

SHOULD THERE BE A NATIONAL ALLIANCE OF ARCHITECTURAL CLUBS?

THE suggestion has been made to us that all the local architectural clubs in various parts of the country join in forming a National Alliance of such clubs for the mutual advantage of all concerned.

The question seems sufficiently interesting to warrant us in passing it along. Is such an alliance desirable, and what might it be expected to accomplish for the architectural profession? Could such an organization be so conducted as to bring about, on the part of the general public, a better understanding of architecture and what it means, or should mean to us? Assuming that such an alliance of existing clubs were deemed desirable, what means should be adopted to start the ball rolling? Who should do it and how should it be done?

The columns of PENCIL POINTS are open to all who care to enter into a discussion of this subject. We shall be glad to hear from the officials and members of existing clubs of architects and draftsmen. We shall also be glad to hear from the men in sections where there are no clubs, but where there should be.

It appears that in favor of the idea of such a National Alliance two things stand out prominently,—first, such an alliance would furnish an adequate channel for the quick interchange of all manner of valuable information. Second, co-operation in the matter of exhibitions, especially traveling loan exhibits, could be developed so as greatly to increase both the number and usefulness of such exhibits. Also the preparation of educational programs, talks by architects and others might be more readily arranged. The problems of one architectural club in any part of the country are very similar to those of all others. It may well be that some form of national association would result in direct benefits to existing architectural clubs, might stimulate the formation of additional clubs and eventually work great benefits to the architectural profession.

It seems that such a National Alliance should stimulate a greater interest in and more complete co-operation with the local clubs by the architects in each city or section—for it would indicate the earnestness with which the men of the architectural offices are endeavoring to develop themselves and promote the cause of architecture in general. Individual architects and the organizations of archi-

tecs can contribute much to the success of the architectural club idea, as they do in many instances, where architects take an active part in the work of the clubs by giving talks or by acting as patrons of the ateliers. The architectural clubs and the local chapters of the A. I. A. can co-operate in many ways, as has been done in some cities. It seems clear that the local architects should individually give of their strength and experience to the local clubs through membership in the clubs, most clubs have some such an arrangement, but this benefit might well be made greater by securing the enthusiastic and active co-operation of architects in general with the club idea through such a National Alliance as has been suggested. Won't you let us hear what you think about this idea in its various phases?

TRAVELLING EXHIBITION OF SKETCHES

THE PENCIL POINTS exhibition of sketches selected from among those submitted in the Birch Burdette Long Sketch Competition is now on the road. Immediately after the close of the showing at the rooms of the Architectural League in New York, the complete exhibition (some sixty sketches selected from among the 462 submitted) was sent to Boston and shown under the auspices of The Massachusetts Institute of Technology. It then went to Harvard University, where it is now on display. From Harvard the exhibition goes to Pratt Institute, Brooklyn, N. Y., where it will be shown February 20-25. It then goes to Philadelphia, and on its way westward to clubs and schools that have requested the loan of it.

COMPETITION FOR 1922

IN ORDER that those desiring to compete may have ample time in which to make sketches for entry in The Birch Burdette Long Sketch Competition for 1922, which will be conducted by PENCIL POINTS along the same general lines as the competition for 1921, the announcement of this competition will be made shortly—the judgment to take place in the fall. This will give an opportunity to everyone to make sketches during the summer to enter in the competition.

PENCIL POINTS

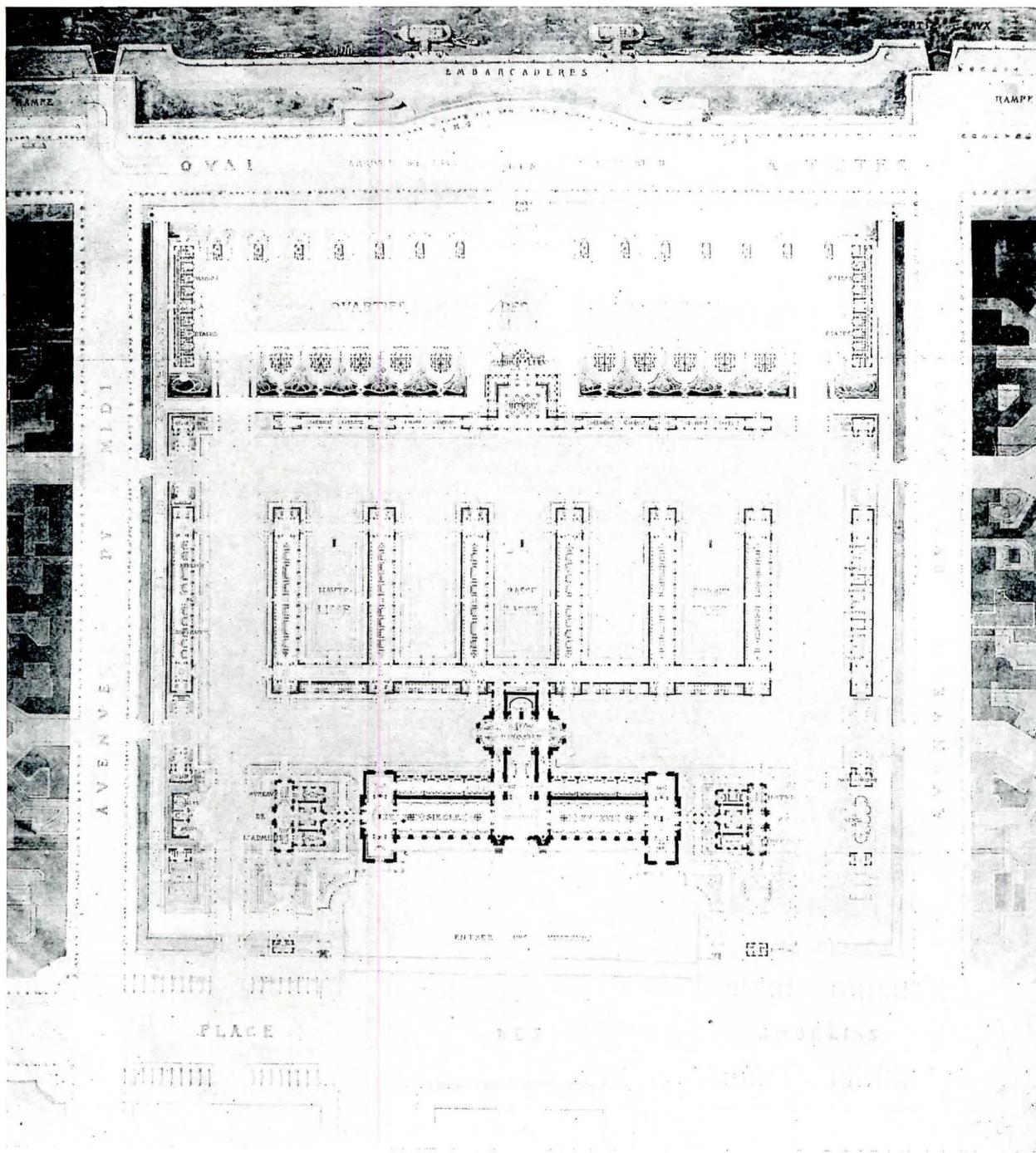


Figure 128. A National Manufactory for Tapestries. Design by Ernest Hébrard, Pupil of M. M. Ginain and Scellier de Gisor. Grand Prix de Rome, Ecole des Beaux Arts, Paris.

THE STUDY OF ARCHITECTURAL DESIGN

WITH SPECIAL REFERENCE TO THE PROGRAM OF THE BEAUX-ARTS INSTITUTE OF DESIGN

CLASS B. PLAN PROBLEM. PART V.

Character in Design—Plan

BY JOHN F. HARBESON

In this series of articles, which began in January, 1921, Mr. Harbeson is explaining the method of working and how to get the greatest benefit in following the program of The Beaux-Arts Institute of Design. It is not intended as a substitute for personal instruction and criticism. The "Analytique" was treated in issues for February to September, 1921, inclusive.—ED.

IT IS easy to understand the meaning of the word "Character" as applied to a façade or an interior. The writings of Ruskin have had a wide influence on education in this country, and enlarged the public appreciation of architecture, and though in his later years he stated that much that he taught was overdrawn, he has undoubtedly taught the meaning of character in a façade. Character in plan is perhaps not as clearly understood, a plan being a conventional drawing, but if we take two examples of plans and study them, and compare them with each other, we shall see that it is quite possible to have a great deal of character in plan. We shall take two *Grand Prix* plans because they are so large they show many principles, and also because they are usually very carefully studied for this very question of character.

The plan of Hébrard for a National Manu-
factory of Tapestries, Figure 128, at the first glance, gives the appearance of three portions dedicated to different uses, and therefore having a number of differences of character in expression. At the front is a forecourt, with gardens, inviting the public in to the museum and the reception room, of monumental architecture; on either hand the administration building and director's house, their smaller size rooms showing that they are not for the use

of the public, but the architecture formal and monumental. In the center is an enclosure with buildings obviously intended for workers only—plain buildings with simple walls and good light, the windows on one side only, presumably north, and with a business-like arrangement of the interior. Here are no gardens, the space between the buildings is simple and business-like. In the rear are little cottages and gar-

dens, an air of intimacy, habitations evidently.

Figure 129 is the *Grand Prix* plan of Jaussely—a large public square, what we would call in this country, a "civic centre." Here the program, instead of calling for buildings arranged within a given space, asks for buildings surrounding a space. It is at once seen that these buildings are public buildings, monumental in character, and of great size contrasted with the private buildings behind them. Of these public buildings,

the one at the back has a large room in the centre, surrounded by small offices, in the middle at the back a "board-room," and across the front a tremendous foyer or vestibule, all of a simple character though monumental. This is the typical European plan of stock exchange building. The other large buildings, while quite as monumental, are much more frivolous in character—evidently receptions of various sorts take place there, espe-

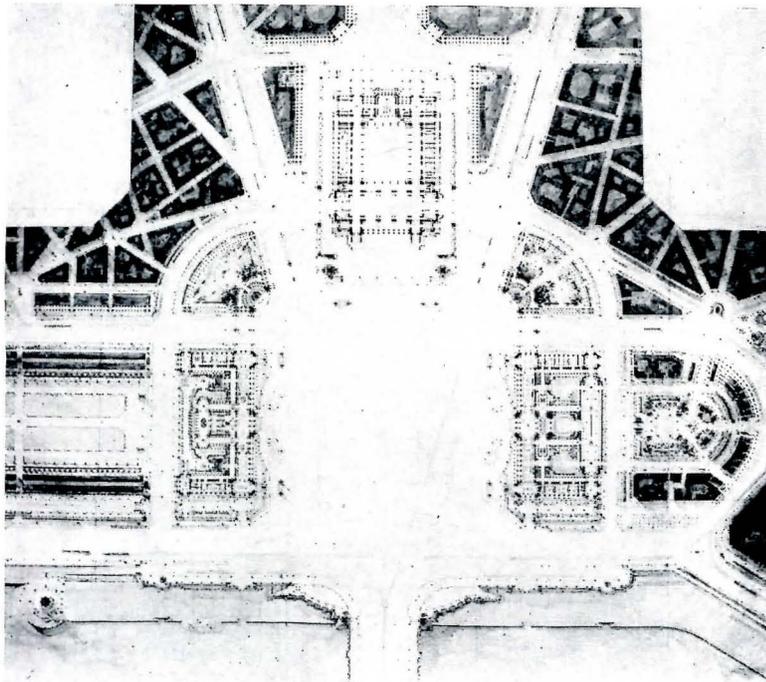


Figure 129. "A Public Square," *Grand Prix de Rome*, Design by Jaussely, Pupil of MM. Daumet and Esquié.

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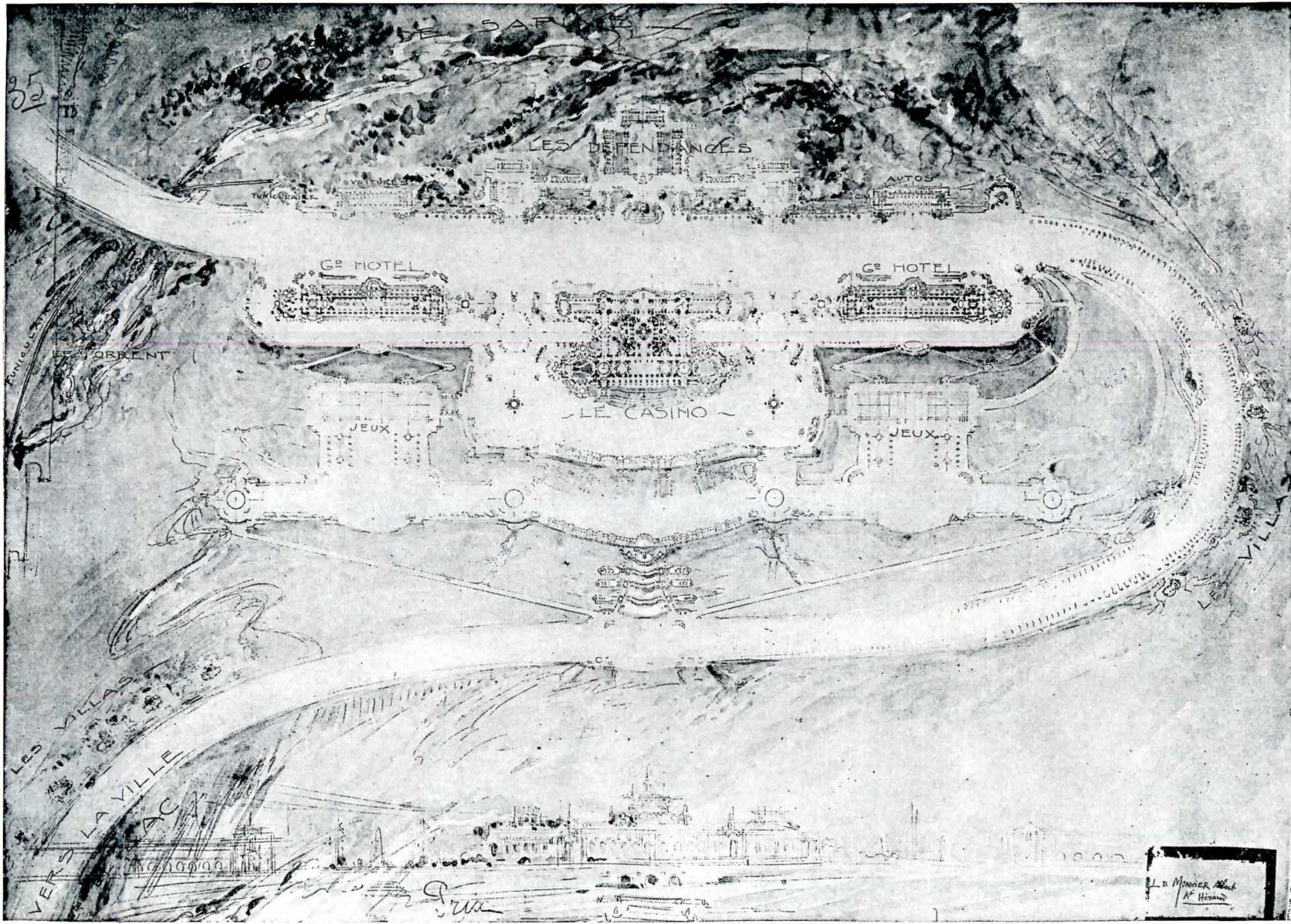


Figure 133. Concours Labarre—Une Station Estivale. Design by M. Albert Le Monnier, Pupil of M. Héraud.

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cially in the one at the left, where we notice a grand stair immediately behind the vestibule,—this stair leading to a suite of what are obviously reception rooms, judging by their expression. On reading the program we find this building to be a “military centre.” From the list of requirements we should say it is very much what a building might be, built in Washington for the headquarters of the American Legion, if that body should hold ceremonies such

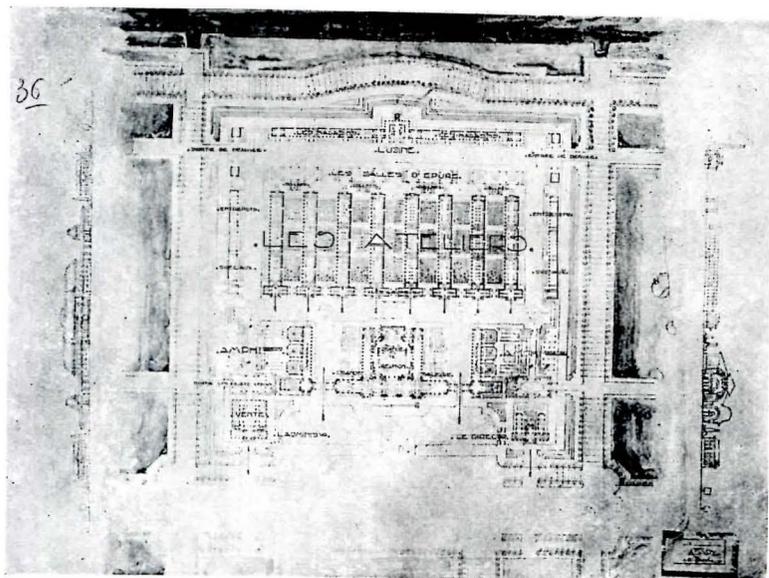


Figure 131. “Une Ecole Professionnelle d’Apprentis.” Design by M. Japy, Pupil of M. Pascal.

as are held by the Legion of Honor in France.

ground, simply treated with seats for spectators. Now what is it that gives character in a plan?

