

THE A. I. A. AND THE YOUNGER MEN

AT THE recent Convention of the American Institute of Architects in Chicago, two developments of special interest to the younger men were, the resolution relating to the Junior Class and the proposal regarding graduate fellowships.

The resolution covering the Junior Class provides that any graduate of a school of architecture recognized by the Institute is eligible as a Junior upon submission of proof of his graduation, provided application is made within two years of graduation. This includes the special student whose application carries with it the recommendation of the Dean, or Faculty, of the school in which the student was given his certificate.

It is provided that, Junior affiliation shall expire automatically when the Junior reaches the age of thirty, unless previously terminated by the advancement of the Junior to Membership or Chapter Associateship, or by his resignation, or by the Board of Directors for any cause it may deem sufficient.

The Junior agrees to be bound by the disciplinary rules of the American Institute of Architects.

Application for admission as a Junior is to be submitted on a form authorized by the Board. The annual dues of a Junior are fixed at \$5, of which \$2.50 are to be for one year's subscription to the Journal of the Institute.

It is provided that when an application, in proper form, is received by the Secretary of the Institute, the applicant shall be declared elected a Junior and the membership of the Institute shall be notified accordingly.

It is provided that Juniors shall receive the Journal of the Institute, also the Proceedings of Conventions and such other Institute documents as the Board may direct. Juniors shall be designated by the affix "Junior of the American Institute of Architects," which affix shall not be used in abbreviated form.

The resolution also provides that a Junior shall not be a corporate member of the Institute, nor shall he have any interest in or claim against the property of the American Institute of Architects, nor be entitled to vote in any Convention of the Institute except on the sense of the meeting. He shall not be entitled solely on account of his Juniorship to claim affiliation with any Institute Chapter, except that he shall have the privilege of attending meetings.

He shall not exercise any privileges granted to members in the By-Laws, except those specifically granted him. It is provided that there shall be no initiation fee for Juniors.

This resolution, the main features of which are given above, provides for the establishment of a relation between the young graduate in architecture and the Institute that should be a distinct benefit to the former in many ways, and at a nominal cost. It provides a means by which he may have a recognized status in relation to the Institute from his graduation till such time as he may be advanced to Membership or Chapter Associateship. It bridges the gap between graduation and full recognition. This provision should do much to strengthen the younger men who qualify for Juniorship, both in the eyes of the public and in their sense of their professional relations.

The proposal regarding graduate fellowships, made by the Committee on Education, and, on motion, referred to the Board with power to act, was that ten fellowships of Three Hundred Dollars each for graduate fellows be awarded by the Institute. It is hoped that some of these fellowships may be allotted in two or more schools.

SKETCH COMPETITION OPEN

THE announcement of the Birch Burdette Long Sketch Competition for 1922 appears on another page of this issue.

This early announcement is made in order that those who contemplate entering may make sketches during the summer months when the weather conditions and the customary vacations provide the best opportunities for sketching. The competition closes at noon, October 30, 1922. Prizes aggregating two hundred fifty dollars will be given by Mr. Birch Burdette Long to the winners named by the jury of award. The purpose is to encourage sketching, more particularly on the part of draftsmen and students.

The first of these competitions, held last year, aroused a great deal of interest, the response was immediate and large, and a great many interesting sketches were submitted from all parts of this country and some from England and Canada as well. The number of entrants should be even larger this year, for last year's competition set the ball rolling.

PENCIL POINTS



*Grand Foyer of Loew's State Theatre, New York City.
Thomas W. Lamb, Architect.*



*Grand Foyer of The Capitol Theatre, New York City.
Thomas W. Lamb, Architect.*

MOTION PICTURE THEATRE DATA PART II

BY EMIL M. MLINAR.

In this serial article Mr. Mlinar, who is the New York associate of C. Howard Crane, Architect, Detroit, Michigan, is going thoroughly into the practical considerations in motion-picture theatre design, presenting the data indispensable in designing and making drawings for such theatres. Mr. Mlinar specializes in theatre work and was formerly of the office of Thomas W. Lamb.—Ed.

CONTINUING the discussion of the requirements of the outer lobby from the installment of this article that appeared in the last issue, it seems well to consider some well-designed outer lobbies of motion-picture theatres and to see how the requirements have been successfully met in these cases. For this purpose, several photographic illustrations are given in these pages.

The outer lobby of the Allen Theatre at Cleveland, Ohio, a photograph of which is shown at the top of page 13, clearly illustrates the method of planning and treatment recommended in the last issue. In this case no provision was made for an inside ticket office. Ample facilities for the sale of tickets have been provided in the ticket booth in the vestibule and this arrangement has worked out satisfactorily. This lobby is twenty-five feet wide in the clear and one hundred feet deep; it opens into the rotunda shown at the bottom of page 13.

If, however, the owner of the theatre feels that an inside ticket office should be provided, as is sometimes the case where the theatre is for a combination of vaudeville and motion pictures, ample space should be allowed for the various purposes for which such a ticket office is used, namely, not only for the sale of tickets but for the storing of tickets, programs, etc., and the counting up of tickets. Also a switchboard is often installed here which controls the lighting of the outer lobby, the vestibule, the marquee and any electrical display signs that may be used. I consider seventy-two square feet of area adequate for such a ticket office, not making the room more than seven and one-half feet in depth from the front to back at the ticket window. This room should be placed at the right hand side of the lobby when possible.

As a rule, the outer lobby, by reason of its posi-

tion along the sidewalk, is in that portion of the building in which it is impossible to have a high ceiling on account of rooms above. This is the case in all of the theatres illustrated here, excepting the Tivoli Theatre in Chicago. The outer lobby of this theatre is very shallow and has much less ceiling height than the grand foyer in which it opens.

The lobby or grand foyer of the Allen Theatre in Cleveland is in the form of a rotunda. It is shown in the photograph at the bottom of page 13. The circular form was adopted in this instance to overcome difficulties that were presented by the conditions. It is forty feet in diameter at its base with a twelve-foot wide passage back of the columns on the mezzanine for circulation. Stairways leading to the balcony are provided on either



*Outer Lobby of The Capitol Theatre, New York City.
Thomas W. Lamb, Architect.*

side of the rotunda. On the orchestra floor, to the right of the rotunda, a tea room has been planned in such a way that people seated in this room can view the performance while being served.

The grand foyer of the Tivoli Theatre, Chicago, is, I believe, the largest in the United States in all of its dimensions. The view shown on page 12 was taken from the head of the staircase at the inner end of the lobby looking toward the door which opens into the grand foyer from the outer lobby. It shows the space over the outer lobby which is used as a lounge. From a planning standpoint, this grand foyer or lobby is excellent. Fortunately, there was in this case, nothing to prevent making a highly effective room, for the entire building is devoted to the purposes of the theatre and the conditions that usually restrict the lobby, either in its horizontal dimensions or in the matter of ceiling height, were not encountered here, as they were in the case of each of the other theatres illustrated, for

PENCIL POINTS



*Grand Foyer of the Tivoli Theatre, Chicago, Ill.
C. W. & George L. Rapp, Architects.*

PENCIL POINTS

there are office buildings connected with these theatres. The circulation around the colonnade above the lobby floor is very well arranged. The connection of the various levels under the balcony overlooking the grand foyer is very effective. This lobby is about forty-five feet wide and one hundred and fifty feet deep in its base dimensions.

The grand foyer or lobby of the Capitol Theatre in New York is shown in the lower illustration on page 10. Notwithstanding the fact that this grand foyer opens into the largest motion-picture theatre in the world, it is not as large as that of the Tivoli Theatre. The grand foyer of the Capitol Theatre I consider the best I have ever seen; its plan is perfect. It is only about thirty-five feet deep and eighty feet wide in its base dimensions. The staircase of Italian white marble, directly on the axis of the outer lobby and of the mezzanine, creates a highly favorable impression upon patrons entering the theatre. It has been my experience that most people rather dislike to take seats in the balcony, not because they dislike climbing stairs, but because of the feeling that if they do so, they are classing themselves as among the cheaper patrons of the theatre. However, in the case of the Capitol Theatre, I understand that the attractiveness and impressiveness of this stairway, together with its convenient location and its connection with the mezzanine, overcome this feeling and dispose patrons favorably toward balcony seats. This is a distinct advantage, for there are always many people who will, under any circumstances, occupy seats on the orchestra floor even at an advanced price.

Since the grand



*Outer Lobby of The Allen Theatre, Cleveland, Ohio.
C. Howard Crane, Architect.*

which the arrangement of stairs that has worked out so well in the Capitol Theatre in New York could not be applied, even though the size of the grand foyer is about the same in both cases. Reasons for this will be indicated clearly in one of the later installments of this article, in which I shall show diagrams setting forth various conditions met with in planning.

The lobby of the State Theatre is, nevertheless, very effective and very well planned. The stairs are at each end of the lobby and therefore allow good handling of the crowds, insofar as the overflow or waiting patrons use the right hand stairway, while the left hand stairway is used for egress during performances.

What I consider the chief advantage of the grand foyers of the Capitol and State Theatres is the successful location of the main stairs. In the Tivoli Theatre, Chicago, though the conditions have been well met, the stairs are farther from the entrance than is quite desirable. I cannot see any better way this particular problem could have been handled under the conditions.

The sizes of the stairway in a theatre lobby must be figured in accordance with the requirements of various ordinances based on the seating capacity. As
(*Con. on page 31*)



*Rotunda of The Allen Theatre, Cleveland, Ohio.
C. Howard Crane, Architect.*

PENCIL POINTS



*Linoleum Block from Which the Print
at the Left Was Pulled.*



Linoleum Print by Arthur Crisp.

THE MAKING OF LINOLEUM PRINTS

BY ARTHUR CRISP

THE simple process of carving a design on a piece of linoleum, inking the surface and pressing a piece of paper down on it, is capable of producing such attractive results that it is not surprising that the making of linoleum prints has been taken up by so many.

Since the essentials are a knowledge of composition and of drawing, many architects and draftsmen, as well as men engaged in other branches of art work, have found the making of these prints an agreeable diversion. The technique is so simple that this work may be taken up in one's spare time and satisfactory results obtained without having to overcome any serious difficulties. For printing cards to send to one's friends on special occasions and for making prints that will serve as presents of an individual character, this process is particularly good.

In making prints of this kind, I have found that certain ways of working give me the best results and it may be that these methods may prove helpful to those taking up this process.

Though the design may be drawn on the surface of the linoleum with a pencil, it is more satisfactory to paint the surface with white watercolor before drawing on it; and it is usually better to make the drawing on paper and transfer it to the whitened surface of the linoleum. This gives a design in black and white which can be seen clearly during the process of carving. The way I like best of all, however, is to paint the surface of the linoleum with black watercolor, then to rub white pastel on the back of my paper drawing of the design and to transfer it by laying the paper on the linoleum and tracing the lines with a hard pencil. As I cut away the white portions I can judge the final effect, as the

parts of the surface that remain are black, as those parts will appear in the finished print.

I use battleship linoleum and it is better that it should be fresh enough to be rather soft and springy, as it not only carves better but prints better than when it is hard.

