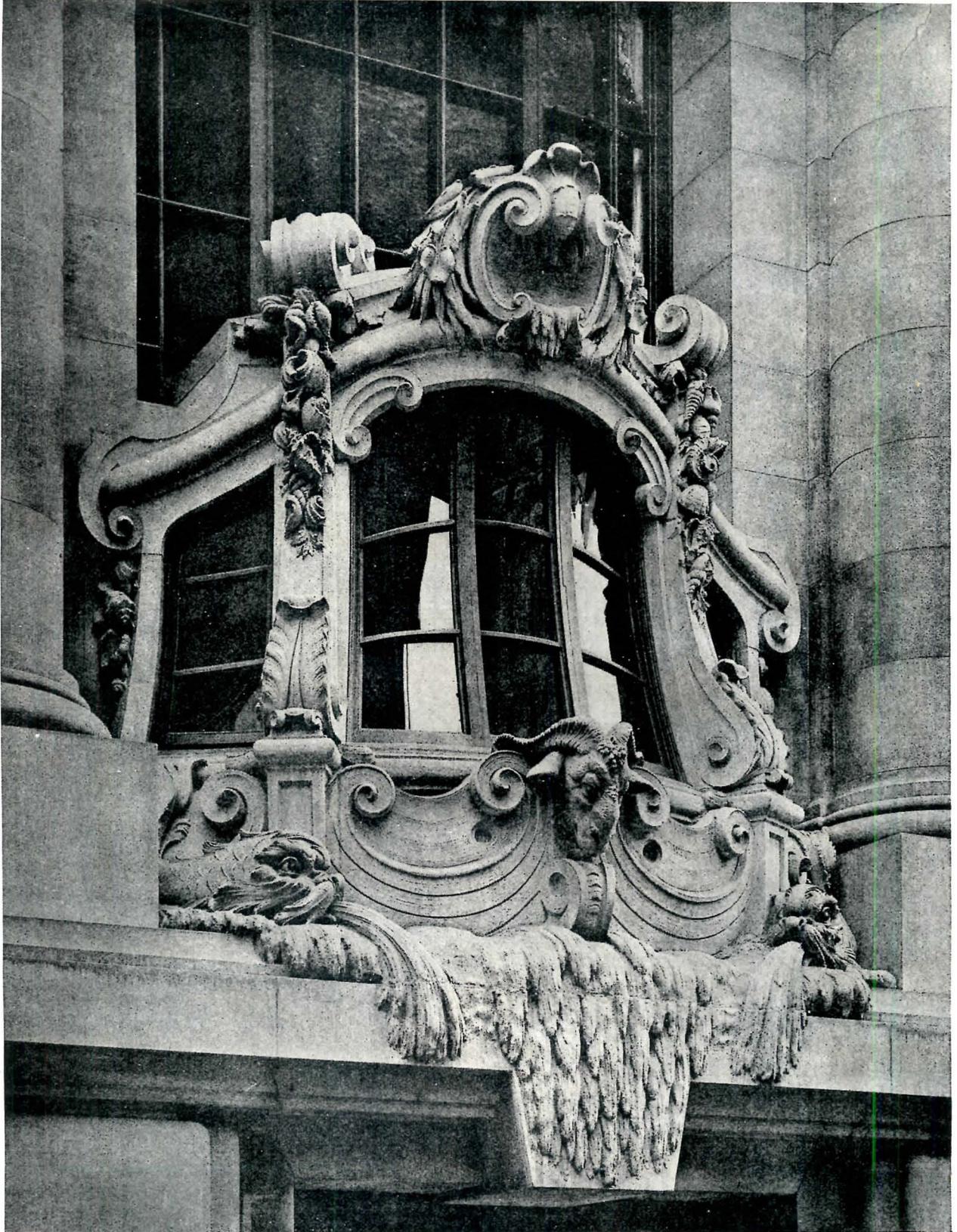
cluding the use of a single huge piece of marble in place of the tile roof of the Italian prototype. In the July issue was shown the document given by Harvey Corbett as the inspiration for his design for the Masonic National Washington Memorial at Alexandria, Va., namely the lighthouse at the ancient port of Ostia, as shown in a restoration in D'Espouy. While Mr. Corbett's Washington Memorial bears a resemblance to the design shown in the document in that he kept the idea of this beacon in mind while designing the memorial and the general plan of the grounds is similar in shape to that of the harbor at Ostia, as shown in the restoration, there is no very close resemblance between Mr. Corbett's design and the document to which he attributes his inspiration. The big conception of the lighthouse and harbor at Ostia happened to fit in with the architect's idea of the right kind of memorial to Washington and he availed himself of so much of the documentary material as seemed useful.

Undoubtedly the most widely discussed building in the country for the past some months has been Raymond Hood's impressive black tower on Fortieth Street, for the American Radiator Company. This building of course has sound historic tradition back of it despite the popular belief that it is radically modern. To make a big black building with touches of gold for relief was a daring thing, justified by the results. One of the things we believe Mr. Hood had in mind was getting away from the unfortunate appearance produced in most office buildings by the windows that appear as small dark rectangles too assertive to be considered as producing texture and of not enough importance to be regarded as architectural features, resulting in what has been described as "a waffle-iron effect." Making the building black gives it solidity of tone.

We have mentioned these three examples of living architecture, not because they are the only ones by any means, or because we are narrow enough to think that the Island of Manhattan, even with Brooklyn and the Bronx thrown in for good measure, constitutes the whole architectural world, but because we happen to be very well acquainted with these designs and they serve well to illustrate our point. All over the country living architecture is being created and we want to show more examples from other sections, we want the co-operation of architects everywhere to this end. It is a big country and the whole of it is the field of *PENCIL POINTS*.

We want letters on the subject of "Living Architecture," we want to print what men in different parts of this and other countries think about it. Won't you write us a letter giving your ideas?

PENCIL POINTS



*Courtesy of The American Architect*

*Club House of the New York Yacht Club. Detail of Main Windows.  
Warren & Wetmore, Architects, New York.*

# FEATURES OF OLD SHIPS AS ARCHITECTURAL DETAILS

BY FRANCIS S. SWALES

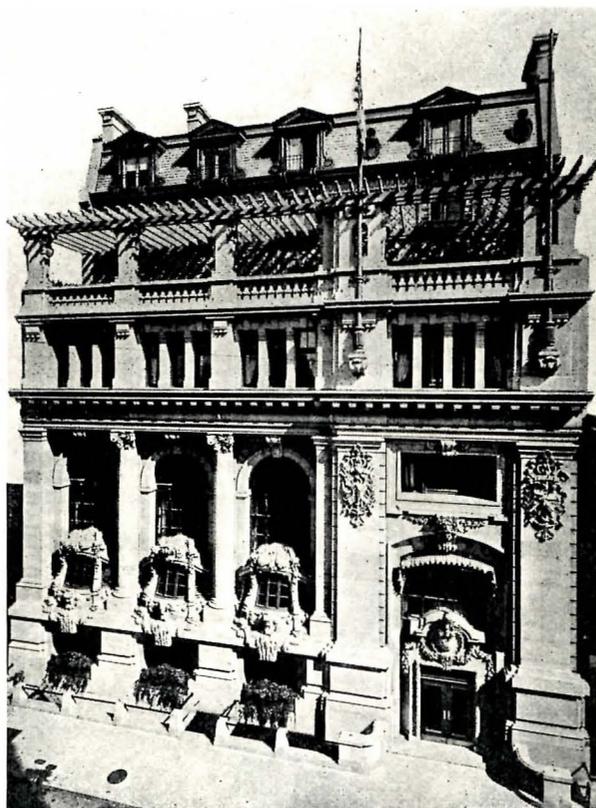
THE adaption of the form of a ship to building and the translation of suitable designs from wood into stone is very old. From the classic periods have come such examples as the rostral column, with the prows of galleys projecting one over the other from a vertical shaft, and the remnants of a prow, supposed to have formed one end of the Tiberian Isle.

In his early designs for the Maine Monument at New York, Mr. Magonigle adapted the galley to the lower part of the pylon in much the same manner as used on the rostral columns, but studied also the stern of the ship as a decoration of the rear of the monument, giving the effect of the ship stuck in the middle of the monument, or passing through it like a shell through an armor plate. In the working out of the final design he omitted the stern and lowered the prow so that it rests in the basin of water. This change in design makes the monument somewhat the same as the Isle of the Tiber, but forms only a façade decoration. Another, very much idealized and highly stilted example of the adaption of the galley to the sculptural treatment, was the Columbian Fountain, designed by Frederick MacMonnies, erected at the World's Fair at Chicago. In this instance the heavy architectural pedestal stands upon a high deck of a hull with too much free board. In spite of the breaking up of the mass of the pedestal by the screen of female galley slaves and of the triangulation, or bracing, that was effected by the buttress-like oars, the appearance was top-heavy and of being likely to "turn turtle." It was as unlike a ship as it was unlike architecture, but nevertheless the sculptor's ship was an object of chief enjoyment to many visitors to the exposition.

Mr. René Patouillard's splendid "restoration" of the Island in the Tiber at Rome goes to show, or suggest, that the whole island may have been archi-

tecturally and monumentally treated to convey the effect of a ship of gigantic dimensions carrying a whole group of important buildings, plazas, etc. A design similar to the Tiberian Island on a comparatively small scale was undertaken over half a century ago by the Empress Hsi Tai-hou of China.

"The Old Buddah" as she was known, used fifty million dollars, that the Chinese government had voted to be used for the navy, with which to build herself a country palace on the border of a lake among the hills to the west of Peking. As that appropriation began to dwindle, her conscience is said to have troubled her and she is alleged to have said, "They wanted a navy, all right, they shall have a boat," and ordered the imperial architects to design one of white marble which would appear to float among the lotus in the lake. The boat was to be practical as well as ornamental. Therefore, a magnificent marble pavilion was built upon the deck where the Empress might on occasions have her luncheon aboard.

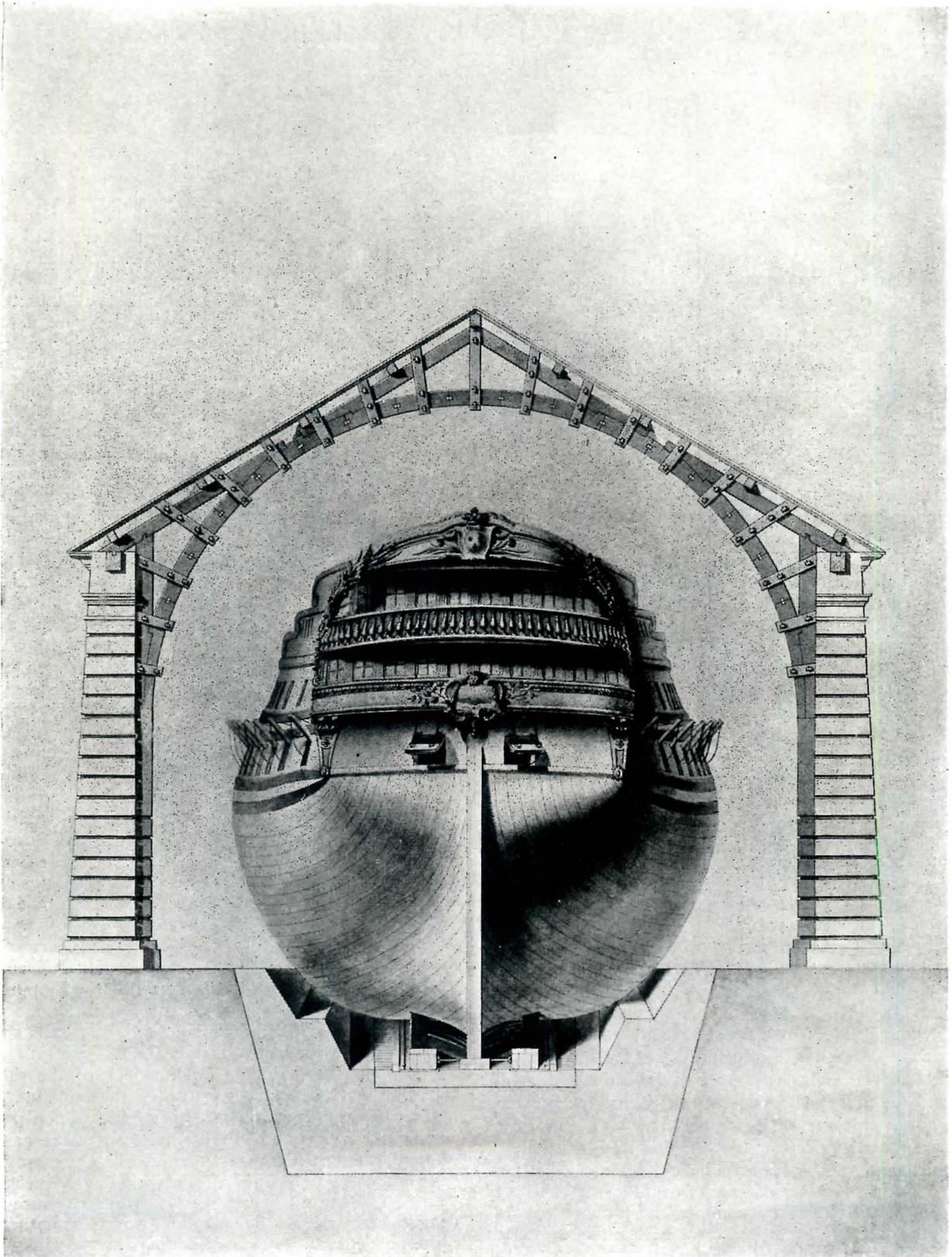


*The New York Yacht Club,  
Warren & Wetmore, Architects, New York.*

In Brussels on the west side of the Grande Place is a tall narrow building built by the Skippers' Guild about 1685—one of the most picturesque of the several beautiful and interesting guild halls surrounding this wonderful civic center. Here, instead of standing the buildings on the deck of the ship, the ship has been placed on top of the building, or at least the stern of a ship, with four cannon projecting from ports adapted so as to form the gable of the building and suggest a ship sailing away over the roof. Several of the designs by Puget, such as "Le Soleil Royal," would seem to offer suggestions of great interest, easily adaptable to such features, more particularly for such buildings as the clubs or associations of nautical men.

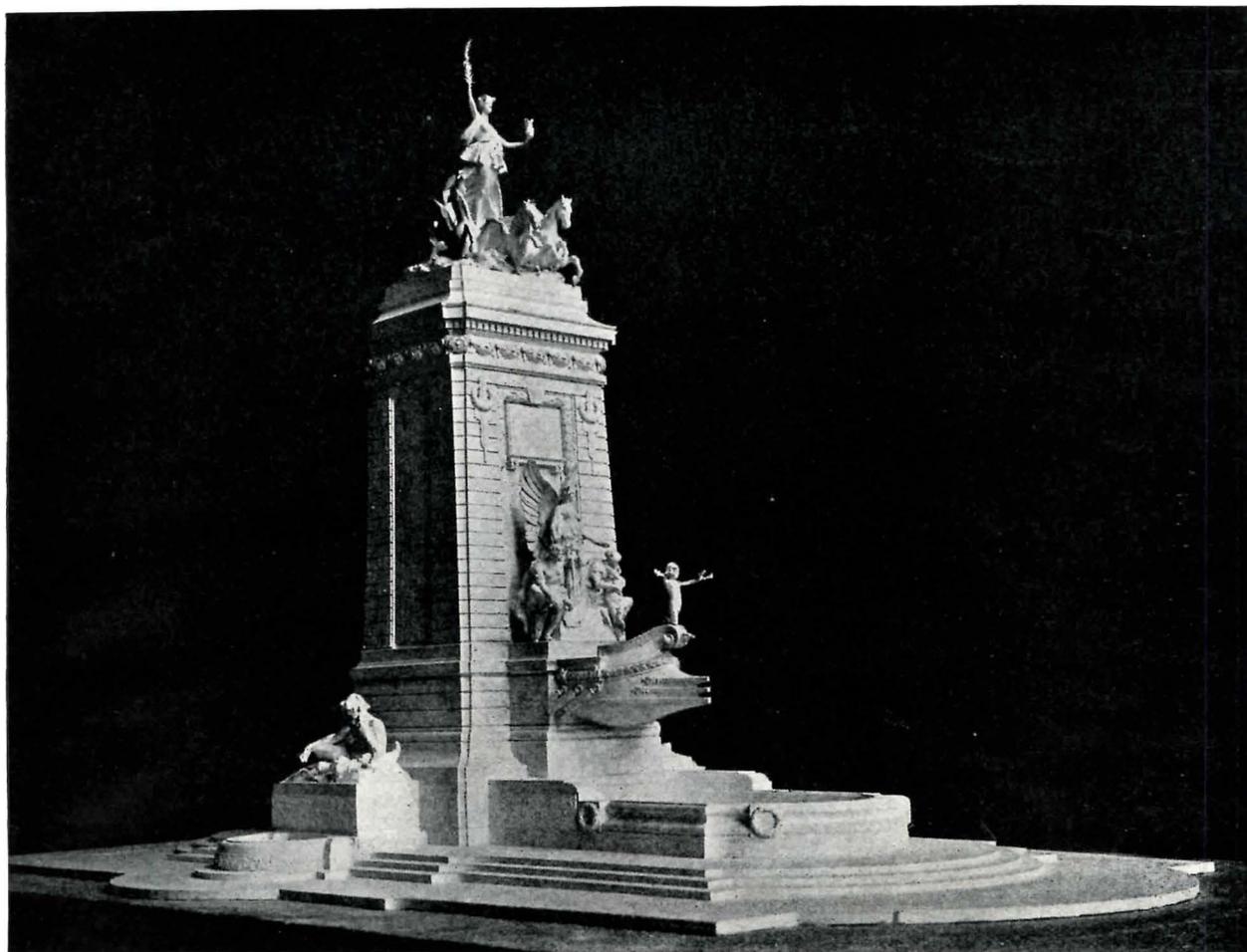
The value of suggestion of such nature was recognized a quarter of a century ago, by Mr. Whitney Warren in his splendid design for the New York  
(Continued on Page 90)

PENCIL POINTS



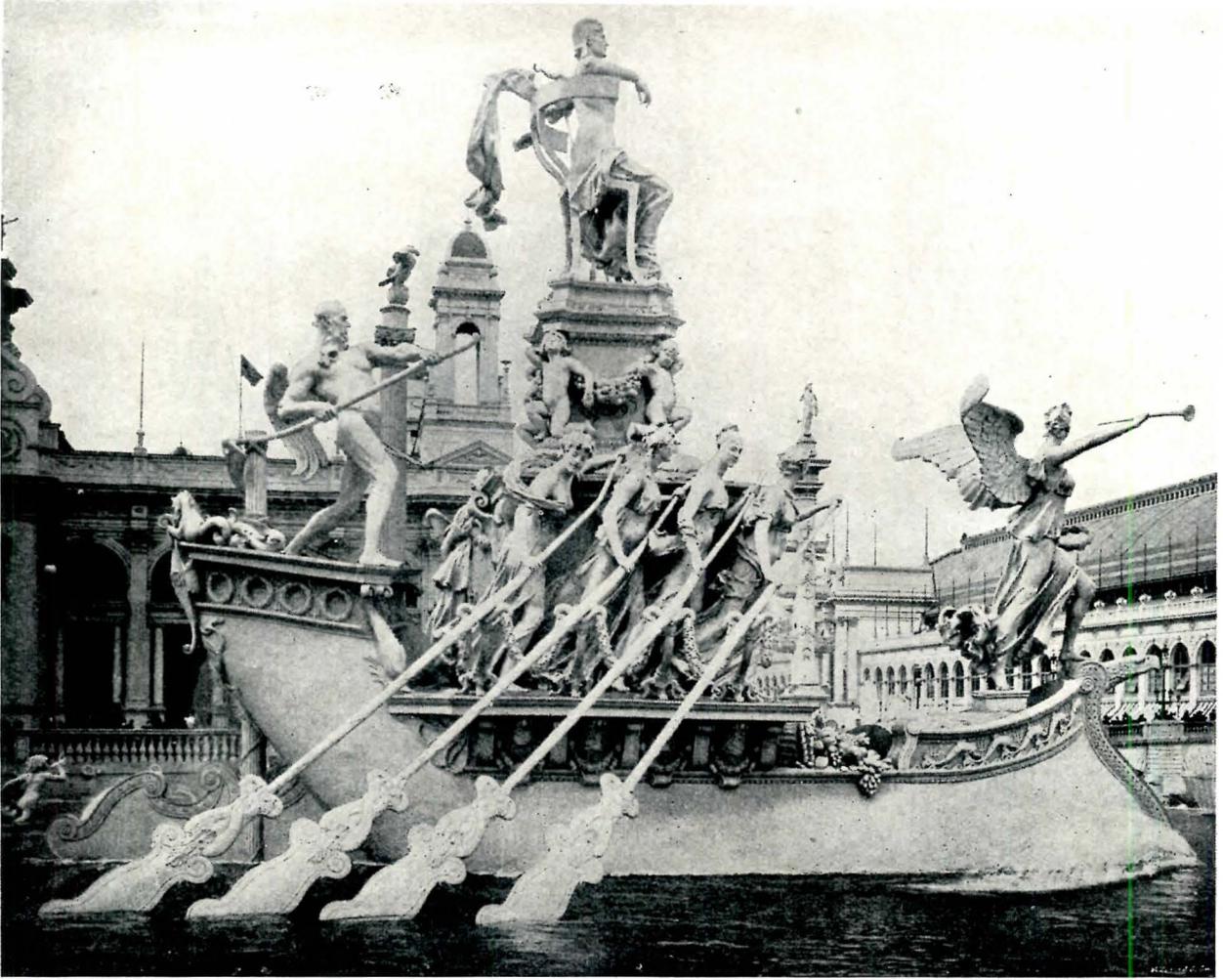
*Drawing of an 18th Century French Ship Reproduced from an Unpublished Original Drawing in the Collection of Mr. Whitney Warren.*

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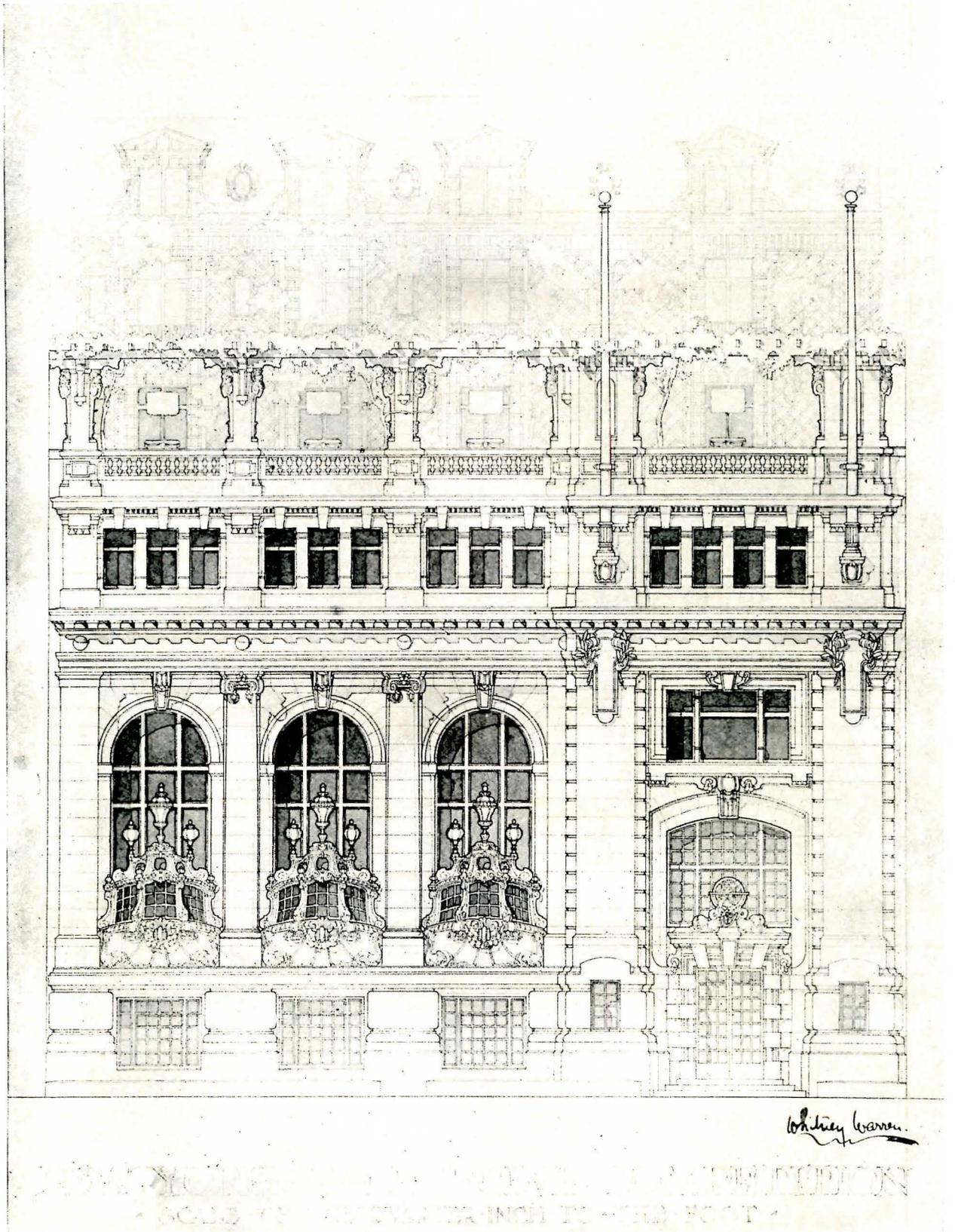
*Design for The National Maine Monument. Attilio Piccirilli, Sculptor.  
H. Van Buren Magonigle, Architect.*