The building at the right has at the rear a large exhibition room and in the centre a theatre with a complete stage. This building we find is an “artistic centre.” Note the difference in character between the open spaces behind these two buildings, which emphasize the characteristics of the buildings. Behind the art building is a garden with outdoor exhibitions of sculpture and back of the military building a parade

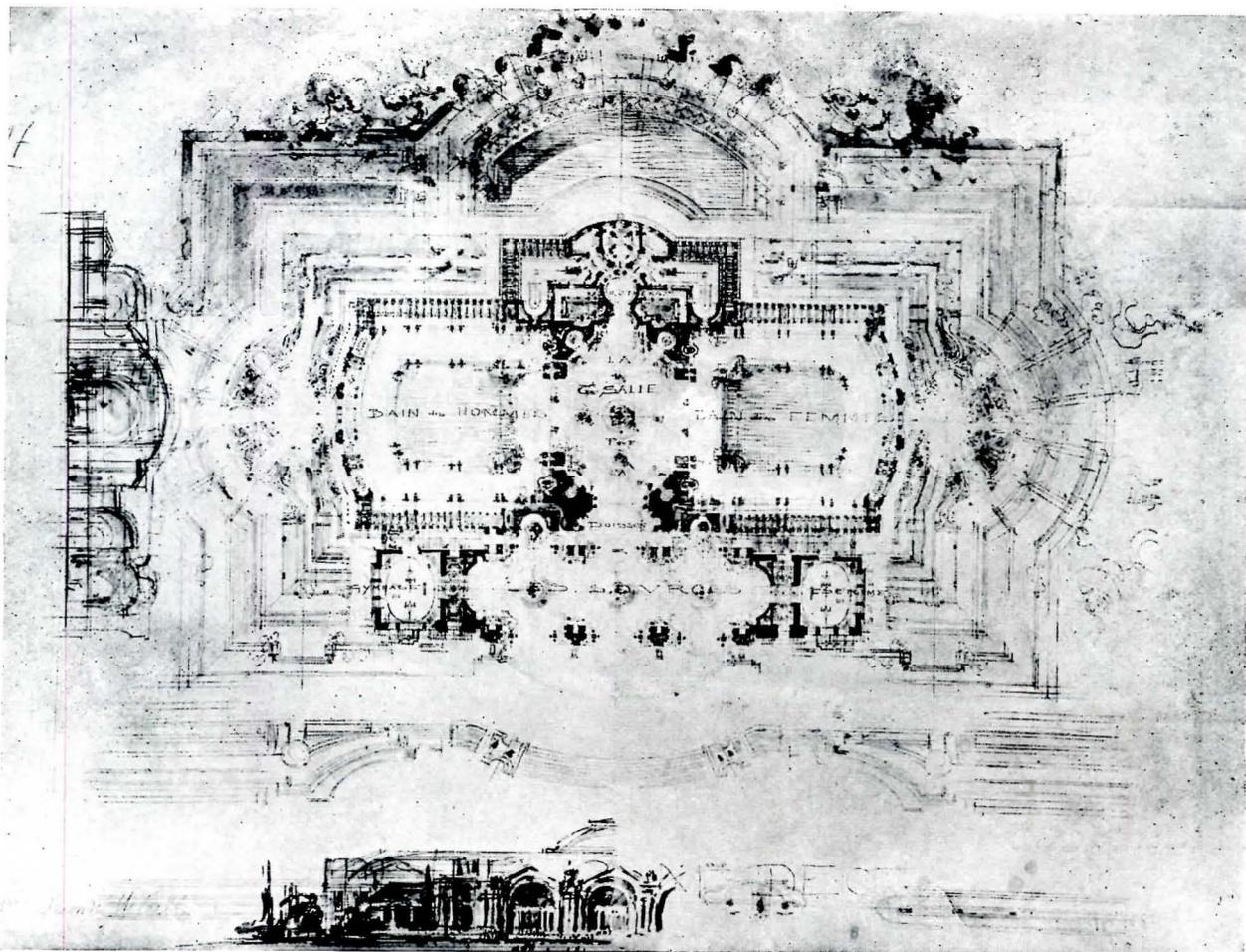


Figure 132. Establishment at a Mineral Spring. Design by M. Delaon, Pupil of M. Laloux.

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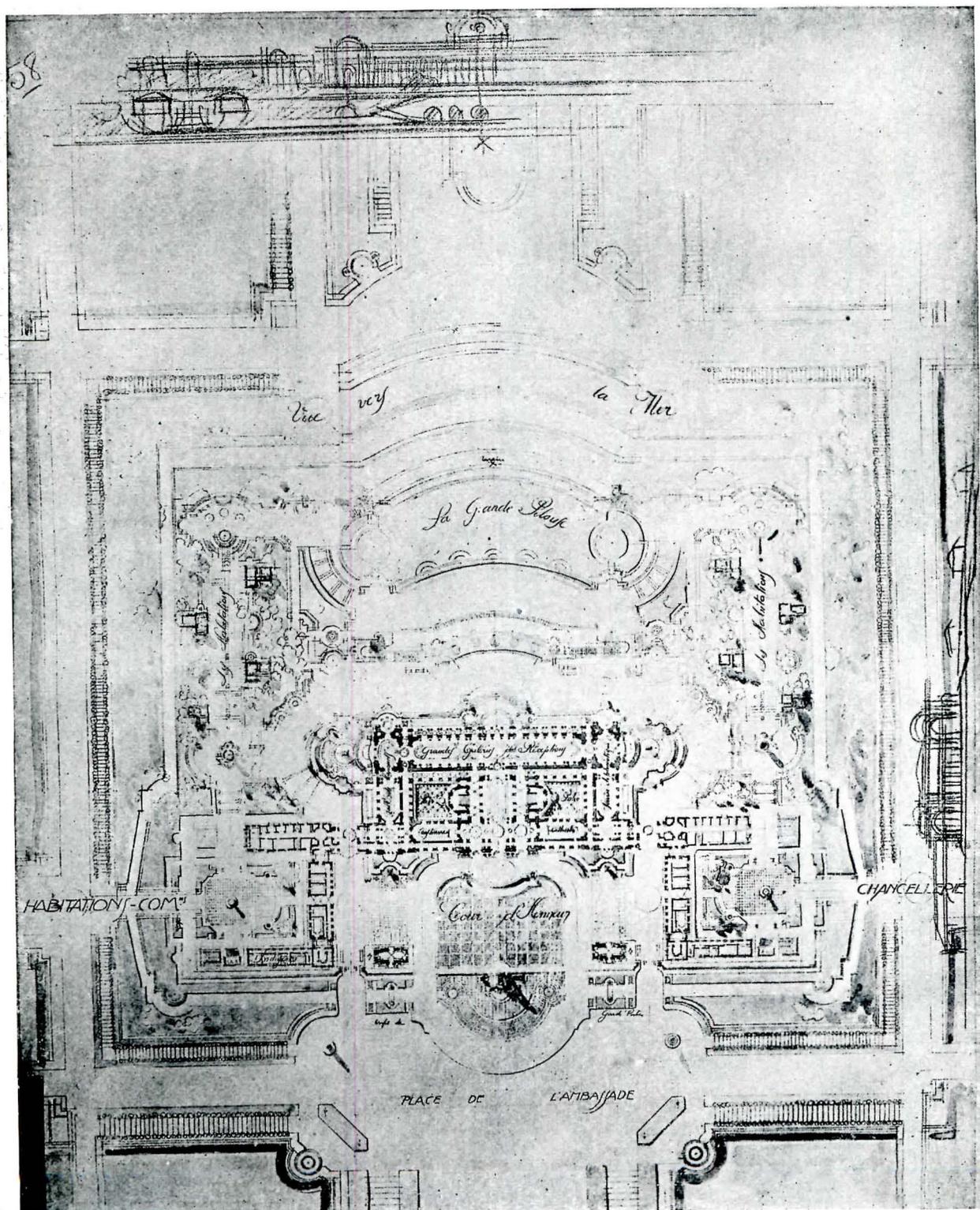


Figure 130. "A French Embassy in the Far East."

Design by M. Expert, Pupil of MM. Redon and Umbdenstock. (Twenty-four hour Esquisse)

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It is partly the actual drawing—the indication of “mosaics”—the showing of machinery in work-rooms, of desks and chairs in offices, of seats in a theatre, the flies of a stage, of decorated ceilings in reception rooms. This mosaic in the plans shown here has taken considerable time for the actual drawing—aside from any question of a study of character. But to see that character can be given without a great expenditure of time we need only look at Figures 130 and 131, both of which are sketch problems done at the Ecole in twenty-four hours, of which time probably half was used in formulating the scheme and developing it. Figure 130 is a French embassy in an eastern country; Figure 131, a school for professional apprentices in a large city. Though these plans were made in a hurry, note how that for the professional school shows very clearly the difference between the buildings in front, open to the public, the workshops or ateliers in the middle, and at the back the powerhouse with its chimney, and warehouses; while the plan of the embassy gives at once the idea of hospitality, of receptions to dignified persons.

We see that character is given also by the nature of the “poché”; the *indication of the walls and supports*. Thus in that part of the plan in Figure 128 open to the public, and the buildings of Figure 129, all of which are for the use of the public, we note the “richness” of poché of monumental buildings, the use of columns, niches, etc., and indications of sculpture. It is this study of poché that makes in great measure, the difference in expression between the stock exchange and the other buildings in Figure 129, the former having simpler walls, monumental but businesslike, the others quite ornate, abounding—in all exterior walls and in the interiors of important rooms—in niches, small columns, etc. So also in Figure 130, the long gallery of doubled columns across the back of the building gives character to the reception or ball-room just within.

But though the idea of character is heightened, emphasized, by “indication,” by the nature of mosaics, there is character in the plan itself before these furnishings are put in. The principal element in giving this character is the arrangement of the big elements of plan—the size, shape and treatment of the several rooms, of the courts or open spaces; the dignity or severity of treatment in some cases, the spirit of lightness and gaiety in others, and so on. Thus rooms to be used as exhibition galleries must have certain shapes and cannot vary greatly from certain sizes; rooms used as audience halls, auditoriums, theatres, will not vary greatly in shape unless of unusual size. Rooms such as the latter may very properly be placed in the centre of a plan, natural light not being needed, while studios, workshops, classrooms, etc., must have good light, and should be placed where they can get it—a court yard exposure would not be satisfactory unless the court were quite wide.

Tradition also plays its part here: Some rooms are made of the shapes we have become accustomed

to see them take; thus in Figure 132, a building for the drinking of and bathing in mineral waters, the shapes in the plan recall the baths of the Roman empire, to which is added the indication of the more modern dressing room of small size. In the same way the rooms for large receptions and balls are long in proportion to their width, as shown in Figures 129 and 130, because when rooms were first made for such a purpose, the known methods of construction limited the width, and the only way to make a larger room was by extending it, the use of vaults being undesirable as the resulting high ceilings would destroy the intimate feeling desired. We now do not consider a room for this purpose beautiful if of different shape, the tradition having been so strongly formed.

Again, the difference between buildings where masses of people congregate, such as a railroad station, city hall, or court-house, and a private house, even though a mansion in size, is shown in the character of the “circulations”: in the former these are straight and easy, broad and conspicuous, while in the latter, though they may be ample in size, will not show such directness, but are in every way more *intimate*. Such differences would show in plans even without any “mosaic” whatever.

The characteristics of site are usually shown by the treatment of the roads, and by the placing of the buildings. Thus in Figure 133, the mountainous nature of the ground is indicated both by the curves by which the large road reaches the open space before the main building, by the ramps shown elsewhere reaching from one level to another, and also by the fact that the different buildings, as well as the several terraces are in lines parallel to one another (and these lines would approximate the “contour-lines” if we had a survey), which is the logical manner of building on the side of a mountain, where anything other than a narrow shelf as a building site could not be found except at prohibitive cost.

The examples used to illustrate character in plan have been of large groups of buildings; the same principles apply as well to the plans of the size of the usual Class B problem. Thus Figure 116 (December) may be contrasted with Figures 100, 101 and 102 (October), and we see the differences, both in plan and elevation, between a suburban building and one in the city, and by comparing Figure 113 (December) with Figures 101 and 102, we see a difference in treatment between a “private” Art Museum (the former) and one of the same size used by the public (the latter two).

The difference of the *Grand Prix* plan and the plan of the Class B problem is largely one of scale—many Class B problems could be found within one of the large plans—and these large compositions may frequently be used in studying a small problem, if one will keep clearly in mind the scale of each.

The best guide in this matter of character is the book of Guadet, so often mentioned, “*Eléments et Théorie de l'Architecture*.”

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SIXTEENTH CENTURY PAGEANT FOR ARCHITECTURAL CLUB OF NEW HAVEN.

A PAGEANT remarkable for the fidelity with which the life of the nobility in the Sixteenth Century in England was reproduced was given to The Architectural Club of New Haven by the New Haven Gas Light Company, January 10, at the New Haven Country Club. More than a hundred of the members of the Architectural Club were invited with their wives, including members from Hartford, Meriden and Waterbury.

The large room of the club house, with its beamed ceiling and big fireplace, provided a good setting. On a raised dais was the table for the nobles. Guest tables extended entirely around the room, while a long table projected down the center towards the table of the nobles.

The scene was laid in the ancestral hall of the Duke of Rutland at Haddon, and the entire company took part in a feast presided over by the Duke and a number of his friends, and served in the true Sixteenth Century manner. The nobles on the dais were costumed elaborately and correctly. The guest tables were decorated with flowers, ferns and primroses.

A feature of the feast was the bringing in, with due ceremony, of a boar's head, roasted and garnished with holly and greens. The huge plum pudding served was also a feature. The thoroughness with which the pageant was staged may be seen in the fact that the pewter used on the ducal table was loaned from a valuable private collection. Much credit is due to those who took part and to Philmer Eves who organized and conducted the pageant. Theodore O. Appel, president of the Architectural Club, presided at the head platter.

Among those present were Sheperd Stevens, Professor of Architecture at Yale, Leoni Robinson, the first president of the Architectural Club, and James J. Hedden, Superintendent of Works for the Harkness Memorial.

ON BUILDING A THEATRE

THE practical requirements to be met in the designing of a theatre, more particularly a small theatre, are discussed in a very helpful and readable book by Irving Pichel, under the title, "On Building a Theatre." This book is attractively gotten up in brochure form. It has illustrations of plans of many theatres in the text and a number of sepia reproductions of well selected photographs of theatre exteriors and interiors. This book is to be had from the publishers of Theatre Arts Magazine, 7 East 42nd Street, New York City, price \$1.60, postpaid.

Mr. Pichel points out, in the introduction, the fact that in the theatre the perpetuation of musty, tradition-hallowed faults of construction has been carried to an extraordinary extreme, also that though, in the more modern theatres, there have

been notable improvements over the theatres of a generation ago, the ancient law is often observed in the auditoriums and stages of schools, clubs and societies and in other buildings in which these facilities are included as a sort of side issue.

Mr. Pichel takes up separately the auditorium, the stage plan, the equipment of the stage, stage lighting, stage machinery and settings, and has much of interest and value to say on each subject. He has a broad view of the changing tendencies in the drama and in its presentation, and takes a liberal and sane attitude. It is distinctly a worthwhile book.

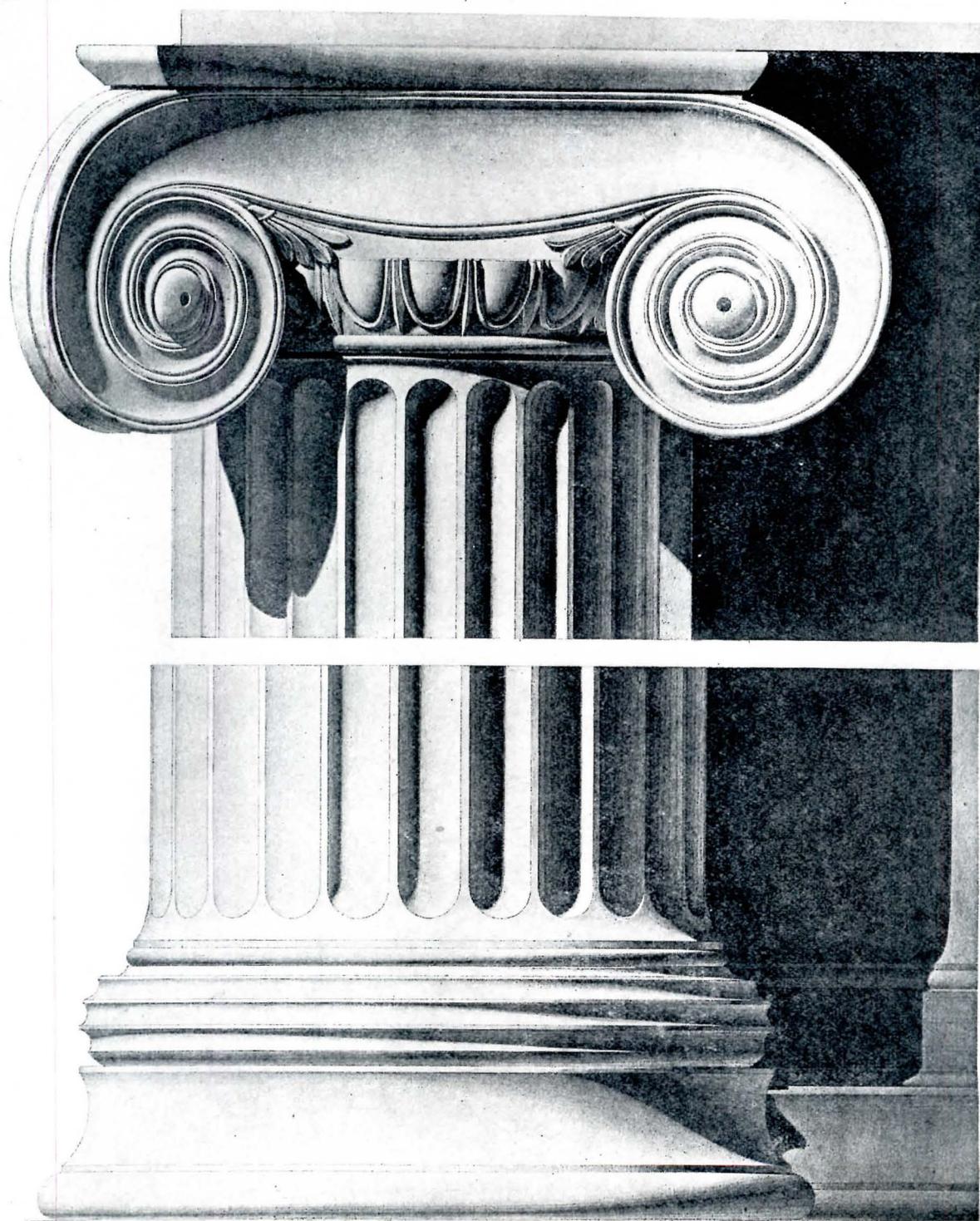
BALL OF THE FINE ARTS

THE Ball of the Fine Arts will be given by the Society of Beaux-Arts Architects at the Hotel Astor, Thursday evening, February 16, 1922. The proceeds will be for the benefit of the students in architecture, painting and sculpture of the Beaux-Arts Institute of Design.