In carving the design one may use either a penknife or wood-carving tools; the former has a quite different technique from the latter and produces a quite different effect. Among wood-carving tools are chisels of different sizes with which the large spaces can be cleared quickly. It may be well to say at this point that it is important to carve the large white spaces deeply.

In making blocks for this kind of printing, one must not attempt too much,—must not try for effects that the medium does not lend itself to. The best results are obtained by using a broad simple treatment.

Either printer's ink or artist's oil colors may be used in printing from such blocks. A little linseed oil should usually be added to the printer's ink to reduce it to the proper working consistency. This ink can be had in a great variety of colors in col-

lapsible tubes. If artist's oil colors are used and are found too oily, they should be spread on a piece of white paper until some of the oil has been absorbed, then scraped off with a palette knife. This process may be repeated until enough of the oil has been removed to bring the color to the right working consistency.

The color is applied to the block by means of a roller. A printer's ink roller is best for this purpose but a rubber roller, such as is used in mounting photographs, will serve the purpose. The roller must, however, be wide enough to extend across the whole width of the block. The color



Linoleum Print by Arthur Crisp. Vermilion on Creamy White Paper. Size, overall, 6½x7½ in. This design is especially effective in black on vermillion paper.

PENCIL POINTS



*Linoleum Block from Which the Print
at the Left Was Pulled.*



Linoleum Print by Arthur Crisp.

PENCIL POINTS

may be placed on a piece of glass, slate, an etching plate, or any other non-absorbent smooth surface and spread by running the roller back and forth over it until the roller is evenly and thinly coated with the color, after which the roller is run back and forth a few times over the surface of the block until the high parts have been properly coated with color. It is usually necessary to make two or three impressions before one can decide upon the proper consistency of the color. Also it may be necessary to make two or three impressions before one gets the best results in pulling the proofs.

Much depends upon the choice of the color of the ink and of the color and texture of the paper used, their suitability to the design and their pleasing character being important factors. I seldom use black on white.

Many highly suitable and attractive papers among those of Japanese manufacture can be had in a great variety of textures and colors. Some that have little flecks of gold on them are especially interesting; also crayon papers are excellent as are many other kinds. The main points to keep in mind in regard to the paper are that it should be of good texture and should not have too hard a surface.

I usually try out my blocks with different combinations of ink and paper. The print from which the illustration on page 15 was made is in a rich red on a creamy white paper, but I like this design best printed in black on a Chinese vermilion paper that has little flecks of gold on it—a color which would not, however, reproduce well in an illustration. I have some prints from this block in a cool blue-green on creamy white paper and they are very pleasing to me.

Though a print in black on white of the design shown on page 16 has been used for the purpose of illustration, I consider the most effective way in which this design has been printed is the one that is in black ink on vermilion paper flecked with gold. I have also a very effective print from this block in Venetian red on bright yellow paper. The design shown on page 14 looks best, I think, in black ink on some kind of gray paper. I have found it pleasing on light gray pa-

pers that shade toward lavender, green or blue. The bird design on this page has worked out best in Chinese vermilion on creamy white paper, while the card shown at the bottom of this page looks best, I think, in black on a paper of the Chinese vermilion color, flecked with gold.



Linoleum Print by Arthur Crisp. Chinese Vermilion on Creamy White Paper, Size, overall, 5½x 2¼ in.

Impressions may be pulled by any one of several methods. The best way is to use an etching press, laying the paper down first and placing the block on top of it. A screw letterpress may be used. It is said that some men have succeeded in making good impressions by running the linoleum block and the paper through a clothes wringer, but this seems to be a rather uncertain method. It is perfectly possible to make impressions from a small block by rubbing the paper down on the inked surface of the block with the handle of a spoon.

Several colors can be used in combination in making linoleum prints very much as they are used in printing from wooden blocks. This requires a separate plate for each color that is to appear in the finished print—one plate showing, say, all the parts that are to be in red and another the parts that are to be in brown, etc. An impression is taken on the paper from each of these plates in turn, care being exercised to have the paper and plate match or "register" each time, so that the colors will not overlap. In making a set of plates for a design to be printed in a combination of colors, it is well to first make a key plate showing the entire design as though it were to be printed in a single color and to print with this plate on the various pieces of linoleum to be used, making the separate color plates by carving away all of the design excepting the portion that is to appear in the color for which the block is intended in each case. This will prove a great help in making color plates that will match.

Though, as pointed out above, the blocks should not fail to register through carelessness either in the making of the blocks or in the printing, the blocks may be so designed that the colors will overlap at the edges to produce a desired effect. If this is done it must be as the result of careful study to make it effective.



Linoleum Print by Arthur Crisp.

A VOCABULARY OF ATELIER FRENCH. PART IV

BY RAYMOND M. HOOD

This is the fourth installment of a vocabulary which Mr. Hood, Architecte Diplômé par le Gouvernement Français and Chairman of the Committee on Architecture of The Beaux-Arts Institute of Design, is preparing especially for this journal. It will be of special value to students in the ateliers in this country as well as to those who may later study at the Ecole des Beaux Arts in Paris, for there has been, we believe, no vocabulary published giving the special meanings of these words as used in the architectural atelier. As it is believed that an attempt to indicate the pronunciation would be futile, no such attempt is being made here; the pronunciation should be learned from someone who speaks French correctly.—ED.

F (Continued)

- Frise: *n. m.*; *arch.*, frieze.
Frotter: *v.*; to rub; *arch.*, to transfer a drawing by rubbing.
Frottoir: *n. m.*; *arch.*, an implement of agate for rubbing drawings.
Fumoir: *n. m.*; smoking room.
Fusain: *n. m.*; a charcoal for drawing.

G

- Gâcher: *v.*; to do badly or negligently, to ruin.
Gâchis: *n. m.*; a thing or a situation that is confused or spoiled, a mess.
Gaffe: *n. f.*; an unfortunate happening or remark, a break.
Gaga: *n. m.*; a childish old man.
Gaillard: *n. m.*; a vigorous determined man.
Galbe: *n. m.*; *arch.*; the entasis of a column, the contour of a vase, statue, etc.
Galette: *n. f.*; a flat cake ordinarily made of flour, butter and eggs; *slang*, money.
Galetteux: *adj.*; *slang*, wealthy.
Garçon: *n. m.*; boy, young man, bachelor, waiter.
Garconnière: *n. f.*; a bachelor apartment.
Gardien: *n. m.*; gardian, porter; at the Ecole des Beaux Arts, the "gardiens" have direct charge of the students.
Gargote: *n. f.*; a cheap, dirty restaurant.
Gargoter: *v.*; to cook badly.
Gargouille: *n. f.*; a gargoye.
Gars: *n. m.*; *slang*, a fellow, a young man.
Gobé: *n. m.*; an easy mark, a credulous fellow.
Godet: *n. m.*; a small vessel or glass without pedestal; a dish for the mixing of colors.
Godiche: *n.* and *adj.*; awkward, stupid.
Gomme: *n. f.*; mucilage, erasure.
Gonflé: *adj.*; swollen.
Gouache: *n. f.*; Chinese white, color mixed with Chinese white, *i.e.*, solid color.
Goujat: *n. m.*; a filthy, disgusting man.
Gourd: *n. m.* and *adj.*; *slang*, imbecile.
Gourmand: *n. m.* and *adj.*; a person who eats good food to excess.
Gourmet: *n. m.*; a connoisseur of wines.
Goût: *n. m.*; taste, refinement.
Gouttière: *n. f.*; gutter on a roof.
Grand'Chose: *n.*; used negatively only, as "pas grand'chose"; not much, of little value.
Gratte-cul: *n. m.*; *slang*, an ink erasure.
Gratter: *v.*; to scratch, to scratch out, to rub out.
Grattoir: *n. m.*; a pen knife made especially for scratching out.
Grecque: *n. f.*; *arch.*, a Greek fret.
Gredin: *n. m.*; a vile person, a criminal.
Grenier: *n. m.*; roof space, loft.

Grille: *n. f.*; a grill.

Grisaille: *n. f.*; a style of painting in which only gray tones are employed, in imitation of sculpture.

Griser: *v.*; to intoxicate.

Grisette: *n. f.*; a coquettish working girl.

Grossier: *adj.*; vulgar, indelicate.

Gueuler: *v.*; *slang*, to talk too much, to yell, to shriek.

Gueuleton: *n. m.*; *slang*, a sumptuous repast, a blow-out.

Guichet: *n. m.*; a small opening in a door or wall, a wicket.

Guignard: *n. m.*; an unlucky person.

Guigne: *n. f.*; hard luck, misfortune.

Guillochis: *n. m.*; *arch.*, the Greek guilloche.

Guirlande: *n. f.*; garland, swag ornament.

H

Habile: *adj.*; clever, skillful.

Habileté: *n. m.*; cleverness, skillfulness.

Habiter: *v.*; to dwell in, to live in.

Habitue: *n.*; a person who frequents a certain place.

Habituer: *v.*; to get the habit, to accustom.

Hacher: *v.*; to cut up in small pieces; *arch.*, to hatch in.

Hyperbole: *n. f.*; a figure of rhetoric which consists of exaggerating to produce an impression; in geometry, an hyperbole.

I

Immeuble: *n. m.*; a property that is not furnished, as a piece of land without buildings or a building without furniture.

Infect: *adj.*; repugnant, giving out foul odors.

Inspirer: *v.*; to inspire.

Intrados: *n. m.*; the interior surface of an arch or vault.

J

Jardin: *n. m.*; garden.

Jardin à L'Anglaise: *n. m.*; an informal garden in the English style.

Jardin à La Française: *n. m.*; a formal garden in the French style.

Jardin d'Hiver: *n. m.*; a winter garden.

Jardinier: *n.*; a gardener.

