

PENCIL POINTS

Volume VII

SEPTEMBER, 1926

Number 9

DRAFTSMAN AND ARCHITECT

By J. Monroe Hewlett

"As the twig is bent so is the tree inclined."

"The child is father of the man."

THE DRAFTSMAN is the future architect and it is in his capacity as such that his relationship to his employer is of special interest.

I happened to meet Henry Bacon in McKim's office a week or two after he had left that office and put up his shingle. Mr. Mead strolled through the room and greeted us and said to Bacon, "I bet you're missing that Saturday pay envelope", and Bacon said, "You bet I am." Much as we all have longed through our years of draftsmanship to get "on our own" the pay envelope is not the only thing that we have missed when the break was finally made. The men of my generation who look back over years of close association with such personalities as those of McKim, Hunt, Post, White, Mead, Peabody, Bruce Price, Robertson, Clinton, and Haight (to mention just a few of those whose personal influence is an abiding force among the architects of today), have, in this association, supplemented what they got out of the schools by something less easily defined but infinitely precious. Wherever I go I run across architects whose thoughts and words instinctively turn back twenty-five or thirty years to the old office days and to some episode, often trivial in itself, which throws a flood of light upon the character of some one of that little band that made our profession what it is today.

The golden age of apprenticeship in the arts has been left centuries behind us, but the men who worked as draftsmen with some of those architects in the closing years of the past century have more nearly approximated that experience of the olden days than any men now living.



J. MONROE HEWLETT

In these times of increasing specialization in draftsmanship, of bigger offices, of more shifting employment, the profession of architecture is in imminent danger of losing one important element in the training of its future practitioners; and that is training in the quality of leadership. Every great architect has been a leader, a leader of his own office staff, a leader among the agencies assembled for the construction of his works, a leader among the men of affairs who are his clients. The public and the average draftsman little realize all that is involved in such leadership. It is something that can not be learned in books or at the drafting table or on the job. It involves the power to make others see things from his point of view. It involves discrimination

between essentials and non-essentials to the end that the sacrifices, always necessary, shall be confined to the latter class. It involves the making of enthusiasm contagious. In the office it involves the creation of an esprit-de-corps. A body of men selected for ability and so of strong personality and definite ideas must, for the time being, subordinate themselves to what? Not to authority arbitrarily

exercised but to an indefinable tradition of the office, something that gradually becomes apparent in the criticisms of the "Old Man" and in the comments of the other draftsmen on one's work. So the ardent individualist fresh from the school gradually acquires the idea that the greatest things in art are not the product of pure individualism but of team work coordinated and controlled by leadership.

Among my recollections of boyhood are certain notable occasions when my father, a merchant in the China trade, entertained at dinner some travelled Englishman or sea captain. There I sat with no feeling of conversational responsibility. Nothing to do but to partake of an unusually good dinner and to listen to stimulating experiences related by the men who had been through them. It was delightful and in the same way, later, when after some years in McKim's office it was my privilege to be present at interviews between him and various clients over the studies upon which I had been working and, with complete confidence in his ability to cope with the situation, to hear the discussion and observe his methods in "getting it across", I experienced the same sort of a thrill with an added elation due to the feeling that I was a part of the game. And how gentle and quiet his methods were, how hesitating and yet how tenacious of his point.

To one who has chased Stanford White for half an hour from drafting room to outer office and back again, then to the reception room and finally run him to earth in the library and forced from him, protesting to be let alone, brief criticisms and crisp de-

cisions, the brevity and crispness of those criticisms and decisions are enduring memories and the vivid and lovable personality that made them is an enduring inspiration.

And then there was Mead, more or less a man of mystery to the outsider, but to the draftsman "a very present help in time of trouble", always ready to listen and advise, able to see both sides of any question, an ideal foil for the temperaments of his partners. From him we got our best lessons in The Humanities.

If these words of mine succeed in conveying any adequate impression of what their term of apprenticeship in McKim, Mead & White's has meant and means to dozens of architects in practice today I shall be glad, for that is worth preserving, but I want to say in closing that, however essential the rare personalities of the three men who composed that firm were in the bringing about of such a relationship and such a tradition, it was not all due to them. It was partly due to the attitude of mind in which the student of that day sought admission to the architect's office. Such an apprenticeship, not too brief, was then rightly regarded as an essential part of an architect's education. With the improvement of our architectural schools service as a draftsman has come to be regarded more as a stop-gap, brief as possible, between school and independent practice.