The program and decorations will follow the general scheme of the famous *Bal de Quat'z Arts*, of Paris. Fancy costume will be obligatory, but the costumes may be of any period. Tickets admitting one, \$10. Reservations may be made for seats at tables adjoining the ball room and for boxes. A supper will be served by the Hotel Astor in the Orangerie, adjoining the Ball room. Table reservations for supper should be made direct to the Maitre d' Hotel. Music for dancing will be furnished by Paul Whiteman's Orchestra. The list of patronesses is a notable one, the men in charge of the arrangements have planned a most unusual and interesting event and the object is one which everyone interested in the advancement of architecture is naturally interested in promoting—the providing of funds for educational work. Applications for tickets and table reservations (other than those for the supper) should be made to Mr. Kenneth M. Murchison, 101 Park Avenue, New York City. All applications should be accompanied by check. Tickets will also be on sale at the office of Mr. Harry Allan Jacobs, 64 East Fifty-ninth Street, New York City.

ARCHITECTURAL LEAGUE OF NEW YORK

THE Thirty-seventh Annual Exhibition of The Architectural League of New York will be held in the building of The American Fine Arts Society, 215 West 57th Street, New York City, this year, beginning with the opening ceremonies Friday, February 3, at 9 P. M. The League Reception will be held on Saturday, February 4, from 3 to 6 P. M. The Public Exhibition will be open February 5 to March 4. The hours for the exhibition are: 10 A. M. to 6 P. M.; 8 P. M. to 10:30 P. M.; Sundays, 1 P. M. to 6 P. M. Admission fifty cents excepting Mondays, which are free days. A feature of the opening ceremonies will be a Russian pantomime.

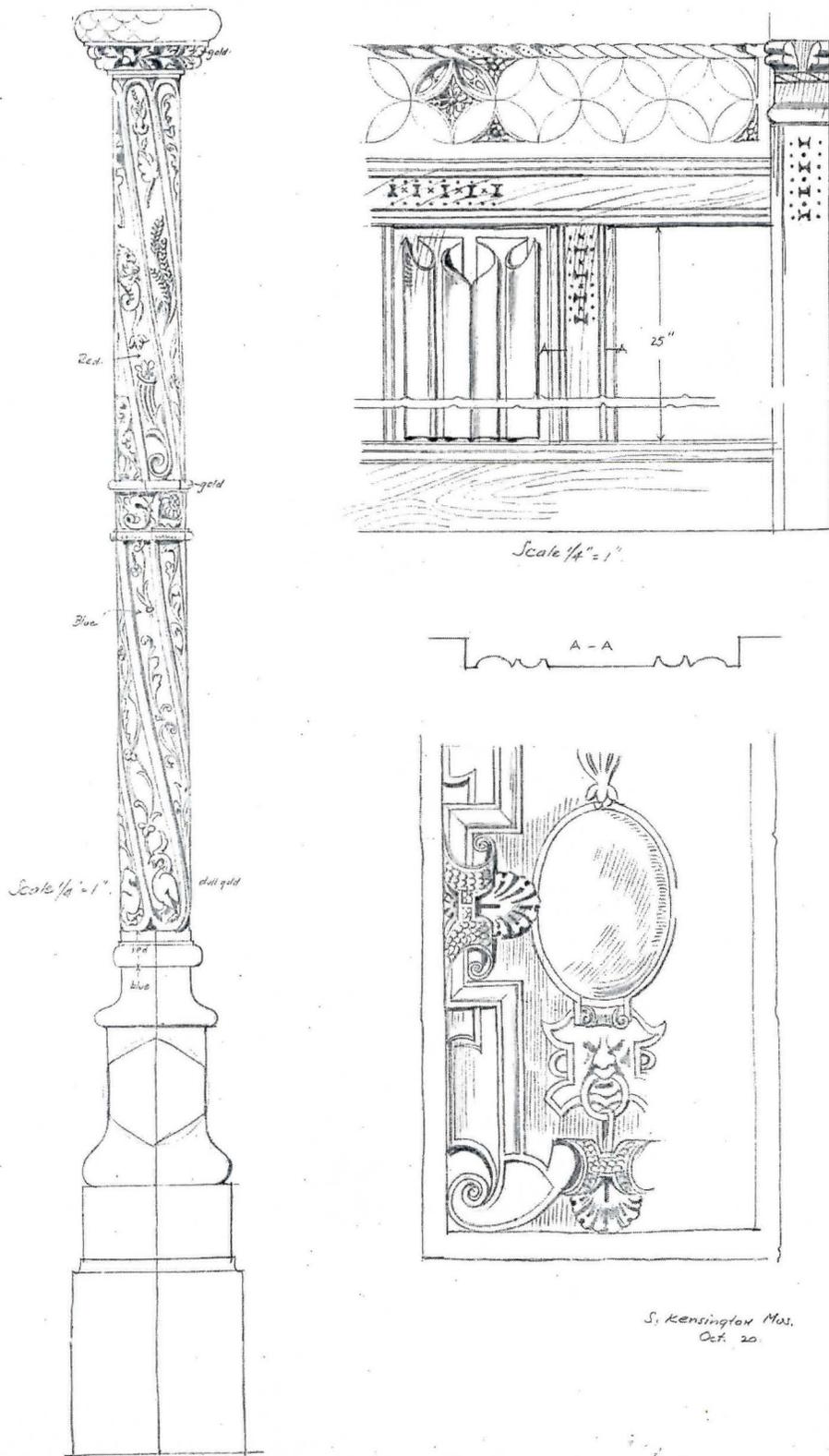


DETAIL OF THE TEMPLE OF THE NIKE APTEROS, ATHENS.

RESTORATION BY H. DAUMET.

FROM D'ESPOUY'S "FRAGMENTS D'ARCHITECTURE ANTIQUE"

On the other side of this sheet is reproduced a drawing of detail of the Ionic order from the Nike Apteros (Temple of the Wingless Victory) on the Acropolis, Athens. This small and extremely beautiful temple was built in 435 B. C. Though partly demolished, it was reconstructed with the original stones. There are four Ionic columns in prostyle at each end and there are two in antis at the entrance of the cella.



PENCIL SKETCH BY ALBERT KAHN.
DETAIL OF WOOD CARVING IN THE SOUTH KENSINGTON MUSEUM, LONDON.

Polychrome wood carving, with the colors noted on the drawing, linen-fold panelling and another panel design are shown in the group of pencil sketches made in the South Kensington Museum, London, by Mr. Albert Kahn, and reproduced on the other side of this sheet. These sketches are admirable examples of the kind of memorandum most helpful to the architect as well as excellent examples of pencil drawing.



PENCIL SKETCH BY C. D. MAGINNIS.
IN THE RUE ST. ETIENNE DES TONNELIERS, ROUEN.

A masterly and delicate pencil sketch by Mr. C. D. Maginnis is reproduced on the other side of this sheet. It shows great facility in conveying the character and detail of an interesting architectural subject.



PENCIL SKETCH BY M. R. HERMANN.

Since the representation of trees is often necessary in the making of architectural renderings, studies such as the one reproduced on the other side of this sheet are helpful to the architectural draftsman as well as to the man who is interested in sketching landscape subjects for their own sake. This pencil drawing is on paper of an ivory tint. It has not only excellent pictorial composition and atmospheric quality, but shows as well a faithful study of the trees.

TWELFTH-NIGHT IN MR. GOODHUE'S OFFICE

OF MORE than local or passing interest, because they epitomize the spirit of an office in which a very close relation exists between the architect and the members of his staff, are the Twelfth-night Revels held annually in the office of Bertram Grosvenor Goodhue. These gatherings are always interesting and enjoyable and the one held on the evening of January 5 was the best of all.

Preparations began at three o'clock on the great day, drawings were rolled up, marked and put away, drawing boards were taken down and the various rooms of the office, excepting the large reception room, were cleared. In the drafting room seats were arranged on steps composed of drawing boards. The stage setting, which had been built at one end of the room and kept at least partly covered during working hours, was exposed and given the necessary finishing touches. Furniture was arranged in the other rooms to accommodate the expected guests and long before their arrival everything was in readiness.

Before nine o'clock the rooms began to fill with members of the office force, their wives and friends; soon Mr. Goodhue and his family and many of Mr. Goodhue's friends, including a number of his clients, arrived. The scene was one of animation, particularly in the large panelled reception room, where a cheery wood fire always crackles on the hearth during the winter months. When the guests had assembled, Mr. Lawrie, the sculptor of Mr. Goodhue's organization, sought out Mrs. Goodhue and, with characteristic modesty, presented to her the beautiful medal he had modelled for the occasion.

Mr. and Mrs. Goodhue then headed a procession through the rooms to the west drafting room where a play that was written, staged and acted by members of the office force was received with unbounded delight. The title of the play was "Ups and Downs" and the story had to do with the sore tribulations of a group of draftsmen who were haled before the bar of justice on the serious charge of having desecrated a church edifice with understandable symbols. The farcical trial scene brought down the house and a happy ending was

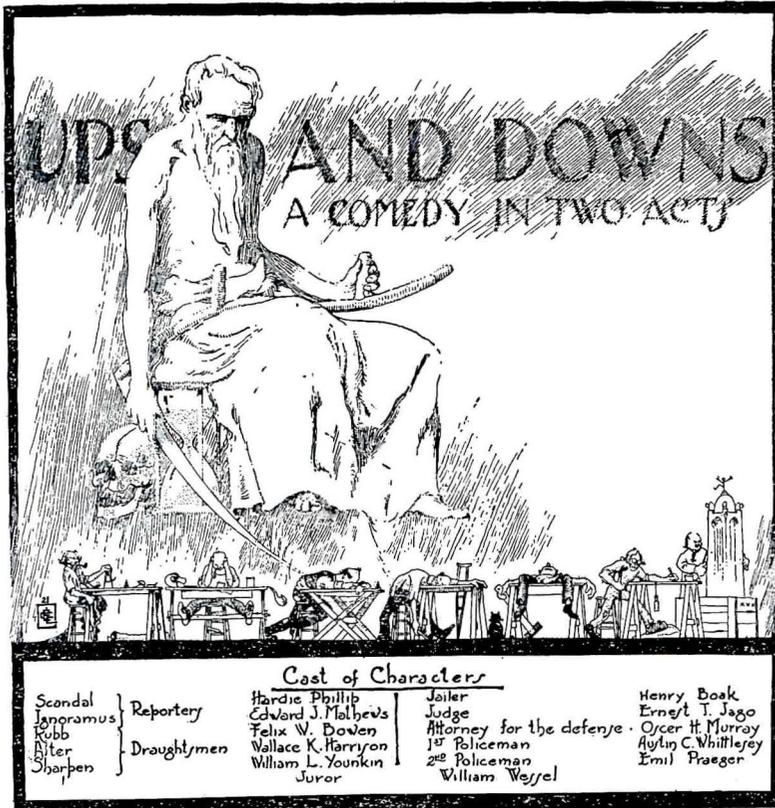
achieved by the rescue of the men from the hands of the high tribunal by their "Boss," who, true to barn-storming traditions intervened "in the nick of time."

The play ended, the roll of drums assaulted ears and nerves, and a ritual procession moved into the large reception room, the guests flocking after.

The latest man to join the office force, one Rodgers by name, who it seems had been in their midst only four days and was not yet of the elect, was brought forward. To him was then administered the office oath, an amusing bit of foolery. Following upon Mr.

Rodgers's solemnly spoken "Yes," came from the master of ceremonies the shouted question, "Why?" The effect was highly disconcerting. Being let go Rodgers, the luckless *dernier nouveau* (we know that Mr. Goodhue will like the introduction of this Beaux-Arts term here) lost himself among his comrades and attention centered upon Mr. Goodhue, standing behind a lectern-like table that was effectively lighted by candelabra at either side. Mr. Goodhue then read an address in which humor and seriousness were intertwined.

He introduced the various members of the office



Cast of Characters

Scandal	Reportery	Hardie Phillip	Jailer	Henry Book
Ignoramus		Edward J. Malhevis	Judge	Ernest T. Jago
Rubb	Draughtymen	Felix W. Bowen	Attorney for the defense	Orceff Murray
Biter		Wallace K. Harrison	1 st Policeman	Aylin C. Whittlesey
Sharpen		William L. Younkun	2 nd Policeman	Emil Praeger
		Juror	William Wessel	

Program of "Ups and Downs," the play that was a feature of the office revels held Twelfth-night, Jan. 5, 1922, by the staff of the office of Mr. Bertram G. Goodhue.

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force one-by-one and gave to each generous credit for his or her part in the work of the office. To each he presented a bronze casting of the medal. Mr. Goodhue also expressed his views on architectural training. He took a crack at his pet aversion, the Ecole des Beaux Arts. It is a habit Mr. Goodhue has,—a habit that his personal friends among Beaux-Arts men regard indulgently. We quote from Mr. Goodhue's address as follows:

Address by Bertram Grosvenor Goodhue

"It occurs to me that this is a capital time to say something regarding these annual revels of ours,—and the spirit that makes them possible. A lot of you are, no doubt, wondering what it is all about—Well! I am going to try and tell you.

"For years and years—and years, now, we have done the same thing—or something like the same thing; until the origin of the custom is lost in the mists of time and the very first celebration has probably been forgotten by everybody except me, the, now venerable, boss.

"Most offices are rather dull and workaday in their operation and it's certainly not usual for any office to celebrate in this fashion—especially at the end of a year that, financially, can't be considered any great shakes; but this custom of ours is so embedded in the substance of time that we revel even when there is nothing much to revel about.—And its right here that I want to explain to those of you who don't understand why we do celebrate at such a time.

"This is the seventeenth of these our annual festivities which have grown, year by year, in size and, we all like to think, in importance. This would have been the seventh play had we not, for very solemn reasons, omitted one when this country had cast in its lot on the side of civilization during the late war.

"Though we build a great many churches, even our closest clerical friends could not accuse us of being a religious body; at any rate, always and forever, we are not Calvinistic.

"Our theory of life goes somewhat beyond that of the Declaration of Independence; for we believe that everybody is entitled to 'life, liberty' and,—not the 'pursuit of

happiness,'—but the actual possession of happiness itself. So we do not take every commission that offers. (My manager will tell you this with tears in his eyes.) We take only those that promise success and happiness: Success for the building, satisfaction and consequent happiness, secondarily, of course, for the client, but primarily for ourselves. This office is not run wholly as a business. All this means that this office is not a big one (the United States Steel Corporation could not do any such thing), indeed it never has been a big one: There have been years when it was three times as big as now, though never a year when it was any better, nor indeed so good.

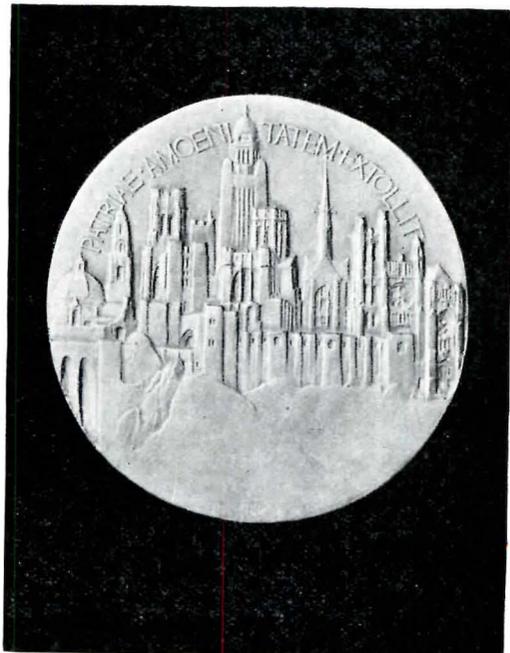
"Architecture, at least as produced here, comprises not only designing, drawing, construction and supervision, but, as you have seen, play-writing, scene painting and acting, and, as you will see later, musical composition and the writing of Latin verse.

"This is a good place to say something about our clients, without whom we would have no existence at all and about 90 per cent. of whom have been, and are, sympathetic, charming and, at any rate, if not always wealthy, never stingy.