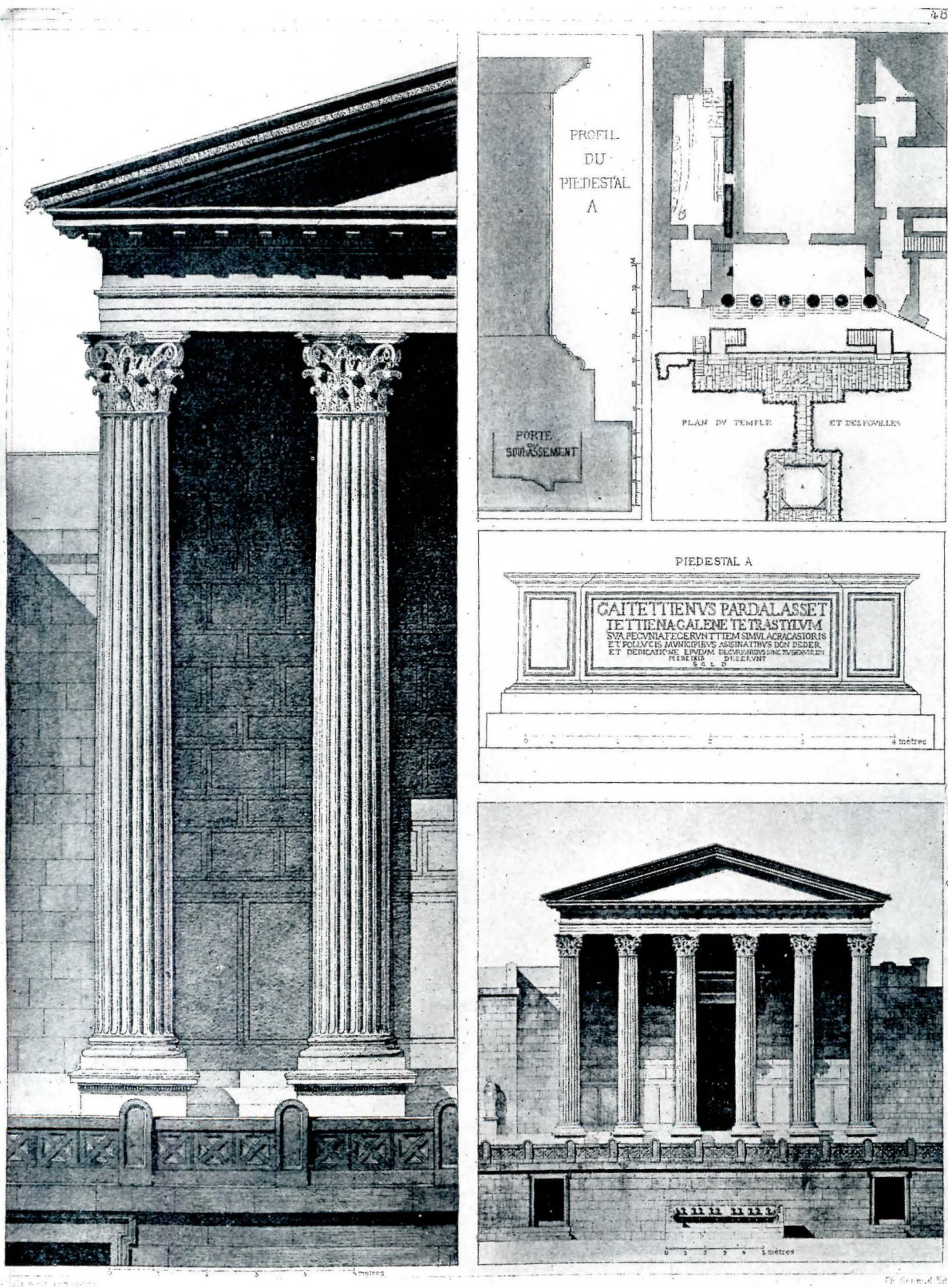
Jaspiller: *v.*; to talk, to gossip.

Jugement: *n. m.*; judgment.

L

Lâche: *adj.*; languid, lacking in courage, vile; *n. m.*; a coward, a poltroon.

Lâché: *adj.*; done carelessly or with neglect.



DETAILS OF THE TEMPLE OF MINERVA AT ASSISI.
FROM D'ESPOUY'S "FRAGMENTS D'ARCHITECTURE ANTIQUE"

A number of details of the Temple of Minerva at Assisi are shown on the other side of this sheet, from a restoration by Louis Bernier. Other details of this building were shown on Plate XXI in the June issue of this journal. On the back of that plate will be found information regarding the building.

PENCIL POINTS

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PLATE XXVI



ARCH OF TRAJAN
TIMGAD

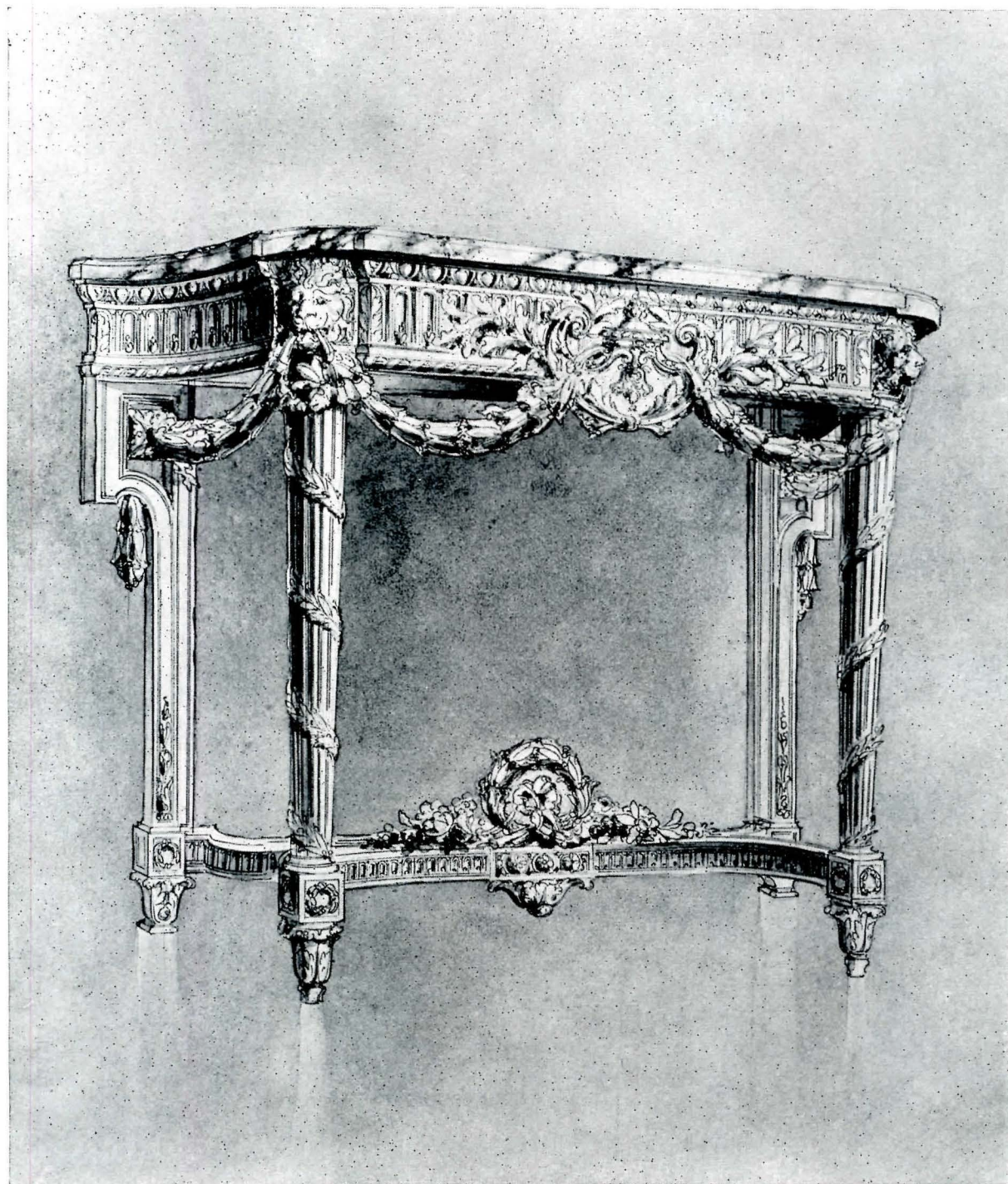
PENCIL DRAWING, ARCH OF TRAJAN, TIMGAD, BY AUSTIN WHITTLESEY.

On the other side of this sheet is an admirable pencil drawing by Austin Whittlesey of the Arch of Trajan at Timgad, an unusually interesting example of Classic architecture in North Africa. This drawing represents the arch as restored. Mr. Whittlesey made a trip to Spain, Italy and Tunisia a few years ago.

PENCIL POINTS

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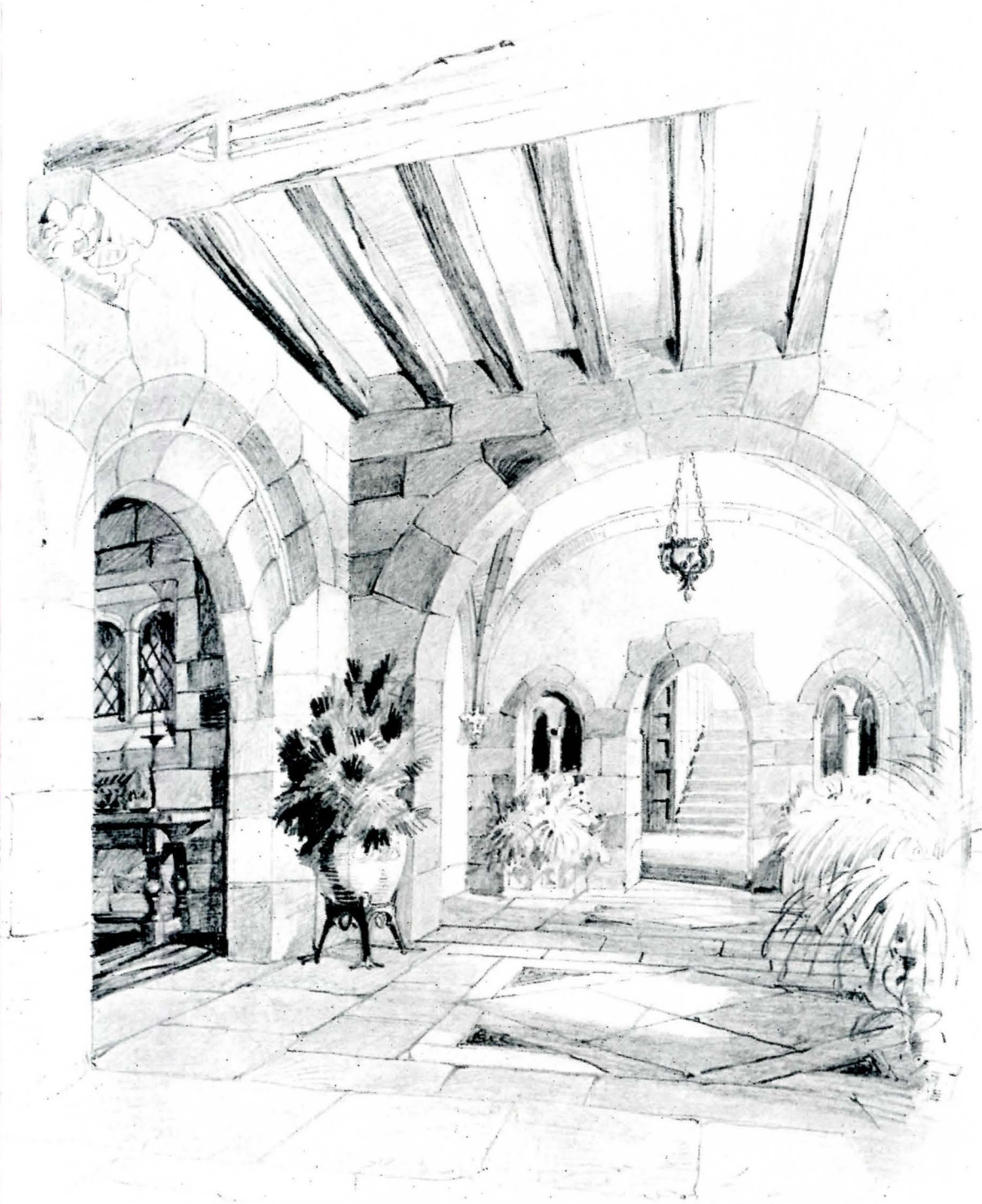
PLATE XXVII



RENDERING IN PENCIL AND WATER COLOR.