However proficient our schools may become in teaching architecture they will never rival the competent, honorable practitioners in teaching students how to be architects.

This is the second of a series of short articles to appear in PENCIL POINTS on the subject of the relationship between the architect and the draftsman. Future contributions to the discussion will be made by the following: Edwin H. Hewitt of Minneapolis, Walter W. Judell of Milwaukee, Albert Kahn of Detroit, H. Van Buren Magonigle of New York, F. R. Walker of Cleveland, Charles D. Maginnis of Boston, Myron Hunt of Los Angeles, Leon C. Weiss of New Orleans, William A. Boring of New York, William Leslie Welton of Birmingham, William Emerson of Boston, and Irving K. Pond of Chicago.

SILHOUETTES OF AMERICAN DESIGNERS AND DRAFTSMEN, III

RICHARD M. POWERS

By Hubert G. Ripley

THE FIRST TIME WE MET RICHARD POWERS was about ten years ago. He was then head draftsman in Little and Russell's office in Bromfield Street, Boston. That office was the *ne plus ultra* of architects' offices for its time, though since then the firm has moved to Newbury Street, where there is twice as much room and considerably more quiet distinction. The old office was all panelled in chestnut with early American bolection mouldings, rubbed down in wax, all carefully run in accordance with Powers' exquisitely drawn full size details. The new office is in stripped pine with plenty of sound knots showing, relieved with crackled white paint with a little umber rubbed in the crackles. Naïve fire boards showing a high-busted early Victorian maiden placing a wreath of wax flowers beside an urn, charmingly obumbrated by a weeping willow tree, lean carelessly against the reception room walls. Newbury Street is very swank, almost entirely filled with architects, upholsterers, and Elizabeth Arden shops. The old office of Little & Russell was a very jolly place, with comfortable chairs and antique escritoirs with deep cupboards, containing fascinating bits of early American glass, Egyptian cigarettes, and always with a box of Coronas or Belindas at hand. We liked to look in frequently from our coop on the sixth floor. We were always sure of a bright smile from Marion, who presided over the outer office and whose tawny hair just matched the panelling, and a hearty welcome from Joe McGann, Hoppy and Powers.

It was amid such pleasant surroundings as this that Powers spent ten of the happiest years of his life. Under the kindly guidance of a sympathetic boss, his genius ripened, expanded, and fructified,

FOOTNOTE. *The complete text of this famous song will be sent on request, in a plain sealed envelope, with no printing or advertising of any kind on the outside, if accompanied by a five years' subscription to PENCIL POINTS.*

producing an unrivalled series of exquisitely finished, and at the same time incredibly delicate pen drawings, all done at odd moments outside the regular office hours.

If the firm was out when we called, which was not infrequently the case, we loved to listen to Joe's history of Sir Ormsby Ormsby's petillements, and stories about Otto Faelton and Dick Powers when they were all together down in Parker, Thomas & Rice's office. Otto and Dick were Joe's heroes and rightly so, for there never were such draftsmen as those two. The beauty of their $\frac{3}{4}$ scale details is the despair of ordinary mortals and only a very select few can approach their perfections. While Joe talked Powers and Hoppy would keep right on working, their shoulders shaking with mirth from time to time at the climaxes. Powers said once that he got his idea of the little wiggley lines in his catalpa trees from trying to draw one while listening to Joe singing "The Jolly Fisherman who lived on the Banks of Lynn." (See footnote.)

We did not get really acquainted with Powers, that is in the sense of knowing him intimately, if you know what we mean, until

one afternoon in July, when we happened to stroll in the office about four o'clock in the afternoon. Both Little and Russell were out, but there was an electric feel to the air despite the extreme heat of the day. Marion was flushed and her beautiful eyes sparkled with excitement. Joe McGann and Hoppy were both talking at once in loud voices. Only Powers was cool and collected. "Mr. Powers has just won the White Pine Competition," screamed Marion. Even when screaming she always called Powers "Mister." That was only one of the nice things about her.