"I can't begin to tell you how fond I am of every member of the office force,—how much I value them all, and their various abilities. Of this force I am but one, a man-in-a-blouse, so to speak, with this difference; that I have the power of veto. I believe it makes for happiness that men's work should be interesting and not always mere work, like that of the men ruled by an "efficiency" fanatic,—therefore, it's perfectly well understood that anybody can look at books, smoke, talk and sing.—especially the latter. Often, going into the drafting room, I find myself in a perfect 'nest of singing birds.' And everybody is free to differ with me in my solution of any given problem, (mind you, I always possess the veto power), so that, setting a man a job and then going away for a morning, or a day, or even longer, I often come back to find my own solution drawn out, with another, and distinctly better one, alongside.

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

"Now that you have at least an inkling of what we



Medal presented to Mr. Goodhue by Mr. Lee Lawrie, Sculptor, on the occasion of the Twelfth-night revels. A bronze casting of this medal was presented by Mr. Goodhue to each member of the office force.

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are all driving at, what this show means, I wish to present each member of the office with a very beautiful (and, incidentally, *distinctly embarrassing*) token of my esteem, a copy of a medal made by Mr. Lee Lawrie.

"Right here let me present to you the sculptor himself, one of the quietest, to my mind the ablest, and assuredly the shyest sculptor in the world. (Please drag Mr. Lawrie forward.) Mr. Lawrie, a sculptor of the highest eminence is, of course, working "on his own" and is the only sculptor that, so far as I know (or perhaps it would be better to say *so far*) holds that sculpture must be an integral part of the architecture to which it is wedded, and not a mere aggregation of eniched and bepedestalled attitudinizing figures, male and female,—mostly female. I feel that an enormous share of whatever credit this office may have obtained is due to Mr. Lawrie. With but a single exception, not a building of ours of which sculpture is a part, but that that sculpture is from his hands, whether it be state capitol, college, library, school, house or church. Ladies and gentlemen, Mr. Lee Lawrie.

"Now for the office.

"First, Mr. Francis L. S. Mayers. (Nobody knows what the L. S. stands for and nobody has ever asked.) Mr. Mayers is the office manager. He smiles, always successfully, on bank presidents when I need money—which is often. He 'sits in' at conferences with clients and stops me, with tears in his eyes, when I offer to do something for nothing—in fact, without him I doubt if there would be any office at all. Ladies and gentlemen, Mr. Mayers.

"Mr. Stephen Irving King. Mr. King it is who tells Mr. Mayers to tell me that there is no more money in the bank and yet always produces it. Mr. King is my financial conscience and, *believe me*, that's 'some job' for anybody! Mr. King sits in a room that we call the 'system,' a rather interesting room in that it is the place where we keep the office files and where—oh! very rarely,—things *sometimes* get lost. We also keep the safe in this room and nothing ever gets lost from that; in fact it never contains anything to tempt a burglar. Mr. King, and possibly some others have the combination. I haven't myself. Ladies and gentlemen, Mr. King.

"It is mainly in the 'system' that Mr. John Thomas Edwards and Mr. Terence Thomas Martin occupy themselves. Mind you, when I speak of things getting lost I don't wish to indicate that these two young men don't perform their work faithfully and well;—they do! In fact both of them, I understand, are by way of becoming good draftsmen in a not-so-very-long space of time. This is a great comfort to me because I was an office boy myself for two years and—as I remember being told—a very bad one; but I do understand that their most difficult job is trying to get carfare out of Mr. King. Ladies and gentlemen, Mr. Edwards and Mr. Martin.

"I have tried to tell you a little about the office spirit and the principles behind it. *Principles are immutable but rules change*—which, by the way, is why we here don't

like the customary—too customary—classical styles in that they are based upon rules and not upon principles. I have just said *rules* but I don't know but *modos* would be even better, for just as ladies' skirts are cut long one year and short the next, so architecture, sad to relate, is becoming a matter of fashion.

"Long ago I established a rule (it's perhaps a principle by now) that there should be no head draftsman in this office. Nor has there been, nor is there now; but it is true that on four men I depend for the carrying out of the work ably and well, at least so ably and well as to make me realize that I can go to California, or Europe, or hunting in Canada, or anywhere else, with the positive knowledge that when I come back things will have gone *better* than if I had been here. It is not always that these men succeed in making their power felt I understand—indeed, I don't always myself; but that is the theory of the office and would be—will be—violated by the juniors at their peril.

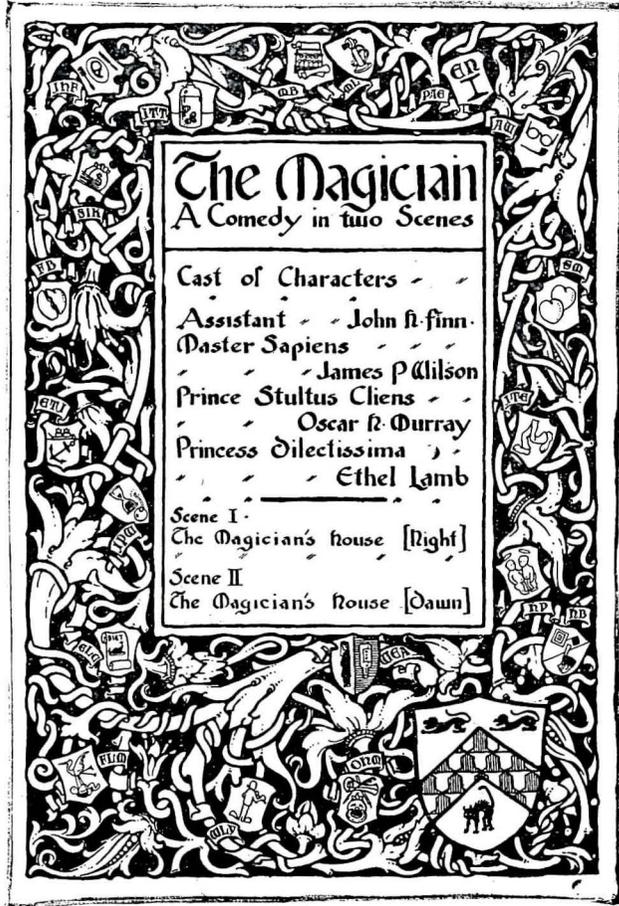
"These four men (I put them in alphabetical order because there is no other order of precedence)—these four men are:

"First, Mr. Ernest Thomas Jago—a Cornish man,—who proudly told me when he first came to see me here, that his ancestors only comparatively few centuries ago, painted themselves with woad. Mr. Jago has got a long way from woad. I am trying to state facts rather than compliments; but I do regard Mr. Jago as a very considerable genius. He can design and draw anything in the way of ornament, figures and animals, all architecturally scrambled together in the most perfect sort of fashion. All I need tell you is that when you look at the reredos in St. Thomas' Church—on its architectural side, that is, for the sculptor was, as a matter of course, Mr. Lawrie, you look almost wholly upon his work. Ladies and gentlemen, Mr. Jago.

"Mr. Oscar Harold Murray. Mr. Murray comes from Newcastle-on-Tyne, or thereabouts. I can't so clearly define to you Mr. Murray's characteristic abilities as I have those of Mr.

Jago because they are practically infinite. For instance, he is chiefly responsible for a great English house at Locust Valley, (in the American Dukeries, that is, and such a house as any real duke would feel quite at home in) and, if it is ever built, he can be credited with the Chapel for the University of Chicago, a large church that is, perhaps, the most advanced and monumental piece of Gothic design that has ever come from here. Mr. Murray is reliable at every possible point, a master of every problem of design and has never failed me, even in my utmost need. Ladies and gentlemen, Mr. Murray.

"Mr. Hardie Phillip,—a 'braw' Scot. I don't know what 'braw' means, but he comes from near Edinburgh and he graduated from the office of Sir Robert Lorimer, one of the four or five architects in the world who really understand Gothic. For all his blood and 'we free' bringing up, thin porridge for breakfast, and the like, Mr.



Program for "The Magician," produced by Mr. Goodhue's office force in 1919.

PENCIL POINTS

Phillip can jump from the highest sort of Gothic high churchmanship (he is chiefly responsible for the Church of St. Vincent Ferrer) to the most baroque of Mexican 'greaser' styles, without batting an eye and with no change in the quality of his work, which, in my opinion, is always of the highest. Ladies and gentlemen, Mr. Phillip.

"The three men that I have just presented to you are, you will notice, all Britishers. My fondness for the British in all things is very well known; indeed, some have, I believe, accused this of being a British office, which, of course, it is not; hence it's the more remarkable that the fourth of these men, Mr. Austin Cruver Whittlesey, should be a Californian. You would think that of the four he would be the most interested in the Iberian styles. Well, after all, he is one of the most interested for there are two books on Spain by him which are now standards, besides which he has done, of course, a lot of our 'greaser' work in California. Yet he it is who has the Nebraska State Capitol in charge and who is producing at my instigation at the present moment, God-knows-what-kind-of-Classic. Also he does Gothic just as well. Ladies and gentlemen, Mr. Whittlesey.

"While a very good office indeed could be run with the people you have already met, don't think for a moment that we are at the end of our resources. I will even go so far as to say that if every one you have already met were to leave me, the office would still turn out work as good,—I think,—as ever it has.

"Another thing that I forgot to mention is that we here believe that, like a poet, an architect must be born and not made, in fact that an architect—a good architect—is a poet. It is precisely because of this that I—I hope I can say we—disapprove of architectural schools. This doesn't mean disapproval of education—far from it. No architect can have too much and most of us have, alas! too little, but a born architect will be interested in his chosen subject through the years that his general education progresses and these years may be as many as he likes, the more the better. The learning of how to make an architectural drawing is an easy enough matter, something that I should think ought to be accomplished in a year—in an office I mean and not a vocational school. You can teach any 'boob' to write a sonnet, the rules are simple enough, but you can't teach anybody not born to it to write a great or even a good one, no matter how much schooling he may have.

"As I said a few moments ago, principles are immutable but rules change. However, there's another difference that I didn't bring out. Rules can be taught, while principles need not be; the born architect should, and does, have his principles born in him. In the beginning, in Greece that is, classical architecture was a matter of principles, but not of rules. Some centuries later on, a Roman gentleman, named Vitruvius, probably a failure as an architect, conceived the idea of writing a book wherein he formulated rules based on 'the five orders,' for the practice of the profession. These rules have ever since been at the bottom of all Classical work and all school training. These can be taught—it takes quite a while. What would become of architectural professors and instructors if they had to limit themselves to the enunciation of principles. I—we—hold that the man who blindly follows these rules, no matter how beautiful or how successful his buildings may be, is far less of a poet even than the man who first devised the American steel frame system of construction, which again in its turn has become a shibboleth so that I

understand from one of my greatest friends that all matters of scale are now settled by the mere fact that columns should be so many feet on centres, no more and no less, and all floor heights about so much. In other words, even the steel frame now has its Vitruvii. On this basis an academically trained architect would presumably rate Racine higher than Shakespeare and Pope higher than Keats.

"No doubt lots of the school men are fine fellows, many of them are great friends of mine; but I don't agree with them and I don't think this office agrees with them and that's all there is to it. After all, the romantic poets, fellows like Coleridge and Keats, adhered to the technique of verse-making just as closely as Pope and Racine. So, by the same token, do we in this office adhere to the technique of architecture and I am just as proud of our work on its structural, mechanical and practical sides as I am proud of it on those others with which I, personally, have more concern.

"Up to this, I have presented no academically trained men; nevertheless we have one or two such that are fine fellows and able draftsmen and designers,—just as good, in fact, as though they had never gone to an architectural school at all. Of these academically trained men (and again I ask you to remember that I am observing no order of precedence), first comes Mr. James Perry Wilson. It must not be held against Mr. Wilson that he is a graduate of Columbia. How much architecture he learned there I don't know; but he certainly did learn some strange and wonderful things. For instance, he is the office sciographer. I'll wager you don't know what a sciographer is. The word means "A caster" (and for that matter a master) "of shadows." If I want the shadow of an irregularly-shaped angular body cast on an irregularly-curved surface, from a certain angle and from a certain distance at a certain time of day on a certain day in the year, I ask Mr. Wilson to do this thing, and lo! and behold! after many days, the result is accomplished and no one, I less than any, questions the accuracy of the result. He knows all about relativity and the fourth dimension and, in addition to being a beautiful draftsman and designer, has the merit—or perhaps I should say demerit—of being meticulously accurate. Also he is an accomplished extra-architectural artist, as witness the landscapes in oil in the other room. Ladies and gentlemen, Mr. Wilson.

"Then comes Mr. Wallace Kirkman Harrison—a recent acquisition so far as our office chronology goes in that this is his first party of this sort. Mr. Harrison went to the Beaux-Arts. *I hate to admit it, but he did.* But he didn't graduate. I have always maintained, that the truants and bad boys of the Beaux-Arts turn out to be the best product of that—so far as I am concerned—lamentable institution. But Mr. Harrison was, for a considerable time, in the office of McKim, Mead & White, which is a very different matter indeed. He, more than any one else, may be called the office Classicist; but his work—if I may be permitted to express a judgment—is rattling good and no longer shows the influence of Paris but of a first class office training. Ladies and gentlemen, Mr. Harrison.

"Now come Mr. Elliott Lewis Chisling and Mr. Henry Boak, both of whom are my architectural children for they started their professional careers right here. I am inordinately proud of them both; capital draftsmen they are. In addition, one etches and paints charmingly and the other produces equally charming photographs and lettering.



Cover Design for Program of
"Art-chee-tek-chure" produced
in 1916

PENCIL POINTS

Don't run away with the idea that lettering is an easy job. Any architect will tell you that it's one of the hardest in the world. Ladies and gentlemen, Mr. Chisling and Mr. Boak.

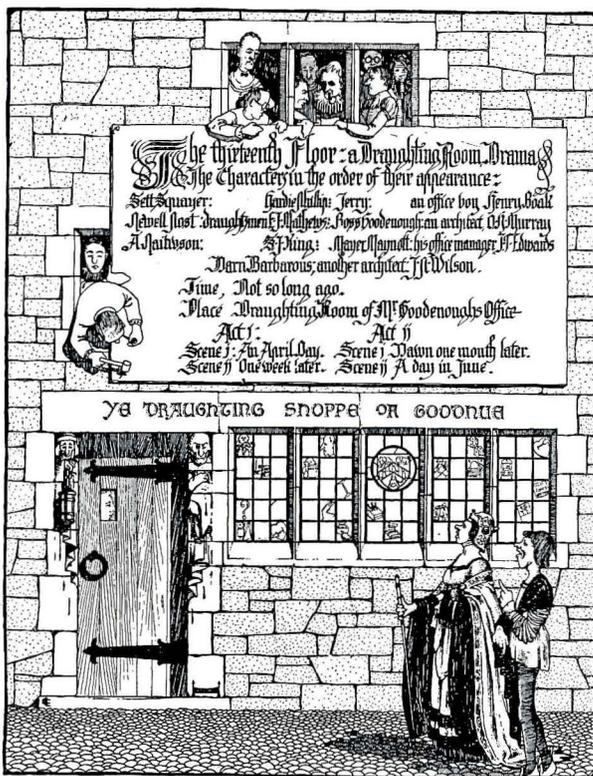
"Architecture means a good deal more than the usual lady client thinks it does. It's not just the drawing of a pretty picture, after which the building is erected by some miraculous process. There are weeks and months and, in the case of a large and honestly-constructed (which is to say, permanently-constructed) building, years of the hardest sort of work connected with the designs, the drawings and the construction. A blacked-in plan (certain draftsmen prefer to talk French and use the word *pochéd* instead of blacked-in) is a simple enough thing to understand (or ought to be; we have known times when it was *not*) but a 'working' plan covered with lines of figures and plumbing pipes and electric outlets and ventilating ducts and the Lord knows what not, is another matter. To tell the truth I don't understand such a thing myself any too well. Of all the men I rely upon to see that this

work is done beautifully and correctly,—the two terms are by no means synonymous, the first is Mr. William LeFevre Younkin, also a landscape painter and etcher of distinction. Ladies and gentlemen, Mr. Younkin.

"Then there is Mr. George Charles Styles, another Britisher by the way, who, since his advent from England where, if the truth must be told, they don't draw as well as we do here—has learned American methods, until now his drawings are as beautiful as any we turn out. Added to which he can letter as well as Henry Boak (which is saying a good deal) though in an entirely different style, with a reed pen, like any mediæval monk. Ladies and gentlemen, Mr. Styles.

"And this is Mr. Alan Cornwall Smith, a graduate, or so I think, of the architectural school at Yale. When Mr. Smith first came into this office, his drawings were among the best of their kind, but, after all, nothing but the usual architectural student's work, the work, I mean, of a student in an architectural school. Since then he has become quite a different person and is doing his work ably and well. Incidentally, he was one of the winners of the competition held in Philadelphia to show how an ordinary back lot could be made into a beautiful thing, not such an easy matter. Go home and look at your own. In addition to this he is our most competent orator. Ladies and gentlemen, Mr. Smith.

"Next comes Mr. Felix Wedgwood Bowen. Mr. Bowen is also a Britisher. (My fondness for Britishers extends to the farthest-flung confines of that far-flung Empire, for Mr. Bowen, Mr. Mayers and Mr. King all come from the Barbadoes.) Mr. Bowen's father is an architect so he comes by his ability naturally. There was a time when I questioned whether other and fairer interests might not put the fair interest of architecture 'on the blink' with Mr. Bowen. Certainly the elevators used to come up loaded with ladies asking for him. Not only the elevators that you came up in; but the freight elevator at the back as well. He used to be our official *crève-cœur*, but he seems to have grown more serious and sober of late. At any rate he is turning out good work



Program for "The Thirteenth Floor, a Drafting Room Drama," produced in 1921.

and I begin to look forward to the time when he will settle down to a happily-married old-age. Ladies and gentlemen, Mr. Bowen.