TABLE IN THE LOUIS XVI MANNER. THEO. HOFSTATTER & CO., DECORATORS

A pencil drawing rendered with light washes of color to present the design of a decorative piece of furniture is shown on the other side of this sheet. The table which it represents is designed on historic lines characteristic of the period of Louis XVI and the presentation effectively shows the piece in a way to give the decorator's client a clear idea of it.



Cloister
Looking toward Tower
Architect.

PENCIL DRAWING BY WILLIAM L. MILLER
OF A DESIGN FOR A GALLERY IN A LARGE COUNTRY HOUSE.

The pencil drawing shown on the other side of this sheet was made for the purpose of presenting a suggestion for the decorative treatment to the owner of the house. It represents a design for the gallery upon which the main rooms of a large country house open. Through the arch at the left, is seen a portion of the great hall and at the far end of the room a glimpse is had of a tower staircase. The materials represented in this sketch are: walls of Cato stone; adze-hewn ceiling beams of oak with rough plaster between; floor of flagstones with inserts of slate for accent. The drawing is largely in lead pencil with touches of lithographic pencil for the strongest black.

ARCHITECTURAL DETAIL PART XV

BY JOHN VREDENBURGH VAN PELT

This is the fifteenth 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.

IN THE building industry, use of slate is not confined to roofing. The stone makes a very beautiful flooring which in finish may be smooth and even, suitable for a Colonial hall, or rough and rugged, in harmony with the irregularities of a Gothic courtyard. It has been much used for the treads of steps but a harder material is advisable for concentrated traffic.

The even black of dark slate makes it an excellent foil for inlays of metal, particularly of brass. The beauty of some of the old monumental brasses with their graven and blackened lines portraying departed dignitaries of the Church was immeasurably enhanced by the background in which they were set. For such uses the slate should be hard, deep bed slate of even texture. Be sure that samples have not been blackened artificially by a surface stain. Wet them and notice whether there are clouds (they look like a mackerel sky) ribbons or definite nodules. The ribbons show blacker when the slate is wet and being of a harder material do not wear down evenly with the surrounding surface. Flint nodules (they resemble pebbles embedded in the slate) will, of course, not wear evenly and their lighter color is objectionable. It would be expensive to select a large surface of slate entirely free from clouds but not more than 15% or at most 25% of the actual area should contain them. That part of the floor subjected to great

est wear should be clear in order that it may last.

The rougher flagging is composed of other stones, bluestone for instance, as well as slate. If slate is used, care must be exercised that there are no seams which in winter will split the flags into thinner laminations and break up the flags. The old, irregular flagging has become quite in vogue of late, particularly for country house work. A charming example with grass joints can be seen in the illustration of the Charles H. Sabin house at Southampton, L. I., Cross & Cross, Architects (see page 29). This view also shows an attractive heavy graduated slate roof and some good rough stucco, all in keeping one with the other. Even the planting is well done and reminds us how important

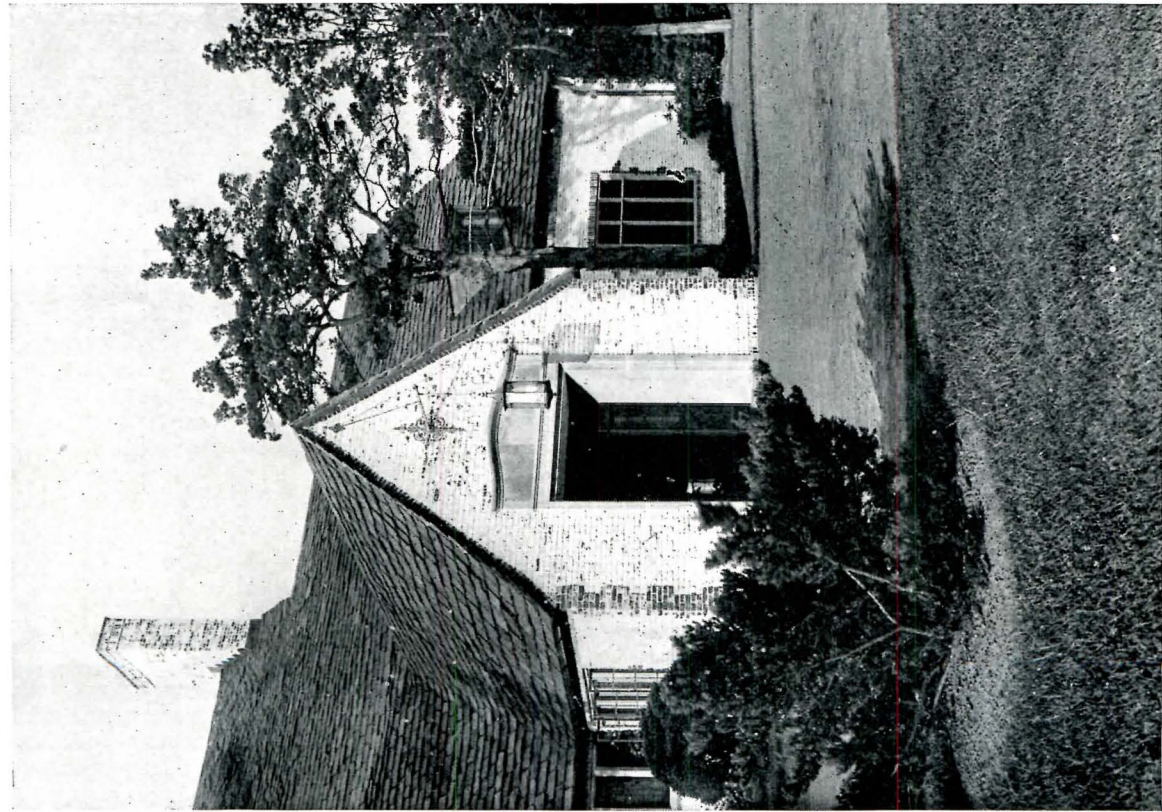
it is that all parts of a composition exhibit like characteristics.

In this particular walk the larger flags have been placed along its edge, a very natural and logical method. A defect of much modern irregular flagging lies in breaking the stones up into pieces that are too small. This always looks forced and suggests that it has been done intentionally. In old flagging small stones were utilized from necessity but not in preference to the larger and better ones and no sane builder would have broken up a large stone.

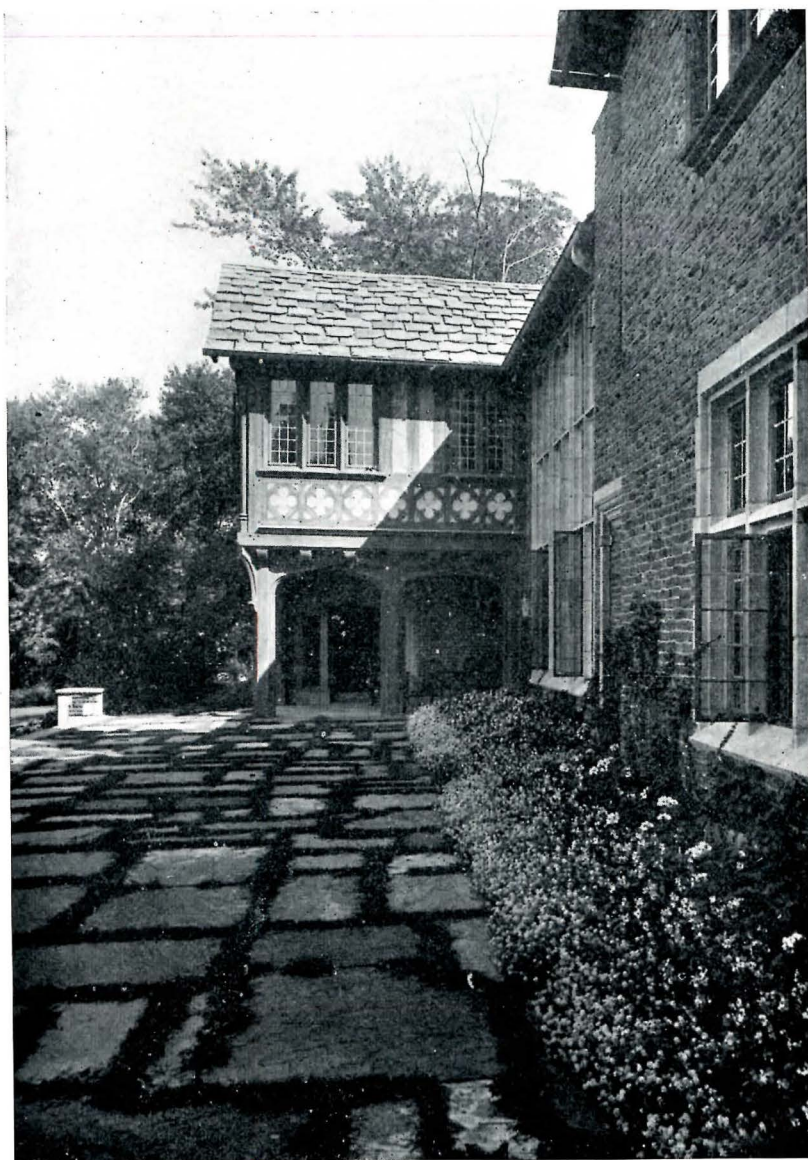
The size of grass joints is another point in which we moderns often mistake defects for beauty. Except where stepping stones are set some dis-



Stone Steps in Gardens for Mrs. Arthur Scott Burden, at Jericho, L. I. John Russell Pope, Architect.



Details of House for Paul Moore, Esq., at Morristown, N. J. H. T. Lindeberg, Architect.