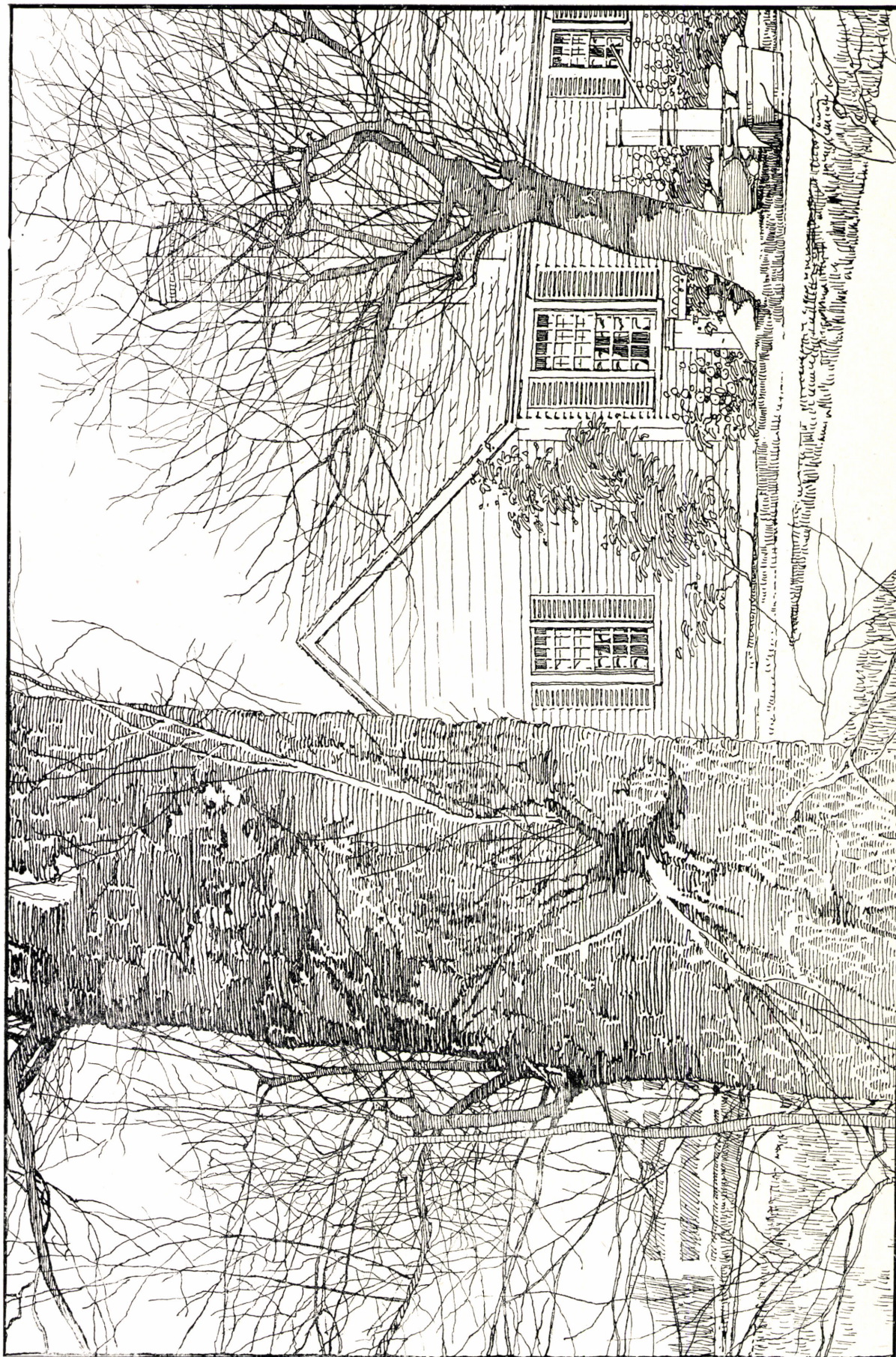
Joe and Hoppy rushed out waving a check for seven hundred and fifty dollars. "Smell of that!" yelled Joe. "Yoicks!" we cried, and all danced the