"Next is Mr. Edward James Mathews,—a brand snatched from the burning. His uncle, a great friend of mine, told me that he was intending to go to an architectural school, when I intervened and asked to see some of his drawings. These were artistically so able that I suggested that a much shorter and better path to the glories of which we all dream would be for him to come into this office. I have said that he was a brand snatched from the burning; but don't think that by this I mean that he is quenched. Quite the contrary! He is very much alive and flaming in a dozen different directions. I trust Mr. Mathews doesn't regret the day I asked him to come here and I am certain that I don't myself. Ladies and gentlemen, Mr. Mathews.

"Then there is Mr. Carl Richard Korte,—who, though not exactly a member of the office in that he is a modeller and not an architect and his salary is being paid by the state of Nebraska I am very

glad to present to you. When things get so complicated that nobody, not even Mr. Wilson, can draw them out, Mr. Korte produces them in three dimensions. I am not sure but sometimes in four. Ladies and gentlemen, Mr. Korte.

"Besides designing and drawing, architecture has many other facets; things like engineering and plumbing and specification writing, that is, never forgetting the ability to draw that which is figured and written about. Mr. Emil Hugh Praeger is our structural engineer. On him—and on Heaven—I rely to keep our buildings from tumbling down.

"Mr. William Wessel is the most competent of specification writers and practical men and these qualities are not confined to the office either because I hear that Mrs. Goodhue constantly calls him on the telephone to know why things in our house don't work as they should. Ladies and gentlemen, Mr. Praeger and Mr. Wessel.

"I have kept the best until the last. Even in architecture, you must *cherchez la femme*. Miss Ethel Lamb greets with a pleasant smile everybody that comes to the office, from a Bishop (we are fairly polite to Bishops here) to a life insurance agent. Also she puts Mr. Wessel's winged words into enduring form, not to mention practically all of the office correspondence. Ladies and gentlemen, Miss Lamb.

"And this—you would never believe it—is a matron. Mrs. Austin Cruver Whittlesey. She was not always Mrs. Austin Cruver Whittlesey—in fact, it was only her fiancé's very pretty speech a year ago that his need of her was greater than mine that persuaded me to let her become anything but Miss Marie Bachman. (She interrupted my dictation at this point to say that I had nothing whatever to do with it.) I have told you a little about everybody in the office. I won't tell you so much about Mrs. Whittlesey because, while Mr. King is my financial conscience, *she* is actually my conscience itself. Thank God! in addition to her crystalline intelligence (which she certainly needs to keep up with my vagarious temperament) she is one of the closest-mouthed people

PENCIL POINTS

in the world so you are free to ask her any and all questions you please about my past life, my present bank account, my morals, or anything. How she can do what she does for me here at the office and keep house for her husband passes my comprehension; nevertheless I am confident that she keeps house for her husband as well as she keeps me in order. Ladies and gentlemen, Mrs. Whittlesey.

"There remains but one more, Mr. Robert Perry Rodgers, so recent a postulant that I can't really tell you anything about him.

He has been here only four days and, as you have seen, has only just, rather tremblingly, taken the office oath. It's *against him* that he has been to the Beaux-Arts, but it's *in his favour* that he's a friend of Mr. Harrison. All I can say is, that if he proves to be anything like so *dependable, so worthy, so affection-deserving, and winning and holding*—so *altogether fine* as the others that I have introduced to you, I shall be well-content.

"Unfortunately, I am not able to introduce to you the men who have been with me in the past. Many among those who have gone out from this office have, as architects or in official positions (both governmental and commercial), justified their belief in themselves, and my belief in them."

At the end of the address Mr. Wilson, representing the office force read from a beautifully illuminated parchment as follows:

"To Bertram Grosvenor Goodhue from his office, Greeting:—

"It is now more than a decade since our first Christmas festivities and eight times have we joined in the Revels.

"Now, by reason of your love and generosity, which always inspires them, their fame has gone out to the four corners of the earth through those who erstwhile have joined with us.

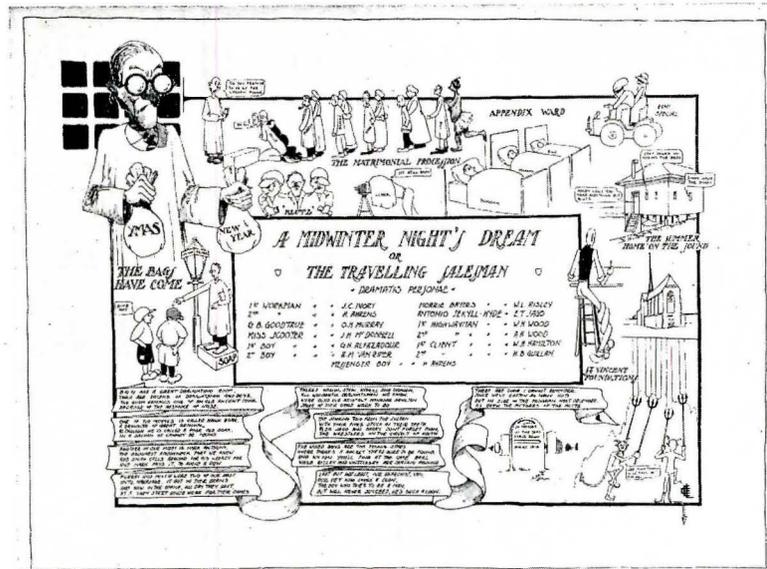
"None of us lacks your image in his heart, but each of us has coveted this medal; yourself on one side, the works, your very spirit, on the other; a memorial which our prosperity will cherish as shewing forth him who means so much to us and to whom once again we pledge our loyalty."

The office anthem was then sung. The words, in Latin, were written and the music was composed by men who are members of the staff.

The office cheer shook the leaded casements—

<i>E-raise</i>	<i>E-raise</i>	<i>E-raise</i>
<i>Rub</i>	<i>Rub</i>	<i>Rub</i>
<i>Goodhue</i>	<i>Goodhue</i>	<i>Goodhue</i>

Mr. Goodhue then had a large and smoking bowl of punch brought in and social gaiety was in order. Punch, supper, music and dancing, all contributed to a jolly good time that lasted till the early morning hours.



Program for "A Midwinter Night's Dream," produced in 1915.

The next day the drawing boards were back in place and by noon the work of the office was going ahead very much as usual.

A feature of the occasion was an exhibition of pictures by members of the office staff. It included oil paintings, water colors, etchings, photographs and pencil sketches—all creditable and some of very high quality.

It may prove interesting to note briefly the development of these Office Revels from their very simple beginning. Some sixteen years ago at the New York office of the old firm of Cram, Goodhue & Ferguson, the members of the staff gathered in the office each year to hold a Christmas celebration; they had a Christmas tree and gave each other presents of an amusing character rather than of intrinsic value.

In 1912, when the office was engaged upon the design for the Cathedral of the Incarnation, Baltimore, they made a freak model of a cathedral, each man contributing a part in a different style from the others. A photograph of this model is reproduced in connection with this story.

On New Year's Eve in 1913 they produced a play, "Everyday," a farcical presentation of the events of a typical day in the office. This was followed by "The Follies of 1914, or the Phantom Wolf," 1914; "A Midwinter Night's Dream," 1915, Shakespearean in style; and by "Art-chee-tekchure, Tisahelluvalifeweliv," 1916. The year this country was in the war there was no play. The plays were resumed with "The Magician," which had a remarkably beautiful stage setting and quite beautifully painted scenery even though produced by simple means. Last year the play was "The Thirteenth Floor, a Drafting Room Drama," made up of incidents in the work of the office, which happens to be on the thirteenth floor.

Originating with the members of the office force and worked out by them from year to year, this idea of an annual celebration has grown under the encouragement of Mr. Goodhue,—starting as a Christmas celebration in the office it became a luncheon given by Mr. Goodhue, then a New Year's Eve celebration at Mr. Goodhue's home, and for some years now has been held in the office. In 1915 the date was changed from New Year's Eve to Twelfth-night, partly to avoid conflicting with other social engagements and partly in consideration of the Shakespearean character of the play for that year—and Twelfth-night it has been ever since.

NEWS ITEMS FROM THE AMERICAN ACADEMY IN ROME

INTERESTING items of news from letters received by Mr. C. Grant LaFarge, Secretary of the American Academy in Rome, from Mr. Frank P. Fairbanks, Professor in Charge, School of Fine Arts, are printed below:

"The School of Fine Arts of the Academy, before the first month of its term has expired, finds its accommodations already preempted; with a total of twenty men, thirteen of whom are architects, four sculptors, and the remaining three painters.

"As early as the fourth of October we seemed to have met our facilities in housing, but we converted an unused studio into a dormitory and took into residence three additional scholarship men.

The new "Prix de Rome" men have shown, from the first, a marked enthusiasm for their environment, but in somewhat diverse directions; one man is devoting most of his time to establishing his orientation in regard to the masterpieces of sculpture; another is inspired to work, but, by new and almost daily contact with the monuments in his chosen field, he is diverted from committing himself thus early in his term; a third man has succumbed to a problem. All of these men seem worthy timber, are very earnest, and give promise of much diligence.

"They have, as well, shown considerable judgment in accepting the opportunities offered by the Classical School of participating in the excursions to the campagna and farther afield. Twenty-two Etruscan tombs in one morning at Corneto with Professor Curtis, does not constitute a record (nor do we try for such), but is typical of their activities.

"A greater number of the Fine Arts men have joined these parties, this year, than heretofore. The average attendance seems well sustained as time goes on, due no doubt to the excellent enthus-

iasm and consideration of Professor Whicher. "Of the individual men, Hafner, the new Fellow in Architecture, has already undertaken his restoration for the first year, deciding to reconstruct the Basilica of Constantine.

"The new Sculptor Amateis is making a conscientious effort to comprehend the principal Roman examples in his field and is now in Florence for a month before permitting himself to essay any sketches for his first year requirements.

"Schwartz, the new Fellow in Painting, has many enthusiasms, but is tortured with a desire to do some painting before he is quite ready. He has an excellent habit of thinking out loud, and, consequently, bids fair to cull considerable gratuitous "wisdom" from the older men.

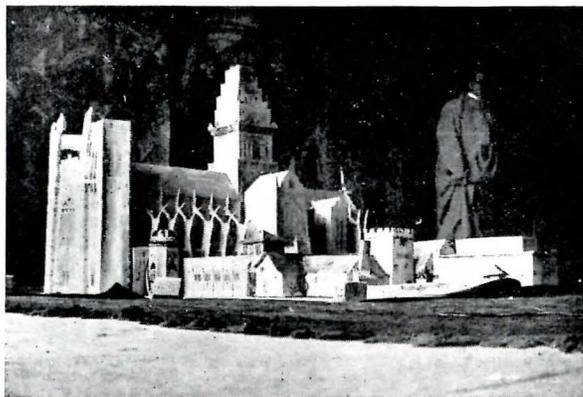
"Three of these older men are traveling. Smith, Fellow in Architecture, and Jones, Fellow in Sculpture, the inseparables, are in Florence, having at the beginning of their sojourn there, accepted a few days' hospitality from the younger Mr. Cannon at the Villa Doccia.

"Ciampaglia is seeking all the tricks of decorative painting in Northern Italy.

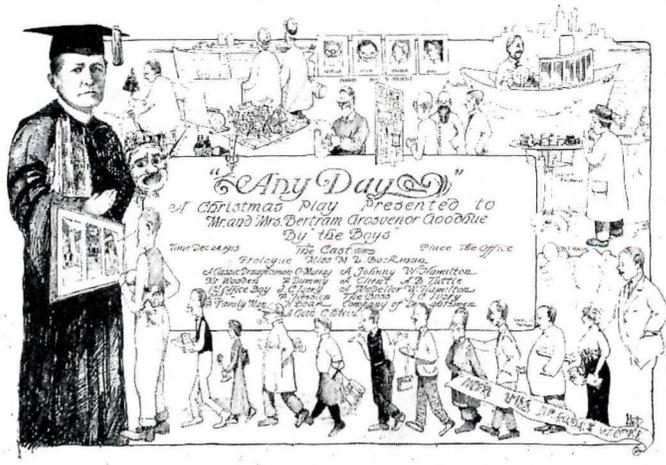
"Lascari is indefatigable, amid his canvases and cartoons, while Cecere has started on a short trip to Assisi, Perugia and Florence to freshen his eyes with sculpture. He has progressed admirably with his fountain group, but has stayed with it for too protracted a time, and is in need of a change.

"Chillman, besides drawing up his church of the Redentore in Venice, is measuring the Villa Mondragone at Frascati. Griswold is taking the opportunity to assist Chillman in his measuring, for this villa is as interesting to a landscape architect as to an architect.

"Griswold, by the way, is deep in model making, executing in a painstaking manner the Villa Caprarola, and its garden architecture."

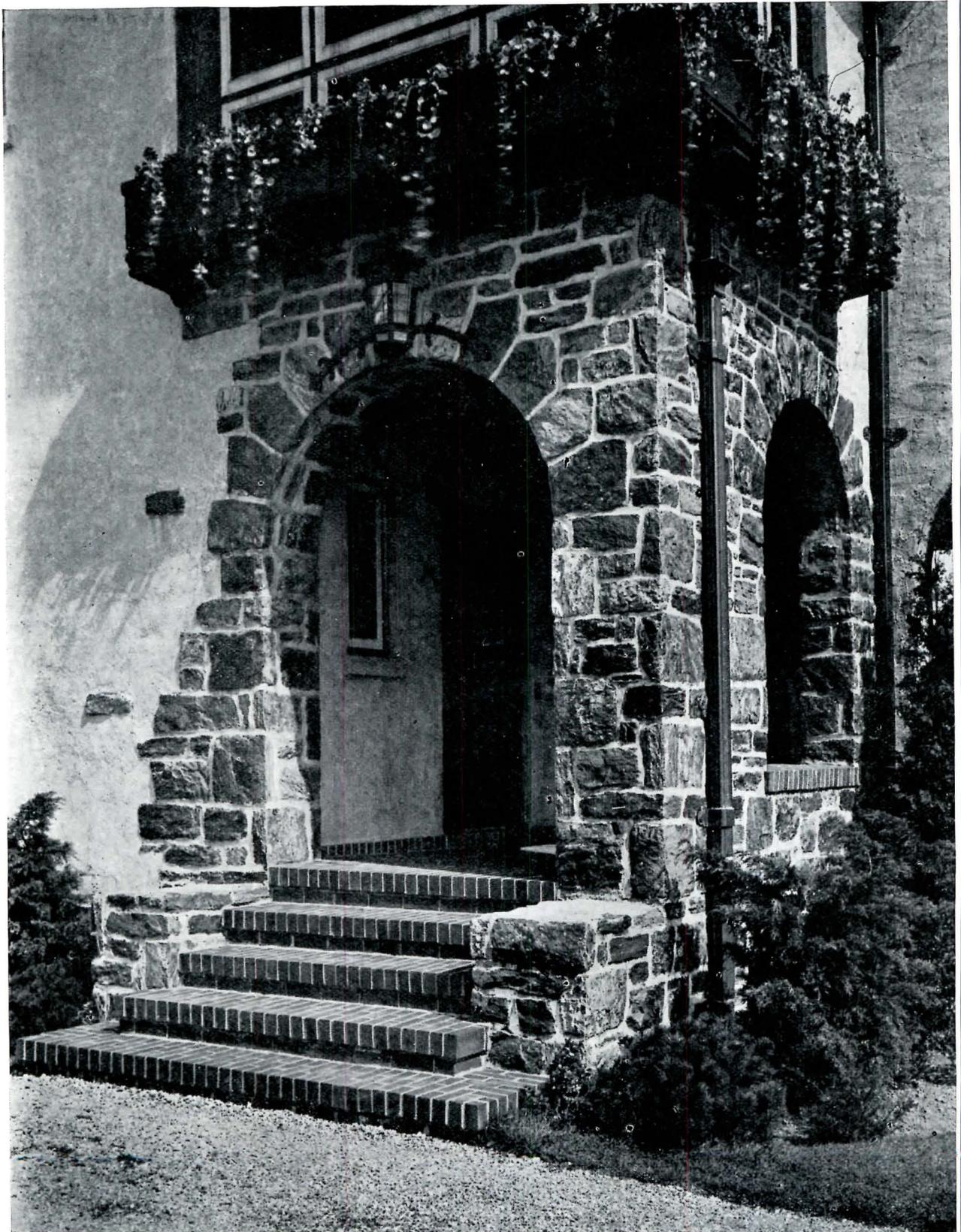


Freak Model of a Cathedral, Celebration of 1912, by Mr. Goodhue's Office Force.



Program for "Any Day," the play produced in 1913.

PENCIL POINTS



*Detail of House for Herman Younker, Esq., at Elmsford, N. Y. Buchman & Kahn, Architects.
(See text on the opposite page)*

ARCHITECTURAL DETAIL PART X

BY JOHN VREDENBURGH VAN PELT

This is the tenth instalment of an article in which Mr. John Vredenburg Van Pelt, formerly Professor in Charge of the College of Architecture, Cornell University, Architecte Diplômé par le Gouvernement Français, and author of "Essentials of Composition," will discuss the designing of good architectural detail and point out the means by which the ability to produce good detail can be developed. Reproductions of detail drawings from some of the best architectural offices will accompany this article and the publication of this series of drawings will be continued after this discussion of the subject has been completed—making a valuable feature of this journal indefinitely.