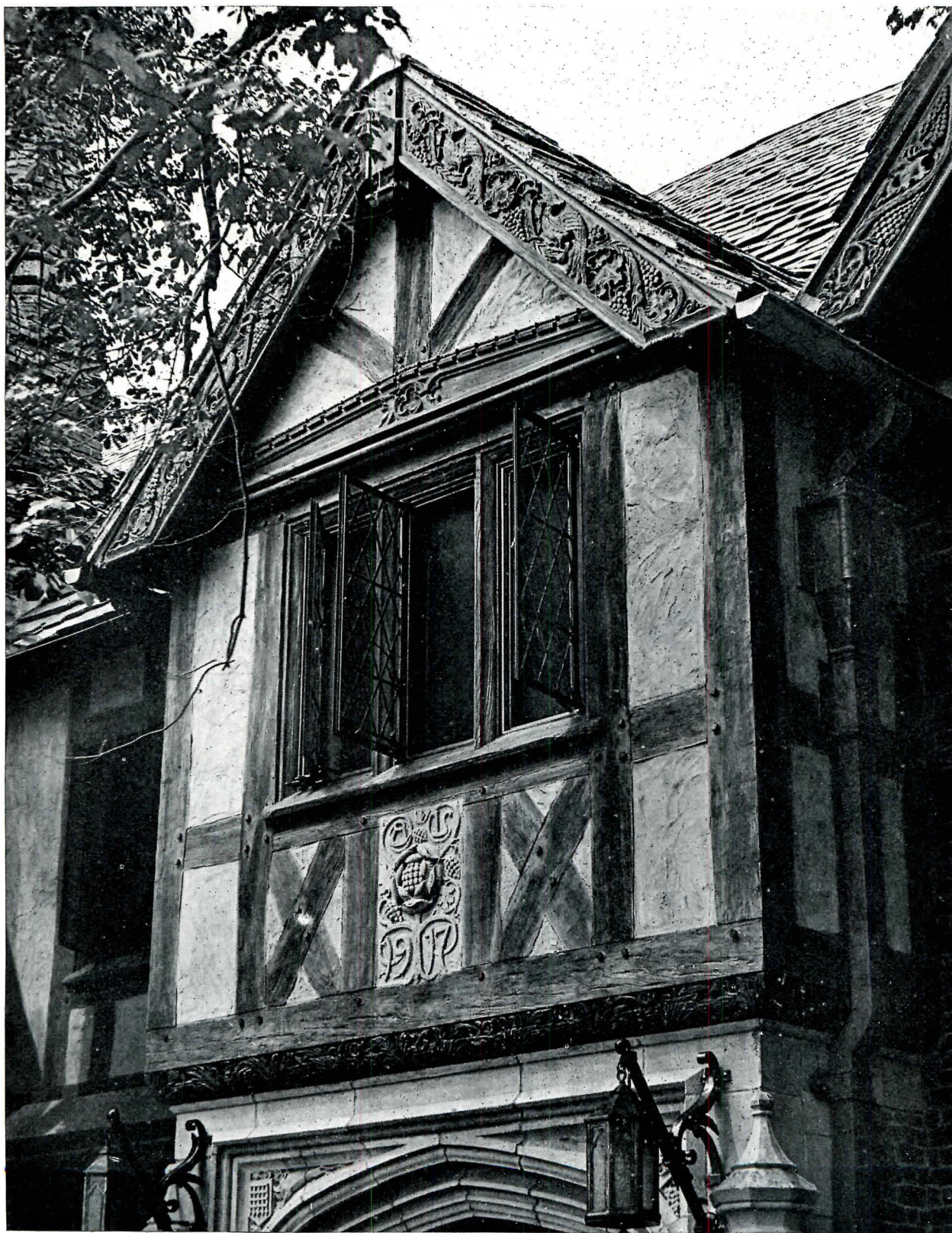


*Detail of House for Allan Lehman, Esq., at Tarrytown, N. Y.
John Russell Pope, Architect.*



*Detail of House for Charles H. Sabin, Esq., at Southampton, L. I.
Cross & Cross, Architects.*

PENCIL POINTS



*Detail of House for Allan Lehman, Esq., at Tarrytown, N. Y.
John Russell Pope, Architect.*

PENCIL POINTS

tance apart, a good old walk would have been as closely joined as possible without undue expense of cutting. The grass should be well trimmed and kept within bounds. In the flagging of the Allan Lehman house (page 29) Mr. Pope has laid out the flags with a reasonable joint but the grass has been allowed to spread. It would not be comfortable to walk over, moreover to my way of thinking, it has become too heavy for the stone-trimmed architecture and for the rest of the planting. Do not fail to note the charming finish of the adzed timbers, the quaint little column at the corner of the projecting wing and the flowing line of the ridge.

The gable on page 30 is another part of the same house in which the pinning of the timbers is apparent while their surface treatment can be studied to even better advantage. Adzing in these days of machine-cut work is almost a lost art. When done it is usually either too regular or too execrably bad. Not even a passable workman of olden times would have been caught perpetrating the kind of things we point to with pride. The Lehman house has no such defects and this gable is almost perfect in the reasonableness of the workmanship and in the subtle balance maintained between the different kinds of finish of the free carving, timber work, stucco, stone and slate. The slate, by the way, presents a good example of a cemented gable edge.

Another admirable piece of work of which Mr. Pope may be proud, is the flight of stone steps from the sunken garden to the upper terrace of the house for Mrs. Arthur Scott Burden, at Jericho, Long Island. The treads vary in thickness from some two to five inches, and are supported on small stones that have the appearance of being laid up dry. This stone work forms the transition between a rustic portion of the garden and the more conventional and refined detail of the Colonial house, a difficult thing to gauge with nicety.

I cannot close this talk about slate without reference to the Paul Moore house at Morristown, of which Mr. H. T. Lindeberg was the architect (two views page 28). These roofs strike just the right note for the quality of the unusually simple and agreeable brickwork, whitened in the body of the wall and set off with red irregular coinings and soldier bands. The valleys are unusually fine pieces of workmanship. As rough a roof as the one that gives us so much pleasure on the Lehman house, would appear out of place in this more restrained design.

The thoughtful observer will perceive at once that in each of the buildings shown, the harmony of the different parts is the quality that brings repose and satisfies. Unquestionably faulty composition ruins a design; but lack of harmony mars its beauty, teasing and distressing us through the antagonism of its unrelated elements. It brands its author with an uglier mark than that of being uneducated and shows him to us a man without artistic perception, devoid of taste.

Note—In the next installment of this article, Mr. Van Pelt will discuss the texture of brick work, showing illustrations of interesting examples.—Ed.

MOTION-PICTURE THEATRE DATA

(Continued from page 13)

a rule, the width of the main staircase, as in the Capitol Theatre, is figured to equal the nominal width of all the staircases leading from the upper portions of the theatre. If, for instance, there is one stairway six feet wide in the clear on each side of the auditorium leading to the mezzanine, and the main staircase is a single flight, like that in the Capitol Theatre, it is necessary to make this main stairway twelve feet wide. In the case of an arrangement of stairs like that in the grand foyer of Loew's State Theatre, each of these stairs would be six feet wide in the clear. The height of risers and width of treads is also covered by ordinances which usually provide that risers shall not exceed seven and one-half inches in height and ten and one-half inches in width of tread. In many cities ordinances require that where stairs are over eight feet in width, a centre rail shall be provided dividing the stairs as shown in the photograph of the grand foyer of the Capitol Theatre. It is further provided by such ordinances that these rails shall terminate at the head of the stairs in a standard not less than six feet in height, properly secured, the object being to minimize the danger of a crowd becoming jammed on the stairs in case of an emergency. While complying with this regulation it is possible to place on the top a lighting fixture in the form of a lantern or any other suitable shape and thus do away with the unfinished appearance of the plain standard.

A SCRAP BOOK OF ORNAMENT

THERE has recently been added to the collection in the print room of the Metropolitan Museum of Art a group of three hundred sixty engravings by and after Jean Pillement, of which two score are printed in colors.

Some of the most interesting characteristics of Pillement's work are well brought out in an article by William M. Ivins, Jr., Curator of Prints, in the Bulletin of the Museum for June. From this article we quote the following:

"In his own time possibly most famous for his landscapes, which despite their charm were but little more than pastiches of seventeenth-century Dutch painting, he is most valued to-day by the few who know his work on account of the many designs which he made for the decoration of walls and of textiles. Of all the many men who specialized in the minor arts of decoration during the eighteenth century Pillement stands out because of the sheer delight which lies in his completely nonsensical work. Groups of flowers or seed pods are arranged in marvelous patterns, which are the more entrancing because they have no apparent rhyme or reason.

"Barques of flowers and leaves pursue their courses in flat defiance of all the rules of physics and experience. Chinamen fish from pagodas perched on ladders rising from most fragile petals. Children play gravely comic games. And everything is beautifully mannered."

PENCIL POINTS

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\$100,000 PRIZE COMPETITION.

A COMPETITION that is of unusual interest to the profession not only because of the large amount offered in prizes but also because of the opportunity it affords to produce a distinctive solution of an interesting problem, has been announced by the Chicago Tribune, which is offering \$100,000 in prizes for designs for a building which is to be the new home of the Tribune. This offer was made on the seventy-fifth anniversary of the founding of that newspaper. The competition will open August 1, 1922, and will close November 1, 1922, and will be conducted in accordance with the regulations of the American Institute of Architects. The jury of award will be as follows: Chairman, Alfred Granger, A. I. A.; Col. Robert R. McCormick, co-editor of The Tribune; Joseph Medill Patterson, co-editor of The Tribune; Edward S. Beck, managing-editor of The Tribune; Holmes Onderdonk, manager of Tribune real estate. Associated with the jury will be an advisory committee comprising two members of the Chicago city council, two members of the Chicago plan commission, and two members of the North Michigan Boulevard Improvement Association. The prize money will be distributed on the basis of the following scheme of honorariums: A prize of \$50,000 will be awarded for the design selected by the jury of award. A prize of \$20,000 will be awarded for the design ranking next in the jury's selections. A prize of \$10,000 will be awarded for the design ranking third. Ten prizes of \$2,000 each will be awarded to ten architects to be especially invited to enter into this project.

The site of the new building is the vacant area fronting the present Tribune plant. It is bounded by North Michigan Boulevard on the west, by Austin Avenue on the South, by a wide alley on the North. It comprises 13,500 square feet. This site is one of the most significant and inviting to be found anywhere.

The motive which actuates The Chicago Tribune in conducting this competition is to build a monument of enduring baity which shall be at once a glory to journalism and to the city. The Tribune seeks artistic nobility and business effectiveness in the design of this building.

The conditions of the competition are so liberal in every way and the opportunities to create an interesting design so great that it may well be hoped that the winning design will mark a distinct advance in the architecture of commercial buildings of the highest type.

A far-reaching effect of this action on the part of The Chicago Tribune will be, unquestionably, the awakening of a great deal of interest in architecture on the part of the public and a new appreciation of the value of architectural character in the buildings of our great cities. Nothing could be more stimulating than such a competition.

OFFICERS ELECTED AT A. I. A. CONVENTION.

AT THE Convention of The American Institute of Architects, held in Chicago, June 7, 8 and 9, the following officers were elected: President, W. D. Faville, San Francisco, Cal.; First Vice-President, E. J. Russell, St. Louis, Mo.; Second Vice-President, R. D. Kohn, New York City. The following new directors were elected: William Emerson, Boston; B. W. Morris, New York City, and William L. Steel, Sioux City, Iowa. William Stanley Parker, Boston, was re-elected Secretary and D. Everett Waid, New York City, was re-elected Treasurer. Herbert Hoover was elected to Honorary Membership in the A. I. A.

PERSONALS.

C. HOWARD CRANE AND KENNETH FRANZHEIM, Architects, have opened an office in the Chronicle Building, Houston, Texas.

J. W. DOLLIVER, Architect, formerly located at 114 Sansome St., San Francisco, has removed his office to 855-7 Monadnock Building.

ROBERT L. KANE AND MONROE R. SANDEL have formed a co-partnership for the practice of architecture under the firm name of Kane & Sandel, with offices at Room 1320, 64 West Randolph St., Chicago.