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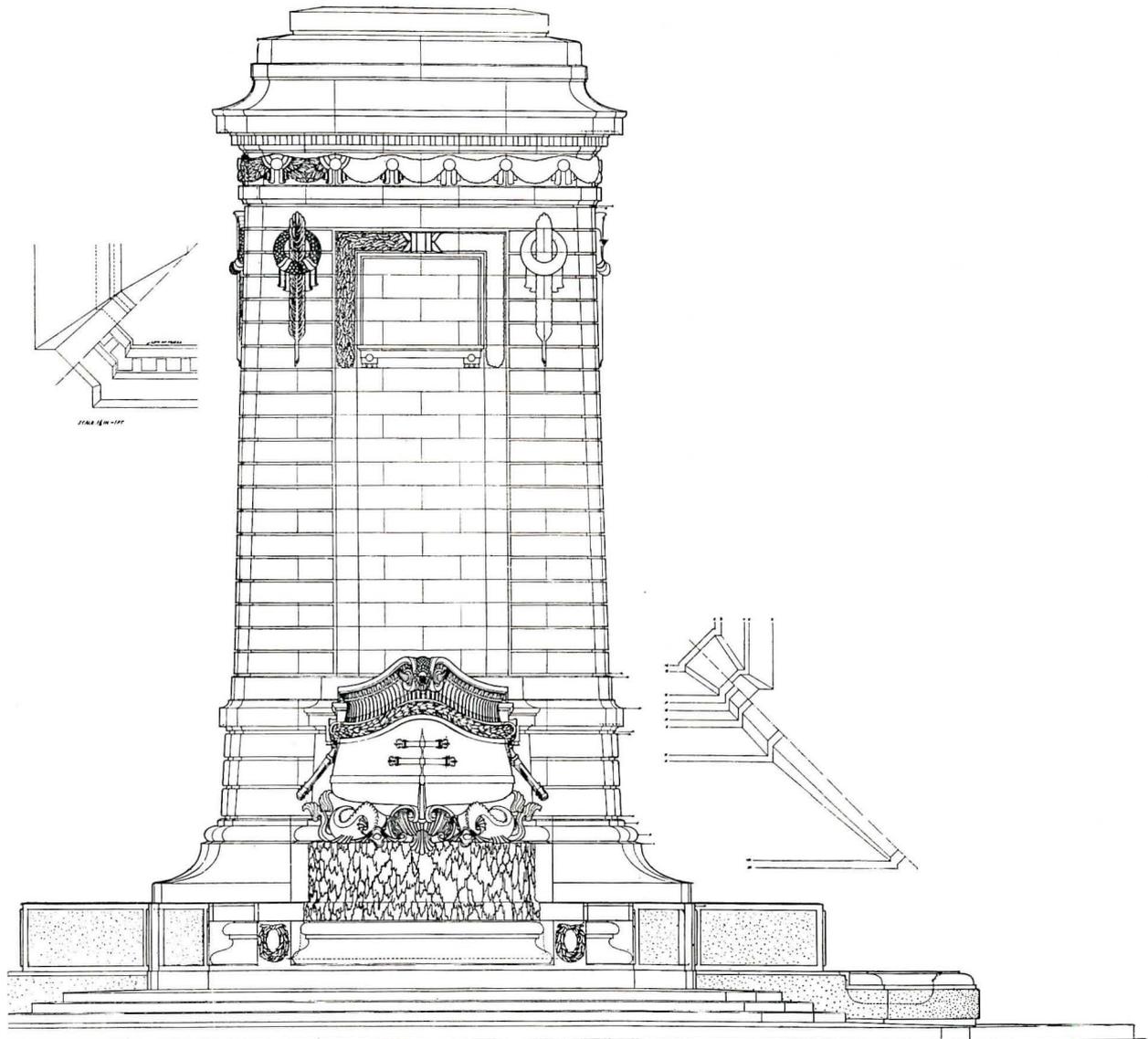
*The Columbian Fountain Designed by Frederick MacMonnies and Erected at the World's Fair at Chicago.*

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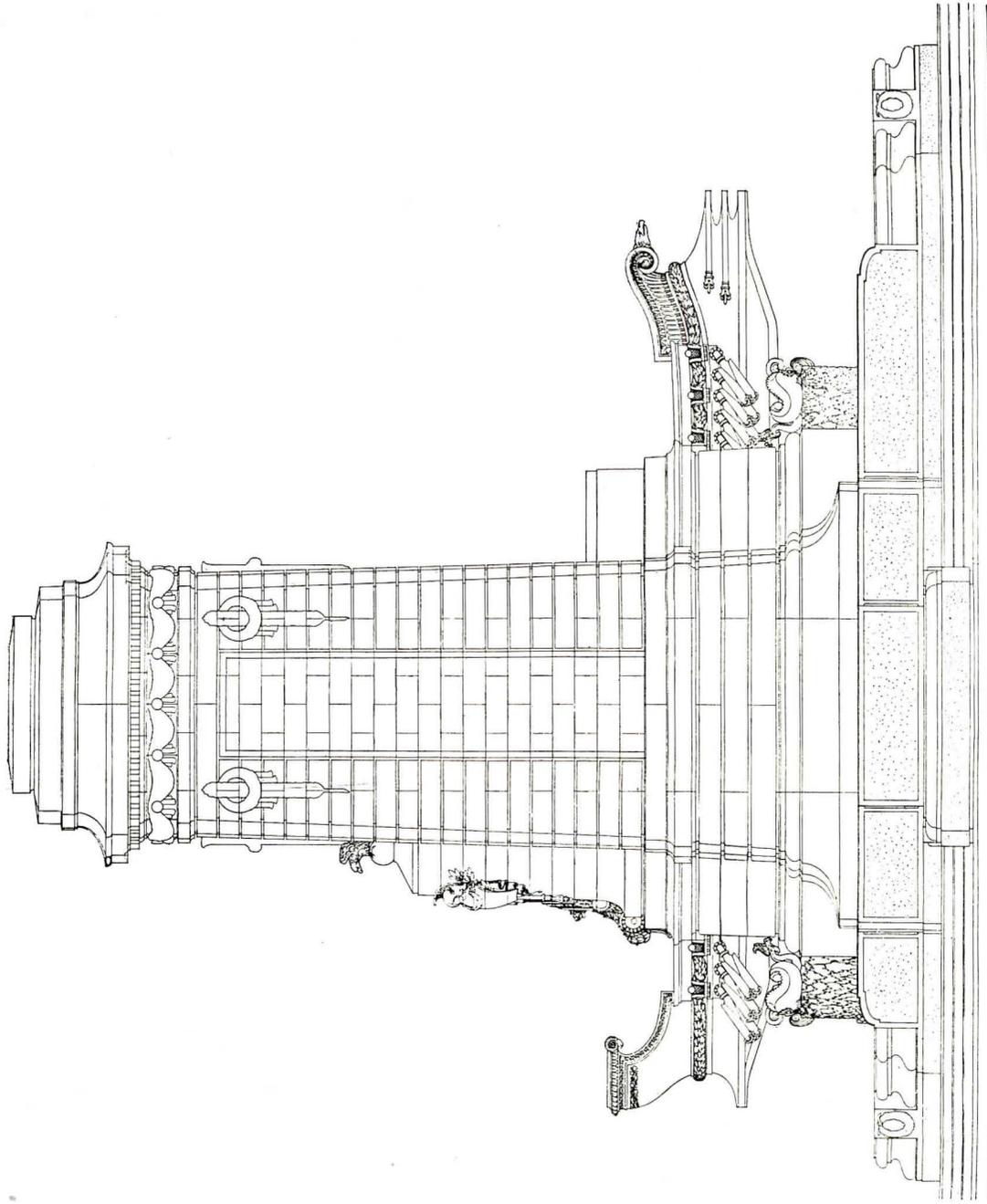
*Design by Whitney Warren for the New York Yacht Club Competition.*

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Courtesy of Albert Kelsey

*Front Elevation—Accepted Design for the National Maine Monument.  
H. Van Buren Magonigle, Architect.*



Courtesy of Albert Kelsey

Side Elevation—Accepted Design for the National Maine Monument. H. Van Buren Magonigle, Architect.

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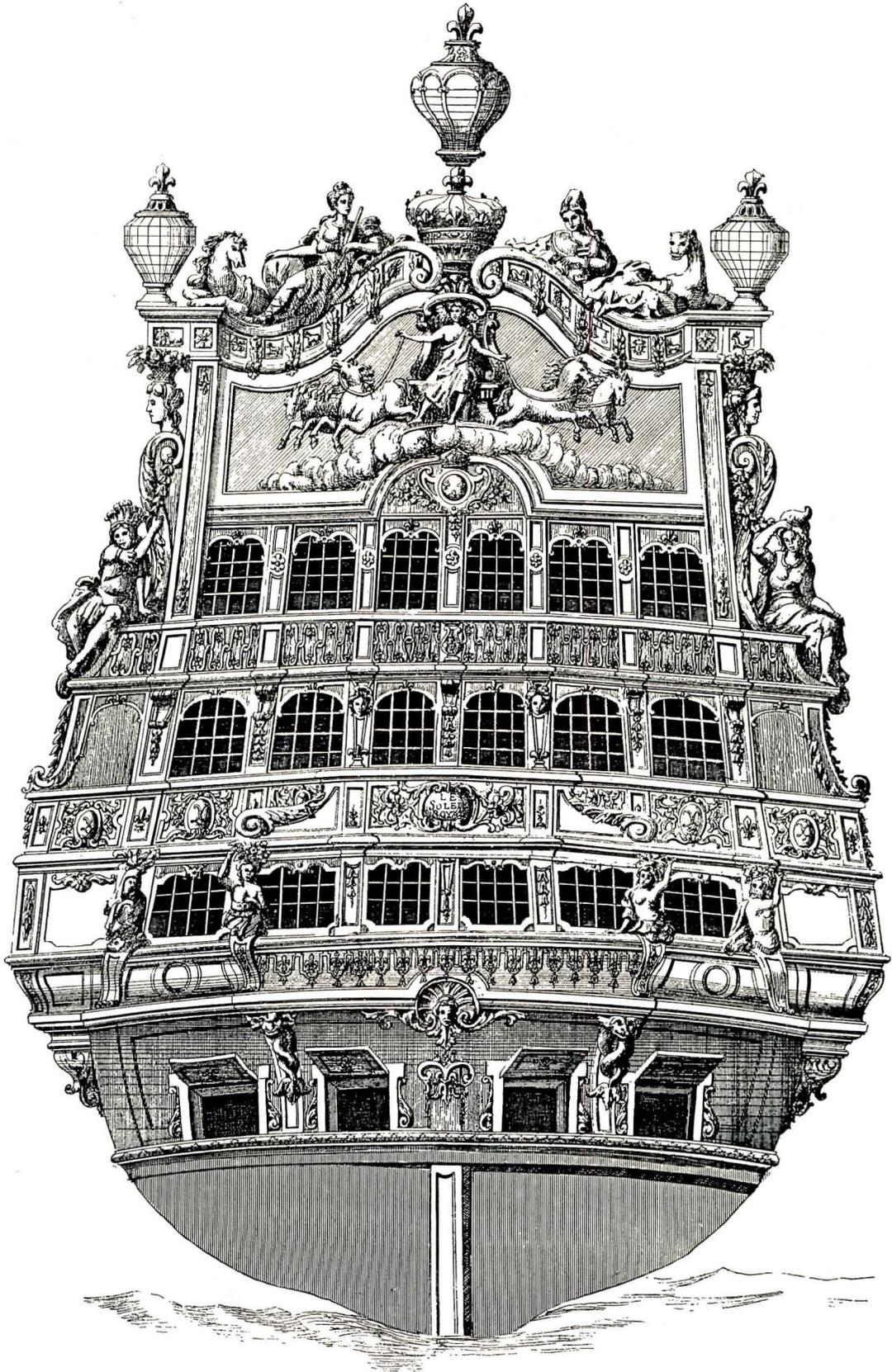


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Courtesy of The Ladies Home Journal.

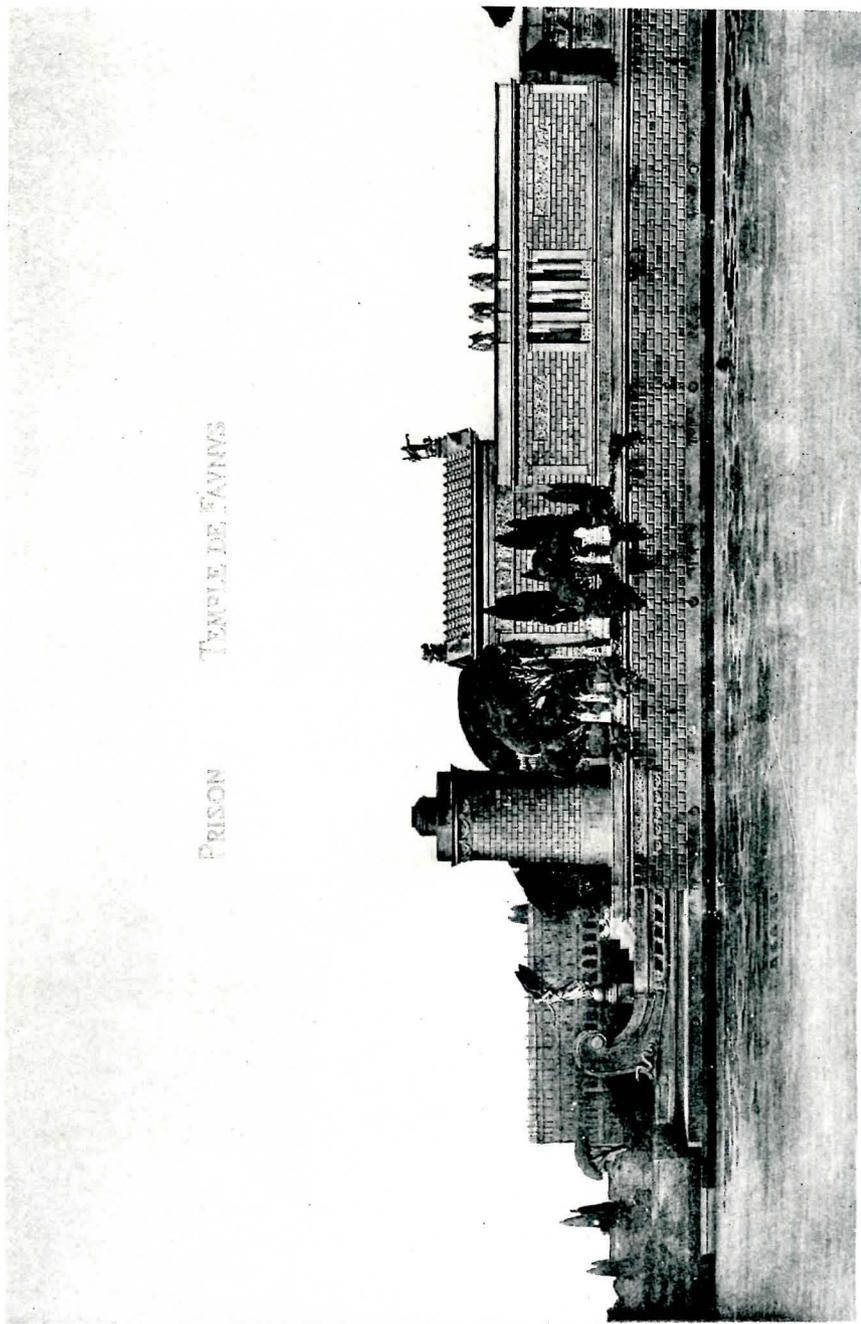
*Present-Day Appearance of the Marble Boat Built  
for the Chinese Empress, Hsi Tai-hou.*



*Place de l'Hôtel-de-Ville, Brussels.*



*The Stern of "Le Soleil Royal," Period of Louis XIV, After a Design by Puget.*



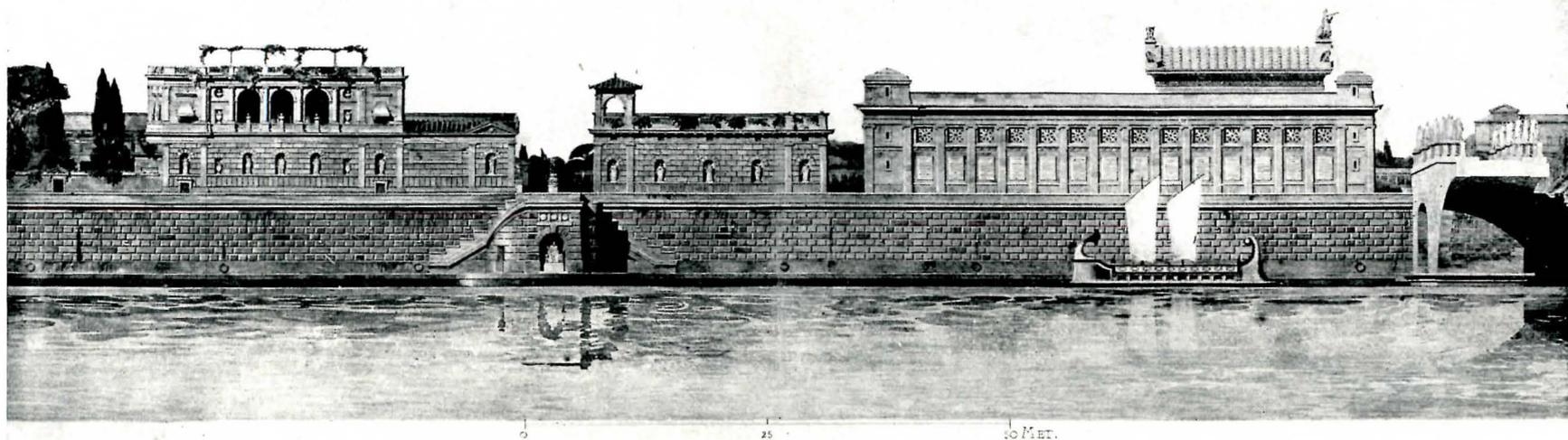
*René Patouillard's Restoration of the Tiberian Island.*

# ILE TIBERINE A ROME

RESTAURATION D'APRES LES MONUMENTS

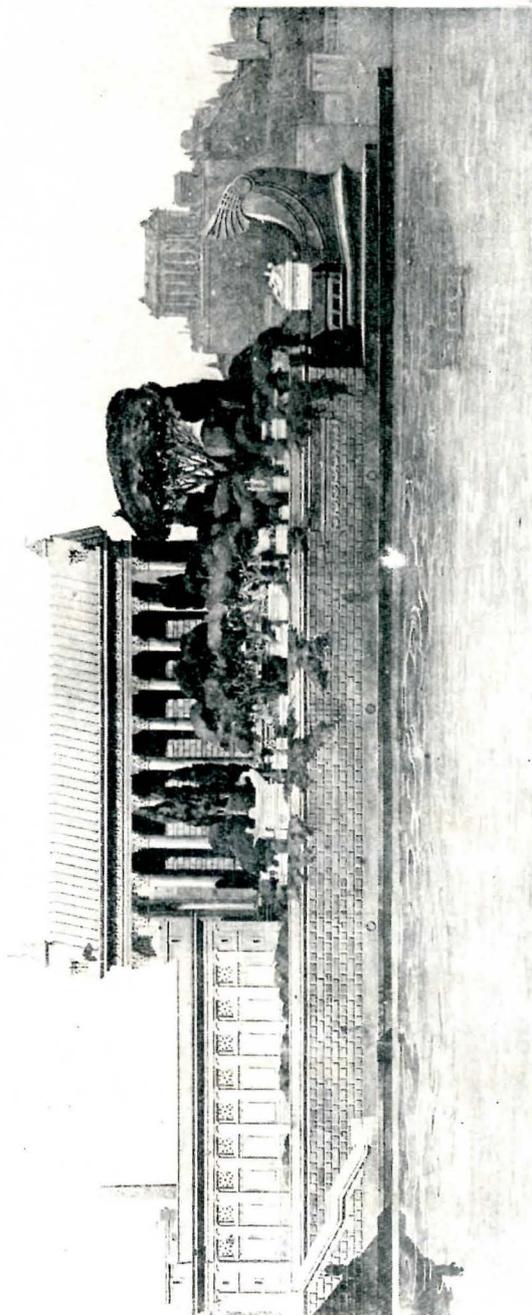
HABITATION DES PRETRES

TEMPLE DE JUPITER JVRARIUS



*Réné Patouillard's Restoration of the Tiberian Island, Central Portion.  
From D'Espouy's "Monuments Antiques."*

TEMPLE OF SATURN



*René Patouillard's Restoration of the Tiberian Island, Right-hand Section.*



COLOR DRAWING BY JULES GUERIN  
ALAMO MISSION, SAN ANTONIO, TEXAS

*On the other side of this sheet is reproduced at reduced size one of the series of very fine drawings by Jules Guerin which have just been published in colors in portfolio form. This and other drawings of the series first appeared in the "Ladies Home Journal," and attracted wide attention and appreciation. The plates in this portfolio are among the most interesting of the works of this distinguished artist and they afford a wealth of suggestions for the architect and draftsman who sketch as well as inspiring presentations of fine old works of architecture.*



*Metropolitan Museum of Art.*

DIANA, EDWARD McCARTAN, SCULPTOR

From time to time we have been privileged to show in these pages works of sculpture by Edward McCartan, but of these none has been more worthy of admiration than his "Diana" shown on the other side of this sheet. It is a fresh, personal treatment of a subject that was a favorite one of the sculptors of classic times and while Mr. McCartan's statue is his own in every way it has the virtue of possessing the beauty, the excellence of composition and of execution of a classic work. This statue, we are informed, has been purchased for the Metropolitan Museum of Art, where it can now be seen.



STUMP DRAWING BY THEODORE de POSTELS  
MILAN CATHEDRAL

*An impression of the interior of Milan Cathedral that is wonderfully expressive of the spirit of the subject and is as well an example of masterly handling is reproduced on the other side of this sheet. Mr. De Postels' drawings in a wide range of mediums and methods, adopted to suit the character of his conception of the subject in each case, show a rare appreciation of architectural values and unusual skill in presentation. This particular drawing was made in crayon dust applied with the little rolls of paper known as "stumps," it is a remarkable study in the handling of tones.*



LIFE DRAWING BY GEORGE BELLOWS

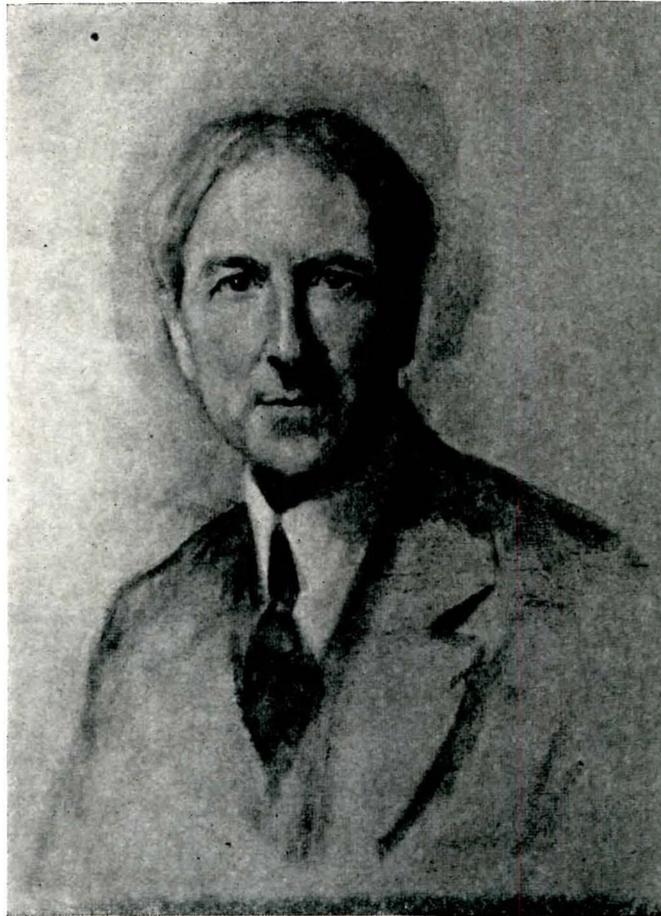
*George Bellows' work always strikes a note that is different and individual and this is just as true of his studies from life in lithographic pencil as it is of his painting. A comparison of the drawing reproduced on the other side of this page with the life studies by Kenyon Cox published from time to time in Pencil Points during the past two years is especially interesting, the one representing the new tendencies and the others exemplifying the manner of one of the greatest masters of life drawing of the last generation. This illustration was made from a lithograph of a drawing by Mr. Bellows, pulled from the stone by Bolton Brown.*

# MASTER DRAFTSMEN, IX

## WELLES BOSWORTH

WELLES BOSWORTH entered the Massachusetts Institute of Technology at the early age of sixteen as a member of the class of 1889 and upon completing his course at "The Tech" entered the office of Shepley, Rutan and Coolidge of Boston, and later took up landscape work under Frederick Low Olmsted upon the development of the grounds of Leland Stanford Jr. University. He then travelled in Europe in company with William Rotch Ware, who during many years was Editor of the *American Architect* when that journal was published at Boston. A special feature of the *American Architect* of that time was the publication of large plates of excellent pen drawings of architectural subjects, sketches, rendered perspectives of projected work, and drawings from photographs of subjects of architectural history. One of the early drawings reproduced was a view of the Rue du Chateau Josselin, by Mr. Bosworth, a drawing made when he was only twenty years old. The writer had just begun to try his own hand at architectural drawing when Mr. Bosworth's drawing was published. An effort to trace the plate demonstrated that it couldn't be done, and that Bosworth was "some draftsman!" In the light of later information that the original drawing was, of course, larger than the reproduction, it continued to hold a peculiar interest on account of its composition and because of the selection of subject—an "insignificant," but picturesque street of "tumble-down buildings" possessing architectural qualities more rare and fascinating than the great chateau for which, almost alone, the town is noted. The human figures are "young" in drawing—some-

what "out of drawing"—as painters say—but not without life or "wooden Indian" as is characteristic of most young architect's attempts at such drawing. The general illumination of the street and the handling of the transparent shadows in the foreground indicated that Mr. Bosworth's