BEFORE abandoning the subject of stone texture, a word will not be amiss about the less costly methods of obtaining an effect. On page 30 is shown a part of the garden wall of a Chicago residence, of which the architect was Arthur Heun. The stone is Bedford limestone laid in random ashlar with a surface that comes from a very rough planer, some stones run through vertically, some horizontally, a number of them having been planed diagonally. In this particular example, the effect is somewhat mechanical as the roughnesses of the planer are too deep and on some of the stones too regular. But there is food for thought in the illustration. Probably a few blows from an ordinary stone hammer, delivered at random over the faces of the stones would have served to break down the ridges here and there and would have relieved the persistence of the lines.

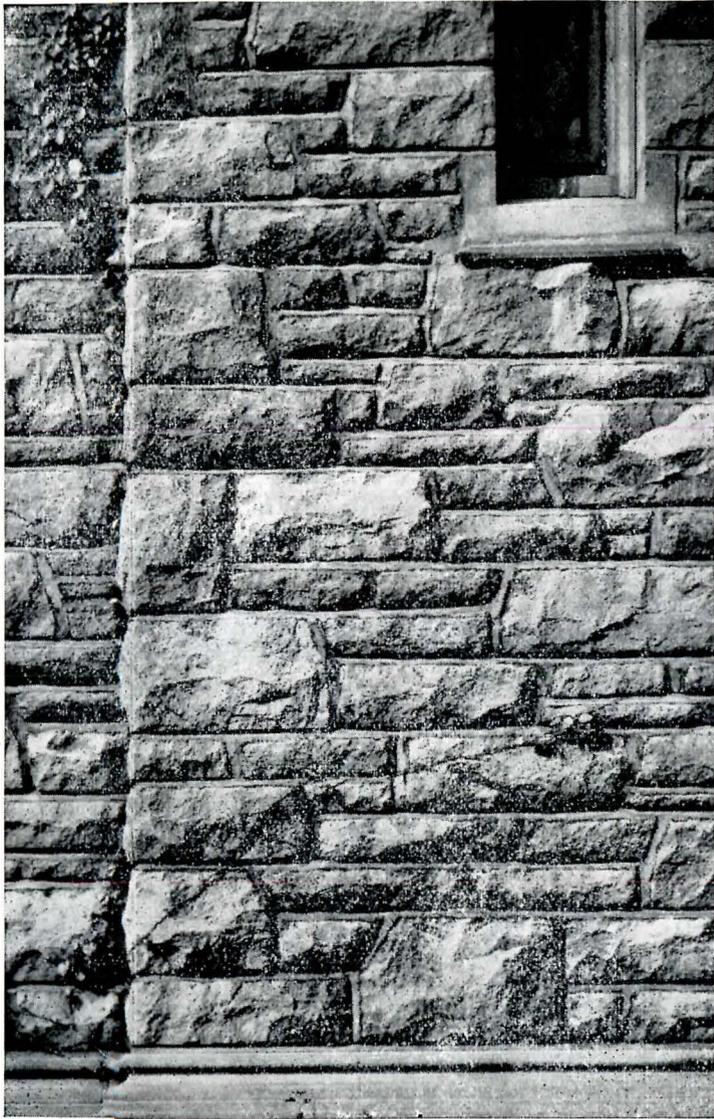
Another inexpensive wall of limestone is shown on the lower part of page 30, a corner of the Westminster Presbyterian Church of St. Louis, Mo., Albert B. Groves, architect. This is made of quarry refuse of which it would seem there is a considerable quantity and on which a reasonable figure should be obtainable. It is interesting to compare this piece of wall with the dressed field stone wall of the Herman Younker residence at Elmsford, N. Y., Buchman & Kahn, architects (see page 28). There is more variation of color and of texture in the individual stones in the latter than in the finer grain of the former. On the other hand, there will always be a greater variation of color in such a limestone agglomeration than we associate with the usual buff selection of buildings in that material, as the cast off stone comes from all parts of the quarry, "buff" and "blue" alike and the result is the charming color contrast noted in an earlier article of this series as a quality of the Postal Savings Building on Fifth Avenue and Forty-third Street, New York.

The Younkers residence is another example of delightful interweaving of stone and stucco. It reminds us that we have reached the point in our study of texture when a careful review of stucco methods will be advantageous.

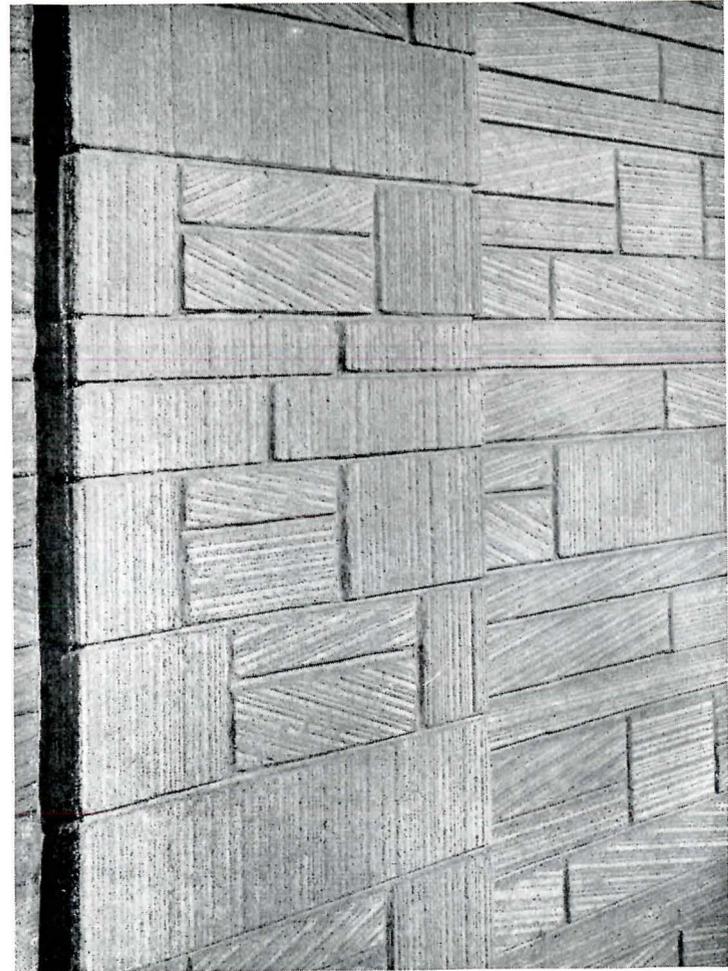
The Bureau of Standards in Washington has made a great number of experiments in the application of stucco to frame structures and on fire-proof materials. The subject of preventing serious cracks in stucco is gone into at some length. When the cement in the stucco crystallizes, it shrinks and over a large surface tends to draw apart wherever an extra strain occurs or where it is weakest and so forms noticeable cracks. A solid backing that effects a mechanical bond with

the stucco prevents such a lateral movement and although infinitesimal cracks may exist after the setting is complete, they are indistinguishable. Such infinitesimal or theoretical cracks must not be confused with "hair cracks" or "map cracks" which are to be seen in exaggerated form as the result of a re-worked trowelling.

Rough stone, brick, with joints raked out, or scored terra cotta as a backing are advisable, but there are ways of using stucco with safety, on frame buildings, notwithstanding the faulty work one sometimes sees. I understand the Bureau of Standards experimented successfully with large panels on frame by careful adherence to the following method. Painted wire lath, metal lath, or expanded metal was found to be satisfactory. Badly shrinking (wide) beams interrupting the outside studding were avoided. This means preferably a balloon frame for two stories. I think some experiments were made in which a wire was run up the outer face of each stud and held to it by staples, the expanded metal being wired to the wire so it could slide on it in case of shrinkage or settlement of the wood frame. I do not understand that this rather expensive method of attaching the metal fabric was found to be worth while. It is better to accept the fact that the frame must not shrink or settle markedly. An important point determined by the experiments was that a first "scratch" coat of stucco closely scratched (with a comb, in two directions) should have the second coat (also finely scratched, but true to surface) placed on it in about twenty-four hours; before the first coat has more than its initial set. Then the best results were obtained by back plastering the reverse side of the panel in between the studs, which encases the metal fabric, preserves it and stiffens the stucco slab. This of course precludes sheathing the exterior of the studs with wood. The stucco under-slab or backing is then allowed to take its final set for at least ten days, better, three weeks or more, until it has developed all the cracks of which it is capable. It has then entered the class of the masonry backing, and if the building has been enclosed and heated, the plastering finished, and the whole dried out, the frame work may have had time to do some of its inevitable shrinking. It will then be safe to put on the finish coat with reasonable expectation of avoidance of bad cracks. The slab must be sprayed before the finish is put on to remove all dust and to stop too great suction and consequent drying out of the finish. Always keep any cement finish wet for several days after it is applied. Proper crystallization can only take place and continue in the presence of moisture. The stucco formula that seems to be the best is a



*Close-up of a Portion of the Indiana Limestone Wall of
The Westminster Presbyterian Church, St. Louis, Mo.
Albert B. Groves, Architect.*



*Close-up Photograph of Indiana Limestone Garden Wall
of Residence in Chicago, Ill., Arthur Heun,
Architect.*

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good grade of Portland cement, one part; clean sand, three parts, and hydrated lime, one-tenth of a part, all measured in bulk. The lime makes the mortar work better under the trowel and slightly retards the set, affording more time for careful work.

The foregoing may be somewhat of an overlaying of personal experience on the findings of the Bureau of Standards, but any reader can obtain their interesting reports by sending a request for them.

The more usual types of stucco finish are "trowelled," "sand finish," "floated off," "sand sprayed," "stippled," "spattered," "rough cast," "pebble dash" and "exposed aggregate." Some of these are shown in the photographs of samples on page 32. Although trowelling may be made in a very uneven fashion with big sweeps, as in the residence of Mr. J. B. VanHaelen, Frank J. Forster, architect, shown on page 33, and in like manner, although sand finish or stippled work may be given considerable texture as in the Younkers house already referred to (page 28), these surfaces are much more likely to show cracks, which stand out starkly than are rough cast or pebble dash. Therefore, it is wiser to reserve the first named for buildings where the backing will remain immovable.

It may be worth while to briefly describe how these finishes are made with a few suggestions that will improve the result. Trowelling is done with a steel trowel and the surface as the blade leaves it, is more or less smooth. The float is of wood, cork, or a similar material, and drags the surface with it, producing a rougher effect than does the trowel. A trowelled finish may verge on the effect of a floated one, if grit or fine gravel are put into the mortar. The name "sand sprayed" tells its own story. It is done with a creamy mixture made up every 30 minutes and thrown on forcibly with a whisk broom. Stippled is usually done with a broom head or large whisk broom. In spatter dash the surface is floated or trowelled off true, but not finished, and then a slightly thinner mixture of cement and sand is spattered on it from a stiff broom. In rough cast the procedure is varied by the introduction into the thinner mortar of a fine aggregate and the whole is forcibly thrown on with a scoop. The texture should be uniform when viewed from a distance of twenty feet. In pebble dash, an aggregate previously wetted whose individual pieces may vary from $\frac{1}{4}$ in. to $\frac{3}{4}$ in. is thrown on the soft floated surface and these are pressed in with a clean wood float. For an exposed aggregate finish, the mixture may be one part cement, two parts sand, and two parts aggregate, although some authorities make the sand and cement mixture fatter (more cement), and if the aggregate is uniformly small this is to be recommended. If the aggregate averages a half inch, a 1 to 2 mixture of mortar is ample and the aggregate itself may be increased somewhat in volume, provided a very closely filled effect is desired. Indeed, the exposed aggregate finish of the tunnel entrance and bridge at Watkins Glen were, if I remember correctly, one part of cement, three parts

sand, and six parts aggregate, and I believe it is a very strong and satisfactory piece of work. Furthermore, my own experience leads me to the use of aggregate of much uniformity of size, varying say from $\frac{1}{8}$ in. to $\frac{1}{4}$ in., from $\frac{1}{4}$ in. to $\frac{3}{8}$ in., or from $\frac{1}{2}$ in. to $\frac{5}{8}$ in. Exposed aggregate must be washed down (to expose the stones, marble chips, granite, or whatever may have been selected for the color scheme) in about 24 hours after the stucco is put on. Muriatic acid mixed with ten, five, or even two parts of water may be used if the water is not efficacious in cleaning the stone. Afterward the acid must be thoroughly washed off with plenty of water.

Some of Mr. J. J. Earley's work in Washington is of peculiar interest because of the way in which he has introduced a large aggregate on the projecting wall surfaces and smaller aggregate on mouldings and reveals. The Sixteenth Street entrance to Meridan Hill Park, Washington, has three distinct textures. Some of this work is of pre-cast blocks, some monolithic.

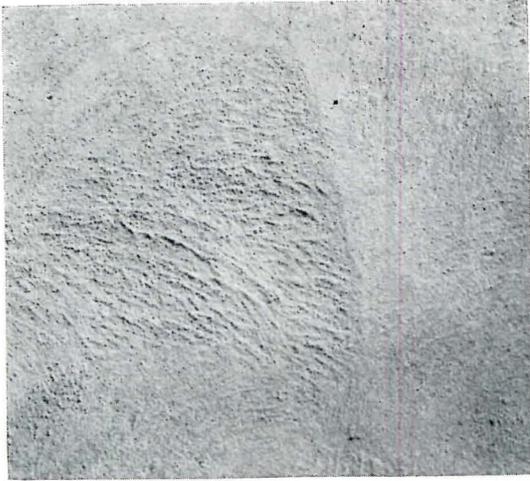
One of the observations of the Bureau of Standards expressed by Mr. J. J. Earley at the 1920 National Conference on Concrete House Construction was in contradiction to the generally accepted idea that white cement is necessary for stucco where the aggregate is exposed or for pebble dash (thrown on). If the aggregate is close together, the brilliancy of the stones, which are necessarily in relief and cast fine shadows on the cement behind, outshines the cement binder. Be this the reason or not, on a test of two slabs of grey and white cement respectively and an identical treatment as far as the exposed aggregate was concerned, after the brushing and washing had been finished only an expert could have told which was which.

Stucco in which there is no aggregate is often colored. Some of the mortar colors on the market are good, but personally I prefer to use the simple earth colors, yellow ochre, raw umber, raw or burnt sienna for the usual cream effects. The color of the sand and increase of the lime make a great difference in the color and tone. Lime ought not to exceed 20 per cent. of the cement although I once successfully pushed it up to about 50 per cent. and ran mouldings with it. Where expense does not have to be considered, white cement will often prove more satisfactory. In exterior concrete or stucco work, it is well to make the washes steep, to avoid mouldings having much projection (except perhaps in pre-cast work done by a good manufacturer, when we begin to trespass on the subject of imitation stone) and to protect the stucco by overhanging roofs or other architectural motives.

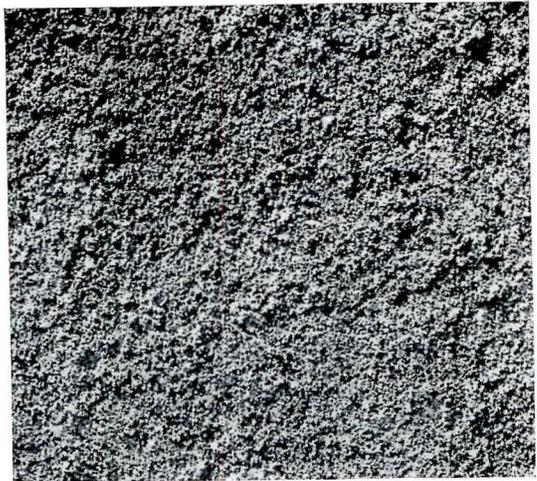
It is interesting to note that the cement manufacturers are becoming sufficiently alive to the debased nature of the practice of trying to imitate stone by stucco to write into the proceedings of the National Conference on Concrete House Construction of 1920 in the report of Sub-Committee C—"Block Surface Finish and Stucco on Block and Tile," the following significant statement, "For best

(Continued on page 38)

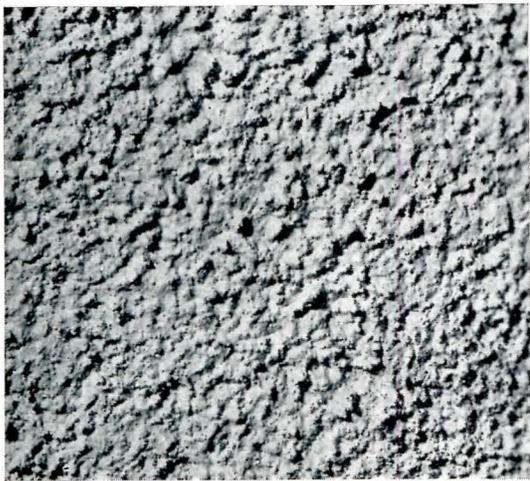
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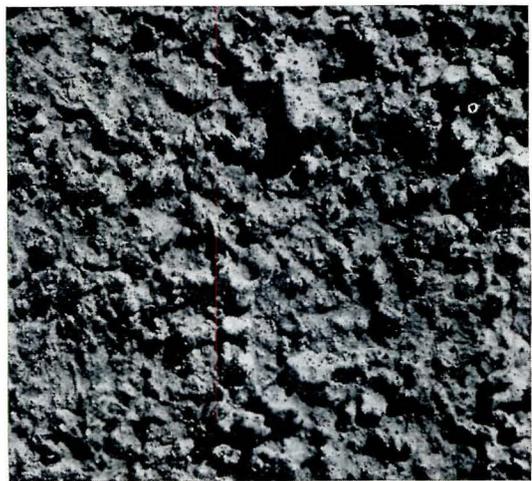
Sand Floated