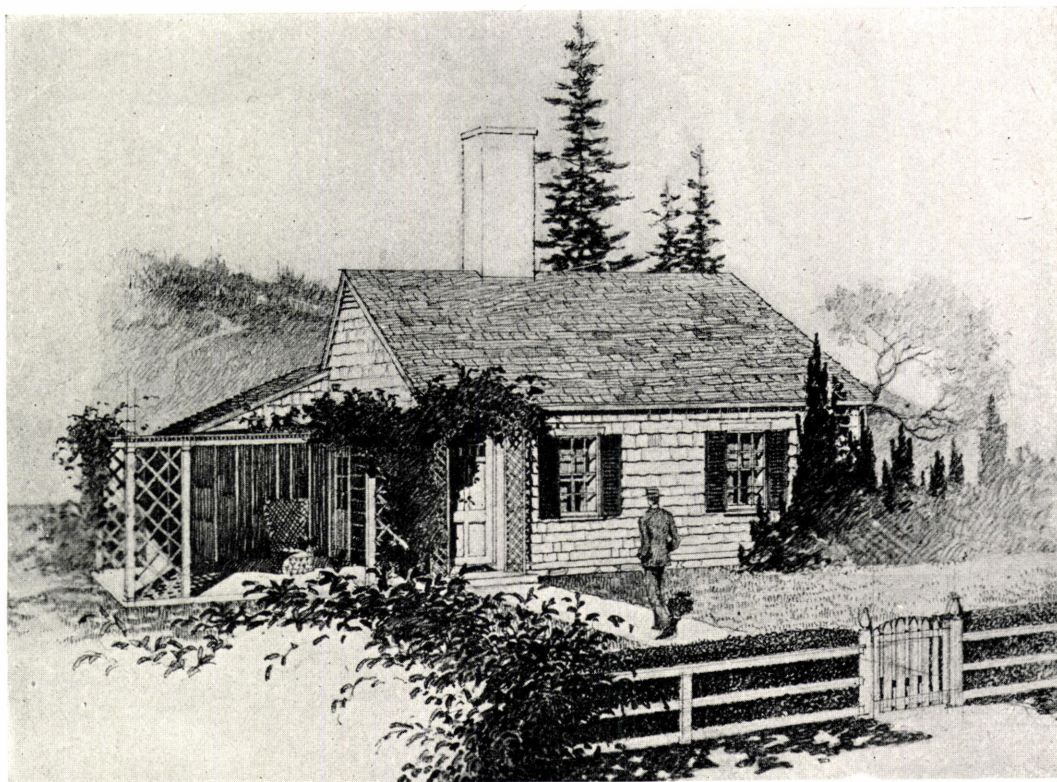
PEN-AND-INK RENDERING BY RICHARD M. POWERS, SUBMITTED IN WHITE PINE COMPETITION

DESIGN FOR A ROADSIDE TAVERN



DETAIL OF PEN-AND-INK RENDERING BY RICHARD M. POWERS SHOWN OPPOSITE
REPRODUCED AT EXACT ORIGINAL SIZE TO SHOW TECHNIQUE

PENCIL POINTS



PENCIL RENDERINGS BY RICHARD M. POWERS
TWO COTTAGES AT LEXINGTON, MASSACHUSETTS, BY LITTLE AND RUSSELL, ARCHITECTS



PENCIL AND WASH DRAWING BY RICHARD M. POWERS

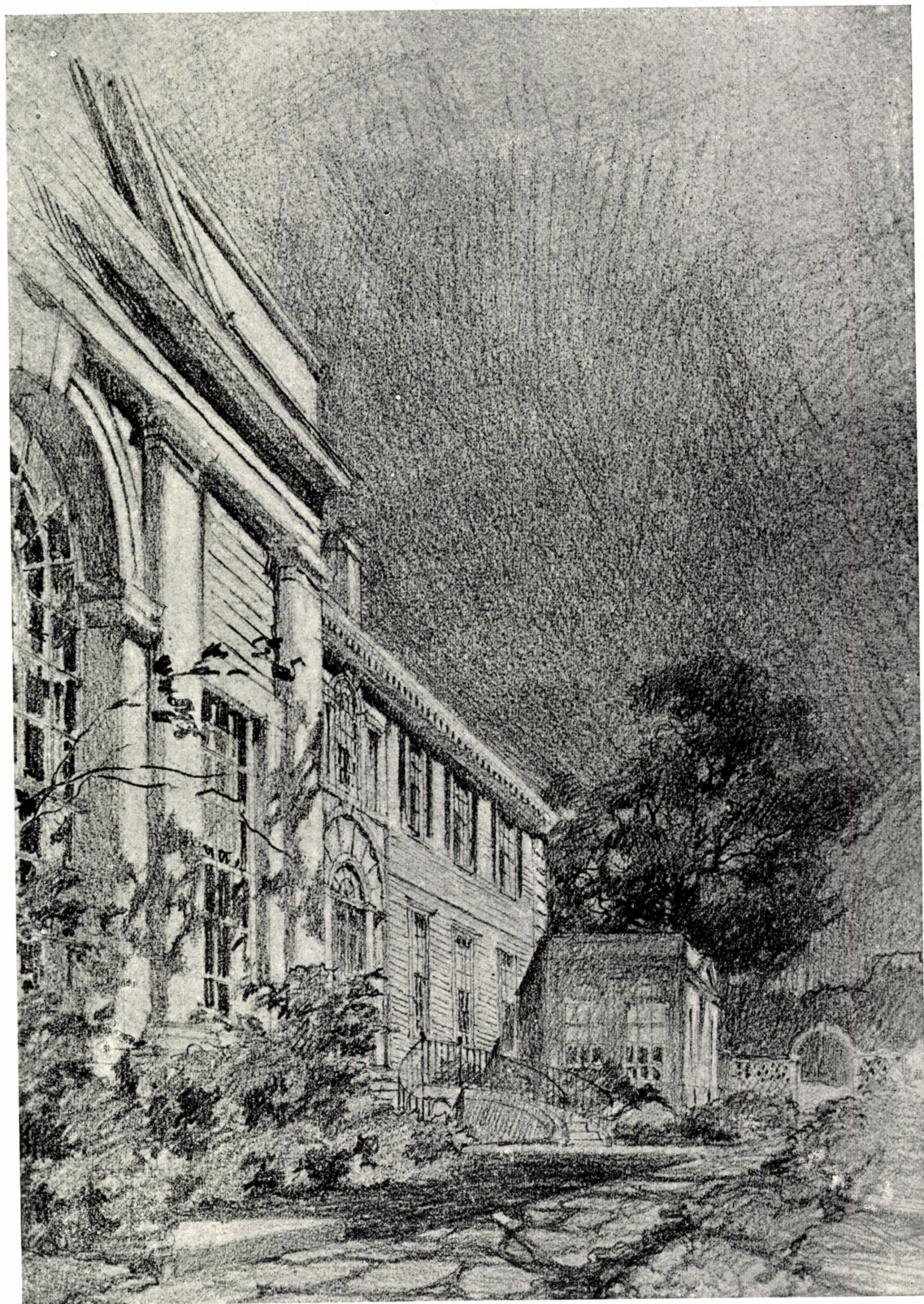
Carmagnole together. "If you'll meet me at the Winter Place at one minute past five this evening," said Powers, as he acknowledged our congratulations, with courtly hospitality, "we'll sample some of Eph's mint juleps. It will give me great pleasure to have you join us in drinking the health of that noble patron of Art, Mr. George F. Lindsay." We have never heard pleasanter words spoken.

The premiated design that had won this competition, was a wonderful drawing, done in masterly fashion, with incredible finesse, and still so simple and direct that there could be no question as to its outstanding superiority.

It would be difficult to say whether it was the drawing, or the thought of the mint juleps that gave us the keenest thrill, nevertheless at one minute past five we were standing in front of the dark mahogany bar in the cool quiet cafe of the Winter Place. Outside the heat was intense and the sun's rays blinding. The old slate slabs in the alleyway

felt hot through the soles of our shoes, but inside the light was subdued and the electric fans gave freshness to the air. Eph, the delightful white haired old bartender acknowledged our salutations, went to the great ice box, took out a large bunch of fragrant mint, wrapped in a snowy napkin, that had lain on the ice all afternoon. Four enormous glasses, each holding twenty-two ounces, were placed in front of us in careful alignment. Eph separated the mint and tucked a generous bunch in each glass. Next he put a scant dessert spoonful of granulated sugar on top, and gently crushed its tiny crystals into the tender leaves with a long silver spoon. After the mint and the sugar were well stirred, a little water was added to dissolve the sugar. Four big hookers of Old Western Reserve Bourbon and large scoops of finely shaven ice were then added. This was briskly agitated with the long spoon until a delicate white frost began to appear on the outside of the glass, then each tumbler was packed solid

PENCIL POINTS



PENCIL STUDY BY RICHARD M. POWERS
SOUTH TERRACE, HOUSE AT BROOKLINE, MASSACHUSETTS
Little and Russell, Architects