SERAPHIN A. CYR, Architect, has removed his office to 662, Rue Fabre, Montreal, Canada. He was formerly located at 1270 Chabot St.

THEO. STEINMEYER has opened an office in the Title Guaranty Building, St. Louis, for the practice of architecture.

AUGUST LUX, Architect, has removed his offices to 22 Putnam Street, Albany, N. Y.



Detail of Entrance to House for S. L. Deperw, Esq., at Bloomfield Hills, Detroit, Mich. Electus D. Litchfield and Rogers, Architects. See Detail Drawing on page 38.

PENCIL POINTS

PHILADELPHIA HOUSING COMPETITION.

NOTING a well marked tendency on the part of the people of the city to adopt as a standard of living accommodations, the three-room flat, increased sometimes by the addition of a kitchen or kitchen cabinet, in place of the type of dwelling which gave Philadelphia its claim to the title as the city of homes, the Philadelphia Real Estate Board is calling upon architects to collaborate with it to the end that a type of house or apartment may be invented that will forestall the ultimate results of this tendency. This call for co-operation is being made by means of a competition which will close at noon July 12, 1922. Two prizes are offered by the Philadelphia Real Estate Board, each to be an appropriately designed medal to be awarded as a first and second prize in the judgment of the jury of award. The jury will be as follows: D. Knickerbacker Boyd, Architect; Charles H. Whitaker, Editor of the Journal of the American Institute of Architects; M. B. Medary, Jr., Architect; Daniel Crawford, Jr., President of the Philadelphia Operative Builders' Association; John G. Williams, President of the Philadelphia Real Estate Board.

The program calls for the planning of a group of houses on a city square, 400x400 feet. The requirements of the families living in this group are outlined in a clear manner. The rent is not to exceed 25% of the earning capacity of the family, and it is stated that the design based upon low earning capacity will receive special consideration. Those desiring to enter the competition should communicate with John Irwin Bright, Otis Building, Philadelphia, Pa.

HOME GARDEN COMPETITION.

WITH the object of stimulating interest in the artistic development of the small home garden, The Society of Little Gardens has announced a competition to be judged from photographs of actual small gardens. This competition covers three classes as follows: Class I,—Treatment of space not less than six hundred square feet (20x30), or more than 5,000 square feet (one-eighth of an acre approximately). Class II,—Photograph of one object of interest in the garden and its setting, as described in Class I. Class III,—Photograph of City Housefront, with artistic arrangement of plants, whether in window boxes, wall vines, or potted plants, as described in Class I. The prizes are as follows: Class I, \$50; Class II, \$15; Class III, \$15.

The photographs will be judged by a jury composed of three experts, Miss Harriet Sartain, Chairman, Dean of the Philadelphia School of Design for Women; Miss Elizabeth Leighton Lee, Director of the School of Horticulture for Women, Ambler, Pa.; and Miss Elizabeth Wilson Fisher, Member of the Lantern and Lens Guild of Women Photographers, Philadelphia. The competition closes at noon, October 16, 1922.

Those interested should apply for program of the competition to Mrs. Charles Davis Clark, President of the Society of Little Gardens, 2215 Spruce Street, Philadelphia, Pa.

THE PERKINS TRAVELLING FELLOWSHIP.

THE Perkins Travelling Fellowship in Architecture in Columbia University has just been won by Sotaro Y. Ohta. Mr. Ohta was born in Japan and received his preliminary education in his native country, but for the past several years has been engaged in architectural work in New York City. He entered the School of Architecture in Columbia University in 1914. He was awarded the Alumni Association Medal of the School for proficiency in advanced design in 1916. The same year he won fourth prize in the White Pine Competition. He was placed second in the 1921 competition for the Columbia Travelling Fellowship.

Beginning in September, 1921, he took a year of graduate study, at Columbia, where he received a degree of M.S. in Architecture. Mr. Ohta is connected with the office of McKim, Mead & White.



J. BURN HELME

J. BURN HELME is the winner of an Ontario Provincial Scholarship in Town and Regional Planning and Housing for 1922. Mr. Helme will leave early in the fall for Europe, where he will make an extensive tour through France. He will take lecture courses at the Paris Institute of History, Geography and Civic Economics, with which is affiliated the School of Civic Design. Extensive observations in the regions at present being rehabilitated in France are part of his program of study and he hopes to visit Great Britain and Italy. Mr. Helme is of the staff of Sproatt & Rolph, Architects, Toronto, Can.

He was born in Smith's Falls, Ontario, and attended the public schools and Collegiate Institute at that place, graduating with honor matriculation standing and a scholarship at Queen's University in Mathematics and English. He entered the University of Toronto in 1916, enrolling in the Department of Architecture, and graduated with the class of 1922, his studies having been interrupted by two years' military service. He was president of the University Architectural Club for the session of 1921-22.

COAST TO COAST.

THE travelling exhibition of sketches selected from among those submitted in the Birch Burdette Long Sketch Competition for 1921 is on its way from Dallas to San Francisco where it is scheduled to open on June 27 in the San Francisco Architectural Club, having gone from Coast to Coast. It will remain on exhibition in San Francisco during the early part of July and will then be sent back to New York, where the sketches will be packed and shipped out to those who submitted them, and with whose permission they have been shown at points in all parts of the country since the initial exhibition held at the rooms of The Architectural League of New York in the early winter, and the exhibitions held at Boston and Cambridge soon after. Reports show that this exhibition proved interesting everywhere and the publishers of PENCIL POINTS wish to express their appreciation of the co-operation of the Architectural Clubs and Educational Institutions and of the men who made this travelling exhibition a success.



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 please inform me if any publication has been issued in which plans, photographs, and detail drawings are shown of the Pierpont Library, New York? Can you give me some particulars as to the methods adopted when rendering drawings (water color) in tempera? *A. L. Answer*—Replying to your inquiry relative to plans, photographs and detailed drawings of the Pierpont Library, New York, we believe you have reference to the Morgan Library, erected by J. Pierpont Morgan and designed by McKim, Mead & White. You will find much information concerning this building in the "Monograph of Work of McKim, Mead & White," published by the Architectural Book Publishing Co., New York. Replying to your second question we do not believe you refer to real tempera but to the use of what are known in the trade as tempera colors, which are opaque colors with a solid body and usually come in little glass jars. Some of these colors tend to change color in drying and unless they are flowed on rather evenly, they may show water marks or spotting in certain parts. It is important to mix up a reasonably large quantity of the color that is to be used and to put it on rather wet, but so it will not run. Do not incline the board too steeply. Practice will be the best master. As to general advice about water-color rendering, we would suggest H. Van-Buren Magonigle's book on "Water-color Rendering," published by Charles Scribner's Sons, New York.

Question—Can you tell me the name of any book on stone detail, jointing, construction, etc., of stone work, anything that will be helpful in stone drafting. *R. W. B. Answer*—Replying to your inquiry, we have made an effort to find the name of such a book as you ask for, covering stone detail, jointing, construction or anything that would be helpful in doing cut stone drafting. It seems, however, that there is no such book. There are two books that may be of some interest to you, though not bearing on this particular subject. They are: "Marble and Marble Workers," W. G. Renwick, (Structural and decorative marbles of the world, their extraction and working.), 13 full pages of marbles in color—\$6.50 postpaid, Stone Publishing Co., New York City; and "Nash's Expeditious Measurer" (200 pages indexed tables showing cubic contents of any block of stone), \$3.00, Stone Publishing Co.

Question—Can you tell me where I can obtain information regarding the planning of Jewish Synagogues. *A. E. N. Answer*—We would suggest that you write to the Union of American Hebrew Congregations, Dutton-hoeffer Building, Cincinnati Ohio, as they will undoubtedly be able to give you helpful information and references on this subject.

THE AMERICAN ACADEMY IN ROME.

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

"Active work in all departments has been the order of the last month. A comprehensive description of the

work will doubtless be presented to you in the news letters from the heads of the two schools.

"We are all delighted that Miss Wadsworth's work on Roman Stucco Reliefs will probably be published shortly as Volume IV of the Memoirs. She writes in an interesting manner, and her illustrations are of considerable artistic as well as archæological interest. The publication should be of great credit to the Academy.

"Word has just arrived that the summer school is to be given up for this summer. We all think that this is a great pity, as Professor Grant Showerman, who was anxious to start the school, may not be able to do so a year from this summer.

"A hundred dollar contribution has come in from Mrs. August Heckscheer, for the purchase of art books in the library. Mr. Sebasti has promised to let us know on May 3rd how the Banca Italiana di Sconto is going to make its payments to us of the money tied up in that bank.

"Mrs. Stanford White, who has already helped to raise money for the purchase of art books, has offered to collect more money; she left Rome a day or two ago but I have written her to see if she cannot interest her friends in collecting \$175 for a subject card catalogue of the library. Some of the members of the faculty think this so urgent that they have already contributed \$125 toward the \$300 needed for the work. Senator Phelan of California, whom I wrote you about in my last news letter, is willing to start a campaign in California in behalf of the Academy when he returns there next fall.

"The King and Queen have consented to inspect the work of the academy on May 18th, if nothing unforeseen prevents them from coming.

"I am collecting samples of marbles and obtaining estimates for the Morgan and McKim Memorials, and I shall send them to Mr. Kendall before long.

"Mr. Mead writes that Mr. Henry Walters and his bride are in Europe. We hope that they will come to Rome. I wish they were going to be here on May 18, to help receive the King and Queen.

"The newspapers stated that Mr. Fairfax Harrison was in town. Both Prof. Lamond and I hunted through the hotels to find him but without success. The papers may have been mistaken.

"The archæologist Miss Van Deman is in town. She is a former Fellow of the Classical School before its consolidation with the academy.

"The Metropolitan Museum of Art has bought Mr. Jennewein's gazelle, which he modeled here while a Fellow of the Academy.

"There is a report that the Sermoneta Villa just back of the academy, with its wonderful view and its terraces, is to be a "swell" restaurant! If the report is true, the noise and confusion, both day and night, will be terrible for the Academy.

"Mons. Prof. Duchesne, Director of the French Archæological School in the Palazza Farnese, died of pneumonia about a week ago. His death is a distinct loss to the archæological work. He was always most helpful to our students."

PENCIL POINTS

NEW HAVEN ARCHITECTURAL CLUB.

RECENTLY at a special meeting of the Board of Directors of the Architectural Club of New Haven, Mr. Allen, architect, of New Haven, was unanimously elected President of the club in place of Louis L. Norton, resigned.