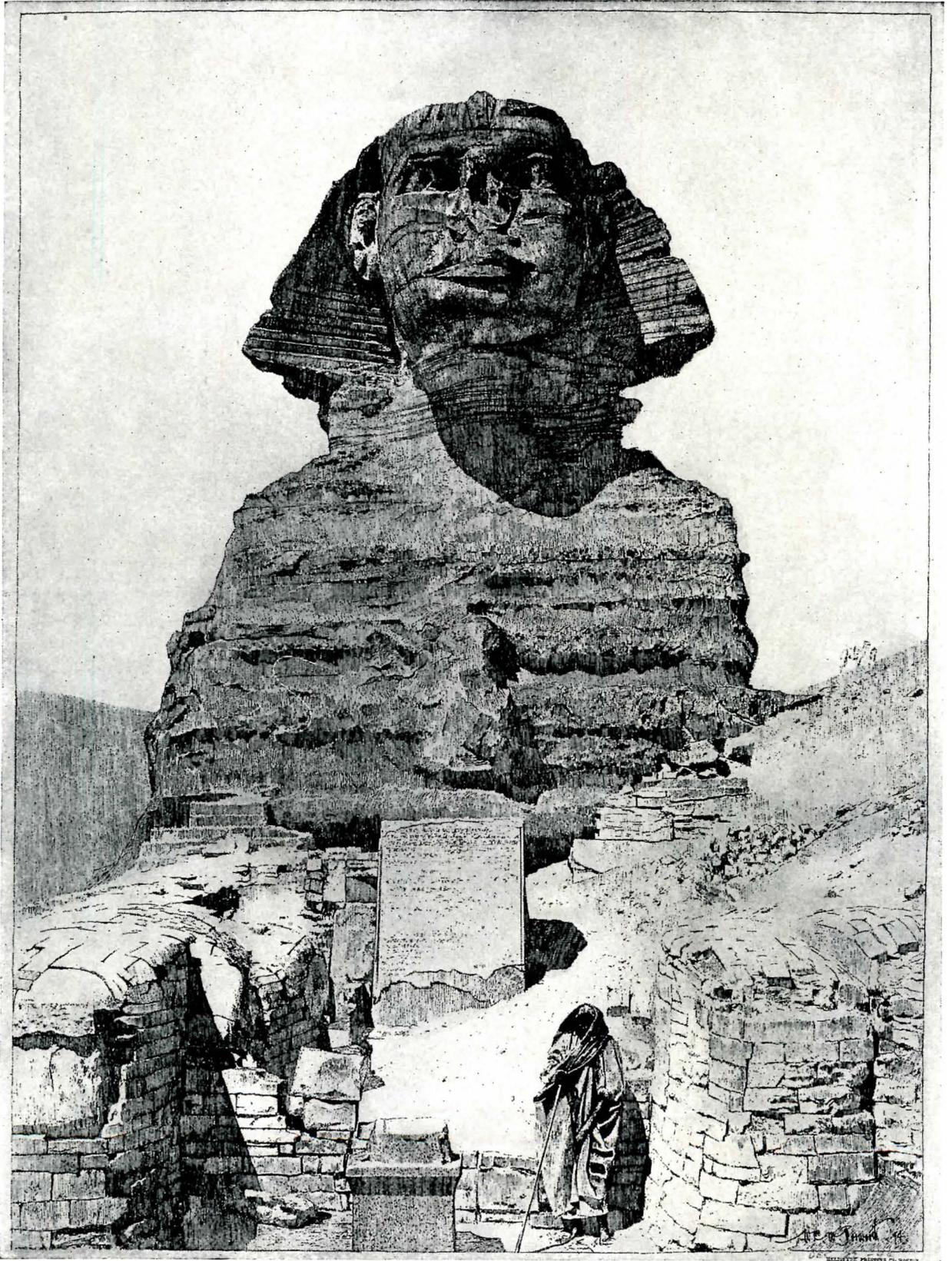
Portrait of Welles Bosworth by Caro del Vaille.

observation had gone far even at that early stage. A few years later another notable pen-drawing by Mr. Bosworth of *The Sphinx* appeared in the same magazine. It was an outstanding drawing in the fine series published over a period of several years when architectural drawing in pen-and-ink was at its zenith in the hands of American draftsmen. There seemed to be no limit to the patience and painstaking care of those men who drew regularly for the old *American Architect*: Gregg, Campbell, Halden and Morrill, and of others who, like Mr. Bosworth, contributed a drawing now and then, or entered a competition in pen-drawing of some set subject. "Courage" was the motto to induce the workman to go

through with a tread-mill experience in technique of line-making and line-sparing—for it is the leaving of little white lines between that calls most for all that the draftsman has of patience; and in Mr. Bosworth's drawing of *The Sphinx* courage was displayed that might make one of Piranesi's slaves envious. If the tedium of the work was felt, that feeling is not expressed—perhaps there were long halts between stretches of energetic work induced by fits of enthusiasm. Except for a rather wiry indication of the outline of the distant hills, the drawing is free, spirited and without cramp. The labor is not obvious at first sight, but closer study discloses that its maker studied it to the last line. Allow-



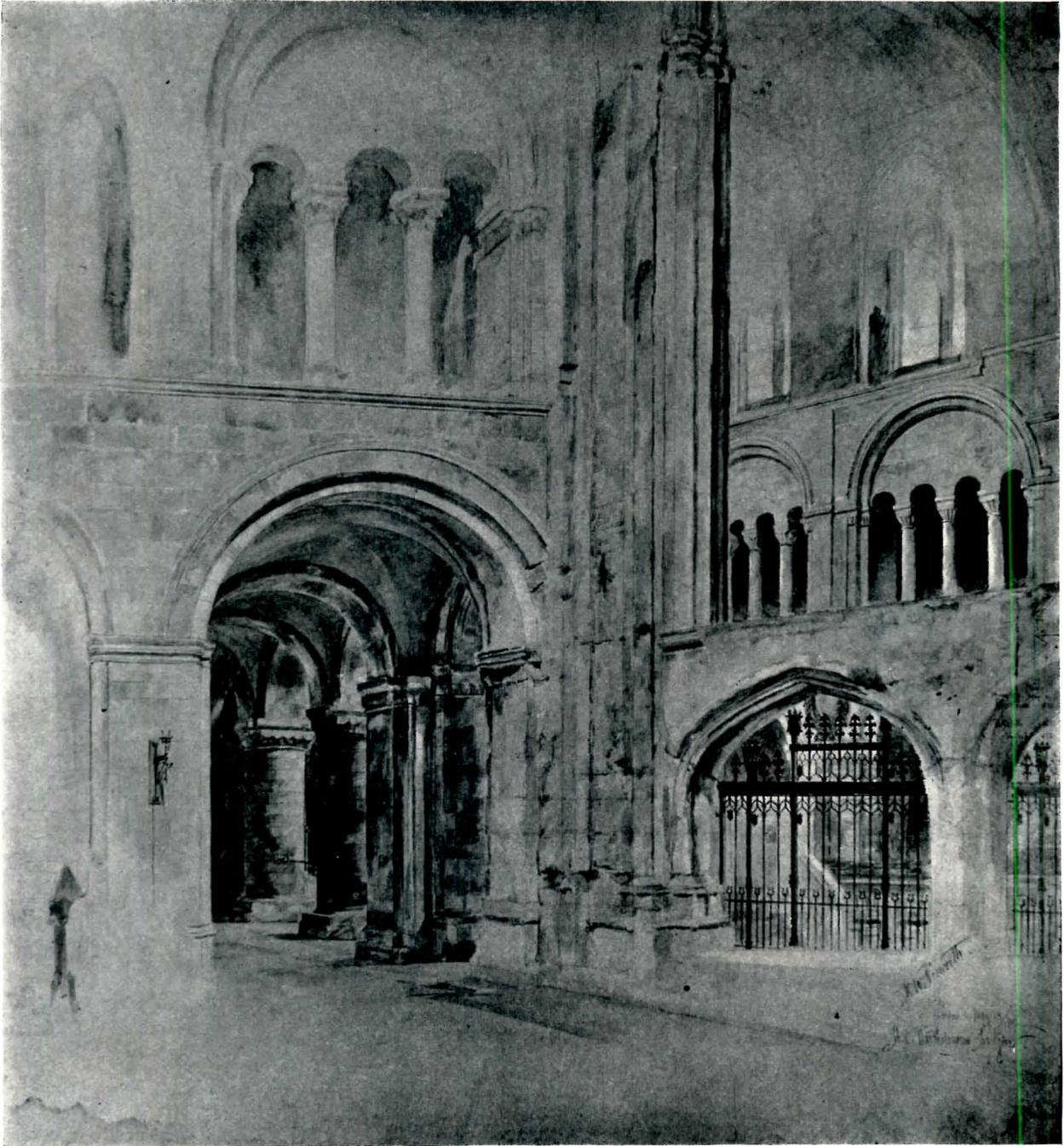
*Portion of Pen Drawing by Welles Bosworth Reproduced at the Actual Size of the Original Drawing, The Sphinx.*



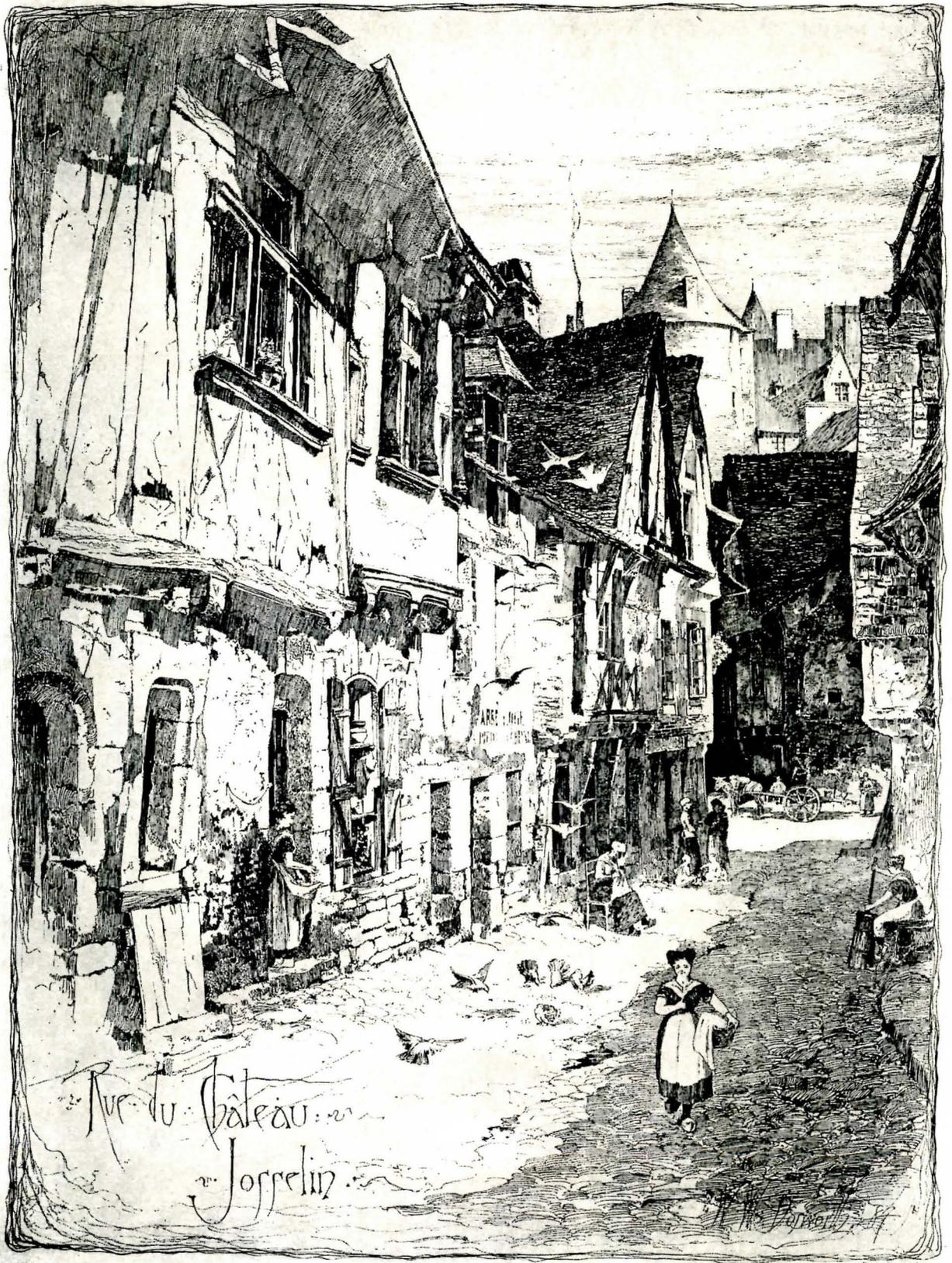
Courtesy of The American Architect.

Pen Drawing by Welles Bosworth. The Sphinx.

PENCIL POINTS



*Water Color Drawing by Welles Bosworth.*



Pen Drawing by Welles Bosworth. Rue du Château Josselin.

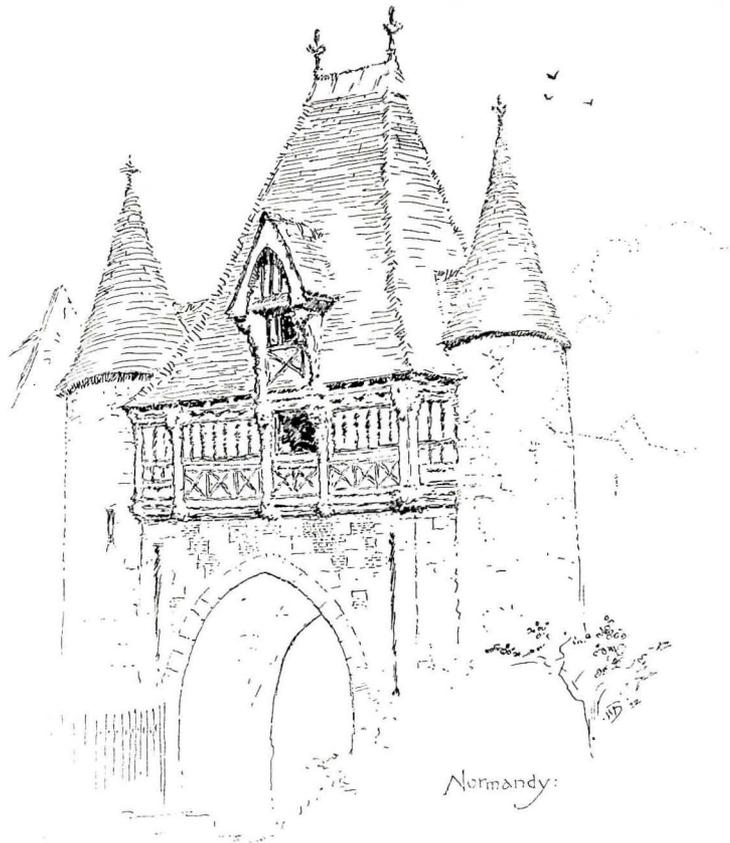
## PENCIL POINTS

ing for the help of the photograph, there is a modeling and character given to the great monumental head that no photograph could ever give it; and the sunlight on the rugged remains of the torso is as the pair of human eyes perceive it rather than as the product of the monocular camera discloses.

After those early drawings few of his works have appeared in which draftsmanship has been the leading consideration. During the early nineties he commenced practice as an architect, designing among other things a group of buildings for the Hampton Normal and Agricultural Institute and some cottages on Long Island. A desire to take up subjects of more monumental character led him to go first to London to study under the painter Alma Tadema; and then to Paris, under Rédon and Chaussemiche at the *Ecole*. He spent some time travelling in Europe and then returned to New York and entered the office of Carrère and Hastings, worked upon the plan of the Pan-American Exposition at Buffalo and went to that city as resident architect in charge of the general design. And it was a designer (as we have grown to call the actual architect, as distinguished from the business-getter!) that Mr. Bosworth became known there. He did not cease to draw, nor to make drawings of a beautiful kind,

but it was because of the broad, simple treatment which he gave to some of the smaller buildings, causing them to be noted as things pleasing among a great deal of over-ornamented work, that attention to his work, since then, has been directed to the design, or the completed buildings.

After his work at Buffalo he was associated on the study of the Cleveland Group Plan and the excellent finished drawings of the original scholarly designs are his work. His mastery of draftsmanship and rendering was shown in the drawings which he made in association with Messrs. Cram, Goodhue and Ferguson for the competitive and winning design for West Point Military Academy. But the finest of all are to be found in his unfinished and very broad rough sketches which he makes with the side of a piece of charcoal and with the most cavalier disregard of the surface or background on which he works. They are made for the purpose of conveying his ideas to the client or the able young artists he has gathered about him to whom he can safely leave the study of representation of his ideas. Few of such drawings survive more than a few days' use. They are either translated into finished drawings by somebody else or are destroyed by using them while making the working drawings.



*Pen Drawing by Welles Bosworth, Normandy*

# THE PENCIL POINTS SKETCH COMPETITION FOR 1924

THE Jury of award for the Pencil Points Sketch Competition for 1924 met in New York, December 8 and awarded the prizes as stated in detail in the report of the jury printed herewith. There were hundreds of sketches from all parts of the United States and Canada and some from foreign countries as well. They were in every commonly-used medium: pencil, crayon, water color, pen-and-ink, oil and in combinations of mediums. While pencil sketches predominated there was a much higher percentage of water color sketches than has been submitted in former years, and there were few pen-and-ink drawings. In general there was evident an ambition to sketch elaborate and imposing subjects often beyond the skill of the aspirant to render successfully, though in some cases the subjects chosen afforded too little opportunity for the display of an ability to sketch. In many cases there was evidence of a great effort to draw the detail accompanied by a lack of proper drawing of the masses, of seriously inaccurate perspective and incorrect drawing of the main forms. Too much dependence was frequently placed on linear perspective to make the drawing legible, the differentiation of planes and the suggestion of distance by strength of line or tone being either not understood or neglected. In short, the need of most of the entrants was to learn to simplify the representation of complex subjects, to observe and draw perspective more accurately and to learn to use lines of different strength and tones of different weight with an appreciation of their power to make or mar the impression of truth that a sketch gives the observer. Only a few entrants submitted sketches that did not conform to the requirement of the program of the competition that the subject must

be architectural in the sense that architecture must predominate. On the whole, the response was large but the number of entries that were of interest was comparatively small, so small, indeed, that it has been decided not to hold an exhibition of sketches selected from among those submitted, as

was done in former years, and there will, consequently, be no travelling exhibition of sketches this year. It is hoped that those who entered this year will come into the competition which we expect to hold next fall and that, in the light of the criticism given above, a marked improvement in the general quality of sketches submitted will be evident.

The Jury of Award consisted of the following: Harvey W. Corbett, Raymond Hood, Julian Clarence Levi, John Mead Howells, Eugene Clute. Mr. Howells was chosen chairman.

The large number of entries in this competition indicates a keen interest in sketching and the wide geographical distribution of the prizes indicates clearly that the best

sketches are not made in any one particular city or section of the country. It will be noted that the prizes went to St. Louis, New York and Pittsburgh. The fact that Pittsburgh men carried off two of the prizes is undoubtedly the result of the special activity in sketching that has been evident for the past few years, for this has tended naturally to develop a group of able sketchers. It is not difficult to arouse local interest in sketching and to organize a sketch club or a sketch group in an existing club. Men who are competent to lead the class can be found among the architects and more experienced draftsmen and local exhibitions can be held. This is one of the most pleasurable and worth-while activities for architectural men and it is to be hoped that more sketch groups will be formed all over the country.

## *Report of the Jury of Award*

*THE Jury of Award for the Pencil Points Sketch Competition for 1924 met on December 8, 1924 and made the following awards: First Prize of One Hundred Dollars to Esther Silber, St. Louis, Mo.; Second Prize of Fifty Dollars to Meade A. Spencer, New York City; Third Prize of Twenty-five Dollars to W. J. Perkins, Pittsburgh, Pa.; Fourth Prize of Fifteen Dollars to R. Alex. Willson and the Six Prizes of Ten Dollars each to: Constantin A. Pertzoff, Cambridge, Mass.; Albert Kruse, Philadelphia, Pa.; Rudolph Nedved, Chicago, Ill.; Ernest Born, San Francisco, Cal.; W. E. Willner, Philadelphia, Pa.; Ralph Coolidge Henry, Newton, Mass.*

*The Jury found it difficult to determine the proper placing of the first four prizes, as the best four entries seemed to be of nearly equal merit, each in its own way, and they were so different in character as to afford no basis for easy comparison.*

*The Jury commends the entrants for the spirit shown in competing and expresses the hope that those who submitted work may find much pleasure and development in sketching during the coming year.*

*(Signed) John Mead Howells,  
Chairman.*

PENCIL POINTS



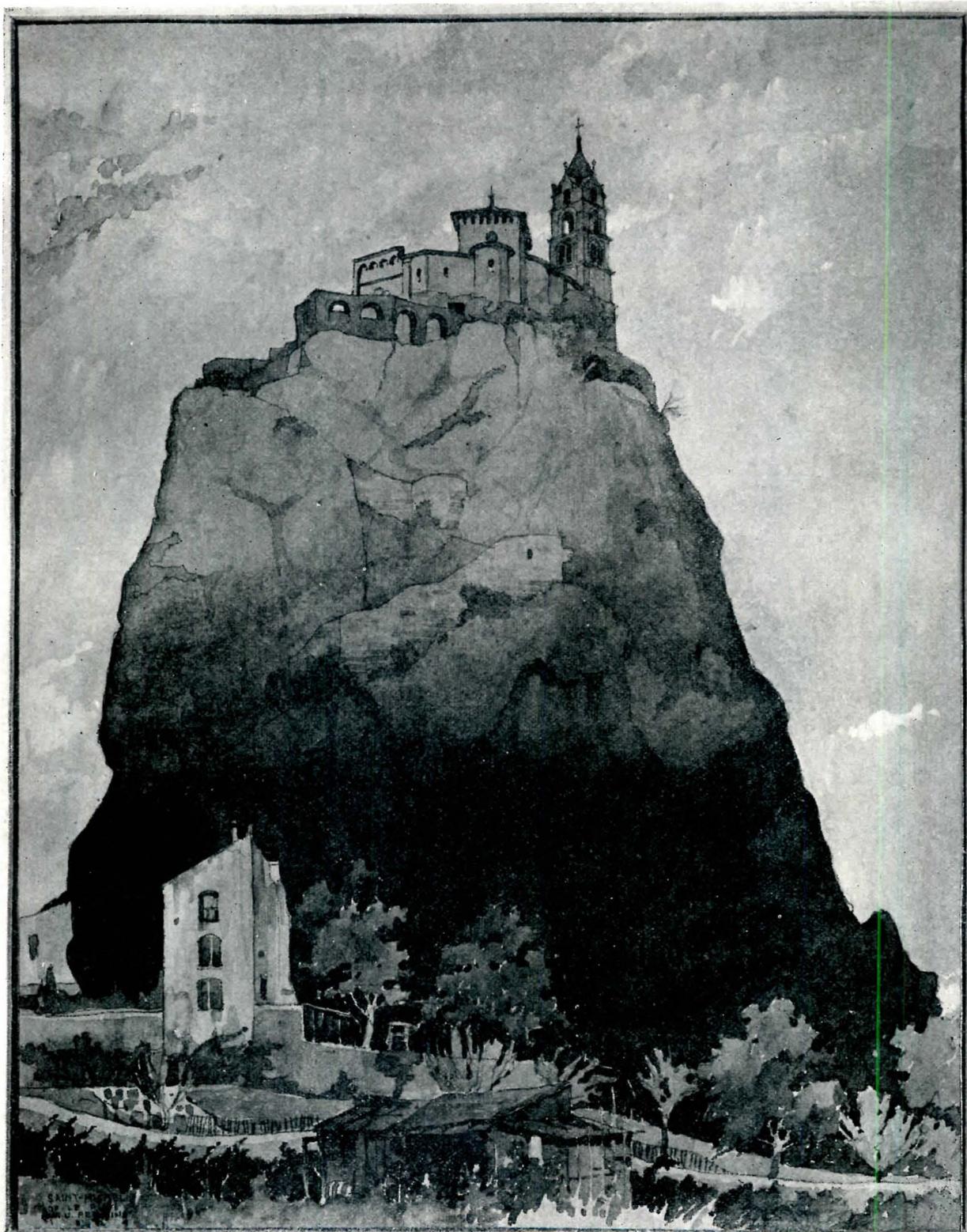
*Pencil Drawing by Esther Silber, St. Louis, Mo. Winner of the First Prize in the Pencil Points Sketch Competition for 1924.*

PENCIL POINTS



*Pencil Sketch by Meade A. Spencer, New York. Winner of the Second Prize in the Pencil Points Sketch Competition for 1924.*

PENCIL POINTS

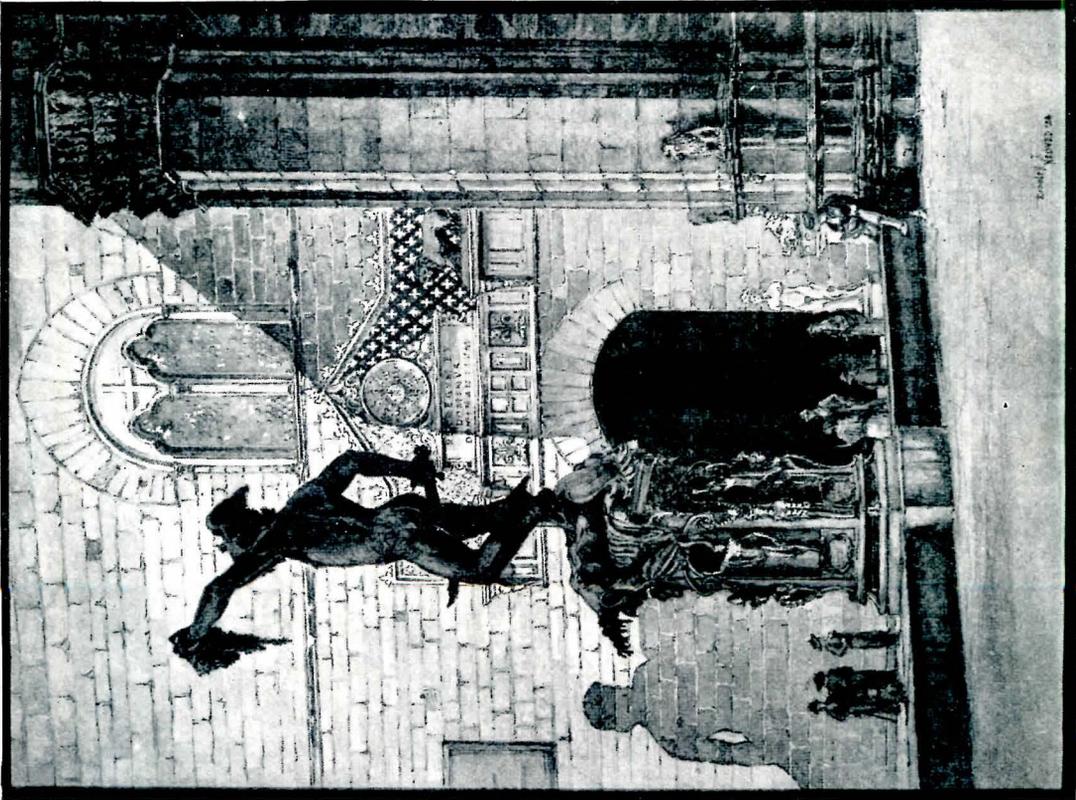


*Water Color by W. J. Perkins, Winner of the Third Prize in the Pencil Points Sketch Competition for 1924.*