PENCIL STUDY BY RICHARD M. POWERS

SOUTH TERRACE ENTRANCE, HOUSE AT BROOKLINE, MASSACHUSETTS

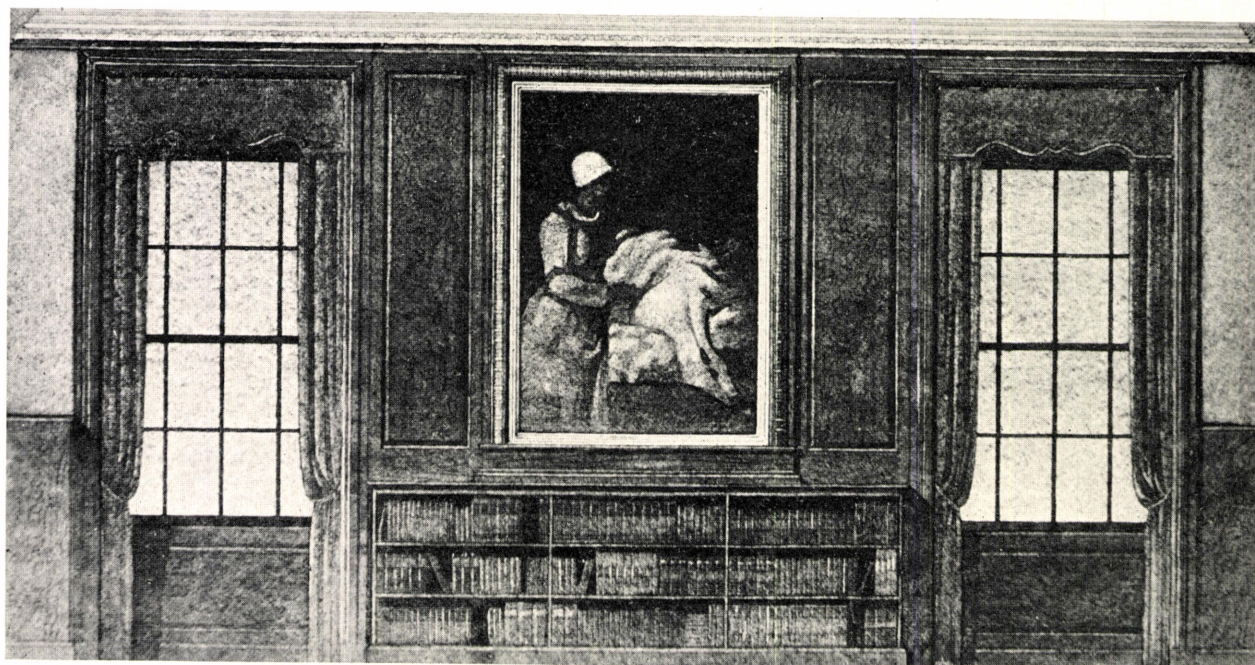
Little and Russell, Architects



PENCIL STUDY BY RICHARD M. POWERS

NORTH ENTRANCE, HOUSE AT BROOKLINE, MASSACHUSETTS

Little and Russell, Architects



WATER COLOR STUDY BY RICHARD M. POWERS

LIBRARY FOR MRS. R. M. SALTONSTALL—LITTLE AND RUSSELL, ARCHITECTS

full with more shaved ice until big knots of frost stood out like the stuccoed surface of a California bungalow. A slice of pineapple and a slice of orange were tucked into the sides of the glasses, a goodly bunch of mint inserted on top, a fresh strawberry and a preserved cherry posed on the snowy mound, and a little powdered sugar sprinkled on the herbaceous frondage. The whole was given a *coup de grace* by the addition of a spoonful of cream of roses and a pony of apricot brandy.