Sand Sprayed



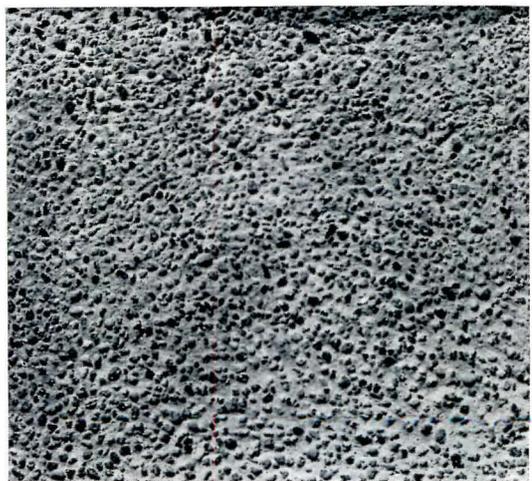
Stippled



Rough Cast or Spatter Dash



Pebble Dash



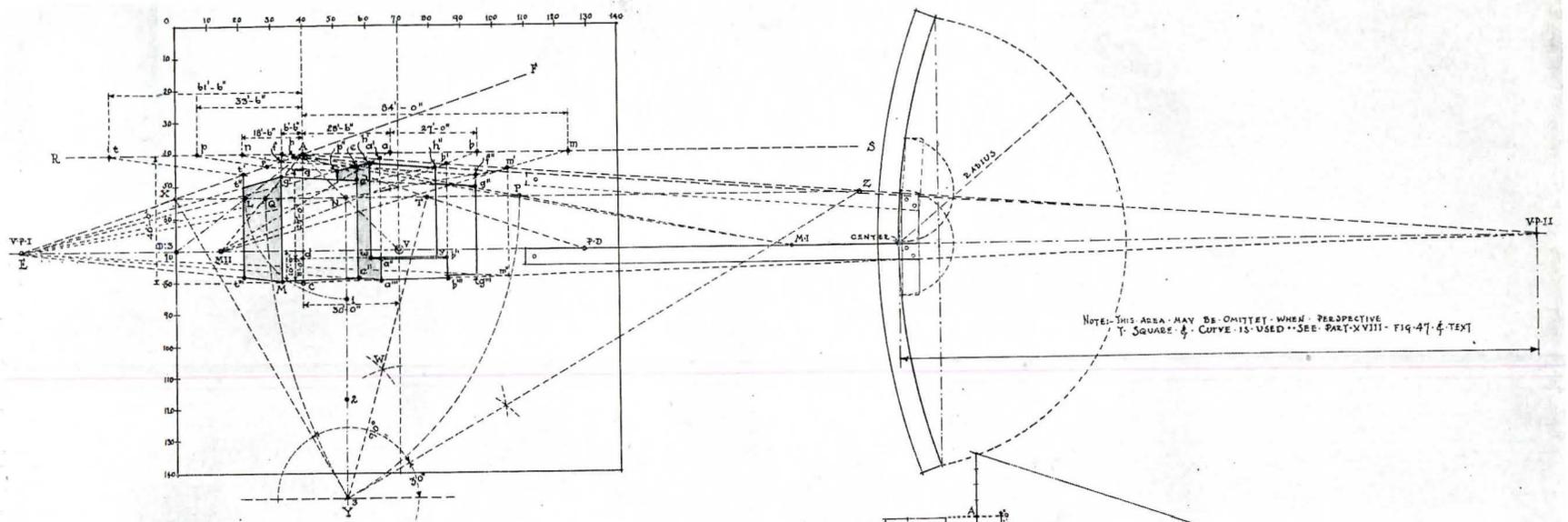
Exposed Aggregate

Finishes in Portland Cement Stucco. (See text on page 31.)

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*Detail of House for John B. VanHaelen, Esq., Hartsale, N. Y., Frank J. Foster, Architect.
An admirable texture in roughly-trowelled stucco.*



NOTE: THIS AREA MAY BE OMITTED WHEN PERSPECTIVE SQUARE & CURVE IS USED - SEE PART XVIII - FIG. 47 & TEXT

Fig. 52

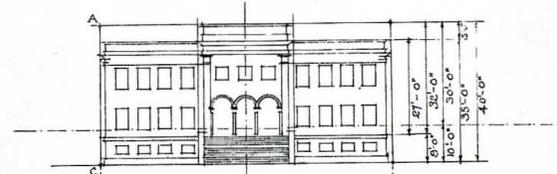


Fig. 52 B

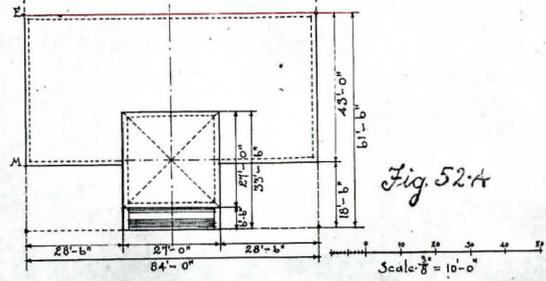


Fig. 52 A

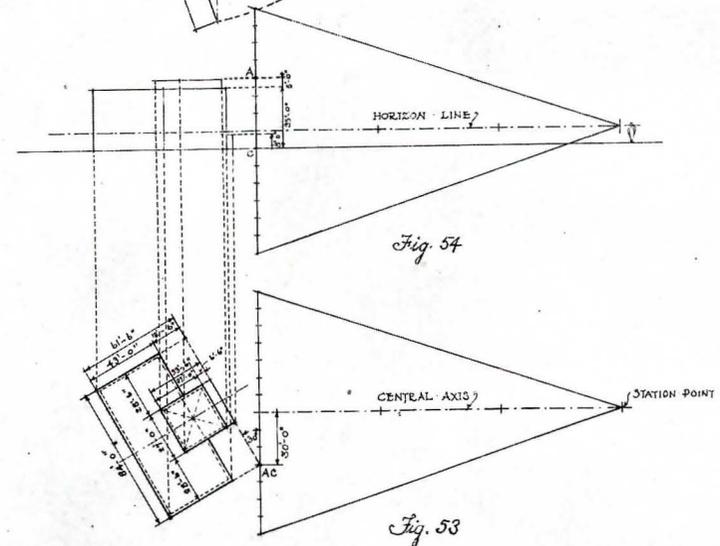


Fig. 54

Fig. 53

Scale 1/8" = 10'-0"

Perspective Drawing, Figures 52, 52A, 52B, 53, 54. (See text opposite)

PERSPECTIVE DRAWING, PART XX

BY PAUL VALENTI

In this series of articles Mr. Valenti is taking the student step by step through a course in the direct construction or perspective plan method. Mr. Valenti, who is Instructor in Architecture at Washington University, St. Louis, Mo., is a graduate of The Royal Academy of Fine Arts of Brera, Milan, Italy, where he received the degree of Professor of Architecture. Mr. Valenti studied under Professor Ferrario, principal of the school of perspective at the Academy and scenographer at "La Scala," theater in Milan, and under other distinguished masters. Upon the investigations and the ripe practical experience of these men, he has based the course which he is presenting to the readers of this magazine. The method shown here, once it has been mastered, saves time and gives increased accuracy over the usual practice in laying out architectural perspectives instrumentally.—Ed.

IN THE diagram Figure 52 we simply amplify the operations as given in Figure 31, (previous issue, see text also) by establishing *certain defined masses* given in Figure 52B, which in turn represents, for example, a building with a central motive and two wings. It must be understood at this point, and in comparing Figures 51 and 52, that in every case an object, no matter how much cut-up should *always* be considered as contained in a *solid*, formed by tangents to the *extreme projections*, both in elevation and in plan (see Figures 52A and 52B), out of which the different planes are found, just as if it were hewn from a solid block, as though we were to cut it out of a piece of wood. This should be fixed in the mind of the student that the object which is to be shown in perspective, is to be *first* enclosed in a solid, by circumscribing it by four lines at the extreme projections, both in plan and elevation, as shown in Figures 52A and 52B and that in laying-out the perspective, the corner nearest or tangent to the transparent plane, should *always* be the imaginary corner of the solid thus formed (see Figure 53). It is obvious that if this were not done, the student would soon be in difficulties in trying to find a plane which projected in front of the transparent or picture plane. On the other hand, it is equally clear, that by working *back* from this imaginary corner (as above described and shown in Figures 53 and 54) that it is very easy and simple to find all the planes necessary, just as though we were cutting this object out of a solid block.

Proceeding we shall lay out first the mass of Figures 52A and 52B as shown in Figure 52 representing a building, by *first* inscribing it in a solid, tracing straight lines tangent to the extreme projections on the four sides both in plan and elevation (see Figures 52A and 52B). Considering, as

a consequence, the building inscribed in this imaginary solid, we shall first consider line *AC* (which is also imaginary) as being the corner nearest the observer and also tangent to the transparent plane. Having previously fixed the conditions under which we wish to observe or show this building, that is, from which angle, (see Figures 53 and 55); how far the station point or the observer should stand to the *right* or to the *left* of the nearest corner; how far the ground should be below the horizon, etc., (also the scale or size of our drawing), we shall proceed by tracing a perfect square the desired size as just quoted, tracing the Central Axis and Horizon Line, at the intersection of which we shall find as in all previous cases, point *V*, or Vision Point, consider carefully the conditions pre-

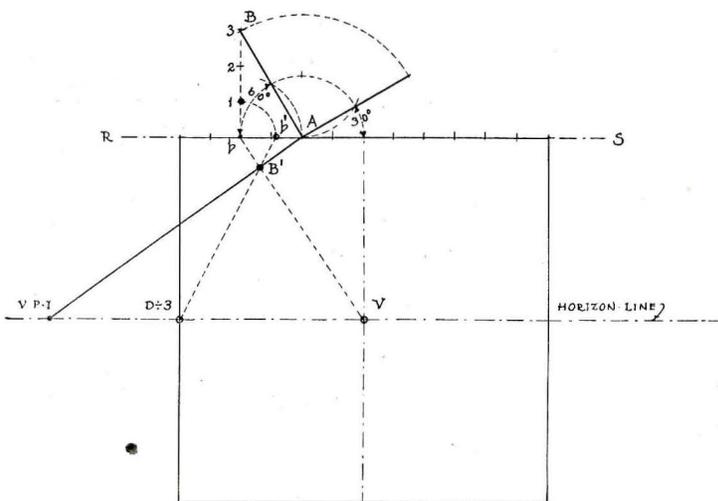


Figure 55.

scribed in the layout as shown in Figures 53 and 54, which establish the conditions under which, not only do we wish to show the building, but in certain cases, are the only conditions under which we *can* show this building, owing to the adjacent properties which would cut off another view. The importance of this will be shown in a subsequent issue. Oftentimes buildings are shown under *impossible* conditions, conditions under

which they never could be viewed, and as a consequence the perspective is not an *exact* representation of the building in question, as it would appear when built under the prevailing conditions, but is on the contrary a *misrepresentation*, and as such is truly valueless. The importance of this cannot be too strongly emphasized and will be dwelt upon later.

Note—In the next installment of this series, Mr. Valenti will begin the description of the laying out of the diagrams shown on page 34 of this issue, taking up the work point by point and line by line in succeeding issues until he has conducted the student through the whole process. He will then describe other practical problems.—Ed.

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TWENTY YEARS AND STILL GOING STRONG—

THE San Francisco Architectural Club was founded in the year 1900 by its nineteen charter members. The membership of the organization has constantly increased until now it has over two hundred members, thirty per cent of whom are employing architects, and the remainder architectural draughtsmen. The Club is a member of the Architect's Clubs Transfer System, and is the Western States headquarters of the Society of Beaux Arts Architects and the San Francisco Chapter of the American Institute of Architects. An active interest in architecture and the allied arts is the prime pre-requisite for membership.

The Constitution provides for four types of members: Active, Non-Resident, Associate, and Honorary. The qualification for active membership is a minimum of one year's experience in an architect's office. Non-resident members have the same qualifications but must reside beyond a radius of fifty miles of San Francisco. Associate members must be affiliated with architectural work. Honorary membership may be conferred upon distinguished architects and they are exempt from initiation fees and dues. Among the honorary members are Cass Gilbert and Irving K. Pond. Only active members, however, have the right to vote and hold office.

The Club Rooms are centrally located in the heart of the business district and were designed by the members themselves. They consist of one large social room completely equipped for the comfort of the members, a library containing one of the most complete collections of architectural works in the country, a Directors' room, an Atelier room, and a modern kitchen arranged to serve dinner and refreshments. Among the noteworthy books on the library shelves is the entire collection of books used by the Architectural Department of the Panama Pacific International Exposition in 1915. In addition to an attendant who is on duty at all times there is a house committee in charge of all Club property, the maintaining of the library, and the filing of current magazines.

Both a regular business meeting and a Director's meeting are held each month. Refreshments after each business meeting are served as an inducement to draw the club members together.

The activities of the Club are both educational and social. The most important educational feature centers about the Atelier class which this year started with an enrollment of thirty students. Five members in the past years won Paris prizes. In addition to this are conducted classes in Steel and Concrete work and also Heating and Ventilating. The class committee is now organizing courses in the History of Architecture and Architectural Modeling. The Club also plans to have at least one public exhibition next year in which the Architectural offices of the city will be asked to participate. Lectures with stereopticon views are held at frequent intervals for the benefit of the members.

The social activities are conducted by a very live entertainment committee. Among the leading events of the year are a formal ball and a picnic. The main event of the year, however, is the "High Jinks" which is looked forward to by all the members with great anticipation. Other features are billiard and pool tournaments, baseball games, and similar athletic contests. Occasional Ladies' Nights afford cherished opportunities for the weaker sex to enter within the pale. The next "High Jinks" which will be held at the Club Rooms on December 17th is entitled "A Night in Egypt" which promises to outdo even the most successful of the past.

The officers of the club for the year 1921 are as follows:

The officers are: T. L. Pflueger, President; Wm. Watson, Jr., Vice-President; James F. McGuinness, Jr., Secretary; John A. Peterson, Treasurer. The Directors are: Fred G. Munk, S. D. Willard, H. E. Burnett.

Under their able guidance the organization has made commendable progress during the past year, having added one hundred members to its roster. In fostering a spirit of good fellowship among the members of the Architectural profession, the Club has achieved the main purpose for which it was formed and shows bright prospects for a successful future.

THE ATELIER MEMPHIS

THE Atelier Memphis, under the auspices of the Architects' League of Memphis, was organized October 25, 1921, and elected the following officers: T. E. Mitchell, Massier; M. F. Eberhart, Sous-Massier; Harvey Johnson to represent the *Anciens*. Bayard S. Cairns, of the firm of Hanker & Cairns, Architects, is Patron.

The atelier is on the third floor of a building which is in the center of the business section of the city, where one regular meeting each week is held. The atelier is open at all times to members. The plan is for those who wish to follow the course of The Beaux-Arts Institute of Design. There will be a sketch class, a class in construction, a modeling class, and sketches from time to time, taking local conditions as models. It is planned also to make measured drawings of some of the old buildings, which are fast disappearing without record, much to the loss of the art of architecture.

THE CINCINNATI ARCHITECTURAL SOCIETY

BECAUSE of the rapid growth of the Cincinnati Architectural Society, it has been forced to abandon its old quarters at Fourth and Sycamore Streets and move to more spacious ones at 128 W. Fifth Street. The first regular business meeting of the Society to be held at the new club rooms was that for Monday evening, January 16. The newly elected officers, who were installed in office upon that occasion are: Ralph C. Roudebush, President; Chester Disque, Secretary, and Carl Gromme, Treasurer.

The educational work started at the old club-rooms will continue at a larger scale in the new establishment of the Society—classes in Engineering, lectures on various subjects of general interest to Architects, Life class and classes in Sketching, as well as Beaux-Art work in its various phases with an occasional problem in design submitted by one of the local architects, with a prize offered for the best solution; all of which stimulates great interest among the members in the activities of the Society and a very successful year is anticipated.

CHICAGO ARCHITECTURAL EXHIBITION

THE Thirty-fifth Annual Chicago Architectural Exhibition will be held in The Galleries of the Art Institute of Chicago, March 12 to April 9, 1922. The exhibition will be given jointly by The Chicago Architectural Club; The Illinois Society of Architects; The Illinois Chapter of the A. I. A., with the co-operation of The Art Institute of Chicago. The exhibition will be open daily from 9 A. M. to 5:30 P. M.; Sunday, 12:15 P. M. to 10 P. M. Admissions will be free on Wednesday, Saturday and Sunday; other days twenty-five cents. The opening reception will be held on Saturday afternoon, March 11, from 2 to 6 o'clock.

PENCIL POINTS



JOHN VINCENT

JOHN VINCENT, whose sketches, renderings and lithographs of architectural subjects have given him a place of distinction in the architectural field, has also done notable work as a painter. His paintings have been in numerous important exhibitions held during the last few years, and a number of his pictures are in private collections.

Mr. Vincent was born in Cape Friesland, Newfoundland. He studied architecture in Boston, at the Massachusetts Institute of Technology, and continued his studies at the Athlete, in Paris. As he advanced in his studies he found himself becoming deeply interested in painting. For many years he studied thoroughly the work of the Flemish and Italian Schools of the Seventeenth Century—schools of painting in which he is still very much interested. The influences of these two schools combined form the basis of his present style of painting.

Among the most interesting of Mr. Vincent's works are the delightful sketches of the fishing boats of his native Newfoundland, and his appreciative sketches of many of the finest old buildings in Europe.

He has been connected with many of the more important architectural offices in this country, and he has to his credit a large number of highly effective drawings of important buildings—drawings that combine the pictorial quality with the necessary architectural character, showing that though pictorially effective, they are drawn from the standpoint of the architect, as such subjects should be.