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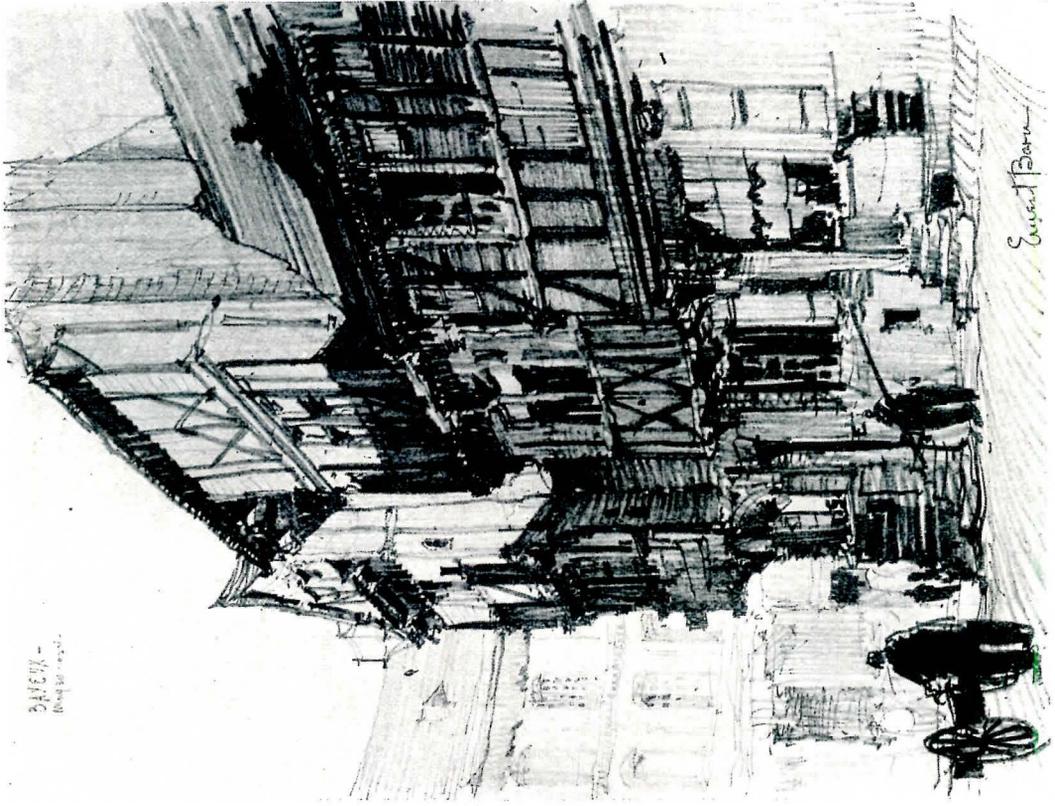


*Pencil Sketch by R. Alex. Willson, Winner of the Fourth Prize in the Pencil Points Sketch Competition for 1924.*



*Water Color Sketch by Rudolph Nedved.*

*Prize Winners of the Fifth Grade.*

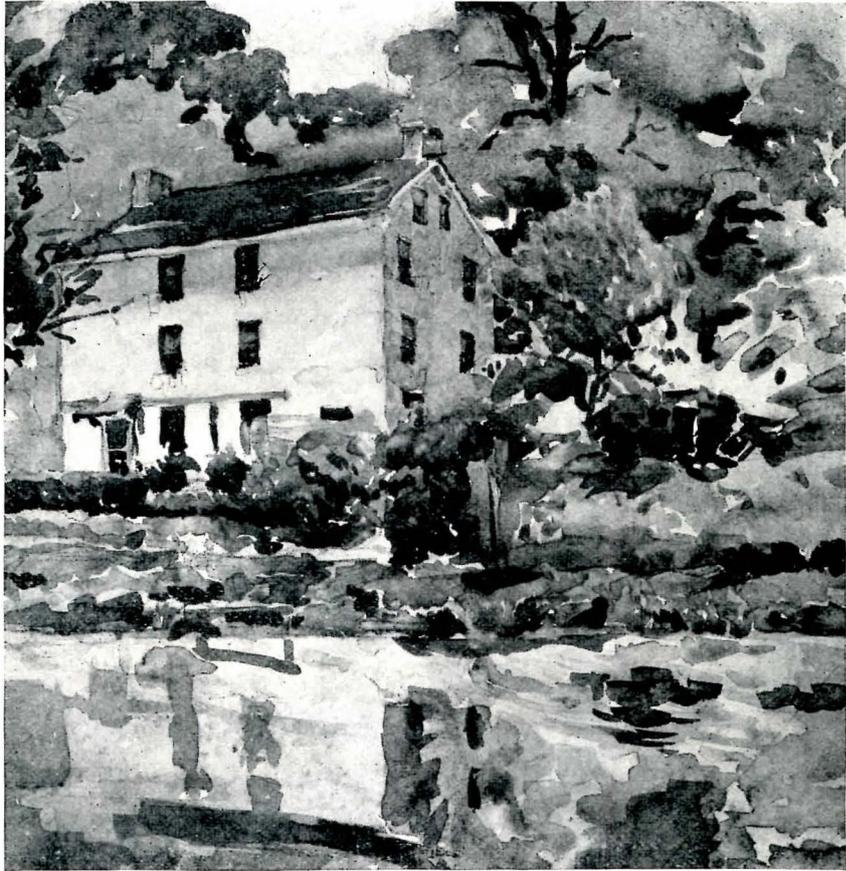


*Sketch by Ernest Born.*

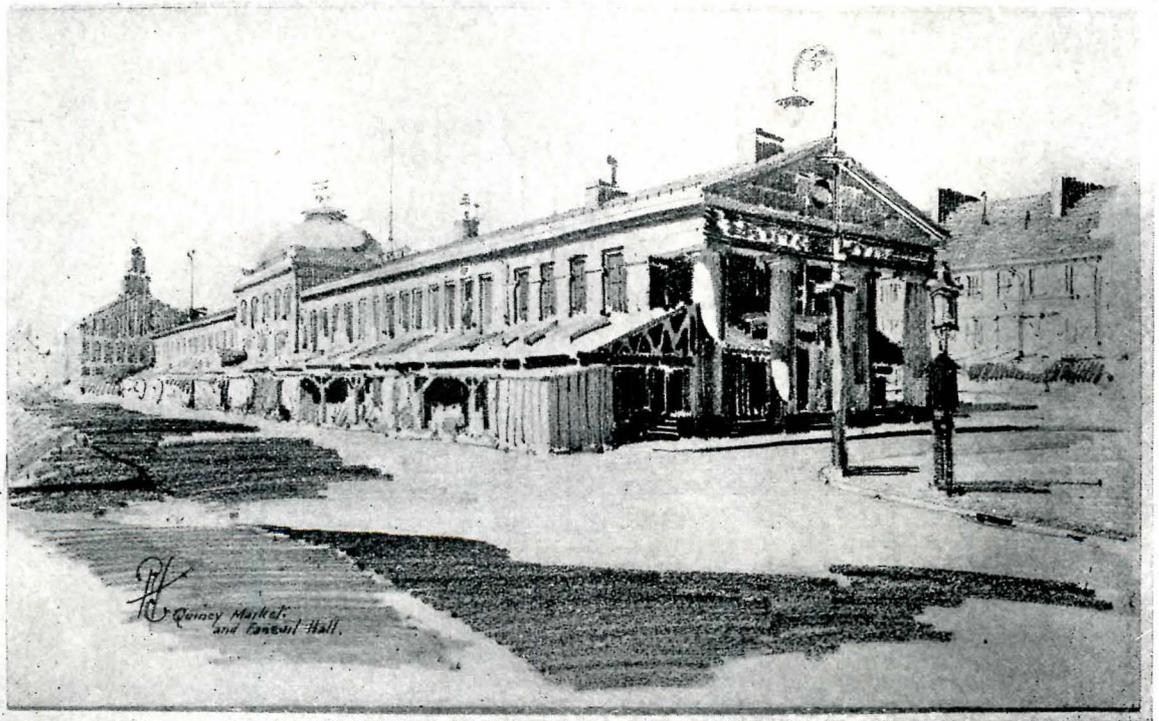
BAYENK -  
1894

Ernest Born

PENCIL POINTS



*Water Color Sketch by W. E. Willner.*

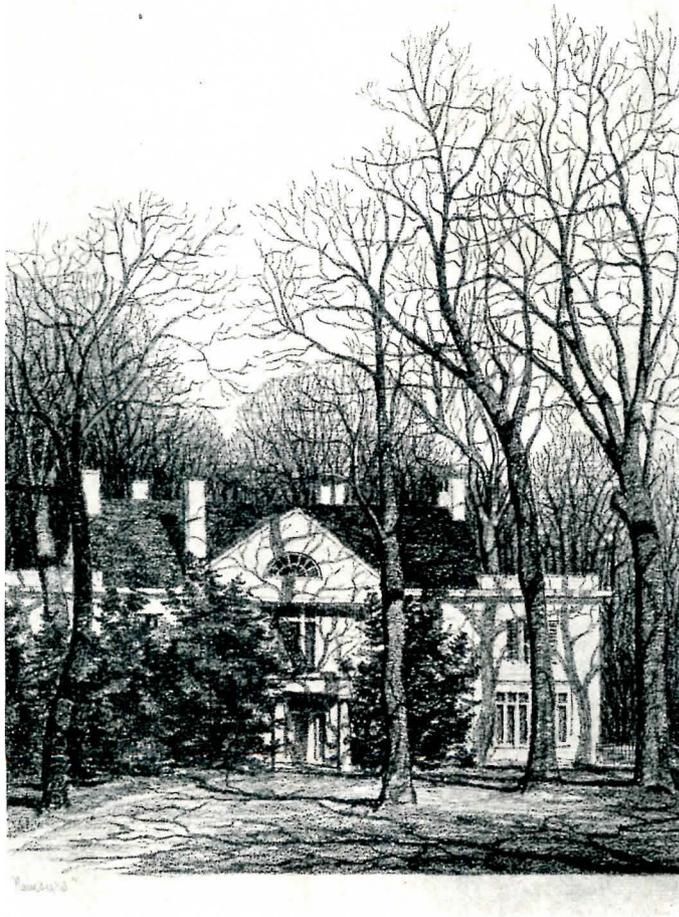


*Pencil Sketch by Ralph Coolidge Henry  
Prize Winners of the Fifth Grade.*

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*Pencil Sketch by Constantin A. Pertzoff.*



*Pencil Sketch by Albert Kruse.  
Prize Winners of the Fifth Grade.*

# PENCIL POINTS

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## THE AMERICAN ACADEMY IN ROME

FROM letters recently received by C. Grant LaFarge Secretary of the American Academy in Rome, from Gorham P. Stevens, Director, we quote the following items: "The present registration is as follows:

	FELLOWS		VISITORS		Visit. Students		TOTALS	TOTALS
	Men	Women	Men	Women	Men	Women		
S. F. A.	Men	13	—	1	—	13	—	27
	Men	—	—	2	—	2	—	4
S. C. S.	Women	—	3	—	1	—	11	15
	Men	—	—	3	—	15	—	31
TOTALS	Women	—	—	—	1	—	11	15
	Men	—	—	—	—	—	—	46

"I am pleased to report that the German Institute has opened its doors for Scholars for the first time since the war. They are occupying new quarters. A considerable sum of money has been guaranteed them for the purchase of periodicals issued while the Institute was closed. There is a valuable working library. The new Director, Professor Amelung, proposes to resume many of the former activities, including open meetings at which scholars of different nations will be asked to speak.

"Manship came to Rome for a few days to see how the marble cutter had copied his models for the Ward-Thrasher Memorial. He was satisfied with the work except for a few minor details. We are now beginning to think of an unveiling. The Ambassador, Mr. Fletcher, will be here in a week or two, and I am going to see if he will not be present. It would be an opportunity to present the staff and Fellows to him.

"It will interest you to know that the Italians are to have a six-weeks summer school for American Musicians. The Italian Government has agreed to let the Villa d'Este at Tivoli be used for the new school, and the municipal theatre at Tivoli is likewise to be turned over for operatic reproductions.

"Former Fellow in Architecture, Mr. Phil Shutze is in Rome. The magnetic force of Rome is as strong as ever."

And from a letter from Tenney Frank, Professor in Charge, School of Classical Studies, the following:

"Our program of out-door work has now been completed. Though it included nine full-day excursions and fifteen morning lectures only one postponement was necessitated

by unfavorable weather. At present Professor Merrill is giving three weekly sessions to Martial and Professor Van Buren is lecturing one morning the week on sculpture.

"Thanks to liberal gifts from America the German Institute finally opened its library this month. Since its collection is more than three times as large as our Classical library, we shall again be frequent visitors there though it is now at the opposite end of the city. In order to fill some of our own pressing needs Professor Merrill has suggested that we appeal to University libraries for duplicates that they may possibly have acquired by legacies or purchases in bulk. His proposal met with our most hearty approval and we are hoping for a generous response to his letter which we have sent to the members of the Advisory committee.

"Interesting excavations are under way to which we are being admitted with more than reasonable courtesy. In the Augustan Forum the ancient pavement will soon be reached. The work is to be completed this winter and thrown open to the public in the presence of the King on "Rome's 2678th birthday" (April 21, 1925). At Ostia Director Calza has at last found the marine gate, which proves to be in excellent state of preservation. At Cervetri Mengarelli has, after a period of several years, begun excavations again with the aid of funds derived from America. Beneath San Sebastiano interesting rooms of great historical value are being found behind the tombs disclosed three years ago. Professor Majuri has now been placed in charge of the Scavi at Pompeii, an appointment which will doubtless ensure not only vigorous prosecution of the work, but also scientific observation, effective and timely publication of finds and a liberal policy toward scholars who wish to study there.

"Our publications are making commendable progress. Volume III of the *Monographs* was distributed last month. Dr. Bryan's solid monograph, Vol. IV, has passed through the page proof. For the fifth volume of the *Memoirs* the material is at hand. Professor Curtis' very valuable article on the Barberini collections, which will constitute at least half the volume, will go to press at once. We feel highly gratified that the State authorities were willing to entrust this important collection to an American scholar."

## COMPETITIONS FOR AMERICAN ACADEMY IN ROME FELLOWSHIPS

THE American Academy in Rome has announced its annual competitions for Fellowships in architecture, painting, sculpture, musical composition and classical studies. The Fellowships will be awarded after competitions, which, in the case of the fine arts, are open to unmarried men who are citizens of the United States; in classical studies, to unmarried citizens, men or women. It should be particularly noted that in painting, sculpture and musical composition there is to be no formal competition involving the execution of work on prescribed subjects, but these Fellowships will be awarded by direct selection after a thorough investigation of the artistic ability and personal qualifications of the candidates. Applicants are requested to submit examples of their work and such other evidence as will assist the juries in making the selections.

For the Fellowship in painting, the stipend is provided by the Jacob H. Lazarus Fund of the Metropolitan Museum of Art, established by Mrs. Amelia B. Lazarus and Miss Emilie Lazarus. For each Fellowship in the fine arts, the stipend is \$1,000 a year for three years. In classical studies there is a Fellowship for one year with a stipend of \$1,000 and a Fellowship paying \$1,000 a year for two years. All Fellows have opportunity for travel, and Fellows in musical composition, of whom an extra amount of travel is required, in visiting the leading musical centers of Europe, receive an additional allowance of \$1,000 a year for traveling expenses. In the case of all Fellowships, residence and studio (or study) are provided free of charge at the Academy.

Entries will be received until March first. For circulars of information and application blanks, address Roscoe Guernsey, Executive Secretary, American Academy in Rome, 101 Park Avenue, New York City.

PERSONALS

GEORGE F. SPINTI, JR., has been appointed instructor in design and construction in Architecture at the University of Wisconsin, Extension Division.

JOHN S. VAN WART AND ALFRED C. WEIN have become associated for the general practice of architecture with offices at 347 Madison Avenue, New York.

RUDOLPH LUDWIG, ARCHITECT, has removed his office to 242 West 56th Street, New York.

SAMUEL W. CARRINGTON, ARCHITECT, has removed his offices to 223A Western Indemnity Bldg., Dallas, Texas.

EDGAR V. SEELER, ARCHITECT, has removed his offices to the Franklin National Bank Building, 1416 Chestnut Street—1417 Sansom Street, Philadelphia, Pa.

WILLIAM MELLEMA has opened an office for the practice of architecture and engineering at 1017-18, Central Building, Los Angeles, Cal.

OTTO H. NEHER, ARCHITECT, has removed his offices to 1110-1112 Insurance Exchange Bldg., Los Angeles, Cal.

STANLEY & SCHEIBEL, ARCHITECTS, have removed their offices to 1301-6 Realty Building, Youngstown, Ohio.

N. W. JOHNSON, C. W. SCOVILLE and N. W. NOEHNING have opened an office for the practice of architecture under the firm name, Associated Architects, Stern Building, P. O. Box 753, Albuquerque, New Mexico.

HOWARD LELAND SMITH, ARCHITECT, has removed his offices to 19 West 44th St., New York.

HAMME & WITMAN, ARCHITECTS, York, Pa., have dissolved partnership. G. Frank Witman has entered into a co-partnership with James A. Royer under the firm name of Witman & Royer, with offices at 47 East Market St., York, Pa.

UNIVERSITY OF LOUISVILLE

THE Architectural Class of the University of Louisville has recently organized under the name of the University Archi-Arts Society. The class has been carrying on its work silently but steadily for ten years. It has now organized for the purpose of boosting the study of Architecture in Louisville and putting before the public the work that has been done unnoticed in the past. The club started off with a roll of fifteen enthusiastic members from whom you will hear later. The officers of the club are: E. C. Lea, president; R. E. Schwab, vice-president; R. W. Hunn, Jr., secretary; R. G. Kirby, treasurer; and A. E. Drabnick, sergeant-at-arms.

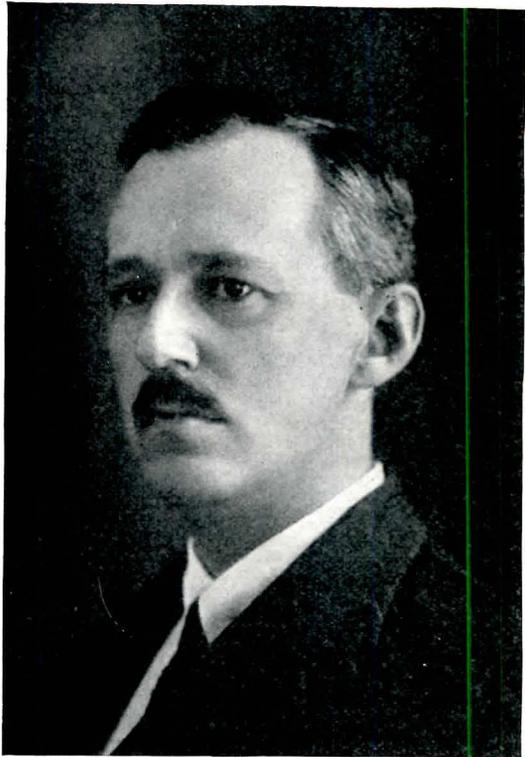
MILWAUKEE ARCHITECTURAL CLUB

THE club is off to a good start and is making progress. It has at this writing 44 paid up members, with excellent prospects of increasing this number to 100 after the first of the year. The problem of finding permanent quarters has been a difficult one. Temporary quarters are at 130 Grand Ave., but the committee on quarters is hopeful of securing a permanent location within the week. Meetings have been held the second and fourth nights of each month since the club's organization a month or so ago. At the last regular meeting an amendment to the constitution was voted, changing the meeting nights to the second and fourth Tuesdays of each month.

It is the practice at each regular meeting to have present a speaker to talk on some subject in line with the draftsmen's work. At the meeting two weeks ago Mr. H. E. Garlock, of the Andres Stone & Marble Co., gave a very interesting and instructive talk on marble. At last night's meeting only routine business was transacted.

A class for Beaux-Arts work has been organized and meets each Saturday afternoon and three evenings during the week. This class is being conducted by Roger Kirchhoff, of Kirchhoff & Rose, architects.

The club held a dance in its temporary quarters Saturday evening, November 29, which was well attended and proved an enjoyable event. A group of the members are planning a New Year's Eve ball.



NICHOLAS GVOSDEFF

NICHOLAS GVOSDEFF, who recently came to America, was educated at the Imperial Academy of Arts in Petrograd, Russia. He graduated from the architectural school and worked in the Atelier of Prof. Louis Benois. During his academic training he was assistant to V. F. Svingnen, architect to the Imperial Russian Court. Mr. Gvosdeff was a collector of architectural books and his library contained some of the most interesting and precious documents in Russia which were completely confiscated by the Revolutionists. He is the architect of a number of interesting buildings in Constantinople and among them is a palace for Mr. Nestle, the chocolate manufacturer. Mr. Gvosdeff won the competition for the Grand Opera House in Constantinople. For the past year Mr. Gvosdeff has been in America studying our architecture and working as composition designer.

BOSTON ARCHITECTURAL CLUB

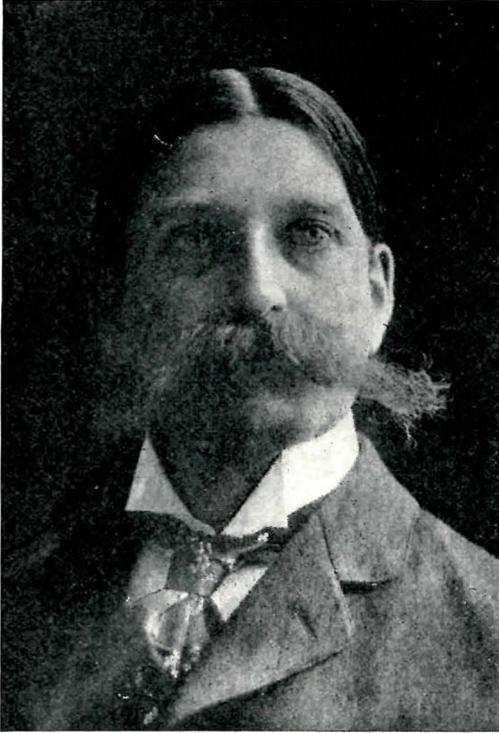
THE Boston Architectural Club in the 1924 Edition of "the BOOK" continues its policy of supplying to the profession a valuable book of elevations and details at a cost within the reach of all. We congratulate the B. A. C. upon the practical results already attained by this policy.

It may interest our readers to know that in the Club's "After-office-hours" classes for the season of 1924-25 over 100 students are enrolled and working nightly under competent instruction and criticism. The classes, after the first year, are doing problems in conjunction with "M. I. T." and Harvard Architectural Schools under the personal criticism of Prof. Hafner, of the Harvard School, and Prof. Carlu of "Tech," for which generous aid and co-operation the Club is indebted to these Schools. Twelve of the last nineteen "Rotch" men are the direct product of the Club Atelier.

CINCINNATI ARCHITECTURAL SOCIETY

THE Cincinnati Architectural Society has had its annual election and the new year has started with a rush; with John Deeken as President, Ed. Russack as Treasurer and John Baker as Secretary, the Society is assured of a most energetic administration. The heads of the various Committees are: Ed. Kruckemeyer, Educational; Earl Carlton, Library; Chuck Strong, Membership; Richard Grant, House; Sam Hannaford, Publicity.

## PENCIL POINTS



THEODORE O. FRAENKEL

THEODORE O. FRAENKEL died recently at the Park Avenue Hotel, New York City, where he had made his home for the last nineteen years. Mr. Fraenkel was born in Chicago, and when he was still very young he studied wood carving. It was through this work that he became interested in architecture, outdoor sketching, designing and color. While associated with Mr. Burton in the firm of Fraenkel and Burton in New Orleans, Mr. Fraenkel designed the Yacht Club, for that city. He later went to St. Louis where he worked on the Exposition and then returned to Chicago. Here, while working for Mr. Charles H. Frost, he was engaged upon the State of Maine Building for the World's Fair. He came to New York in 1904 and made his home in this city until his death. Mr. Fraenkel's last work was in association with Arthur D. Pickering on the building now known as the Canadian Pacific Building. Mr. Fraenkel was very fond of outdoor sketching and made a good many water colors of homes in and around New York which he presented to The New York Historical Society. His passing on will be keenly felt by his many friends in the profession.

THOMAS M. NEWTON

THOMAS M. NEWTON, former Assistant State Architect, died from heart disease at his home, 82 West Twelfth Street. Mr. Newton was 56 years old, having been born in New York City in 1868. Following his graduation from Columbia University, he studied at the Ecole de Beaux Arts in Paris. Returning to America he became connected with the firm of Carrere & Hastings.