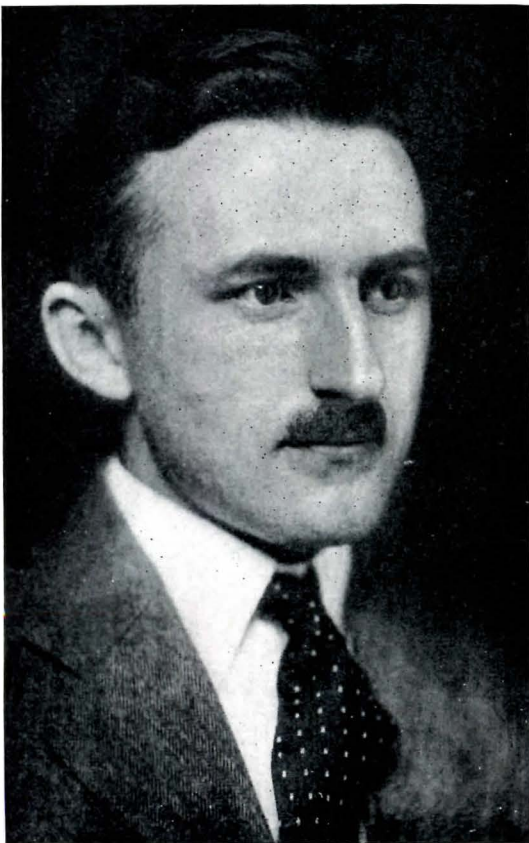
A. M. Thomas, who has been the efficient and zealous chairman of the entertainment committee and chairman of the nominating committee, was unanimously elected to the secretaryship of the club. Theodore O. Appel and Alfred W. Boylen, retiring president and vice-president, were unanimously elected members of the Board of Directors.

PITTSBURGH ARCHITECTURAL CLUB.

THE Pittsburgh Architectural Club program for June included noon luncheons as follows: June 8—The Pepper Box, Fancourt St.; June 15—The White Cat, 118 Sixth St.; June 22—The Pepper Box, and June 29—The White Cat. For Saturday, July 1, is scheduled a picnic which will be held at Linden Grove Park, on the Liberty Highway, from 1:30 P. M. to 1:30 A. M. There will be races, prizes, a ball game, and refreshments.

WILLIAM L. MILLER.

WILLIAM L. MILLER, one of whose pencil drawings is reproduced on a plate page in this issue, was born in a small town in Switzerland. He first studied in the National Museum and Art School. He then spent six years in London, first in the office of C. R. Ashbee, architect, from whom he learned much, then went into a partnership with a painter. This gave him an opportunity to sketch southern English country houses. Throughout his stay in London he studied in South Kensington Museum and School, with occasional trips to France and Northern Italy. Mr. Miller is connected with the office of P. W. French & Co., New York City.



WILLIAM L. MILLER.

LOS ANGELES ARCHITECTURAL CLUB.

A LETTER just received from the Los Angeles Architectural Club is so full of life that it would be a pity to reduce it to a formal news item, so here it is.

"I wrote you last October, telling you what a wonderful organization we are, and how quickly we were growing, and of all the things we planned to do. And now, after all these months, I feel the truth of that old saying, 'He that tooteth not his own horn, same shall not be tooted,' so here goes our history from where I left off last time:

"You will please note the fact that on April 13th last we were one year old, and as that is the most precarious year in the life of any infant, we are quite elated to find ourselves bigger and healthier than ever, and accordingly we yell louder than ever about ourselves and our plans. Of course, our membership has increased, now totaling one hundred and sixty-eight, but we hope to have twice this number at the end of our membership drive which has just opened. That is a hope, but it will grow into a fact, for the sun is just beginning to shine on our most cherished dream, our own club-house, designed and built by ourselves. At the last regular meeting a committee was appointed to arrange the details of the formation of a holding company to issue stock certificates to finance the building, the rental of which to the club and to kindred organizations, will net the stock-holders a good income. One-third of the membership have already pledged three thousand dollars, which will form the nucleus for a ten thousand dollar fund to be raised in the next few months, by means of the now famous 'drive' method. Every member is an optimist, so we will be in our new home by the end of the year. But that is getting into the future.

"As for the past, we have not wasted any time. The Christmas Smoker put us in a good humor for the new year. The luncheon to Mr. Goodhue, upon the occasion of his visit to Los Angeles in January, added a big dash of pep, for it showed what an influence for good in the architecture of the city the club can be. February was marked by the legislation which opened to disabled soldiers who are studying architecture, every resource of the club and all its privileges, without the payment of dues. In March we did our bit in helping to plan the Children's Educational Exposition. April saw the awakening of interest in the planning of the city and its rapidly growing environs, and from this beginning has grown a co-operation with the City Planning Commission, which promises a well arranged plan. May ushered in the City Plan Competition, which is going to bring out the best there is in the club, and the best ideas will be used by the Commission in its final plan. As for June—we stand on the brink of it, with our usual pep and optimism, and if you should ask us, we will admit that we are going to accomplish wonders, although we are not quite certain as yet what form our accomplishments will take. I will leave the details for your consideration in my next epistle, which will be written in my private office in our new club-house."

THE CODMAN COLLECTION

ADJOINING the print room at the Metropolitan Museum of Art is a special room in which the Codman Collection of books and prints of ornament have been made accessible to designers under conditions that are unusually favorable to study. Mr. Codman provided book cases, chairs, tables, a rug and framed pictures for this room, in order that the collection might be housed as nearly as possible as it would be in an architect's or interior decorator's own working library. The collection itself is of the greatest interest, for it was made by a practising architect and interior decorator who was also a bibliophile. It bears particularly on architecture and decoration in France, England and the United States in the Eighteenth and Early Nineteenth Centuries.

As the collection is intended for the use of designers and mature students it has been so arranged that they may have direct access to the books, and it is hoped that this will encourage many to "browse," a practice that should familiarize them with the collection.

THE SPECIFICATION DESK

A Department for Specification Writers

MISCELLANEOUS ITEMS OF CONSTRUCTION PART IV.

BY OTTO GAERTNER

In this series of notes Mr. Gaertner of the staff of McKim, Mead & White, Architects, will treat of a number of the minor matters of construction that are troublesome unless the architect happens to have met a similar problem previously—matters of a more or less special nature.—ED.

Interior Swimming Pools (Continued)—Adequate ventilation must be provided; a complete change of air every six to twelve minutes being good practice. The ideal method is to bring heated fresh air into the room at the bottom of the outside walls, and to exhaust it at the top. Care must be taken to eliminate draughts.

The water in the pool should be fit to drink. The demand for clear, transparent water is such that the use of filters is essential. Sometimes the water is also sterilized by the ultra violet ray process or by the use of ozone or liquid chlorine. The number and capacity of the filters depend upon the volume of water to be cleansed and the time in which it must be done. They must be connected to the water supply lines of the building, and to the circulation line or lines from the pool, and they must be connected to the pump and heater from which the water is delivered to the pool. They must also be connected to the sewer to discharge the water which is used to clean them when the water passing through them is reversed for this purpose. There is economy in refiltering the water after it has been used. Both the cost of the water and part of the heating are saved, but if the water is refiltered often, its degree of alkalinity is depreciated so that lump alum and soda must be used in connection with the filters to overcome this condition. The necessity for changing the water depends upon the use to which the pool is put, its size, and the efficiency of the conditioning apparatus.

The water is heated and reheated in most cases by passing through a steam-heated hot water heater, utilizing either live or exhaust steam; the capacity being calculated according to the number of degrees that the water must be raised in temperature and the rapidity with which it must be done. Sometimes a system of injecting steam into the supply lines of the pool or into the pool itself is used, but such a system is sometimes noisy and unsatisfactory. For comfort and enjoyment, the water should be maintained at a temperature of seventy to seventy-five degrees Fahrenheit. Proper circulation of the water is essential and the inlets and circulation outlets must be so disposed as to help it and maintain an even temperature throughout the entire pool. Authorities differ upon the number and location of the outlets, but good results are generally obtained when there are two inlets at the bottom of one end and two outlets at the sides, near the other end. Individual conditions must again be considered, and care must be taken to prevent the water from short circuiting direct from the inlets to the outlets. If the hot water heater is placed at the proper lower level, the water will circulate by gravity through the heater as in the ordinary hot water system, but owing to the friction caused by passing through the filters and sterilizers, a circulating pump is usually installed. Such a pump also increases the circulation so that less time is required to prepare the water, the other apparatus being designed in the proper proportion. All the piping should be of either brass or wrought iron, and it should be controlled by by-pass valves to facilitate the cutting out of any piece of apparatus temporarily for repairs and whenever the piece is not needed. For instance, it may be desirable to refilter but not to reheat the water; it may be desirable to refilter but not to reesterilize it; it may be desirable to fill the pool with water as it comes from the service mains; it

may be desirable to cut out the apparatus and permit the water to circulate by gravity.

For cleaning the surface water, a continuous overflow to the scum gutter is needed, especially when the pool is in use. This requires a constant stream of water entering the pool, and one method for doing this is to have it enter at the top of one end or at the surface of the water so as to create a ripple on it, which will also make any oil or dust on the surface unnoticeable.

At each corner of the pool there should be a strong brass ladder with flat brass perforated or scored treads, fastened to the side walls, never to the end walls. They may be made removable by fitting them into sockets set into the floor of the pool and into the floor of the room above. If they are recessed they have the advantage of not interfering with competitive events. They should not be made vertical but should have a slight pitch to make their use easier. Recessed tile and terra cotta steps and ladders, as already mentioned herein, are vertical and not so well liked by women. In private pools stairs are still used extensively, their treads having a non-slip surface.

The spring board, of rubber-covered ash or hickory, one and one-quarter to two and one-quarter inches thick, is generally ten and one-half to thirteen feet long. The official board is from twelve to thirteen feet long, twenty inches wide, and projects not less than two feet beyond the edge of the pool. The height above the water is from two and one-half to four feet, and the fulcrum is placed at least one-third of the length of the board from the end. All metal bolts, clamps and fittings should be of brass or bronze, and the board should be adjustable and removable. Occasionally an overhead swimming instruction cable or track must be provided for supporting pupils suspended in belts, and sometimes a trapeze and rings are suspended from the ceiling. They are often dangerous when used under such circumstances.

In a private swimming pool the writer had occasion to provide electric lamps in waterproof or marine globes recessed into the side of the pool below the surface of the water. This pool was lined with twelve-inch square pieces of glazed terra cotta and the recesses were made twelve inches high and twenty-four inches long, with curved backs to reflect the light upward, outward, and downward into the water, resulting in a pleasant subdued light when the other lights in the room were not in use. The globes were elongated and the electric outlets were placed in the ends of the recesses. The tops and bottoms of the recesses were grooved, those at the top being deeper than those at the bottom. A piece of removable, clear, wired glass, provided with finger holes, was then lifted into the top groove and dropped into the bottom one so as to be held in place by them both and thus protect the globes.

It would be well for anyone that is planning a swimming pool to obtain a copy of the Inter-collegiate Swimming Rules so that those requirements can be fulfilled whenever possible. The holding of diving and swimming contests, and the playing of games add to the enjoyment of the pool, increase its patronage, and make it a success, while a small variation from the requirements of the rules may defeat its purpose.

Ramps in Buildings—Ramps are useful for overcoming slight differences in level within buildings where new buildings are joined to existing work and the conditions do not permit the floor levels to be made to agree. Also, where slight differences occur in levels and where one, two, and even three isolated steps encountered unexpectedly would be dangerous, they can be eliminated entirely by the use of ramps. The conditions in each particular case must indicate the most practical to be used. Of course, the nearer level the ramp is, the better.