A portion of one of Mr. Vincent's drawings of an architectural subject was reproduced on the cover of the January issue of this journal.

PERSONALS

DAY & KLAUDER, Architects, have removed their offices to the sixth floor of the Franklin Bank Building, 1416 Chestnut Street, Philadelphia, Pa.

H. H. HOHENSCHILD, ANGELO B. M. CORRUBIA AND GALE E. HENDERSON have formed a corporation for the practice of architecture under the firm name of Hohenschild, Corrubia & Henderson, with offices in the Odd Fellows' Building, St. Louis, Mo.

J. E. R. CARPENTER, Architect, has removed his offices from 681 Fifth Avenue to 598 Madison Avenue, Bankers' Trust Building, 57th Street and Madison Avenue, New York City.

W. WHITEHILL, Architect, has removed his office to the Buckley-Newhall Building, 41st Street and Sixth Avenue, New York City.

FRED H. FRANZ AND PHILIP E. BOND, have become associated in the practice of architecture and engineering with offices at 189 High Street, Holyoke, Mass.

SAUL H. BROWN has opened an office for the practice of architecture at 414 Lankershim Building, Third and Spring Street, Los Angeles, Cal.

ALLAN BURTON AND MARSHALL C. CRISP have formed a partnership for the practice of architecture under the firm name of Burton & Crisp, and have opened an office at 701 Linz Building, Dallas, Texas.

JOHN WALLACE GILLIES, architectural photographer, has removed his studio to 80 West 40th Street, New York City.

HOBART B. UPJOHN, Architect, has removed his offices to room 5952, Grand Central Terminal, Forty-second Street, New York City.

PRIZES OFFERED FOR PENCIL SKETCHES

PRIZES to the amount of one hundred dollars are offered by Eberhard Faber, for sketches made with Van Dyke drawing pencils. Pencils will be furnished entirely free by Eberhard Faber to anyone wishing to enter the contest. The judgment will be made on the basis of pictorial quality, skill in pencil technique and adaptability to use in advertising Van Dyke drawing pencils.

Full particulars of the competition will be found on another page of this issue.

PRACTICAL PERSPECTIVE

A PRACTICAL book that is devoted to telling how to lay out perspectives instrumentally in a simple way, is "Perspective" by Ben J. Lubschez, the third edition of which has recently been issued by D. Van Nostrand Company, 8 Warren Street, New York City. This book, the first edition of which appeared in 1913, has been found to meet the practical needs of many students desiring to learn to make perspectives by studying at home. It is simple, direct and requires nothing but a fair knowledge of architectural or mechanical drawing as a basis for the study. The present edition is enlarged by the addition of useful and interesting matter.

RESEARCH GRADUATE ASSISTANTSHIPS

TO ASSIST in the conduct of engineering research and to extend and strengthen the field of its graduate work in engineering, The University of Illinois maintains fourteen Research Graduate Assistantships in the Engineering Experiment Station. Two other such assistantships have been established under the patronage of the Illinois Gas Association. These assistantships, for each of which there is an annual stipend of \$600 and freedom from all fees except the matriculation and diploma fees, are open to graduates of approved American and foreign universities and technical schools who are prepared to undertake graduate study in engineering, physics, or applied chemistry.

An appointment to the position of Research Graduate Assistant is made and must be accepted for two consecutive collegiate years, at the expiration of which period, if all requirements have been met, the degree of Master of Science will be conferred. Not more than half of the time of a Research Graduate Assistant is required in connection with the work of the department to which he is assigned, the remainder being available for graduate study.

Nominations to these positions, accompanied by assignments to special departments of the Engineering Experiment Station, are made from applications received by the Director of the Station each year not later than the first day of March. The appointments are made in the spring and become effective the first day of the following September.

Research work and graduate study may be undertaken in architecture, architectural engineering, ceramic engineering, chemistry, civil engineering, electrical engineering, mechanical engineering, mining engineering, municipal and sanitary engineering, physics, railway engineering, and theoretical and applied mechanics. Additional information may be obtained by addressing the Director, Engineering Experiment Station, University of Illinois, Urbana, Illinois.



QUERIES

In this department PENCIL POINTS will endeavor to answer questions of general interest pertaining to Architecture and allied arts, giving the best available information from authoritative sources. We desire that you feel free at all times to make use of this service, inviting your co-operation in making the department both interesting and valuable. Should you desire an answer by mail, enclose stamp for reply. Address queries to The Editor, PENCIL POINTS, Metropolitan Tower, New York City.

Question—Will you kindly inform me of publications, magazines, etc., in which I can find information concerning city and country club houses? W. S. R. *Answer*—Country clubs: Clubhouse and Home Green of the Alleghany Country Club at Sewickley, Pa., *Town and Country*, April 6, 1907; Ravisloe Country Club, Homewood, Ill., *Architectural Record*, 1918; The Burlingame Country Club House, *Town and Country*, Jan. 9, 1904; Piping Rock Club House, *Domestic and Landscape Architecture*, 1916; Farmington Country Club, *Town and Country*, Sept. 26, 1903; New Haven Country Club, New Haven, Conn., *American Architect*; Oakmont Country Club, *Architect*, May 21, 1904. City club houses: City Club Houses, *Architectural Review*, 1900, Vol. VII, No. 12; Harvard Hall, Harvard Club, *Architecture*, New York; University Club, *Town and Country*, Nov. 28, 1903; Rotunda Bankers' Club, Equitable Building, New York City, *Architecture and Building*; Colony Club, New York City, *Architectural Record*, July, 1908; New Lotus Club, New York City, *American Architect*, March, 1909; N. Y. Yacht Club, *Town and Country*, May 9, 1903; City Club, *Architects and Builders' Magazine*, Nov., 1909; Yale Club, New York City, *Architectural Review*, 1900; The Links Club, New York City, *Architectural Record*, 1917; Crescent Athletic Club, *Town and Country*, Jan., 1902.

Question—Kindly give me names of publications that contain notes on topographical drafting. C. W. C. *Answer*—"Topographic Maps and Sketch Mapping," by J. K. Finch, published by John Wiley & Sons, Inc., New York; "Maps and Map Making," by E. A. Reeves, Esq., published by The Royal Geographical Society, London, 1910, 1 Savile Row, W.; "Maps, Their History, Characteristics and Uses," by Sir Herbert George Fordham, Cambridge, The University Press; "Maps, Their Uses and Construction," by James Morrison, London, published by Edward Stanford, 12 Long Acre, W. C., London, England.

Question—I would like to have the names of several books on church buildings, especially small churches. Will you mention a few? J. F. H. *Answer*—"The What, How and Why of Church Building," by George W. Kramer, published by *The American Architect*, 1901; "Churches and Chapels," by F. E. Kidder; "Church Building," by Ralph Adams Cram, *American Architect*, New York, 1912.

ARCHITECTURAL DETAIL, PART X.

(Continued from page 31)

appearance concrete units should not be made in patterns to simulate other forms of masonry, particularly cut stone, but should always be treated as a separate and distinct building material having a surface finish peculiar to itself.

It is certainly the turn of the architect to support this movement for the honest employment of concrete, cement, stucco, etc., in ways characteristic of the materials.

\$1,000 COMPETITION FOR DESIGNS FOR BRICK MANTELS.

FOR the purpose of securing designs of artistic and architectural merit particularly adapted to the use of their "Ruff-Face" brick, The Alliance Brick Company, Alliance, Ohio, are conducting a competition for \$1,000 in cash prizes for the best thirty-six designs of brick

mantels submitted on or before April 1, in accordance with the terms announced in full on another page of this issue. All contemplating entering this competition should read the full announcement and send immediately for sample or color plate sheets showing the possibilities of the use of Alliance Multi-Color Ruff-Face Brick in mantel construction, to the Alliance Brick Company, 22 Review Building, Alliance, Ohio.

ATELIER MASQUERAY REUNION

THERE is to be a reunion of all the Atelier Masqueray students sometime in April. Considering the influence that Masqueray had in the early training of many draftsmen and the pioneer work that he did, especially in Beaux-Arts training, this reunion will be very interesting and it should bring together many men who have become leaders in their profession. L. E. Jallade, 129 Lexington Avenue, New York City, would like very much to have the names and addresses of any of the former students who have not received an invitation to this dinner. It is the purpose of the committee to include everybody who ever attended the atelier.

THE DALLAS ARCHITECTURAL CLUB

WELL, Christmas is over and as far as the club is concerned we made it a royal Christmas. We had no serious business session and no serious speakers, as the evening was turned over to C. E. Richardson who handles the entertainment for the club and he showed us one fine time.

We had a program of local talent that was great—and eats. We even had a visit from old Santa Claus who handed out gifts to all of the members and some of them were very funny.

But with the New Year we grew serious and at our last meeting Mr. J. H. Meek of the Standard Sanitary Manufacturing Company, gave us a fine talk, the subject of which was "The Tale of a Bath Tub." It was illustrated with five reels of most interesting moving pictures showing the complete process of making high grade plumbing fixtures.

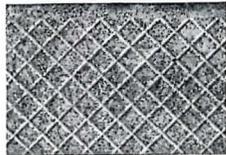
We also heard from Mr. H. L. Stokes, local representative of the W. L. Macatee & Sons Company, who gave a very interesting talk on "Stucco on Metal Lath."

From now until the 11th of February the club will be working hard to get ready for our annual exhibition and from all indications it looks like a great success. That's all—Happy New Year to all fellow Pencil Pushers.

UNIVERSITY OF PENNSYLVANIA ALUMNI

AS THE Secretary of the University of Pennsylvania Architectural Alumni of New York wishes to correct his list to date, as to addresses, it is requested that the following send their addresses to the Secretary, Fred R. Lorenz, 134 West 77th Street, New York City: Baker, Samuel H.; Baxter, O. M.; Constable, Howard; Gause, A. Bromie; Haas, Robt. M.; Harvey, H. S.; Hill, M. W.; Hutt, Robert Bl.; Jennings, Arthur Bates, Jr.; Kemble, Wm. Fretz; Lincoln, F. F.; Lindquist, Martin; Scheffer, Albert; Van Alst, James; Van Name, Frank C.; Wallach, J. B.; Wenzell, Herbert G.; Austin, Harry C.; Conell, Harry S.; Haller, Thomas E.; Van Name, Fred'k W.; Williams, Jay D.; Bristol, Raymond W.; Austin, J. E.; Clark, Fred; Hehnquist, Edw. H.; Stone, David C.

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TOUR THROUGH ITALY

AT THE request of a number of graduate students from schools of architecture of several universities Professor Paul Valenti, who holds a diploma in architecture from the Royal Italian Government and is now a member of the faculty of Washington University, is organizing a tour with special advantages for study. Economy and comfort are being provided for as well. Further information can be had by applying to Professor Paul Valenti, Washington University, School of Architecture, St. Louis, Mo.

THE SPECIFICATION DESK

A Department for Specification Writers

PLUMBING SPECIFICATIONS, PART V.

By WILLIAM C. TUCKER

Tests

The pumps, motors, hot water heaters, filters, tanks, air compressors, other apparatus, machinery, et cetera, shall be tested at the factory under similar conditions which will prevail upon the work, and shall be free from defects of construction and design, efficient in operation, and shall readily meet all specified demands.

The entire roughing work of the drainage vent and leader systems after lead bends have been set, all open ends closed, except that at highest point and before fixtures have been set, shall be tested with water by filling the entire piping from a point on the sewer side of the drain immediately adjoining the house trap up to the highest point. All leaks shall be made tight and defects corrected or replaced.

The smoke test shall be applied to the entire drainage, vent, and leader systems upon completion of the work, by filling the entire system with a dense pungent smoke from oily waste, sulphur, and tar paper, under a slight pressure, after all fixtures, apparatus et cetera have been set. All leaks shall be made tight and defects corrected or replaced.

The entire hot, cold, and circulation systems of piping, the fire system, and the pump riser, shall be subjected to a hydraulic pressure test, by force pump and gauge, of 100 pounds per square inch in excess of actual working conditions under which system will operate and be pressure tight and show no leaks or defects.

The entire hot water system shall be tested and demonstrate its efficiency; the ability of the heater to operate with economy and celerity; the sensitiveness and the reliability of the thermostatic control, the efficiency of the circulation system, whereby hot water in abundance may immediately be obtained at any remote fixture.

The pumps shall be tested after installation under actual working conditions and shall deliver into house tank quantity specified with ease and smoothness of operation.

The entire system of gas piping shall be tested twice, once before work has been covered and again after, but before fixtures have been set. Test shall be applied continuously for one hour by air pump with mercury gauge, which shall show no loss under a pressure equal to 18 inches of mercury for a least five minutes.

All electrical motors used upon the plumbing work, after installation, shall be subjected to a four hour continuous test under full load, during which time no part shall show a temperature increase greater than 40 degrees above that of room.

The vacuum cleaning system shall be tested and shall demonstrate its ability to meet specified demands.

The refrigeration plant shall be tested and prove its ability to produce cooled drinking water of specified temperature and quantity at designated points.

The entire work included within these specifications shall be tested three months after installation under actual running conditions. Defects or deficiencies disclosed shall be considered evidence of unsatisfactory material, workmanship, or construction, which shall be corrected, repaired or replaced by the plumber at his own expense, and test repeated.

PUBLICATIONS OF INTEREST TO THE SPECIFICATION WRITER.

Any publication mentioned under this heading will be sent free, upon request, to readers of PENCIL POINTS by the firm issuing the publication.

"Century" Asbestos Shingles—Illustrated brochure with blue prints and specifications, giving information on Asbestos Shingles for various types of buildings. 24 pp. 8x10 in. Asbestos Shingle, Slate and Sheathing Co., Ambler, Pa.

Ambler Asbestos Corrugated Roofing—Handbook and manual covering standard purlin spacing and methods of attaching corrugated roofing to steel or wood construc-

tion. Illustrated by details and diagrams. Tables of dimensions, and complete specification data. 42 pp. 8½x11 in. Also seven service sheets containing sections and much valuable information. Asbestos Shingle, Slate & Sheathing Co., Ambler, Pa.

The Stucco House—Profusely illustrated brochure covering completely the subject of Portland cement stucco. Color plates, many engravings. Examples of architecture in which stucco is used. Full specifications as recommended by the American Concrete Institute's Committee on the Treatment of Concrete Surfaces. 96 pp. 8½x11 in. Atlas Portland Cement Co., 25 Broadway, New York City.

Make Walking Safe—Specification sheets with details showing proper method of laying safety treads. Engineering data and specifications. Tables of risers and treads for stairs, methods of repairing worn steps, etc. 8½x11 in. American Abrasive Metals Co., 50 Church St., New York City.

Standard Trinidad Built-up Roofing Specifications—8 pp. 8x11 in. Containing concise roofing specifications. Barber Asphalt Co., Philadelphia, Pa.

Southern Pine Manual—Handbook of standard wood construction, pocket size, flexible binding. Eighth edition. 200 pp. Southern Pine Assn., New Orleans, La.

Science and Practice of Integral Waterproofing—Scientific treatise and specification guide referring to general waterproofing practice. Illustrated by diagrams. 34 pp. 4x9 in. Truscon Laboratories, Detroit, Mich.

Distinctive Wall Paints—Booklet dealing especially with the painting of commercial buildings, hotels and institutions. Specifications for various surfaces. 16 pp. 5½x8 in. U. S. Gutta Percha Paint Co., Providence, R. I.

Standard Specifications for Cut Indiana Limestone Work—Complete specifications for all classes of work. Fully indexed. 60 pp. 8½x11 in. Supplementary data relating to best methods of specifying and using limestone. Indiana Limestone Quarrymen's Association, P. O. Box 500, Bedford, Ind.

Brascolite Bulletins—Architectural series numbers 1, 2 and 3, dealing with the lighting of hospitals, banks and office buildings, schools, colleges, and Y. M. C. A. buildings. Illustrated bulletins showing typical installations and containing much useful data on illumination. 8x10½ in. 48 pp. Luminous Unit Company, St. Louis, Mo.

Hollow Metal Construction—Portfolio of 34 plates showing all types of hollow metal construction. 14x18 in. Dahlstrom Metallic Door Co., Jamestown, N. Y.

Metal Mouldings and Shapes—Handbook and manual showing profiles of mouldings, and sections, suggestions for detailing metal doors and trim, etc. Loose-leaf plates. 10x14 in. In substantial binder. Dahlstrom Metallic Door Co., Jamestown, N. Y.

Improved Mechanisms in Builders' Hardware—A very complete catalogue has been issued by The Oscar C. Rixson Co., 101 Park Ave., New York City, showing detail drawings, and instructions for installing mechanical builders' hardware such as casement hinges, casement operators, hinges and pivots, and overhead door checks. It also contains other information of interest. The catalogue is 6x9 in. and contains 58 pages.

Armco in Picture and Fact—In an excellent book, published by The American Rolling Mill Co., of Middletown, Ohio, is related the making of their product. Pictures and text carry the reader from the mining of iron through the various processes of smelting, casting, rolling, shearing, galvanizing, oiling, etc., and is instructive in the matter of the obtaining, testing, and handling of the product of this company. The tables give weights and sizes. The book is well bound, contains 248 pages, and measures 6x9 in.

The Roof of Supreme Satisfaction—Tapered shingles of asbestos as effective roofing material are shown in a 7¾x10 in. booklet containing 24 pages. It shows types of asbestos roofing in shingle, slate, special types, forms with construction diagrams and figures for use of the specification writer. A detail sheet showing ridge saddle, ridge roll and construction details about pole and box gutters are given. This booklet is published by the National Asbestos Mfg. Co., Jersey City, N. J.