He continued here until the outbreak of the Spanish-American War, when he was appointed consulting engineer for the United States Army in Cuba. When the war ended he was appointed Assistant State Architect, but relinquished this position to become a Major in the Engineering Corps of the army when the World War began. He served until the armistice, during which time he received the Legion of Honor and was cited for distinguished service.

When he returned from France he resumed his work for the State, but resigned to enter the firm of Donn Barber.

### HOLABIRD & ROCHE INTERDEPARTMENT BOWLING LEAGUE.

UPON the completion of the first half of the schedule of the Interdepartment Bowling League organized for employees of the firm of Holabird and Roche, Architects, the members of the teams are congratulating themselves upon the unexpected great success. The high scores attained indicate the great enthusiasm for the game. Almost every member secured at least one two-hundred game for himself which is quite a feat for men who never heretofore participated in a league game.

It has been the ambition of the bowlers to stimulate interest in the game among the men of other architectural firms.

A picked team of Holabird and Roche men have engaged in a few exhibition games thus far and have been quite successful, having won four of these matches and lost two. If more offices were interested, the possibility of an Architect's Bowling League might be realized.

A list of the bowlers and their averages is given below, also the standing of the teams for the first half of the schedule.

If members of other architectural firms in or about Chicago are interested in scheduling games, we would be glad to arrange for same, write to A. Ziegele, c/o Holabird & Roche, Architects, 1400 Monroe Building, Chicago.

#### BOWLING

TEAM	WON	LOST	AVERAGE
ARCHITECTURAL	24	12	.666
MECHANICAL	24	12	.666
ELECTRICAL	17	19	.473
STRUCTURAL	7	29	.195

High Game—Reinhardt—220  
Low Games—Rose, Green—99

#### GAMES

NAME	PLAYED	AVERAGE	HANDICAP
1. Schell	15	172.6	0
2. N. E. Beuter	36	169.3	1
3. Sid Anderson	12	161.2	5
4. A. Ziegele	36	159.0	6
5. C. H. Evans	36	154.7	9
6. L. Ziegele	33	149.9	11
7. Geo. Kandzie	36	149.0	11
8. G. A. Reinhardt	30	144.7	14
9. Chas. Frogner	36	144.2	14
10. D. W. Carlson	27	143.5	14
11. E. E. Elliott	36	143.5	14
12. V. O. McClurg	36	142.9	15
13. H. Preuss	36	138.1	17
14. S. Perrett	36	136.2	18
15. S. J. Chakow	36	135.3	18
16. Walter Conley	27	131.4	20
17. Art Rose	33	129.3	21
18. Schuman	24	126.7	23
19. W. J. Green	33	121.4	25
20. B. B. Shapiro	12	117.5	27
21. A. H. Brewer	30	114.9	29
22. Frogg	6	112.5	30

### DETROIT ARCHITECTURAL BOWLING LEAGUE

SEASON OF 1924 AND 1925

Week of Nov. 21, 1924: Team Standings.

Name of Team	W	L	Per cent
1. Donaldson & Meier	24	6	.800
2. McGrath, Dohman & Page	22	8	.733
3. A. Kahn, Eng.	21	9	.700
4. A. Kahn, Arch.	19	11	.633
5. Herman & Simons	17	13	.567
6. Malcomson & Higginbotham	12	18	.400
7. Van Leyen & Shilling	11	19	.367
8. Smith, Hinchman & Grylls	10	20	.333
9. Jonke, Venman & Krecke	8	22	.267
10. Weston & Ellington	6	24	.200

High Scores: Miehl, 212; Kalshed, 216; Krecke, 209; Schoerger, 225; Roof, 216-222-205; Bossler, 213; French, 214; Lindeman, 243; F. McCormick, 209; Neal, 206; McGrath, 203; Hoffman, 220-223; Manning, 200.

## PENCIL POINTS

### ATELIER HIRONS TRAVELLING EXHIBITION

WE have received the following announcement from Richard Banks Thomas, Architect, 342 E. 41st St., New York.

"I am arranging an itinerary for a collection of Paris Prize drawings and sketches made in the Atelier Hirons during the past two years. This collection consists of the original drawings submitted in the Paris Prize competition in 1923 by myself, Rudolph deGhetto, and in the 1924 competition by Andrew F. Euston. This collection includes also a complete set of studies numbering about 200 drawings, made in preparation for my final drawings, and a large number of the studies from Mr. deGhetto's and Mr. Euston's.

"The fact that these three Paris Prizes were placed H. C. does not detract from the fact that they were among the best ones submitted in these two years, and should be of great value to the students, not only in seeing the final drawings, but also of the opportunity of looking over the preliminary sketches and studies. The Atelier is offering this opportunity to the schools throughout the country solely for the purpose of giving students a chance to see these drawings and studies, and without any recompense to itself. The only obligation you would be under would be to pay the express charges to the next stopping point, and we are trying to arrange the itinerary so that there will not be too great a distance between exhibitions."

### DALLAS ARCHITECTURAL CLUB

ANOTHER Xmas has come about to end a very busy year for most of us and for the Dallas Architectural Club one that has seen the fulfillment of the hopes and desires of the club since its organization—our own club building.

It is just about finished and you can believe me when I say that we are very proud of it. It is attracting much attention and bids fair to be one of the most distinctive buildings in the city. We expect to have our opening early in January and I want to extend an invitation to you and to your associates to attend this house warming.

During the early part of February the three Texas State Chapters of the A. I. A. are going to have a joint meeting in our club building and at that time we are going to stage our annual comedy of errors. The playwright of the Club, Ralph Bryan, is at work on it now and before he gets it finished I am sure that he will have a conglomeration of nonsense and fun that will be a knockout.

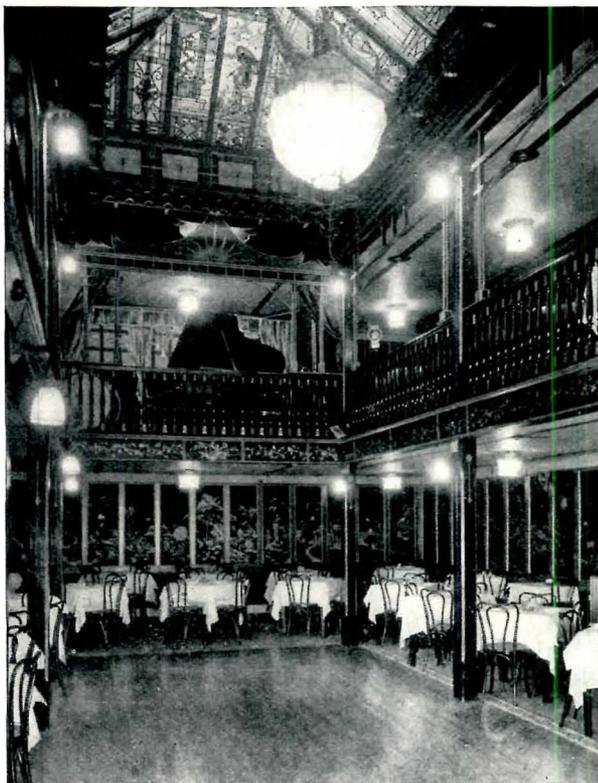
We are going to try and have several exhibitions during the coming year and at this time I wish that you would see that we are put on the list to receive your sketch competition when it starts to travel. Our first exhibition will in all probability be one of a local nature showing purely the work of the local architects and draftsmen.

We wish you and yours and all other architectural clubs a very merry Xmas and a prosperous New Year.

### LIFE DRAWING

A NUMBER of architectural clubs have classes in life drawing and there are a number of classes throughout the country that have been formed by small groups of men who appreciate the value of learning to draw from the figure under competent instruction. It is not difficult to add such a class to the program of a club and often it is possible to arrange with an artist for a moderate sum to instruct a small class in his own studio evenings.

The value to an architect of the ability to make his hand express what he wishes it to express by means of free hand drawing is clear and the way to acquire the necessary skill most rapidly and surely is through drawing from life and sketching out of doors, and this is the time of year for indoor study in the greater part of the country. If you have a life class wont you tell us about it? If you haven't, why not form one?



*Interior of "The Mill," Greenwich Village, New York.  
Painted Decorations by Victor Pedrotti.*

### THE PROBLEM OF THE RESTAURANT INTERIOR

SEEING an interesting drawing of a design for a restaurant interior that Edmund S. Campbell made for use with his students while he was head of the School of Architecture at Armour Institute, suggested the desirability of treating "The Problem of the Restaurant Interior" in these pages. Two interesting rooms of this kind are shown herewith and the idea has grown so that we expect to give further material on this subject in the next issue. Mr. Campbell has consented to the reproduction of his drawing. Winold Reiss has promised to dig up some of his original drawings for us and we expect to have detail photographs of his designs in the Alamac, both in the "Mediaeval Grill" and "The Congo Room." We have secured a photograph of the very interesting interior treatment designed and carried out by Lawrence Bottomley for the "Club Royal" and we hope to show his decorations in the new "Club Borgo." A newly decorated restaurant in the theatre district is announcing as a special attraction that the interior was created by one of the best known architects in the country and we expect to show his design.

In doing this we shall wherever possible show reproductions of drawings as of the chief interest to our readers, using photographs of the interiors and of details to show the relation of the details presented to the whole, and the appearance of the work when carried out. Some of the illustrations we are assembling are of work that is not recent, but is chosen because it illustrates the points we have in mind and contains suggestions to students and designers in attacking this problem. We shall make no effort in this article to publish "current architecture," as a matter of fact the "Club Royal" decorations were done several years ago and the place has been closed for some months, the decorations at the Alamac have been done long enough to have lost their "news" value, but this makes them none the less valuable for our purpose, which is to present some material, as varied as possible, that will be helpful in solving "The Problem of the Restaurant Interior."

## PENCIL POINTS

### A. I. A. TO OFFER PRIZES IN DESIGN COMPETITION TO BE ANNOUNCED SOON

A COMPETITION for a number of prizes for the best designs submitted in accordance with a program now in preparation will be announced soon by The American Institute of Architects and the program of the competition will be printed in the next issue of PENCIL POINTS. D. Everett Waid, President of the American Institute of Architects, is taking a keen personal interest in the proposed competition and the winning designs are to be shown at the Architectural Exposition in the Grand Central Palace, April 19 to May 5, 1925. This competition is one which is sure to be of the widest interest to draftsmen all over the country and we suggest that our readers watch for the publication of the program and complete conditions in our next issue and enter the competition. Entry, of course, is free and copies of the program may be had free upon application, when issued.

### THE GROUNDS OF THE HOUSE

THE treatment of the grounds around the small house and the house of moderate size is a subject upon which a need for more illustrative material is felt, and for this reason there should be a welcome for "English House Grounds" a book of views of the grounds of places of moderate size selected with the thought of providing suggestions from English homes for the treatment of the landscape setting of the American home of moderate size. The introductory text is by Clarence Fowler, Fellow of the American Society of Landscape Architects, who has also supplied descriptive and critical captions of great value under the illustrations pointing out the best features of the grounds shown, indicating how the suggestions to be found in the pictures can be applied and in a number of cases giving the names of the plants to use in obtaining the effects shown. This book was conceived by the late Samuel Parsons, whose life work was so great an influence in moulding the development of landscape architecture in our country. The book was carried to completion by his daughter, who had long been associated with him in his practice. It is published by Mabel Parsons, 15 East 40th Street, New York City. \$7.50 postpaid. Size 9 in. x 12 in. Attractively bound in half-cloth.

### FREE EMPLOYMENT SERVICE FOR READERS OF PENCIL POINTS

(Other Items on Page 120)

**Wanted:** Architectural draftsman with considerable experience in school and church work. Tudor and Gothic preferred. State experience and salary required. W. E. N. Hunter, Architect, 2457 Woodward Avenue, Detroit, Michigan.

### MOVEMENT TO PRESERVE HISTORIC BILLOPP HOUSE

A MOVEMENT has been started to preserve the historic Billopp House on Staten Island, Borough of Richmond, New York City. A campaign to awaken public opinion in this matter has been begun by W. Lynn McCracken, chairman of the South Shore Protective Association Park Committee. In addition to the support of local organizations and residents of Staten Island Mr. McCracken has been assured by Dr. George Frederick Kuns, President of the American Scenic and Historical Society, of New York that the Society will lend its moral support to any practical movement for the preservation of the Billopp House.

The preservation of houses that date from the early years of our country is a matter to which more attention might well be given, following the example of those communities that have already taken effective means to preserve the historic homes in their localities.

### ENGLISH PRECEDENT FOR MODERN BRICKWORK

A VERY useful book for the architect and draftsman is "English Precedent for Modern Brickwork" containing photographic plates and measured drawings of English Tudor and Georgian brickwork with photographs and drawings of a number of examples of work in these styles by present-day American architects. There is also valuable text matter.

The illustrations have been chosen to point out the beauty and adaptability of Tudor and Georgian precedent and the aim in making the photograph was to picture the spirit of the old work, because it was the result of enthusiastic design and the best of brick craftsmanship.

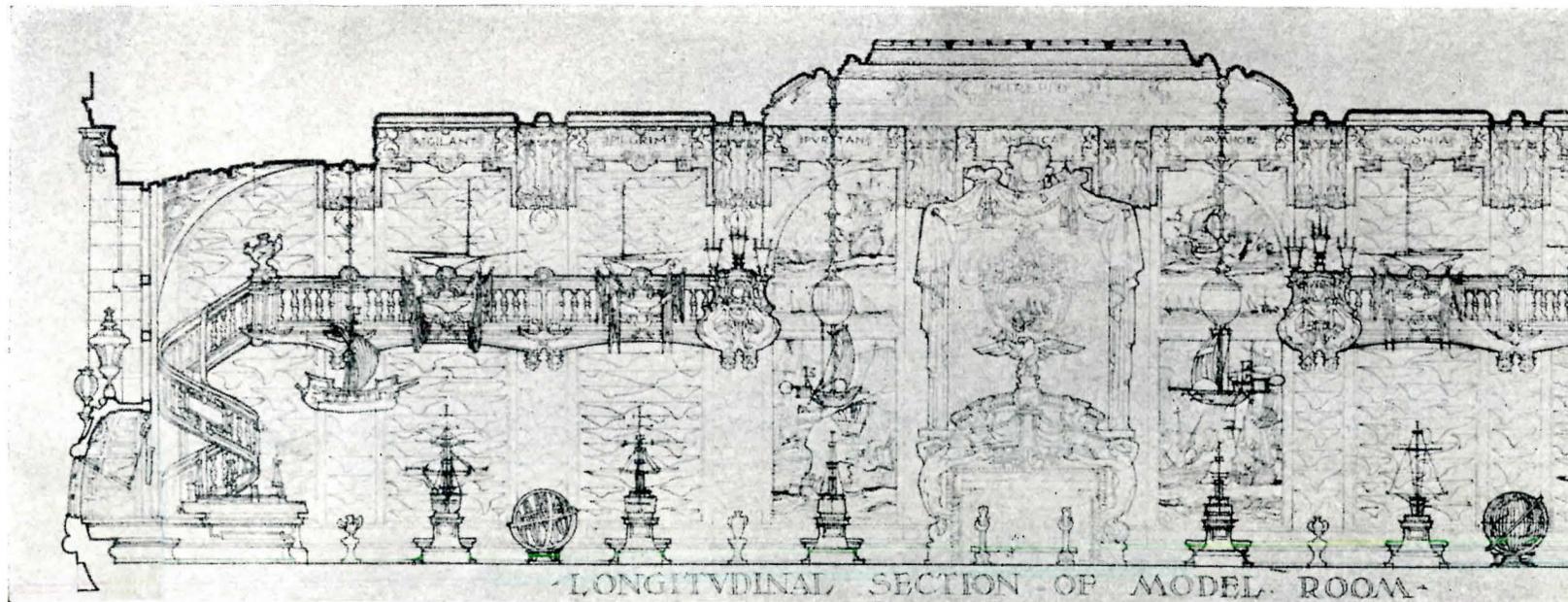
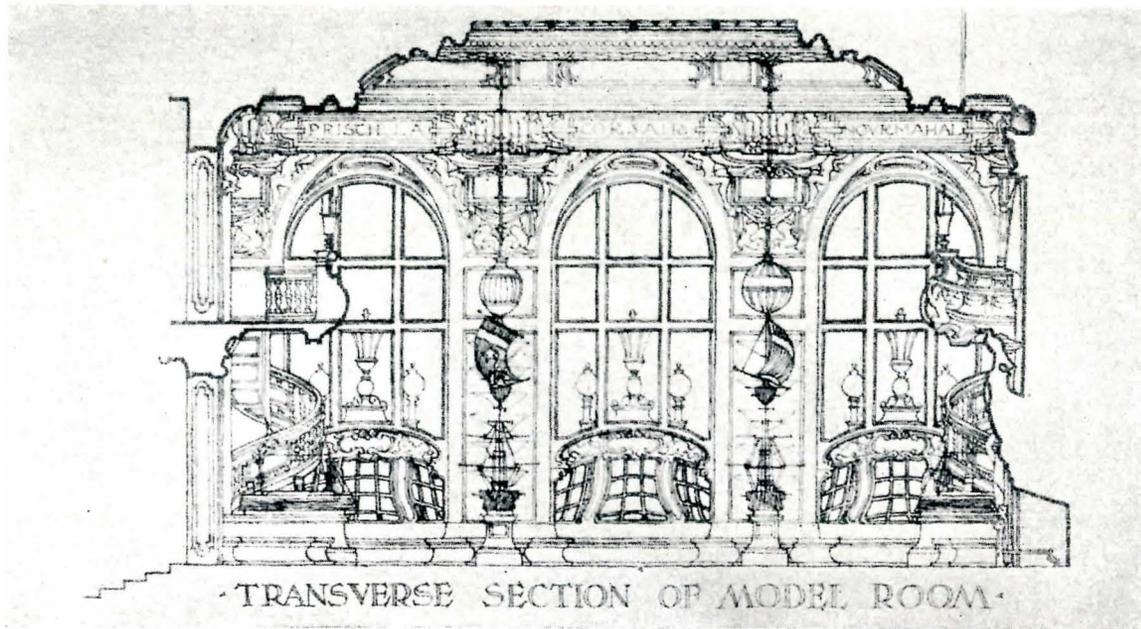
In making available for the use of the profession these photographs and drawings, those who have compiled this book have rendered a service, for everything that increases the architect's power of expression is a benefit, and brick work as used by the men who built the buildings shown in this book is a wonderfully expressive medium.

Adding to the interest and beauty of the book are two reproductions in color, one "An English Manor House and Garden" from a water color by Otto R. Eggers, which is used as a frontispiece, and a "Cut Brick Door Trim, Longbridge House, Farnham, Surrey," a color vignette which decorates the cover.

"English Precedent for Modern Brickwork" is published for The American Face Brick Association, Chicago. Price \$2.00, size 8½ in. x 11 in, 100 pages.

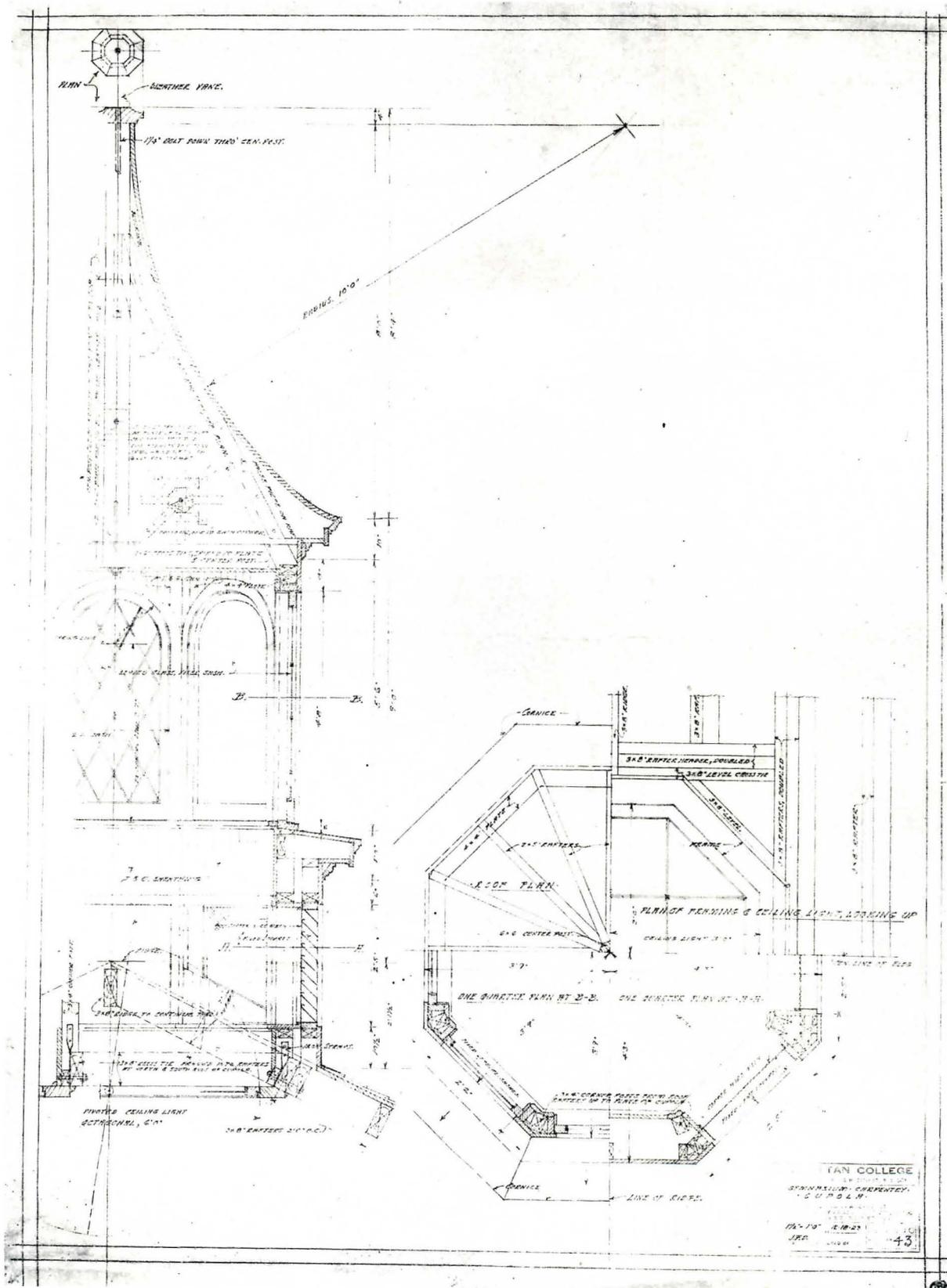


The "Medieval Grill" in the Hotel Alamac, New York.  
Decorations by Winold Reiss.



*Accepted Design for the New York Yacht Club, Warren & Wetmore, Architects, New York.  
(See text beginning on page 39.)*

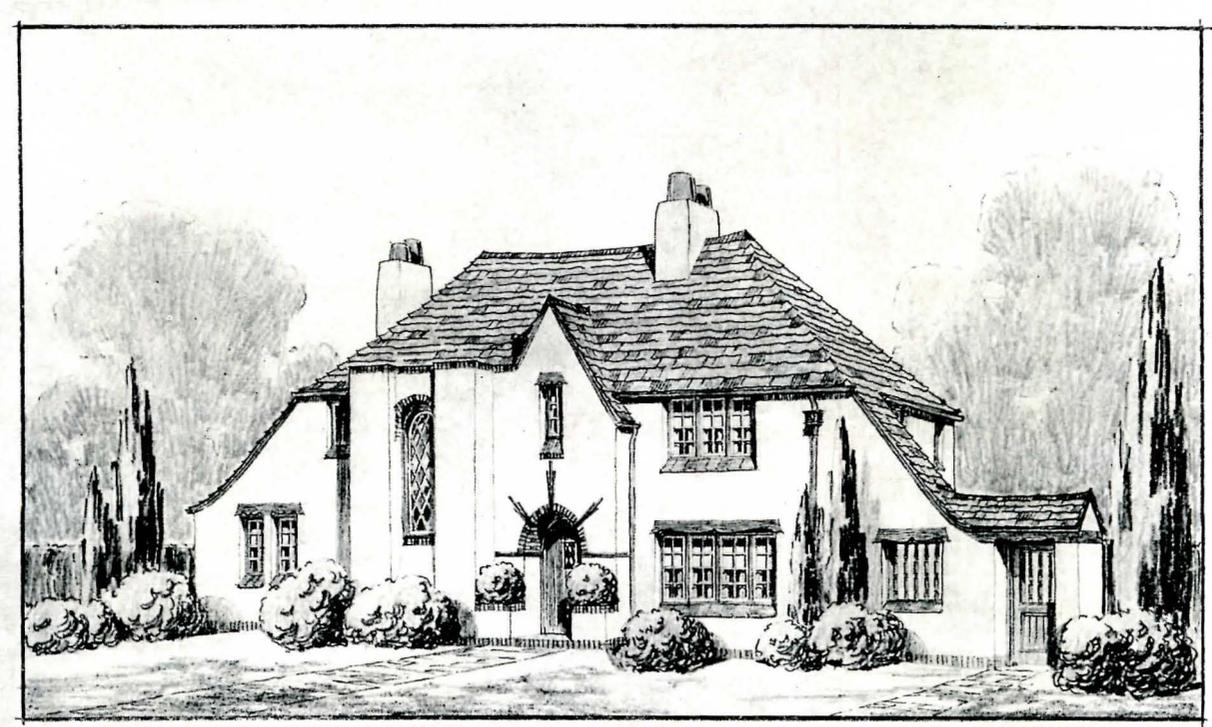
PENCIL POINTS



Details of Construction—Gymnasium Carpentry Cupola, Manhattan College. Jas. W. O'Connor, Architect, Jas. F. Delany, Associate Architect.