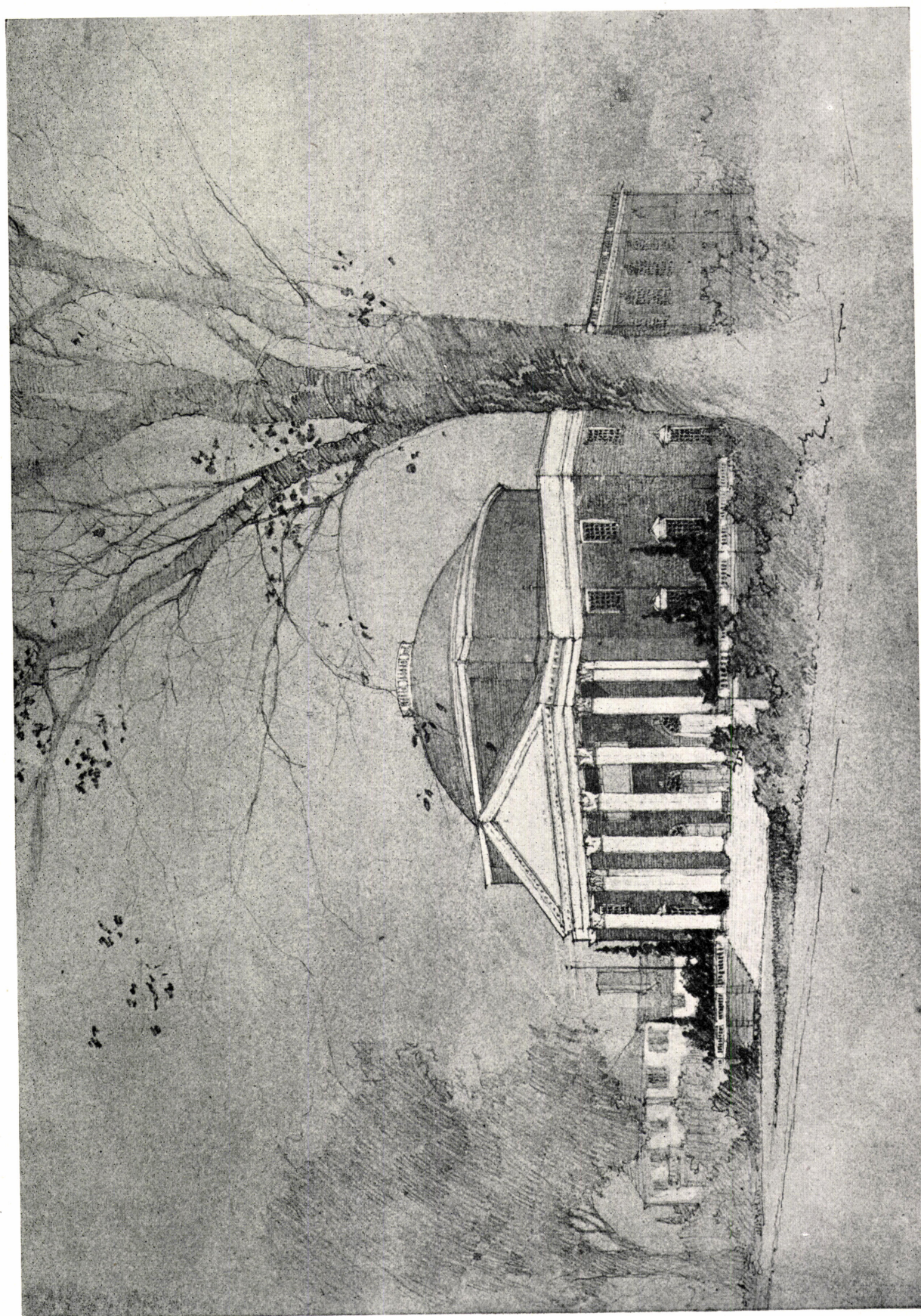
For a moment we looked on this panurgy in silent adoration and then gently and reverently buried our faces in the mint, inhaling its fragrance, the while imbibing its precious nectar.

The salient feature of the mint julep is, that the slower it is consumed, the more exquisite and intense is the pleasure imparted to the consumer. Like Powers' pen drawings, the eye is enthralled, the palate titillated, its radiance increases. After two rounds of these masterpieces the party became very radiant. Reluctantly we left to catch the last train that would land us in Newtonville in time for dinner. Curiously enough, we missed the train by about one hundred feet, and decided to return to the Winter Place for a hasty bite, and then do a little work in the office. When we reached the café again, Powers, McGann and Hoppy were seated around a table just finishing a dozen cherrystone clams and sipping sloe gin rickeys. Powers explained that they selected sloe gin because he always admired the delicate pastel shade of the concoction when fizzed with fresh limes. "It reminds me of the Rembrandt tulips in front of the President's house in Georgetown," he said, "where I spent golden days." We were all talking earnestly and nibbling stalks of celery stuffed with a mixture of Roquefort and