It has been found that ramps with a slope having a rise of one foot in eight feet in length, are not excessive for comfort in walking if they are not too long. In some cities the building laws regulate the slopes of ramps in

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certain types of buildings, as for instance, in New York, to overcome any difference in level between corridors, passages, lobbies, and aisles in a theatre, gradients of not over one foot rise in twelve feet may be used if no vertical rise occurs. And in buildings of a public character, a slope of one foot rise in ten feet is permissible. Some building codes permit one foot rise only when the length of the ramp is ten feet or less. In several high schools in California, the stairs are omitted and ramps are substituted. They have a slope of one foot in six feet and are six feet wide. They have proven entirely satisfactory. The objection to steep ramps is not only that walking up them is tiresome, but also that there is the likelihood of slipping.

Steep ramps should be provided with some non-slip surface. There are a number of such materials on the market, some in the form of metal strips having grooves filled with lead, carborundum, or other abrasive material, and some in the form of floor tile made of aggregates into which a tough abrasive substance is incorporated to produce a durable surface. Some such aggregates may also be applied in one operation, as a cement floor would be laid. The tiles are manufactured in many sizes, shapes, and colors so that innumerable designs may be obtained. The more smooth the non-slip surface is, the better, since it is more easily kept clean. This is especially true in public buildings, the writer having noticed that it was impossible to remove the chewing gum from the surface of the tile that was used for the ramps in one of our large railway stations. In a theatre, where for appearance and quietness a carpeted surface is sometimes needed, the carpet should be selected with a surface to suit the slope of the ramp involved, so that the people will not slip on it.

Ramps are also used to advantage in garages. They are cheaper to install than elevators and require no expense for maintenance. As the number of elevators that are needed to serve the traffic in the building increases, the more satisfactory and cheaper the ramps become in comparison. The ramps require little more space than two elevators, and their advantages more than offset the value of the additional space. They eliminate the delay in elevator service due to the absence of the operator, and dispense with his services. Their use is uninterrupted whereas the elevator may be used for only one automobile at one time, or it may be out of use pending repairs. The kind and amount of service to be had from the ramps depends upon the type of the garage in which it occurs; the traffic differs in many. One-way ramps are preferable to two-way ramps, and sometimes two are needed. One one-way ramp may be all that is needed in a truck garage where they all leave or return to the garage within a short period of time at the beginning and at the end of the day respectively.

The amount of space taken up by the ramp depends upon its shape and slope, the type of traffic involved, the shape and area of the garage plan, and its location in the plan. Generally, the straighter the ramp, the less the amount of space needed for it. The curve in a circular ramp and at the angle in a right angular one must not be such that the large cars will scrape their fenders. As a safeguard, the ramps should be provided with curbs wide enough to prevent the fenders from reaching the walls. They should be made about ten inches high and the distance between them should be about eight or nine feet, or more if the size of the automobiles or two-way traffic require it. The circular ramps should have a diameter of about sixty feet for the average car, except that trucks may require as much as eighty feet. The large trucks can, however, be kept on the ground floor.

While an easy grade for the ramp is desirable, a steeper one requires less space and will be satisfactory if made with one foot rise in five or six feet. A rise of one foot in five feet is about the limit for some cars running on second gear when in fair condition. In some garages a patented system of staggered floor levels is used, making the ramps shorter with easier grades and without side walls to obstruct the driver's view. The surface of these ramps can be made of vitrified paving brick, Portland cement mortar with grit and a chemical hardener added, or any other durable material.

PUBLICATIONS OF INTEREST TO THE SPECIFICATION WRITER.

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

Architects' Specification Hand Book—New and revised edition of the Truscon Specification Book containing complete specifications on water-proofings, damp-proofings and technical coatings for all uses. 104 pp. 8½ x 11 in. Truscon Laboratories, 1628 Caniff St., Detroit, Mich.

Casements and Double Hung Windows—Handsome illustrated Brochure showing all types of casement windows and special casement hardware. Sectional drawings, details of construction and specifications. 48 pp. 8½ x 11 in. David Lupton's Sons Co., Allegheny Ave. & Tulip St., Philadelphia, Pa.

Lupton's Service and Products—Catalog No. 11. Complete and profusely illustrated handbook and catalog describing steel windows for commercial, institutional and residential buildings, including new types of windows for apartments, pivoted and continuous sash, special window hardware, etc. 192 pp. 8½ x 11 in. David Lupton's Sons Co., Allegheny Ave. & Tulip St., Philadelphia, Pa.

Orienting the House—Booklet with chart treating in an interesting way the question of placing the house with relation to the sun's rays. A clever little Brochure. 5 x 6 in. 16 pp. American Face Brick Association, 1160 Westminster Building, Chicago, Ill.

Poles Worthy of the Stars and Stripes—1922 Catalog covering the subject of flag poles for various uses. Diagrams showing best method of applying to buildings, etc. 32 pp. 4 x 9 in. The Pole & Tube Works, Inc., Ave. D & Murray St., Newark, N. J.

Architectural Bulletin—Describes gas ranges, water heaters and many specialties which will be found useful in hotels, residences, club houses, restaurants, etc. 48 pp. 5 x 8 in. Wm. M. Crane Co., 16 to 20 West 32nd St., New York.

Riviera Mission Roofing Tile and Riviera Shingle Roofing Tile—Data sheets showing detailed drawings and application of these two types of roofing materials to residence work. Excellent reference material for architects and draftsmen. 3 pp. 8½ x 11 in. B. Mifflin Hood Brick Co., Atlanta, Ga.

Drawing Instruments—Catalog and price list C-60 of American made drawing instruments. Describes full line of instruments of the highest quality. C. F. Pease Co., 860 North Franklin St., Chicago, Ill.

Atlantic Terra Cotta—Monthly Brochure, each issue treating, both in text and illustration, of some notable piece of Italian architecture. The Ospedale Maggiore, Milan, is treated in the June number. 8 full page plates, size 8½ x 11 in. Atlantic Terra Cotta Co., 350 Madison Ave., New York.

BETTER ADVERTISING TO ARCHITECTS.

AS A result of the Joint Conference on Better Advertising to Architects between the Board of Directors of the American Institute of Architects and the Building Materials Producers of the United States at Indianapolis and of the Conference held in Chicago, June 5 and 6; a resolution was drawn and passed at the recent Convention of the A. I. A. at Chicago looking to a better understanding among architects and the producers of building materials as to their common interest in the characteristics, presentation and appropriate utilization of products entering into construction.

The resolution is as follows:

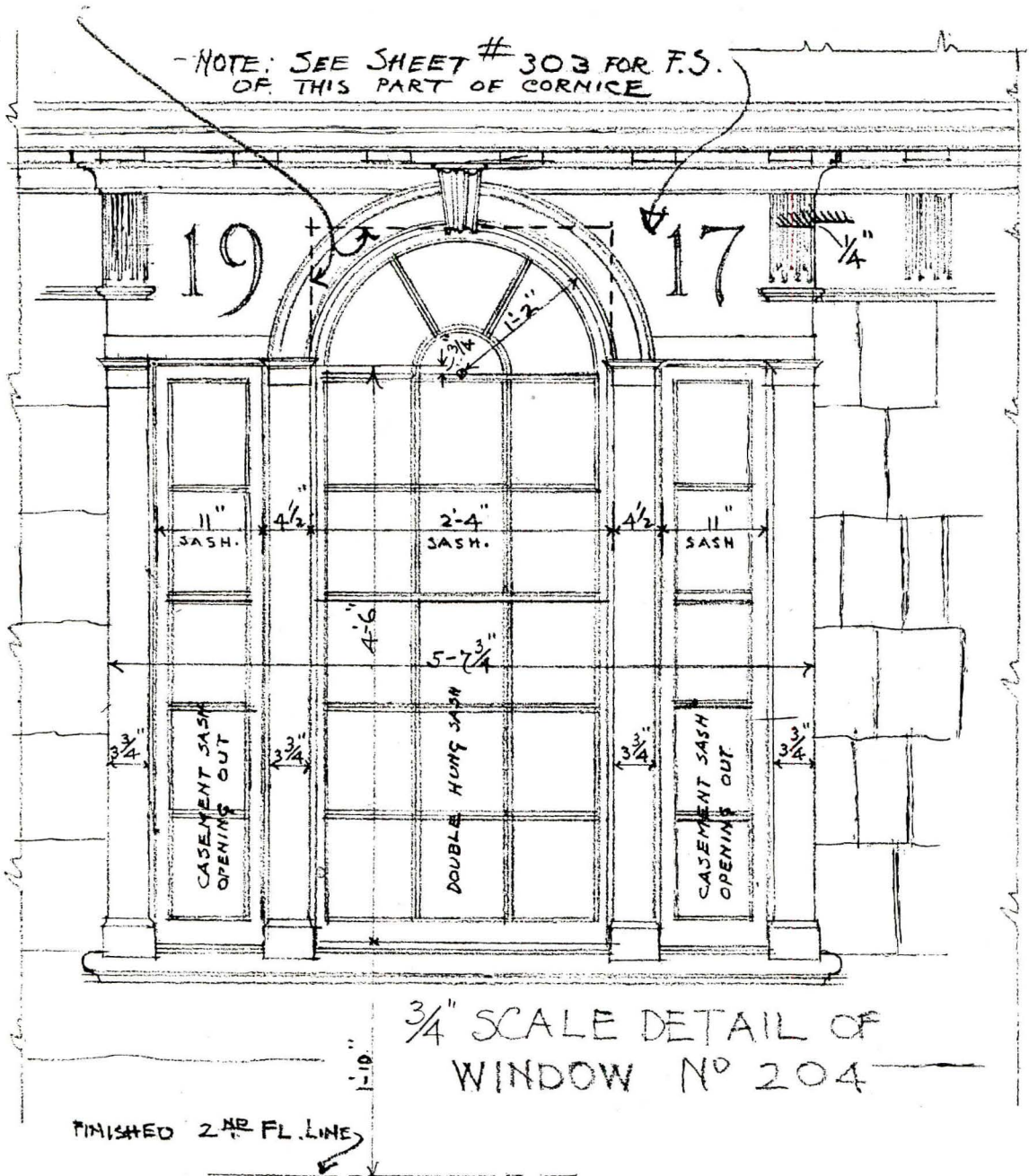
"Resolved by the American Institute of Architects, in 55th Annual Convention assembled, that the Structural Service Committee be authorized to create a Producers Section of the Structural Service Committee as a sustaining body to collaborate in the following duties:

"(a) To advise and counsel with manufacturers, who may so desire, on the character of their advertising as to size, form and content.

"(b) To assist in furthering the use, by Architects and Producers, of the Standard Construction Classification adopted by the American Institute of Architects.

"(c) To promote sincerity and reliability of statement in advertising."

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Window Above Entrance Porch, House for S. L. Depew, Esq., at Bloomfield Hills, Detroit, Mich.
Electus D. Litchfield & Rogers, Architects.
See photograph on page 32.