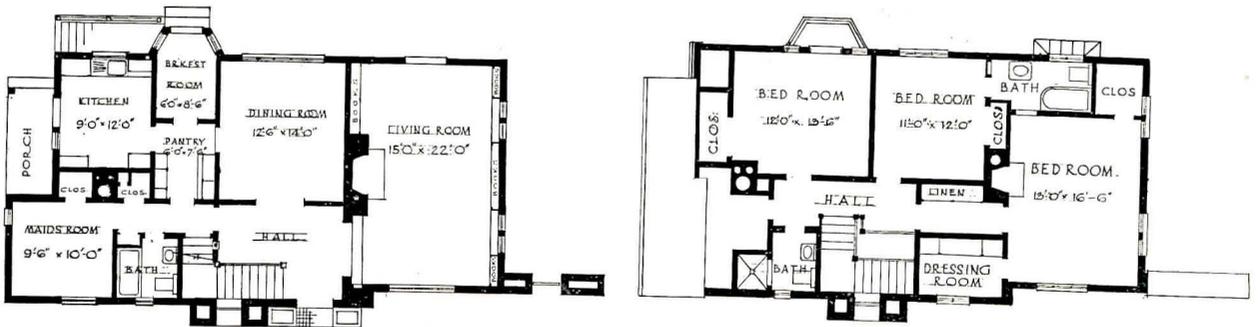
PENCIL POINTS



RESIDENCE FOR W. B. BRYANT

J. IVAN DISE - CLAIR W. DITCHY - ARCHITECTS

Rendering by J. Ivan Dise.



Residence for W. B. Bryant. Dise and Ditchy, Architects, Detroit.



THE heading for this department, reproduced above, was submitted by Stephen D'Amico, Jr., of New Orleans.

Messrs. R. W. Hubbel and R. E. Yates of the office of Albert Kahn, Detroit, win the little prize for the most interesting contribution to this department for December.

Come again Hubbel and Yates, we like your stuff!

The sketch published on page 92 of the November issue without credit we find was submitted by Mr. Louis E. Korn, of Los Angeles.

MR. R. Gordon L. Walker of Auckland, N. Z. broadcasts the following:

I see someone has forestalled me with the good old mixture for "Fixatif"—shellac and spirits. I have used it but don't get as good results for pencil as the following:—

There was someone asking what fixatif is,  
For pencil I've used quite a lot.

It's simple and cheap and quite easily got—

It's naught but some well watered milk.

Of fresh dairy cows' milk take one teaspoonful.

And water ten times that amount.

Mix well together—lay out your sketch flat.

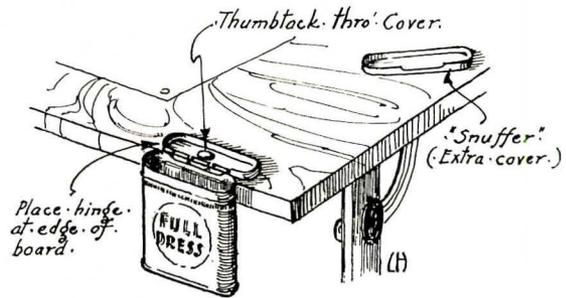
And brush on like running a wash.

Don't let it dry flat or pools will soon form.

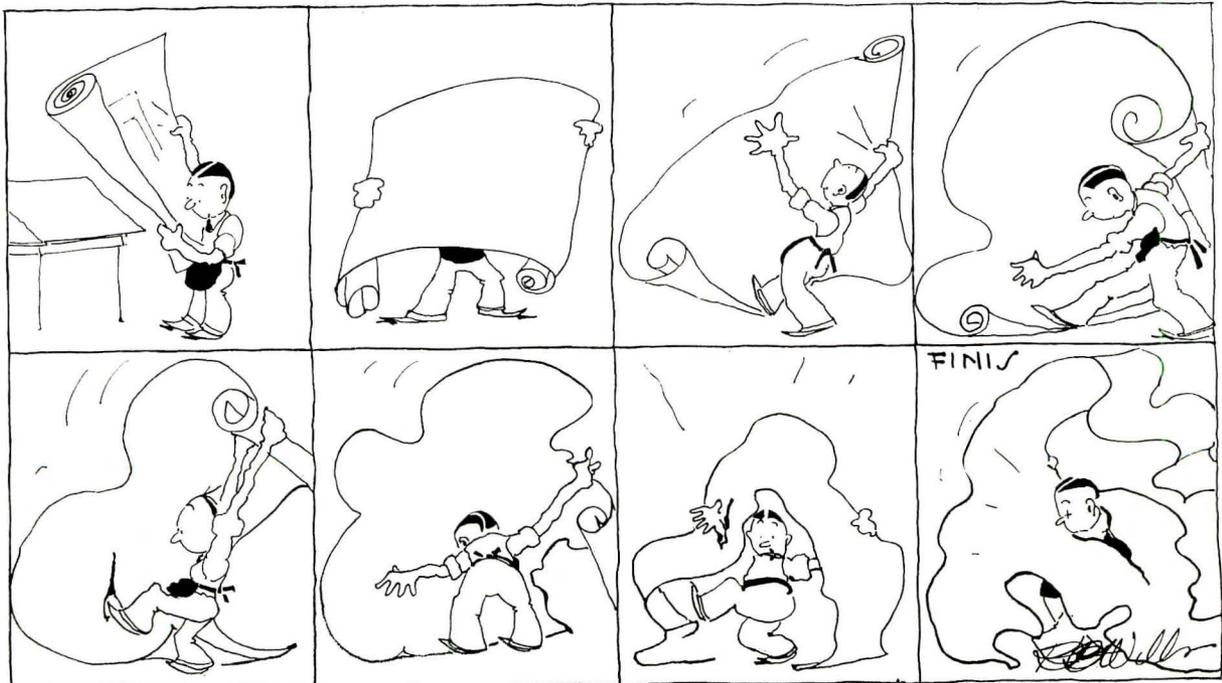
But hang by one corner to dry.

And if you want any praise for PENCIL POINTS, listen here. I wouldn't be without it and it has helped me both in office routine and in drafting room practice. I say—carry on with the good work and here's luck.

LORENZO HAMILTON of Meriden, Conn., has a grand little idea to make the smoker comfortable and, like the good architect he is, he submits complete drawings and specifications.



WHILE not strictly an architectural matter, this may interest some draftsmen (and perhaps even architects); if it merits publication in your "Here and There and This and That" columns the undersigned will be greatly surprised and flattered. From the writer's observation and experience it appears that smoking is permitted in the majority of offices, large and small. The writer believes that this indirectly contributes to better design and makes for better feeling among the men than where strict rules are in order. Every smoker has at one time or another burned a hole in some favorite tracing, or scorched the edge of his board, or perhaps even had the edge of his best "45" triangle suddenly scalloped by the business end of a cigarette. The average ash-tray is not exactly at home on an architect's drafting board and some species have been known to slide off and sometimes even tip over and deposit a fine gray dust on the most important part of one's "3/4" detail. The accompanying sketch is self-explanatory,



The Office Boy and the F. S. D. done by R. B. Wills, Boston, Mass.

## PENCIL POINTS

but before this matter goes to the Patent Office let me explain one or two subtle points: The method of attaching to the edge of the table permits the tray ("baccy" can) to always remain vertical, the hinge of the can taking care of changes in the angle of slant of the board; if the smoker prefers a pipe, the can cover tacked to the board makes an excellent place to stand a round-bottomed pipe; it would be well to add that the cover of an additional can should be kept handy for use as a "snuffer," for a live butt in the open can will occasionally set up a disagreeable smudge among the other dead soldiers and burnt matches at the bottom. I need not add that the whole thing should be detached and emptied, at least on legal holidays and perhaps oftener.

The writer happened upon the above purely by accident and would be interested to know whether any other "Pencil Pointers" have similar schemes. Come on, smoke up!

**E. BARTLETT COCKE** of San Antonio, Texas, transmits the program for the gustatory Competition, of the Atelier Karnak, judgement of which was held November 30th. For those contemplating similar events the program is reproduced herewith.

SCARAB INSTITUTE OF INTERIOR DECORATION  
Atelier Karnak  
FIFTEENTH SEASON  
1924-1925

University of Illinois, Urbana, Illinois  
Exercise—November 29, 1924, 6 P. M.  
Rendu—November 29, 1924, 10 P. M.  
Judgment—November 30, 1924, 3 A. M.

**PROGRAM**

Class "A"—Project II

The Committee on Architecture proposes as the subject of this Competition:

**"A MONUMENTAL BANQUET"**

The consumption of food by mastication and digestion is a practice which, originating in classic times, has increased rapidly in recent years—particularly in undergraduate communities where it is practically universal.

Convivial exercises are frequently held in the "triclinium" or dining hall and form part of the ceremony, which, though primarily utilitarian, may be treated in an ornate, though dignified, manner.

Menus have taken various form in the past, though they have usually been composed of a balanced parti

(or ration) containing calories of varying sizes. Animal or vegetable forms, or a combination of the two, such as fish, meat, cereals, pies, sandwiches, together with derived forms such as milk with its various modifications, are the usual motifs and are all suitable for the purpose in view, namely the support of life, and have been occasionally termed motives of support in consequence.

The human form, though sometimes so employed in the past, is not longer considered available in the best modern practice.

The raw materials for such a composition are subjected to heat in certain kiln-like constructions and are then served in a semi-vitrified state in various shaped receptacles whence they are removed gradually by specially designed metallic implements.

The composition of such a menu forms the subject of this problem and will comprise the following services. The precise form and arrangement is left to the taste of the designer but should be so studied as to furnish provision for the greatest possible number of individual helpings, containing not less than 500 calories each, and should admit at various points of temporary receptacles for the deposit of ashes in cinerary urns (or ash trays).

The entire composition shall be placed in a centrally located terrain of irregular outline and rolling topography, of about one quart in cubic content, and shall close the vista and form a point of interest at the end of a much used avenue of approach.

- A. Consomme
- B. Pickles meles
- C. Mignon filet
- D. Rolls chauffes
- E. Pommes de terre mashes
- F. Beans stringes
- G. Salade francais
- H. Creme glace
- I. Cafe au lait
- J. Tabac a fumer

**REQUIRED FOR THE ESQUISSE:**

Plan, section, and elevation, all at the scale of A Major.

**REQUIRED FOR THE RENDU:**

The same plan, section, and elevation, all of the scale of B Flat.

The subject of the Class "A" III Project will be: "A Padded Cell in an Engineering Building."

Correspondents are requested to enclose with the projects a printed list of household remedies and of the names and addresses of family doctor. This is necessary for prompt treatment in case of sudden failure.

The committee on architecture wishes to caution students against insufficiency in the mastication and digestion of the menu. Projects will be given "Hors Concours" (Hospital Confinement) for departure from the normal in development of the project and for insufficiency of absorption.

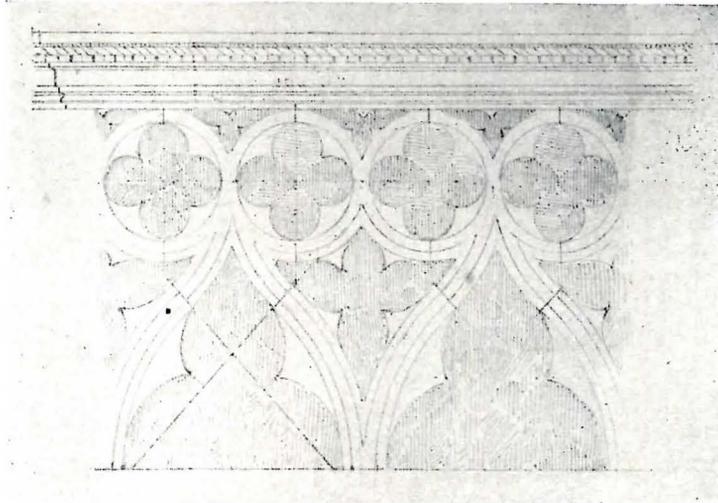
For the project rendu no work on crepe paper will be accepted. Use only one side of the paper.

TEAM NEW YORK											DATE 12-2-24	
PLAYER	FRAME	1	2	3	4	5	6	7	8	9	10	TOTAL
MILTENBERGER		28	46	54	61	69	78	86	105	114	123	
HEALY		10	27	47	67	83	90	99	118	127	133	
ZABRISKIE		18	38	54	60	90	119	139	158	176	184	
KING		8	28	48	67	85	101	118	138	167	183	
ACKERMAN		20	47	64	71	80	96	114	123	143	160	
												805
REED		19	28	37	46	54	73	92	109	118	127	
HEALY		7	25	33	63	86	106	128	158	186	206	
ZABRISKIE		20	40	57	66	95	115	133	142	160	179	
KING		9	29	47	66	86	115	135	153	171	189	
ACKERMAN		20	39	58	67	87	107	113	133	153	173	
												874
MILTENBERGER		21	47	67	87	105	114	139	152	161	180	
HEALY		20	40	59	78	96	111	119	127	136	145	
ZABRISKIE		9	27	35	65	94	114	132	152	172	190	
KING		9	28	47	56	74	83	103	133	163	183	
ACKERMAN		9	28	45	67	95	125	152	169	176	185	
												889

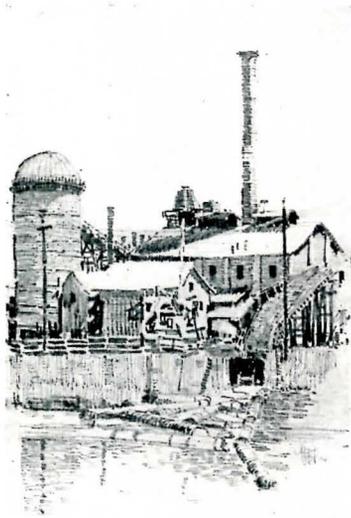
TEAM DETROIT											DATE 12-2-24	
PLAYER	FRAME	1	2	3	4	5	6	7	8	9	10	TOTAL
LINDEMAN		27	47	66	83	103	126	143	163	181	200	
KERN		20	39	48	57	76	96	126	156	173	192	
KRECHE		18	26	46	66	96	124	142	150	170	190	
KALSCHED		9	17	37	57	77	97	117	137	157	172	
JOLSON		29	49	66	83	92	112	141	161	178	198	
												952
LINDEMAN		17	24	43	52	72	90	107	116	125	153	
KERN		27	47	66	75	83	103	133	161	181	199	
KRECHE		20	38	46	53	73	92	101	121	140	153	
KALSCHED		20	38	47	56	76	96	115	134	152	171	
JOLSON		20	40	58	76	85	102	121	130	148	157	
												833
LINDEMAN		18	27	45	65	84	93	102	122	142	162	
KERN		17	34	43	52	78	96	104	122	131	159	
KRECHE		9	28	37	56	73	82	90	116	136	154	
KALSCHED		9	39	69	98	118	138	153	178	198	218	
JOLSON		29	49	69	89	108	117	136	156	176	194	
												887

*Complete Score of the First Series of Games to be Played by the Architectural Bowling Leagues of New York and Detroit.*

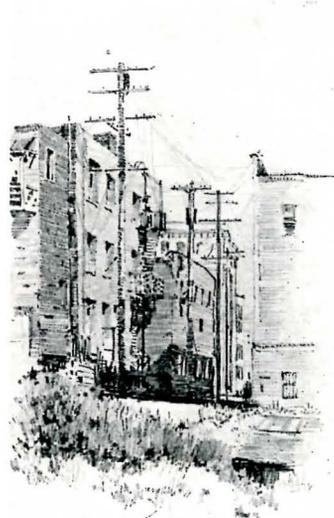
PENCIL POINTS



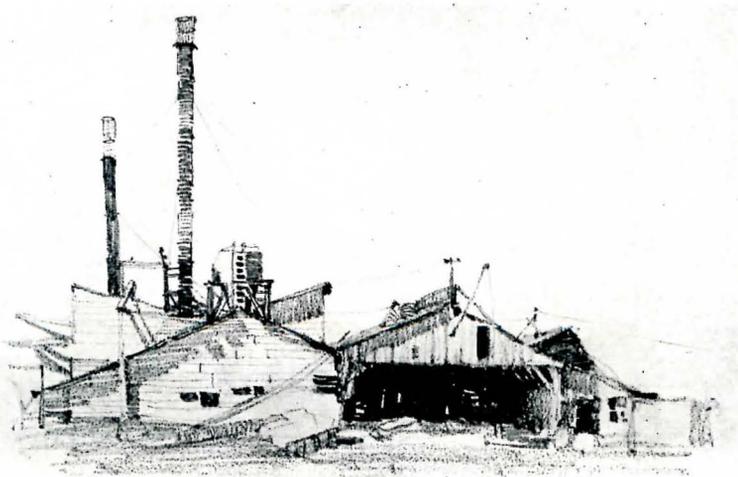
*Reproduced at the exact size from the Sketch Book of A. R. Ambrosini, San Francisco, Calif.*



*Saw Mills*



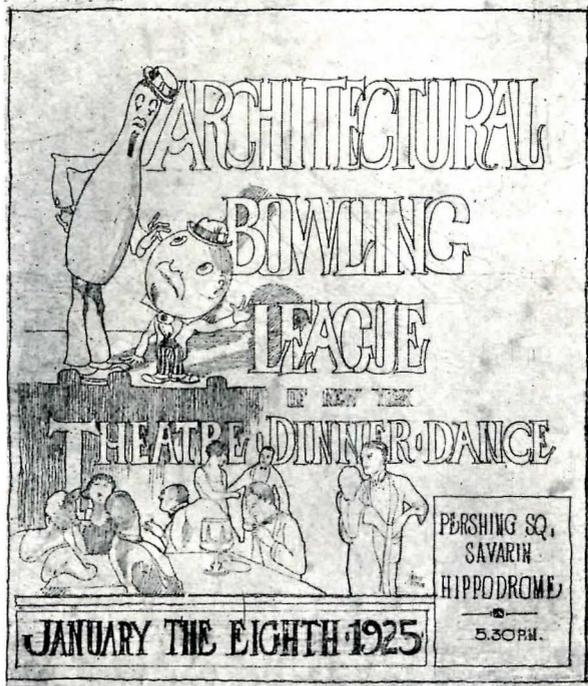
*The Alley*



*Old Mill.*

*Old Mill. This Sketch and the Two Reproduced Above Were Submitted by Norman E. Fox, Tacoma, Wash.*

## PENCIL POINTS



IT is probably fortunate that each member of the Pencil Points' family, now over 12,000 strong, does not think exactly as all the others do, which refers once more to the comments received in response to Mr. Callahan's letter published in November. Here they are:

Melville S. Mann of Montreal has this to say:

I am writing you in regard to a letter appearing in your November issue by Mr. H. C. Callahan in which he criticizes the department, "Here and There and This and That." I cannot say that I should like to see this department discontinued, because it contains some matter of a high type. I do feel, however, that Mr. Callahan's contention is in the main well grounded. It is below the dignity of a paper such as "Pencil Points" to produce such trash of a comic nature as we find in this department. There is nothing elevating in such material and it is an offense to men of refined natures who take life seriously.

In the main I enjoy "Pencil Points" and find it useful and I wish the paper every success.

And Carl H. Gewalt of New York has this to say: "Your magazine is very good but I don't see how all these ship models and Ezra Winter murals, and some of the "High School" cartoons are going to do draftsmen very much good. Give us more drawings, measured details, etc. You ask for frankness—here is mine."

And Ernest Olaf of Kansas City, Mo., expresses his opinion in this wise:

OH MUSES! HELP!

Here is a man, with dampers on his fancy,  
Whose pride and dignity are shaken, jarred,  
By "Here and There and This and That," Oh, Clancy!  
Of the Funnies! Here! Save this soul! It's nearly mired.

For him, can never glow the jewels of humor;  
For him, will never flow clear golden wit;  
Nor may he ever laugh with old dame rumor,  
While she contorts upon the quick cartoonist's spit.

Nor may he ever grasp the subtle prophesy,  
Concealed within the drawn lines, good, mean or worse;  
Nor ever see the pearls of wisdom, which, like Topsy,  
Merge, full grown, from out each doggerel verse.

Oh Muses! Save him!  
Else—Just call the hearse.

And then descending to prose, he adds:

"I have sought to give in the above lines my answer to the disliker of one of the most delightful parts of your most interesting publication. Say—if you place it in the middle of each issue, I will guarantee to separate it also, but, I will preserve and bind it, as a most exquisite record of living humane thinking of today."

E. J. Gilbert of Regina, Sask., says a lot in a few lines.

"I think Mr. Callahan's suggestion that "Here and There and This and That" be put in the centre of the magazine is a good one.

"Its the first thing I look for and I never know where to find it."

C. W. Scoville of Albuquerque, New Mexico, takes a good natured shot at the whole situation as follows:

"In reference to the query in the November issue I wish to say that I enjoy the "Here and There and This and That" even tho' some of the poets (?) are not carrying brick instead."

Searle P. Pennebaker of Stockton, Calif. contributes this letter to the general discussion:

"Coming back this evening from a sketching trip in Bret Hart's country I found, to my delight, that the November Pencil Points had arrived. So lighting a fire in the fire-place I turned to, "Here and There and This and That," and was surprised to find that someone had been using the hammer.

"I must disagree with Mr. Callahan. We have to be so nice and proper all day, that it is rather a relief to cast aside our official mask and read a few silly verses (such as "Oong Gows") and look at some of the quaint sketches that enliven these pages.

"I had never thought of what my business associates might think of my selection of literature as I do not believe that it is any of their business. One does not lose by being natural and indulging his sense of humor."

And we conclude our program tonight with a quotation from a letter from P. H. Elwood, Professor of Landscape Architecture at the Iowa State College, Ames, Iowa.

"May I take the liberty to comment on the Department of your magazine "Here and There and This and That?" We can not all attain the exclusive heights of Mr. Callahan, either fortunately or unfortunately. In our academic world this department brings a great deal of inspiration, originality and occasional humor, not to mention every now and then a bit of very clever draftsmanship. Especially in this locality we need every bit of encouragement in the way of stimulating the atelier spirit of our collegiate drafting rooms."

WE have to thank Max E. Wright for a very attractive Christmas card. Who says editor of this column is not getting popular?

R. W. R. signing off. Please stand by 'till February!



Water Color Drawing Made in Constantinople by Nicholas Gvosdeff.

# "SELLING" ARCHITECTURE

*Note—We submit herewith portions of several of the communications received in the competition for the most valuable article on the subject of "Selling Architecture" as set forth in the editorial published in the October issue of PENCIL POINTS. The prize was won by Mr. Torrance Fiske, whose communication was published in full in the December issue. While the problem is tackled from several different points of view it is interesting to note with what unanimity the various contributors suggest the employment of some form of advertising as a means of educating those likely to require the services of the architect. In presenting these extracts we assume no responsibility for the various opinions expressed, but merely lay before our readers the opinions of the contributors without comment or criticism.—EDITOR.*

BY CHARLES H. LENCH, NEW YORK.

**I**F architects approached their problem of business getting in a thoroughly business-like manner the public at large would have more respect for them and the architects themselves would tend to become more self-respecting.

Let us get down to brass tacks by assuming that the Board of Directors of one of our great industrial corporations happened to be confronted with the problem set forth so interestingly in your editorial in the October issue of PENCIL POINTS. What opinions would a round table discussion of the situation disclose and what would be the final disposition of the whole matter?

Some of the directors would undoubtedly advance your own opinions. One would advocate contacts with Rotary Clubs and Chambers of Commerce as a means of circulating information regarding the architect's services. Another would favor the preparation and publication of newspaper and magazine articles dealing with the point in question. Still another would advance the theory that architects and draftsmen should "take off their coats" and sell architecture, and all that honest professional service stands for, direct to the public.

Do you not think, however, that after some preliminary remarks of this nature, the Board would adopt the so-called direct-to-consumer advertising campaign in the more important newspapers and magazines? They would reach this decision by concluding that, inasmuch as the general public is woefully ignorant regarding the architect's function in building operations, a campaign of this kind would be the surest and quickest means of effecting the desired educational result. Furthermore, would they not advocate a very liberal appropriation for such advertising?

This brings us to the very crux of the architect's particular problem, namely: that the difficulties experienced by architects as a class are due to IGNORANCE on the part of the general public.

After interviewing hundreds of clients and near clients during a period of more than ten years, we have come to the conclusion that not more than two per-cent of an architect's legitimate contracts have, at the outset, even the remotest idea as to just what an architect could be expected to do for them in connection with their projected building operations.

The popular imagination pictures the architect as an artist who draws plans for buildings. Certain individuals, slightly better informed than the average, also believe that an architect has something to do with the supervision of a building. How many people, think you, understand that first to last, every item in a building operation—either from the standpoint of structure, aesthetics, economics or what-not should be controlled and directed by the architect?

Now for the moot question, the very suggestion of which is sufficient to call forth condemnation from that august body, The American Institute of Architects. Is it not time that the Institute or some other Association of architects inaugurate an extensive educational advertising campaign? The expenses would, of course, be defrayed by members. The returns, in which all architects would participate, would far exceed any reasonable appropriation, inasmuch as a vast amount of work that now goes direct to builders could be diverted to the offices of reputable architects.

A prominent country house architect recently told me that he spends on an average of three days with each new client endeavoring to convince him that a fee of ten per cent for highly specialized architectural service is justifiable. Some of this time is consumed, quite naturally, in taking the prospect to jobs in progress as well as those that have been completed. We once had occasion to in-

form a supposedly educated and well-informed gentleman that the architect in question never accepts a commission of less than ten per cent for country house work, whereupon his rejoinder was that this architect must certainly be a "highway robber." What an outrage when one considers the minimum profit, in terms of percentages that a contractor makes on the average building proposition.

To get back to our question. Is there any reason why Mr. Public should not know why plan number fifty-seven in Jones and Co. Inc's latest book of House Designs is not adapted to his particular plot? Why not educate the public on such matters as orientation and its effect on air and sunlight. Why not explain just why it is impracticable and even impossible to secure bids from builders with only preliminary sketches as a basis? With this as a starting point go on to show that careful working drawings, scale details and specifications are essential in order that the architect can secure for his clients competitive bids that will enable them to select the most reasonable builders.

Then again, there is the question of building permits and their various ramifications. The significance of carefully worded and properly drawn contracts as a medium through which the architect safeguards his client's interests could also be set forth interestingly through skilfully worded advertising. That dryest of all subjects, accounting, whereby an architect knows at all times just how much is due the contractor for labor and materials incorporated in the building could also be successfully treated.

These and numerous other items that constitute an architect's professional duties could be told the general public through the medium of simple and convincing advertising copy. There is no logical reason why architects should not emulate the publicity methods of some of the more progressive contractors, sub-contractors and materials men, and regain their rightful position in the scheme of things which, for lack of publicity or what during war times was aptly termed propaganda seems to have departed from them.

When the architects bestir themselves and inaugurate a campaign such as we have attempted to outline, then and not till then will the public demand the architect's services just as it now demands any service or commodity that is faithfully represented through that greatest educational medium in existence for appealing to the masses—the public press.

BY ALBERT K. SANDERS, SEATTLE, WASH.

**S**OMEHOW, in submitting my suggestions, I am reminded of the well-bred society matron who took in the annual "open house" of the Fine Arts School at the University of Washington. She had just been to the art display and had seen some of the "new" art. When she visited the architectural school she was shown the sights by one of our women students. They paused before some competition drawings (esquisse-esquisse of a moving picture theatre ticket booth). The well-bred society matron took it all in. "How charming! And this was all an inspiration, wasn't it?" The woman student coughed behind her handkerchief. She had done much niggling in her time.

And the more I think it over the more it seems to me that it is up to the architect to come out of it and establish himself by way of the press-agent.

The A. I. A. should plan several series of ads to be run in the monthly magazines such as the *American*, *Good Housekeeping* and others of the same general type. Something like the Copper and Brass, the Paint Campaign, and the like. The only problem is to find the man capable of doing the job in the right way.

## PENCIL POINTS

The same is true for local publicity. Ateliers and architectural schools ought to advertise their "open house" periods more. School teachers of the upper grades and high schools can be induced to bring their art classes to these exhibitions. Many parents are taken in tow by their youngsters for further visits. The local A. I. A. Chapter should hold free annual exhibitions showing all competition work, models and perspectives they can get hold of. There should be more traveling exhibitions—not only sketches but finished models and drawings.

I wonder how many of us realize how great the pulling power of the Sunday paper is. The larger ones with rotogravure sections—illustrations of houses with the architect's name as well as the owner's—terra cotta sculpture—more models. Articles in the literary section, in the home section, and in the magazine section. Such a vast historical background as we have can be made clear to the public by a popular history of architecture, discussions of good buildings and why, interior decoration that can combine economy and aesthetic satisfaction without being arty, practical improvements of all kinds. Architectural magazines can be of great service in this way.

BY E. W. ANGELL, ILION, NEW YORK.

IT seems, first of all, that Radio lectures, short and to the point, by leading architects, covering the services of an architect in exchange for a client's money would be the most effective and up to the minute method of reaching the greatest number of people. Those who intend to build are generally inclined to take advice from a source which is unknown to them and which cost them nothing, quicker than from their home-town architect; and still, the home-town architect would eventually benefit thereby.

Secondly, a national advertising campaign should be started with advertisements in the form of short snappy articles inserted in newspapers and magazines such as the *Saturday Evening Post* and the *Ladies' Home Journal*. In this way the public might be educated to see the advantages to be received by employing an architect, such as best results in utility of plan and beauty, and savings in cost. The expenses of such a campaign would be defrayed by a "National Architectural Association" composed of architects large and small from all over the United States.

It might be suggested at this point that the best way to roundup the architects of the country would be to appoint the editor of 'PENCIL POINTS,' the *Boss of The Round-up*; his lariat being able to encircle the entire mailing list of architects. His wide experience would enable him to readily ascertain the cost of composing, publishing and broadcasting an annual program of items under some such heading as: "Why the Architect in Building Operations." With this information at his command he could safely figure out just what it would cost each member of the association per annum, basing his calculations, of course, on the assumption that a certain percentage of the entire profession would join.

BY GLENN C. WILSON, NEW YORK CITY.

IN your October issue, you deal with selling architecture to the public. Granted that the majority of the architects are what they should be, there should be a national organization to take up the matter of teaching appreciation of architecture to the people who do not consider an architect necessary. This should be handled through an American Association of Architects, and the best method would be to hire a good publicity man for a period of ten years at least, who has access to publicity through feature articles in newspapers and magazines rather than advertising.

BY LESLIE A. WATT, DETROIT, MICH.

WHAT more effective salesman can one find than the architect who is a keen and intelligent follower of his profession with a full realization of the significance of economic and other factors and the ability to use them to prove the necessity for his continued existence.

"Selling Architecture" if changed to "Publicity in Architecture" would leave more scope for constructive suggestions as it is something which could follow a well defined policy and be widespread in its effects.

I would suggest as the best means of selling architecture a publicity campaign conducted along well organized lines under the direction and with the approbation of the professional authorities.

BY HERMAN R. KAPLAN, NEW YORK CITY.

THE laity's knowledge of building operations is very limited and somewhat distorted. The average client or prospect builds only once and up to that time he rarely if ever has come into contact with building operations of any sort. Most probably the hustle and bustle of workmen at some building which was being erected, attracted and fascinated him at some time or other long enough for him to stop and look on for a few moments. The romance of construction appeals to everyone. But probably that was as close as he ever got. He knows that the workmen whom he is watching are employed by the contractor and as he turns perhaps, sees the large sign displaying the name of the contractor or builder. It is quite logical for him, in the future, to associate the erection of a building with a contractor and attribute to the contractor a marvelous ingenuity which makes it possible for such a building to arise out of the ground. What relation the architect has borne to the work is nowhere apparent to him. He has perhaps heard that an architect is in some way connected with buildings, but his conception of the architect's function is a very vague one. He feels that the architect merely indicates, in a general way, on drawings or plans the sort and character of building that the client wishes, and the builder's or contractor's vast experience and knowledge develops this outline into a concrete form.

In this way a client or prospect has at a very early stage arrived at a distorted view of the relative importance of the architect and the contractor in the work. When the time comes that this prospect wishes to engage in a building operation, the contractor becomes the one whom he first sees out.

To add fuel to the flames, the builder will assure him that architects seek only to beautify a building and that they sacrifice economy and utility for that purpose. Besides, he offers to furnish the plans free of cost to the owner and thus save him the architect's fees. Those of us engaged in the smaller and medium sized work are well aware of this practice.

It is for us, then, to dispel this prejudice by moulding the opinion of the public to coincide with our own views. Your editorials have suggested some excellent means of doing so, by educating the public through newspaper articles, pamphlets and talks before business organizations. But there are many other sources through which we may reach both the general public and the individual desiring to build. Some of them can be made very effective. Numerous manufacturers of building products and their national organizations continually advertise their products in the popular magazines and periodicals reaching the layman. Most of these products are of the better class and of the type which the average builder will not use, as they will cut down on his profits. On the other hand the architect calls for such materials and specialties in his work. The interest of these manufacturers, then, lies with that of the architect and it is to their benefit whenever an architect is employed. In view of this fact, would not these advertisers gladly assist us in our cause? If all their advertising matter were worded in such a manner as to continually stress the value and necessity of architects' services and suggest that architects are to be relied upon to look out for the owner's interests, would it not be of tremendous value and effect? It might be a subtle form of propaganda, but is it not fully justifiable and is it not the truth?

Another volunteer that might be enlisted to take up the cudgels in our behalf, is the financier. Of the tremendous power he wields in all fields of business activity none of us need be told. In this matter of building operations, the financier's interests coincide with that of the architect's and it is greatly to the advantage of financing institutions that architects be more generally employed.

A building loan or mortgage is secured by the building which is to be erected. Since such a loan is a very large proportion of the cost of the building, it is quite important

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that the building which is its security be readily salable for an amount greater than the loan, otherwise it is no security. It is therefore apparent that the loaning institution is extremely interested in seeing that the buildings which are to be erected on their loans be well planned, well designed and well constructed.

### THE LOGICAL WAY OUT

BY ALBERT R. DWYER, HARTFORD, CONN.

I AM not an architect—I'm an advertising counsellor, but I lean naturally towards the architects because there have been architects in our family.

Unquestionably, the builder with his factory-made plans and specifications for home builders, the magazines that offer complete plans for a very small sum, the lumber concerns who offer the services of their draftsmen in return for orders, have cut into the legitimate business of the architect. And the fault lies not with the builder or the home owner, but with the architect. He has closed his eyes to a real condition.

Those who are planning to build a home, especially a home in the \$10,000 to \$20,000 class are discouraged at the start by the architect's fee because they don't appreciate what the architect can do for them, nor can they see anything tangible for the money spent in fees.

The problem resolves itself into one of education—a well-directed plan, intelligently and clearly written, to instruct the prospective home builder, to show how a competent architect can save your money in the construction of your home, how he can take ideas and fancies and weave them into a beautiful home, how he supervises the building to see that it is erected properly, how he gives you a comfortable, livable home (not just a house like the other fifteen or twenty on the street) where you can spend many a happy day.

The problem, as I see it, must be attacked locally. Every town and city has its peculiar building laws and regulations. Community ideas differ widely in many parts of the country.

The local press, therefore, is the logical medium to use. It goes into all the homes and gives the most complete coverage of your market.

Newspapers will not print anything that smacks of publicity and free advertising, and any attempt to use their news columns to educate the public will be doomed to failure. Any newspaper man will tell you this.

But you can advertise! "Nothing doing—highly unethical" I can hear you say! This educational idea can be carried out in a way that is eminently ethical. Webster defines "Ethics" as the science that treats of the principles of human morality and duty. The duty rests upon the shoulders of the architect to educate his prospective clients.

A representative group of architects and draftsmen, all, if possible, in a community decide to spend a definite amount of money for educational purposes. This sum is divided into an appropriation for newspaper advertising which consumes about three quarters of the whole, a certain amount for sales letters and other mailing, and a sum for prizes to stimulate suggestions, sketches, plans that may be evolved from time to time by the architects and draftsmen.

The newspaper appropriation will cover a year's advertising (or education, if that word is more ethical) in the local papers. The campaign is to be purely educational, selling the idea of engaging a competent architect to make plans for even the smallest home, the value of the architect's service, as compared to the counsel of the lawyer and the advice of the physician. The campaign is to run regularly and consistently, in space not too large yet large enough to be seen and read. Sketches, by the architects and draftsmen themselves will be incorporated in many of the advertisements, vital statistics that will interest and influence the home builder.

The campaign will be underwritten by the men responsible for it, or it will have no names on it at all, merely reflecting to the credit of the profession as a group.

This idea is logical. It is based on the premise that "Advertising is Education."

### ANNOUNCEMENT REGARDING THE WHITE PINE SERIES OF ARCHITECTURAL MONOGRAPHS.

RUSSELL F. WHITEHEAD, for many years editor of the *White Pine Series*, announces a change with respect to this publication in the form of a letter which has recently been sent to all recipients of the Series. We print the letter herewith as an interesting piece of news, especially to those not now receiving the Monographs.

"Sir,

May I count on you as a Subscriber to *The White Pine Series of Architectural Monographs*? This publication will be continued as a personal enterprise after December, 1924, and I will add to my present responsibilities of Editor those of Publisher.

You have been receiving *The White Pine Series* for many years, possibly since it began in 1915, and know its editorial policies, distinctive quality and standard of presentation. Even though the conditions have changed which enabled you to receive it free, I trust you will want to keep on receiving it. Many have said they preferred to be a subscriber rather than a recipient.

*The White Pine Series* will continue to be the best and most comprehensive treatise on the Architecture of the American Colonies and of the early Republic. This fascinating field has only begun to be explored and recorded. The territory is still full of noteworthy and significant buildings, heretofore unpublished, which have real *news* interest as well as inspirational value.

*The Monographs* which have been published are my *Prospectus* for the work which will follow. The intimate character that has made the *Series* notable will be maintained. The scope of the publication will be broadened, however, to include Interior as well as Exterior Architecture and the illustrations will no longer be confined to dwelling houses, but will include whatever of early work has value to the architect.

We are admitting but one advertiser. The advertising copy will be governed by the subject of each *Monograph* so that every number from cover to cover will be a reflection of the survival of *Early American Architecture* in some particular spot, and may be preserved intact as heretofore.

The *Subscription Price* is \$2.00 a year.

As the White Pine Bureau dissolves as a Trade Association on December 1st, that is the date on which I become the new *Publisher*. An admirer of *The Monograph* has apparently expressed the sentiments of many when he wrote that he wished his "subscription entered on the books by December 1st, so that it may signify my good wishes at the launching, failing my ability to break a bottle on the bow."

That you may want to be one of these is the sincerest wish of,

SIR,

Your most obedient, and most Humble Servant,

RUSSELL F. WHITEHEAD

150 East Sixty-first Street, New York

Students, draftsmen and others interested in *Early American Architecture* may subscribe for the Series by forwarding their subscriptions with remittance to Mr. Whitehead.

Here's wishing the Series and its publisher continued success.

THE Philadelphia Building Congress, C. M. Little, Secretary, Widener Bldg., Philadelphia, has just issued a statement on the selection of general contractors and sub-contractors. This has been done into a four page folder and copies will be sent to anyone interested on application.

MR. John R. Johnston, 7932 Fillmore St., Fox Chase, Philadelphia, would like to secure copies of the following issues of *Pencil Points*: June, July, August, September and October 1920. January, February, March, April, August, December 1921.

And Mr. George R. Wright, 2122 Buena Vista, Alameda, Calif. wants copies of July and October 1920.

## PENCIL POINTS

### NEW YORK ARCHITECTURAL CLUB

**T**he long talked of Architectural Club for New York, which several committees have been working so hard to organize, has at last become a reality. Papers of incorporation have been drawn up in such a way that various clubs already organized and representing single particular activities (athletic, social or educational) will associate, at the same time not losing their identity entirely. The present plan is for each group (which is representative of an individual activity) to elect their own chairman and secretary both of whom will be members of the Executive Board of the Association.

Each group will draw up a set of rules and regulations governing their own particular activities. These rules and regulations of course will be submitted to the board of directors of the association for approval, but only in so far as they may effect the general policy of the association and the laws of the city and state under which it is incorporated. **A MAXIMUM OF INDEPENDENCE MUST BE GIVEN EACH INDIVIDUAL DIVISION** for with the passing of individuality, enthusiasm and interest will surely die.

The number of directors comprising the general board and the method of their appointment is still open to debate. Their number will probably be controlled by the number of active members in the various divisions. We hope to publish a complete bill of organization in the February issue of PENCIL POINTS including its scope, requirement for membership, etc.

Following is a letter from Mr Whitney Warren of the firm of Warren & Wetmore, Architects. This is the second in a series of letters to be released for publication. A letter from Mr. Cass Gilbert will appear in the February issue of this magazine.

"Dear Mr. Valentine:

"Referring to our conversation as to the desirability of organizing in this city a club composed of the personnel, high and low, of the architectural offices, I believe it to be most excellent.

"What is most interesting is the future of our profession—that means the care and development of the office staff and draftsmen who, necessarily, will be the large majority of such an organization and who will eventually be the architects of the country. To afford them the opportunity of developing themselves by creating an atmosphere congenial to them—be it for study or sport or interchange of ideas—would indeed be useful.

"The great principle upon which it will thrive is that it is organized with the idea of helping and not in obstructing—in advancing and not retarding—progress.

Yours faithfully,  
(signed) WHITNEY WARREN."

### ARCHITECTURAL BOWLING LEAGUE DIVISION

L. H. Smith of Warren & Wetmore's team was warned some time ago that his score of 225 would not stand very long. Sure enough our good friend Miltenberger of Donn Barber's team rolled 236. This (to use Smith's own phrase) "just made it more interesting," so in his effort to help lick Cass Gilbert's leading team the other evening he rolled up a score of 238, thus aiding to administer the first defeat to the leading team and making a new high score for himself. However, Poll and his boys made a new high team score of 829 the same night while rolling A. J. Thomas team. This record was formerly held by Peabody, Wilson & Brown's team with a score of 815. Oh well, the season isn't over yet you know.

The first series in our tournament with the Architectural Bowling League of Detroit was rolled Tuesday evening, December 2nd. The score of their first game almost gave us heart failure but we sang our "Hymn of Hate," and wished all sorts of terrible curses on them so that they fell off in the next two games while we came up just enough to beat each one by a small margin. Nothing to brag about you know, but then a game is a game whether it's won by one pin or by a hundred. A complete score of the three games will be found on another page in this issue.

The result of the second series scheduled for Tuesday, January 6th, 1925 will be published in the February issue of PENCIL POINTS.

Our first social gathering of the season will be a dinner dance and theatre party at the Pershing Square Savarin and N. Y. Hippodrome Thursday evening, January 8th, 1925. One of the announcements is reproduced on another page. Mr. G. R. Paradies of McKenzie Voorhees & Gmelin is chairman of the committee. To date he has made reservations for two hundred people.

N. T. VALENTINE, *Secretary*.  
Hotel Shelton, New York.

### ARCHITECTURAL TENNIS LEAGUE DIVISION

While the wintry blasts are whistling past drafting room windows, plans for the Architectural Tennis Tournament of 1925 are being prepared.

The officials of the Tournament are:—

G. A. Flanagan—Donn Barber, Chairman  
D. M. Plumb—Walker & Gillette, Secretary  
Val Kennedy—Dodge Reports, Treasurer

#### COMMITTEES

##### Executive Committee

A. F. Darrin—Robert J. Reiley  
E. Sheppard—York & Sawyer  
G. B. Kayser—J. G. Rogers  
N. W. McBurney—Peabody, Wilson & Brown  
D. M. Campbell—Dodge Reports  
P. A. Singer—Warren & Wetmore  
G. A. Flanagan—Donn Barber—Ex officio  
D. M. Plumb—Walker & Gillette, Secretary

##### Advisory Committee

W. A. Delano  
H. W. Corbett  
Donn Barber  
Hugh Tallant

##### Entertainment Committee

A. R. Stanley—Dodge Reports

##### Publicity Committee

C. D. Arnold—American Architect

##### Finals Committee

W. E. Meissner—Delano & Aldrich

##### Poster Committee

A. E. Watson—Donn Barber

#### MEN'S SINGLES TOURNAMENT (A)

J. H. D. Williams—Delano & Aldrich, Chairman

This competition is for the trophy, presented by Mr. William Adams Delano, now in the possession of Major Sheppard of York & Sawyer. The entry list is limited to sixty-four and anyone connected with the architectural profession is eligible. Entry fee is three dollars. The draw will be seeded with Sheppard at 1, Lawson at 32, Kayser at 33 and McBurney at 64, and will operate on an elimination basis. To be considered, all entries must be accompanied by entry fees. Address entries to—J. H. D. Williams, c/o Delano & Aldrich, 126 East 38th St.

#### MEN'S SINGLES TOURNAMENT (B)

A. E. Flanagan—Helmle & Corbett (Chairman)

This competition is for the trophy presented by Mr. Harvey W. Corbett, and is limited to men in the profession who have attained the age of two score years and five. Messrs. Corbett, Tallant and Delano have indicated their intention of entering this tournament and Mr. Cass Gilbert's tennis ability has been mentioned slightly, so it is expected that Mr. Gilbert will take up the baton or racquet.

Entry fee for this tournament is five dollars—Address entries to A. E. Flanagan, c/o Helmle & Corbett, 134 West 42nd Street.

#### MEN'S SINGLES TOURNAMENT (C)

Ira Tron of Frederick Lee Ackerman (Chairman)

The Tournament will provide a suitable trophy for this competition, which differs from the Class A tournament, in that it will operate on a round robin basis so that each

## PENCIL POINTS

competitor will be scheduled to play seven matches in the preliminaries.

The eight survivors will be paired by draw with the eight qualifying in the Class A tournament in the round before the semi-finals.

Entry fee is three dollars—Address entry with entry fee to Ira Tron, c/o F. L. Ackerman, 25 West 44th Street.

### MEN'S DOUBLES TOURNAMENT

A. M. Koch—Penrose V. Stout—Chairman

The tournament will provide suitable trophies for the winning team in this competition.

Teams are to be composed of two men from an office where possible.

Individual entries will be received from partners assigned by draw.

Entry fee is five dollars per team or two dollars and fifty cents for individual entries. Send entry with fee to—A. M. Koch, c/o P. V. Stout, 138 East 44th Street.

### INTER-OFFICE TOURNAMENT

G. B. Kayser—J. G. Rogers, (Chairman)

This competition is intended to stimulate rivalry between the various offices represented. Until further details are available, it is impossible to predict as to whether prizes will be provided for this tournament.

Teams are to compete in five matches, based on Davis Cup play, with four singles and one doubles match. Address inquiries to—G. B. Kayser, c/o J. G. Rogers, 367 Lexington Avenue.

### LADIES' SINGLES

An attempt was made last season to include the ladies in our schedule. We are hoping that this will prove possible during the 1925 season. If sufficient interest is indicated, a Ladies' Singles Tournament will be held and prizes provided. Any lady engaged in architectural work is eligible. Address inquiries to—D. M. Plumb, Secretary, Architectural Tennis Tournament, 128 East 37th Street, N. Y. C.

Although the season is about four months away, it will facilitate the work of the various committees if entries are received at an early date and will insure the competitor against the evils of procrastination.

## FEATURES OF OLD SHIPS AS ARCHITECTURAL DETAILS

(Continued from Page 39.)

Yacht Club. Instead of adapting the stern of the ship to the gable of the building Mr. Warren, who is an amateur of ships and the possessor of many original drawings and a fine library of documents on old naval architecture, gave us the original adaptation of "the ship laid up in port"—to use Mr. Warren's expression of the reasoning by which one of the old French drawings of the stern view of a vessel shown in dock, or under the arched roof of a shop, suggested the treatment of the bow windows under the arches to the great model room of the Yacht Club. This bow window is a unique adaptation of naval architecture to a building, and of a practical character that with its sea-going character might well be re-adapted to cabin or saloon features of a modern yacht or "liner." Internally the bow windows, (as indeed all of the interiors of the Yacht Club) might well serve as models of good design to planners of modern ships. The design of ships or at least the saloons of them, had been re-entrusted to several different British and French architects—before the Great War set back the standard of appreciation of the arts by compelling (temporary!) wild commercialism. Few of the works of the architects were of such design as to seem appropriate to the sea, being too much like ordinary pretentious hotel lobbies; and for architecture that is worthy of a great ship it would seem that the best models may now be found in those features of the old ships which have been adapted to architecture on land, or as found in

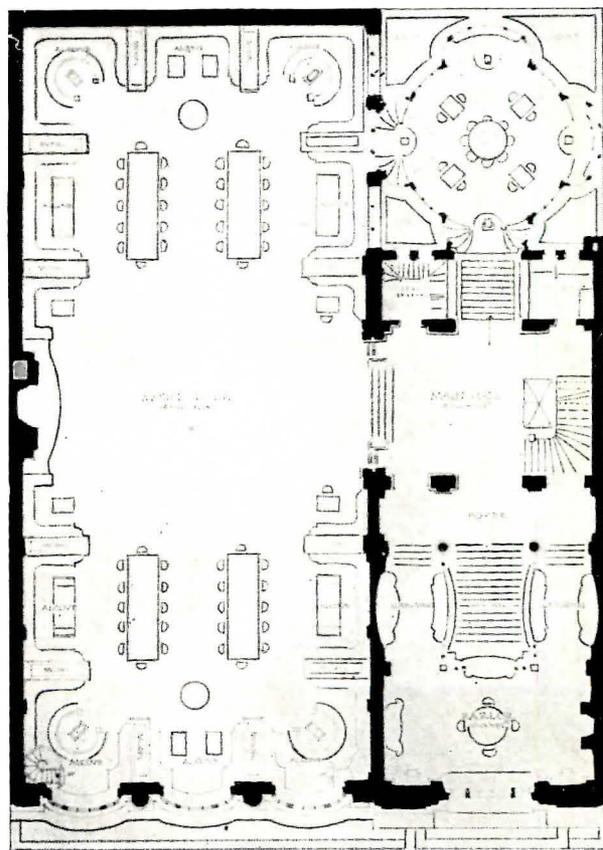
the fine engravings and rare drawings of the seventeenth and eighteenth century ships. The field of naval architecture has been practically usurped during nearly one hundred years by the naval "engineer"—or computer. It has had but little to offer to Americans, anyway, because all of the finer of the ocean ships have been, and still are, built abroad; but the War gave us an acquaintance at least, with ship-building. The Shipping Board and private purchasers have discovered many faults in design of modern ships in general, and in our "standard-type" American-built ships in particular—many of the ugly monsters built during the war and now rusting to pieces in our harbors, might be converted to profitable uses by the application of architectural talent and skill in changing "freighters" into "liners" or "yachts." The considerable ingenuity and attractiveness with which features of naval architecture have been adapted by the architect to buildings on land leads one to believe that it might do no harm if he also went to the seas.

### COLUMBIA UNIVERSITY ATELIER

At a recent meeting of the Columbia University Atelier the following officers were elected for 1924-25: G. R. Tyler, Massier; J. J. Black, Sous-Massier; R. P. Hughes, Secretary; H. Merz, Treasurer; M. Grodinsky and H. N. Gotthoffer, Librarians.

### IMPORTANT SALE OF ENGLISH ANTIQUES

On another page of this issue appears an advertisement announcing a sale in which American collectors may be interested. It is not often that such items are available.



Plan of Main Floor, New York Yacht Club,  
Warren & Wetmore, Architects.

# THE SPECIFICATION DESK

## *A Department for Specification Writers*

### SPECIFICATIONS

By W. W. BEACH

#### PART II.

#### DIVISIONS AND CLASSIFICATIONS.

**I**N DETERMINING the major divisions of a specification, it is well to bear in mind that, for convenience of reference, each division should bear an index number or letter.

If a numerical system is decided upon, then must one have not to exceed ten major divisions which would naturally be:—

1. Masonry and Excavating.
2. Carpentry.
3. Steel, Iron and Bronze Work.
4. Roofing and Sheet Metal Work.
5. Lathing and Plastering.
6. Marble, Terrazzo and Tile Work.
7. Painting and Glazing.
8. Mechanical Work.
9. Furniture and Equipment.
10. Landscaping.

Every subject of the specifications must fall naturally under one of these headings—or be pushed thereunder.

For some reasons, alphabetical indexing is preferable, principally because one thereby has available twenty-six possible major classifications as against the ten by the other method. If one is addicted to the metric system and carries it consistently through all his office practice, catalog filing, etc., he will, of course, wish to use it also within his specifications.

The writer, however, uses the following alphabetical classification:

- A. General Conditions, including Supplementary General Conditions.
- B. Excavating and Grading.
- C. Foundations and Masonry.
- D. Concrete, Plain and Reinforced, other than Foundations.
- E. Fireproofing and Tile Masonry.
- F. Cut Stone or Terra Cotta.
- G. Structural Steel.
- H. Miscellaneous Metal Work.
- I. Roofing and Sheet Metal Work.
- J. Carpentry, including Finish Hardware.
- K. Lathing and Plastering.
- L. Marble, Terrazzo and Tile Work.
- M. Glass and Glazing.
- N. Painting and Varnishing.
- O. Elevators.
- P. Boilers and Steam Work.
- Q. Ventilation.
- R. Refrigeration.
- S. Plumbing, including Sewerage.
- T. Electrical Work.
- U. Kitchen and Laundry Equipment.
- V. Other Special Equipment.
- W. Furniture (and Equipment without Power).
- X.
- Y.
- Z. Landscaping.

X and Y are left open to be used for miscellaneous items which do not readily fit into any of the other classifications, such as vault doors or a burglar alarm system, when contracted separately.

One's classification should have sufficient flexibility to be readily changeable for different local conditions or jurisdictional trade union rules.

For instance, one would separate Division I if he wished to let a direct contract on pitch-and-gravel roofing with self-flashings to be individually covered by a term guaranty.

There is no division for metal sash or metal doors. Hollow-metal sash are included under I or J, as happens to be most expedient. Solid-metal sash and frames are under

either H or J for same reason or, if in large quantity, may have a separate classification, X or Y.

Dumb-waiters may be under J or, if with power, under O. Ash-hoists and side-walk lifts may be under either D, H or O depending upon which contractor is likely to be in best position to place them.

And so on. But any attempt to be "hard and fast" with one's divisions is liable to lead to embarrassment as soon as one steers away from a general contract. Reasons for doing so are frequently encountered, however, and the best thing for the architect is, of course, to be ready to meet any condition that crops up.

Calling these parts of the specifications "divisions" instead of "contracts" is, by the way, quite a convenience in itself as one can properly state that such or such an item "is not in this division" whereas, if he said "not in this contract," it would prove embarrassing in case both divisions were combined in a single contract.

Naturally the simplest contract method for the architect to handle is that wherein the maximum number of divisions is combined under one contractor, forming a complete general contract. The advantages in so doing are:

1. Reduction in number of contractors dealt with.
2. Unloading on one individual the entire responsibility for the premises and for correlating the work of the various divisions.
3. Reduction in number of contract documents demanded.

The advantages to the owner of separate divisional contracts are:

1. Better control of both personnel and quality of work on the job.
2. Reduction in amount of overhead and profit charged against the work.
3. Reduced costs because of increased competition on divisional items.
4. Gain in time by being able to take bids on some items without waiting until all drawings and specifications are completed.

By carefully combining items for submission to general contractors and leaving out others, one can retain advantages of both systems.

For instance, Division B, Excavating, should nearly always be a sub-contract under C, Foundations and Masonry, if not actually performed by the mason contractor's forces, since he is most vitally interested in seeing that all lines, levels and measurements are properly observed. Further, it is up to the mason, if he sub-lets the excavating, to determine who will dig the footing trenches and do the other hand work.

On large work, especially where footings are installed under extremely unfavorable conditions, it is often advisable to let the foundations separate from masonry and we have many sub-divisions of both excavating and foundations, such as Dredging, Sheet-piling, Pumping, Piling of various kinds, Caisson Work, etc.

Building up a general masonry contract on medium-sized work, however, one can readily add to Divisions B and C, D, Concrete Work, E, Fireproofing or Tile Masonry and F, Cut Stone or Terra Cotta. He needs then only to add J, Carpentry, to make it a general contract. Division I, Roofing and Sheet Metal Work can be conveniently put in also, and there is excellent reason for including K and M.

These two latter divisions, "Lathing and Plastering" and "Glazing," suffer more damage during construction and demand more replacements than any other parts of the work. If included in the general contract, the architect has shunted at least that much grief to other shoulders.

Owing to the need of exact measurements, only to be had at the building, but needed before the work has sufficiently advanced for same to be taken, Division L, Marble, Terrazzo and Tile, is also included in the general contract, especially if not a large order.

Thus is such a contract built up and its components determined.

Even so, one may wish to vary it by buying the cut stone

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or terra cotta independently—even having the producer contract to set it, as is frequently done in the larger cities.

In any event, it is simple and expedient on larger work to let separate contracts for Structural Steel, Painting and Varnishing, Elevators, Heating and Ventilating, Refrigeration, Plumbing and Drainage, Electrical Work and the remaining divisions.

Also, it is well to purchase lighting fixtures independently in order that one may have better control of the selection of both fixtures and their maker.

But, in all the combining and separating of his divisions, one must to a considerable extent be influenced by the preferences of the contractors who are expected to bid. He can't force them to compete, if the form of contract is not to their liking.

Having settled, then, upon the number and extent of the contract divisions, the specification writer can proceed accordingly, leaving for future consideration all questions of the number of contracts to be awarded.

The following safeguard should, however, always be found in the general conditions or supplementary general conditions:

"For convenience of reference and award of contracts, these specifications are arranged in the several divisions indicated, but such separation shall not be considered as the prescribing by the Architect of the limits of the contract of any sub-contractor. Such limitations are exclusively questions of terms between the contractor and his sub-contractor."

Then the contractor cannot place upon the architect the burden of deciding what his "sub" has or has not included in his sub-contract.

### PART III SPECIFICATION ENGLISH

Each major division of the specifications, with the possible exception of Excavating, comprehends the providing by the contractor of both labor and materials for the proposed structure. The manner in which a specification is to be worded and assembled depends largely upon how one decides to describe these two requisites.

First, the wording shall not only describe what is to be installed and how it is to be done, but shall, as nearly as is humanly possible, legally compel the contractor to supply exactly what was intended and in the manner intended. The phraseology must have good standing in the eyes of the Law.

Second, Architecture is supposedly one of the "learned professions," therefore must said phrases be rendered into good "Queen's English" or "president's American" or whatever it is that's proper.

For example, if one is to describe the glass in a skylight, one should not say:

(1) "All glass in skylight to be rough wire glass,  $\frac{1}{4}$ " thick."

Nor yet:

(2) "Furnish and install in skylight rough wire glass  $\frac{1}{4}$ " in thickness."

But rather:

(3) "All glass in skylight shall be  $\frac{1}{4}$ " rough wire."  
or (4) "This contractor shall furnish and install  $\frac{1}{4}$ " rough wire glass in skylight."

In any event, the sentence should be complete, not an infinitive such as No. 1, nor minus a subject, as in No. 2.

Whether or not the contractor is mentioned in such a sentence depends upon the context. With a clause in the general conditions stating that the contractor shall furnish all labor and materials of the division, the frequent reiteration of the fact is redundant.

Specifications are wordy enough without undue repetitions. The short form is always to be desired, providing that nothing but words are sacrificed by using it.

"Glass shall be  $\frac{1}{4}$ " rough wire" is better than "Glass shall be rough wire glass  $\frac{1}{4}$ " in thickness." The word "thick" or "thickness" is quite unnecessary as is any other expression of the obvious.

Brevity can even be quite properly carried to the extent of using a more or less limited amount of phonetic spelling such as "thru" "thoro" and the like. A few abbreviations are permissible, such as o.c., c.s., galv. and a few others, but this practice can easily be carried too far.

On the other hand, some are led into amusing inaccuracies by trying to avoid abbreviations. ADS or AADS are too well known as descriptions of glass to be capable of mis-interpretation. But to say "double-thick American" is quite erroneous. The glass is not double-thick, but only slightly thicker than single-strength, and the "A" represents the grade and is not an abbreviation for "American."

In the choice of mode to be used in our text, the subjunctive "shall be" is much better than the indicative "is to be." A safe rule is to always write "The contractor shall" and "The owner will."

The whole gist of specification writ is there expressed. It is a document prepared by the Owner (or his agent) in which he promises he will do thus and so, provided he can compel the other party to do certain things for him. The "shall" and "will" are in conformity with this status and fully satisfy the legal requirements as well.

The serious inconsistency in the whole fabric of architectural practice is that the architect is assumed to be at once the paid agent of the owner and likewise the unbiased arbiter between the two parties to the contract.

It is doubtful if such an absurd relationship exists in any other form of human endeavor. The world over, it is assumed that one's interests lie along the line of his financial reimbursement. Even the high-class expert on the witness stand always faces the imputation, if not the direct accusation, that his opinion is to be had for a price. The jury is told to consider it accordingly.

How then can an architect be expected to be absolutely fair in his judgments?

If he decides a question contrary to the interests of the owner, he jeopardizes his future business from that quarter. If he admits deficiencies in his contract documents, he may have mistakes to pay for. Of course, you and I know that he is *sans reproche* but, if only the public knew it!

If the owner employs an independent superintendent, that individual would more than likely get chummy with the contractor and be found presently to be criticizing the architect and his drawings and specifications more than the builders and their work.

The answer is, of course, that it is incumbent upon the architect to make all his contract documents so nearly perfect that the smallest possible chance will remain for the adverse criticism even of the one who deliberately sets out to find something to find fault with.

### LABORATORY SPECIFICATIONS, (CONTINUED)

By OTTO GAERTNER.

THE amount of pitch required is a minimum of one-eighth of an inch to a foot, but it should be remembered that refuse may pass through the strainers of the sinks or get into the gutters otherwise and make it difficult for the water to run off entirely so that a greater pitch should be provided if possible; and the greater the better. One inch should be allowed for the thickness of the asphalt on each side and on the bottom of the gutters. Gutters such as these may be made about six inches wide and have a minimum depth of two inches at the shallow part of the gutter. These dimensions are for the finished gutters, the rough concrete gutters being made larger. When the gutters can be extended to a wall of the room a salt glazed vitrified tile waste stock can be placed in the wall and the gutter connected to it by means of a running trap of this same material.

The trap should be provided with clean out hand holes if possible and a strainer should be placed where the water from the gutter enters the trap. The running traps need not be vented so that only a waste and no vent stack will be needed. The trap should be connected to the stack with an asphalt and cement joint as previously mentioned and if possible to do so the whole trap may be set in asphalt. This would positively prevent any leaks at the joints and in the event of the trap not having clean out holes, the whole trap could easily be removed by wetting the asphalt. To embed the trap may necessitate the thinning of the reinforced concrete floor slab or the building of a pocket to extend partly below the slab. Connections of this kind must vary with the different conditions to be met with in different buildings, where the building construction and the available spaces may vary. Also in some cases

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all piping may be specified to be concealed, whereas in others a laboratory is considered as a factory and not as a show place so that all piping may be exposed. In such a case different traps and fittings may be used and left exposed on the ceilings of rooms below. Also they may then be placed so that the openings into the traps will be in the bottoms of the gutters and the asphalt lapped into the hubs of the traps. In the case of the running traps the water enters the traps horizontally, the inverts of the traps being placed slightly lower than the bottoms of the gutters and the asphalt being run into the traps a little way and thinned out to nothing. The specifications should describe enough of this work to enable the asphalt flooring contractor to estimate on these unusual conditions intelligently. When the lead waste pipes from the sinks enter the gutters, elbows should be provided at the bottom ends and turned in the direction of the floor of the gutters. This will prevent noise and splashing when water runs into them. The lead elbows may be fattened to spread the water and also to fit easily under the covers of the gutters.

The covers of the gutters are generally made of one-quarter inch thick galvanized checkered steel plate but cast iron or brass may be specified and any desired thickness. When cast iron is specified there should be ribs on the under side to stiffen the covers and to strengthen them against breaking when they are dropped. Covers of any type should be heavy enough to prevent them from moving when they are once set in place, but they should not be too heavy to handle. Sections about three feet long are generally convenient and they must be specified to be cut out or fitted at the waste pipes extending into the gutters. The checkered steel plate covers before mentioned are probably the most economical, they are heavy enough yet thin, can readily be cut and fitted without much delay and are easily handled when cleaning the gutters. They give more clear depth of gutter than the cast iron covers do with the same depth from the finished floors to the bottoms of the gutters. The specification should call for two holes in each cover and it should call for hooks with handles that may be inserted into the holes to lift the covers off. It is well to call for an extra set of handles.

The covers should be about three or four inches wider than the width of the gutters so that they will have enough bearing on the asphalt at each side to prevent them from pressing into the asphalt should it be soft. Metal angles or strips should be set into the floor to form rabbets to receive the covers. The asphalt within these strips is made enough lower than that of the floor to allow for the thickness of the covers so that the covers will set flush with the finished floors. The angles or strips may be of steel but brass is preferable as there will be less corrosion. If strips are used they should be at least three-sixteenths of an inch thick and firmly anchored to the rough concrete about every two feet, or often enough to prevent them from getting out of alignment when the finished asphalt floor is pounded into place. For this reason also the strips should be thick enough to have sufficient lateral stiffness. If angles are used they will have lateral stiffness but even then the metal should be thick enough to prevent it from being damaged or bent away from the asphalt if accidentally struck by a section of metal cover when the metal covers are set in place after being removed for cleaning purposes. If angles are used they may be made with legs only one inch long but longer legs will give better fastening surface for the anchors and there is less danger of the angles being bent or distorted in handling or shipping.

The angles should be set with the edge of one leg vertical and flush with the finished floor so as to show the least amount of metal unprotected by the asphalt floor. The strips are set vertically for the same reason. It is well not to depend entirely upon the asphalt bearing for the gutter covers. Such a bearing is likely to be uneven especially if the mixture used happens to be a soft one and the covers will press into it unevenly. This would cause the upper surfaces of the various sections of the gutters to set out level and not flush with the finished floor. For this reason it is well to specify small angle knees, or preferably a continuous angle, to be fastened to the angle or strip forming the rabbet. In this way a metal bearing is provided for the covers and the asphalt may be finished flush with the top of the bearing surface.

If there is no waste pipe from a sink extending into a

gutter at its extreme end so that the gutter can be flushed with clear water to remove acids, etc., by opening the water faucets in the sink, it is well to specify a water connection run into the end of the gutter. It should be pointed in the direction of the flow of the gutter. A valve should be placed conveniently near by for flushing purposes and the flushing should be done regularly to eliminate acid fumes which might arise from acids remaining in the gutters. Such fumes will attack all metal substances in the room unless protected by acid-proof paint. We have already mentioned asphalt paint for painting exposed piping but the wall paint should also be acid proof or acid fume proof. Many such paints ready mixed are on the market but before they are specified they should be investigated by looking up records of their use and seeing how the paint has stood the tests. Some manufacturers may be misleading and advertise their paint as acid-fume resisting but then every paint is more or less acid-fume resisting but not necessarily acid-fume proof. In general such paints should not have metallic ingredients.

The question of acid fumes raise the question of ventilation. In some laboratories the fumes are much diluted and do no harm but in others it may be different. Then again the continuous exposure to the fumes more or less concentrated would in time affect the ventilating flues. Such flues are generally built in and are difficult to replace. For this reason salt glazed vitreous hub jointed pipe with cement or asphalt joints is best used if space will permit. Otherwise hard burned terra cotta chimney flue linings may be used, care being taken to have the joints well filled. If every such flue is not entirely surrounded by masonry it is well to apply asphalt to the joints outside the cement and to wrap the joint with canvas or burlap over the asphalt so that there can be no leakage of fumes from the joints. The hub joints of the salt glazed pipe are most easily made tight but the pipe requires more space and can not so easily be fitted in as can the rectangular chimney flue pipe. Vent flues generally extend to the attic where they are concentrated to discharge the fumes through ventilators or preferably vent chimneys. Often the tile flues may be run to a little distance above the attic floor from which point they may be extended in metal to fans, vent chimneys, etc. This is only advisable when the flues are accessible. While the initial cost may then be less than if all tile flues are used, in the end it may be more expensive since such flues in which the acid fumes are concentrated may need to be replaced at frequent intervals.

Tile flues are rather difficult to run horizontally unless they are built into masonry, and such runs are therefore often made of metal. Lead is the best metal to use for such sheet metal flues but they must be stiffened with angle iron stiffness on the outside to prevent sagging and distorting. Care must be taken to make tight joints with tile flues, fans, etc. When the fans are specified a type should be selected if possible that will permit the removal of parts as may be needed to paint the inside and the fan blades with acid fume proof paint. If galvanized iron flues are used they should be painted with the same paint on the inside.

*(To be continued)*

### PUBLICATIONS OF INTEREST TO THE SPECIFICATION WRITER.

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

**Modern Mosaic and Terrazzo Floors, Publication A—**Brochure with 34 full page color plates showing various patterns of floors suitable for various types of buildings. Drawings showing construction, schedule of costs, specifications and complete data on the subject. 60 pp. 8½ x 11. Cloth binding. L. Del Turco & Bros., Inc., Harrison, N. J.

**United Storage Floors.**—A new booklet on the subject of modern garage with a special arrangement of floor space, illustrated with six pages of diagrams and other useful data. Standard filing size, 8½ x 11. Garage Experts Association, Louisville, Ky.

## PENCIL POINTS

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

**T. & B. Registers and Grilles.**—78th Annual Catalog showing complete line with attractive drawings and engravings, together with prices, dimensions, detail drawings and complete data. 76 pp. 8 x 11. Tuttle & Bailey Mfg. Co., 2 West 46th St., New York City.

**Dahlstrom Catalog.**—New book with thumb index showing hollow metal doors and trim, moulding sections drawn to full scale and presenting much other data of value in the drafting room, specifications, etc. 100 pp. 8½ x 11. Dahlstrom Metallic Door Co., Jamestown, N. Y.

**Atlantic Terra Cotta.**—Monthly magazine for architects and others interested in terra cotta. Volume 7 No. 4, illustrates examples of Early Italian Architecture, with full page plates and measured drawings. Atlantic Terra Cotta Co., 350 Madison Ave., New York City.

**Reversible Window Devices.**—Brochure showing line of weatherstripped reversible window types, suitable for many classes of buildings. Illustrations and construction drawings. 8½ x 11. Twinplex Metal Mfg. Corp., 303 Grote St., Buffalo, N. Y.

**Color in Concrete.**—New folio with large full page color plate and interesting text on the subject. 10½ x 14. Atlas Portland Cement Co., 25 Broadway, New York City.

**Ingres.**—Attractive little booklet published as a tribute to the memory of Jeanne Auguste Dominique Ingres, the great French artist. Photogravure illustration of notable drawings. Canson & Montgolfier, 461 8th Ave., New York City.

**Mantel Portfolio.**—Folder with original photographs of 36 different mantel designs. Arnold & North, 124 East 41st St., New York City.

**The Water Supply for Swimming Pools.**—Bulletin No. 500 covers the subject completely with blue prints, drawings and photographs. Specifications and complete technical data. 8½ x 11. Graver Corporation, East Chicago, Indiana.

**Durastone Cement.**—Brochure in Sepia showing application of this material for interior and exterior finish. Illustrations of important work, 8½ x 11. The Durastone Company, Inc., 1105 Metropolitan Ave., Brooklyn, N. Y.

**Kewanee Radiators.**—Catalog 77 covers subject of modern radiation with illustrations and tables, 6 x 9. Kewanee Boiler Co., Kewanee, Ill.

*Published by the same firm, Catalog No. 75, covering Water Heating Garbage Burners. Uniform with above. Also Catalog No. 78, Firebox Boilers. Much technical information, blue prints and data on boilers for all types of buildings. Also Catalog No. 79, uniform with the above, covering subject of Power Boilers.*

**Bathroom Accessories and Steel Cabinets.**—Catalog illustrating complete line, together with roughing-in dimensions, specification data, etc. 40 pp. 8½ x 11. Jos. A. Hoegger, Inc., 351 Palisade Ave., Jersey City, N. J.

**E-S Bulletin.**—Monthly bulletin on the subject of automatic elevator signals and other elevator equipment. 8½ x 11. Elevator Supplies Co., Inc., Willow Ave., Hoboken, N. J.

**Interlocking Grating.**—Booklet describing line of grates suitable for many uses in modern industrial and commercial buildings. Tables and much useful data. 24 pp. Mitchell-Tappen Co., 15 John St., New York.

**The Right Angle.**—Monthly magazine for architects and others interested in fireproof construction. The issue for November presents interesting notes on ancient and modern structures, also specifications for stucco work, two pages of construction drawings, etc. 8½ x 11. General Fireproofing Co., Youngstown, Ohio.

**Water Softening and Filtration.**—Treatise on the subject covering requirements of public buildings, institutions, hotels, hospitals, etc. Blue prints and technical data. 32 pp. 8½ x 11. Wayne Tank & Pump Co., Fort Wayne, Indiana.

**Church Furniture.**—Brochure covering subject of modern church seating and other church accessories in wood. Illustrations showing typical seating arrangements. 48 pp. 8½ x 11. American Seating Co., 14 E. Jackson Blvd., Chicago, Ill.

**Dumbwaiters.**—Booklet covering the subject of modern dumbwaiters for various requirements. Drawings showing installation and complete data for the draftsman. 8½ x 11. Energy Elevator Co., 214 New St., Philadelphia, Pa.

*Published by the same firm, Elevators, a companion volume of the above covering all types of power and hand power elevators for various uses.*

**Pantry Sinks.**—Illustrated booklet showing complete line of equipment in copper and other materials suitable for high-class residences, hotels, club houses, restaurants, etc. Detail drawings and complete data. 30 pp. John Trageser Steam Copper Works, 445 West 26th St., New York City.

**Sanitas.**—Brochure with many color plates illustrating decorative treatment or different rooms, together with actual samples of wall materials. The sample book shows complete line suitable for every room in all types of buildings. Standard Textile Products Co., Inc., 320 Broadway, New York City.

**The Age of Plate Glass.**—Attractive booklet on the manufacture of modern plate glass. Interesting illustrations and sketches for unusual uses for this material. Plate Glass Manufacturers Assn., First National Bank Bldg., Pittsburgh, Pa.

**Equipping Your Home Electrically.**—Booklet showing the most economical methods of wiring the modern residence, together with much useful information on the general subject of wiring and electrical equipment. 8½ x 11. 50 pp. Lighting Educational Committee, 680 Fifth Ave., New York City.

**Heights of Brick Courses.**—Four pages of tables worked out for the information of draftsmen and designers on all types of brick work. Also notes on detailing of stone. Indiana Limestone Quarrymen's Association, Box 500, Bedford, Indiana.

**Globe Automatic Sprinklers.**—Booklet on the subject of modern sprinkler application. Layouts of typical sprinkler systems, etc. 36 pp. 8½ x 11. Globe Automatic Sprinkler Company, 2035 Washington St., Philadelphia, Pa.

**The American Outlook.**—Monthly publication on the subject of equipment for the modern laundry. 8½ x 11. American Laundry Machinery Co., Cincinnati, Ohio.

**24 Hour Concrete.**—Booklet on the subject of Lumnite Cement giving full strength in 24 hours. Suggestions for uses, properties, etc. 32 pp. 6 x 9. Atlas Portland Cement Co., 25 Broadway, New York City.

**Heat Insulation for Houses.**—Data on heat transmission through various portions of the house, tables showing fuel savings by the use of proper insulation. Construction drawings showing draft construction and much other useful data. 8½ x 11. 24 pp. Flaxlinum Insulating Co., St. Paul, Minn.

**The Heating Book, 1924 Edition.**—Complete data on the subject, convenient pocket size. 216 pp. International Heater Co., Utica, N. Y.

**Tarnia Bath.**—Brochure with color plates illustrating this type of bathtub. Blue prints with suggestions for installation. 8½ x 11. The Crane Co., 836 So. Michigan Ave., Chicago, Ill.

*Published by the same firm, Crane Brass Goods, Folder illustrating specialties for the modern bathroom. 8½ x 11.*

**Detailed Directions for Laying and Caring for Linoleum.**—Handy booklet, 3rd Edition showing proper methods of installing and caring for linoleum floors. Covers laying on concrete, wood and other bases. Armstrong Cork Co., Lancaster, Pa.

**Turn the Faucet any Time.**—Booklet illustrating and describing automatic water heaters for the residence. Color plates, sectional drawings, and complete data. 34 pp. Rudd Mfg. Co., Pittsburgh, Pa.

**Kreolite News.**—Monthly publication on the subject of Woodblock Floors with especial reference to industrial plants and other places where heavy duty is required. Also adapted to the use of grille rooms, armory floors, etc. Jennison-Wright Co., Kreolite Bldg., Toledo, Ohio.

**Factors in Figuring Heating Requirements.**—Treatise on the subject of air leakage in the heating and ventilation of modern buildings. 54 pp. Monarch Metal Products Co., St. Louis, Mo.

**Betzco Equipment.**—Equipment for the modern kitchen and bathroom. Kitchen units, bathroom cabinets, broom closets, etc. Frank S. Betzco Co., Hammond, Ind.

**Floor and Roof Drains.**—Illustrated handbook showing up-to-date practice, diagrams, specifications, and much useful data. 80 pp. 5 x 6. Josam Mfg. Co., Michigan City, Ind.

**The Story of Shearduct.**—Brochure illustrated with full page pencil drawings of buildings by prominent architects in which Shearduct has been used. Specifications and 6 pages of sectional drawings. Tables of dimensions, etc. 40 pp. 8½ x 11. National Metal Molding Co., Pittsburgh, Pa.

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

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

**Jenkins Valves.**—Handbook No. 21 for the architect, specification writer and engineer. Shows valves and fittings for general use in building construction. 270 pp. Convenient pocket size. Bound in cloth. Jenkins Bros., 80 White St., New York City.

**Switchboards in Architecture.**—New publication A. I. A. file 31-C-2 dealing with the subject of switchboards of various types suitable under varying conditions. 20 pp. 8 x 11. General Electric Co., Schenectady, N. Y.

**Nemadji Tiles.**—A set of blue prints in portfolio form showing various patterns of tiles drawn to scale, valuable for immediate use in the drafting room. Strait & Richards, Inc., Newark, N. J.