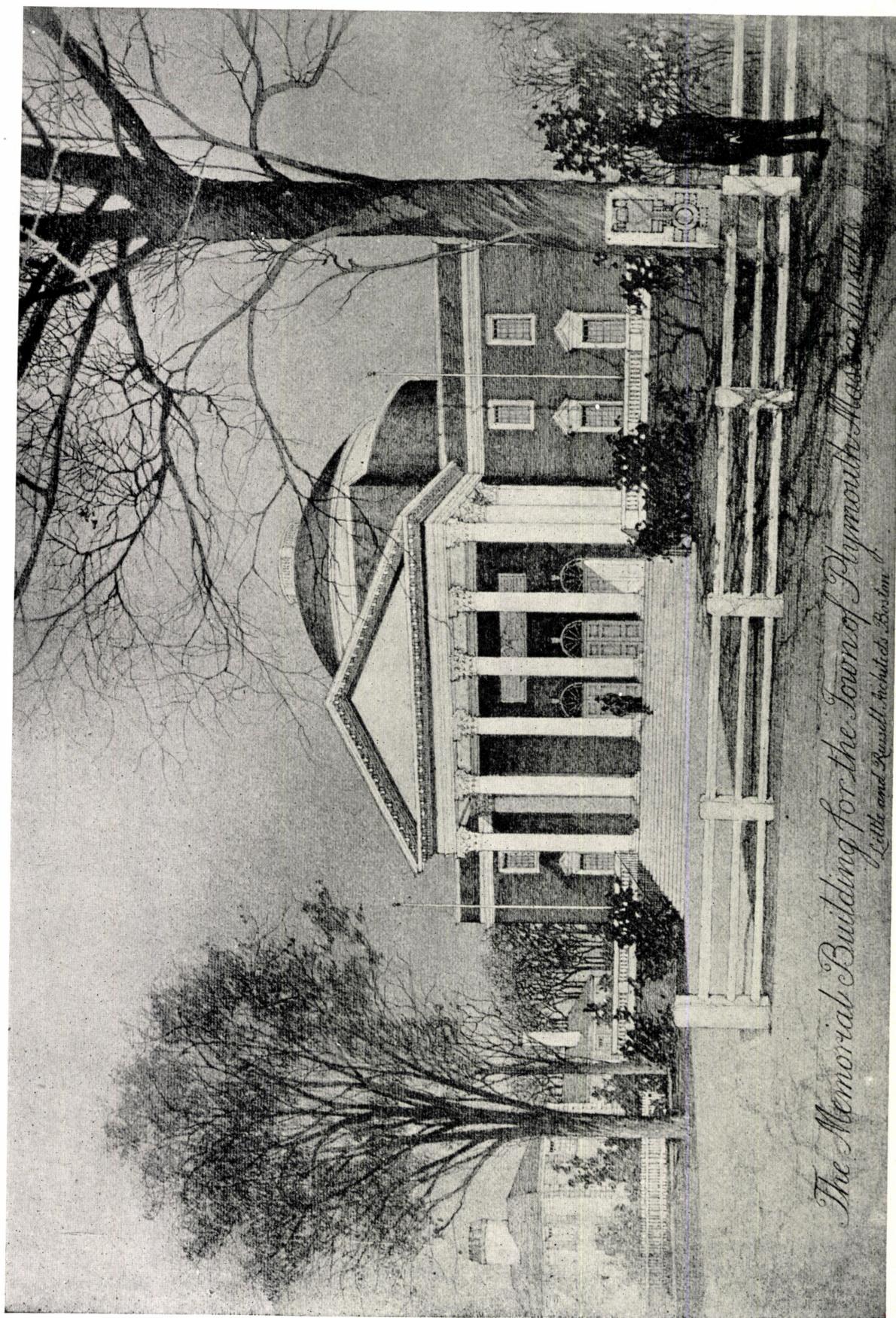
cream cheese, moistened with Harvey's sauce and unsalted butter. M. Bonin, the chef, had a knack of dolling up celery with cheese that no one else seems to possess. He also has a knack with sole Marguery, lobster *Americaine*, sweetbreads and mushrooms *sous cloche*, lamb chop *Quartier Latin*, and a thousand other dishes. A veritable *cordon bleu* is M. Bonin, a true benefactor to the Human Race.

We joined the White Pine Party gladly and ordered a stuffed lobster Savannah style, and a pint of White Chablis. The others remained true to sloe gin rickeys, perhaps because, having familiarized themselves with the name at the start, it was easy of repetition. As the dinner progressed the talk became more ethical and technical. Such is apt to be the case with architectural gatherings, and we soon felt as if we had known Powers all our life. McGann is always bubbling over with geniality and good old Hoppy is the salt of the earth, even though Marion at times calls him "Old Respectability." Powers is more reserved, but in the right environment he expands and discovers himself wonderfully. He is very, very tall, a bit rangy but straight as an arrow, his hair bushy, thick and slightly waved, just the least bit tinged with gray above the temples. He possesses a deep resonant voice and an eagle eye. He commanded a company of militia for several years and was greatly loved and trusted by his men. We learned that he was born in Cambridge, Mass., in 1886, and that his waist measure is under thirty inches, which is remarkable considering his height.

His favorite poets are Robert Service and Sir John Suckling, though at times he loves to quote old Mat Prior's "Not Browne Mayd." There would



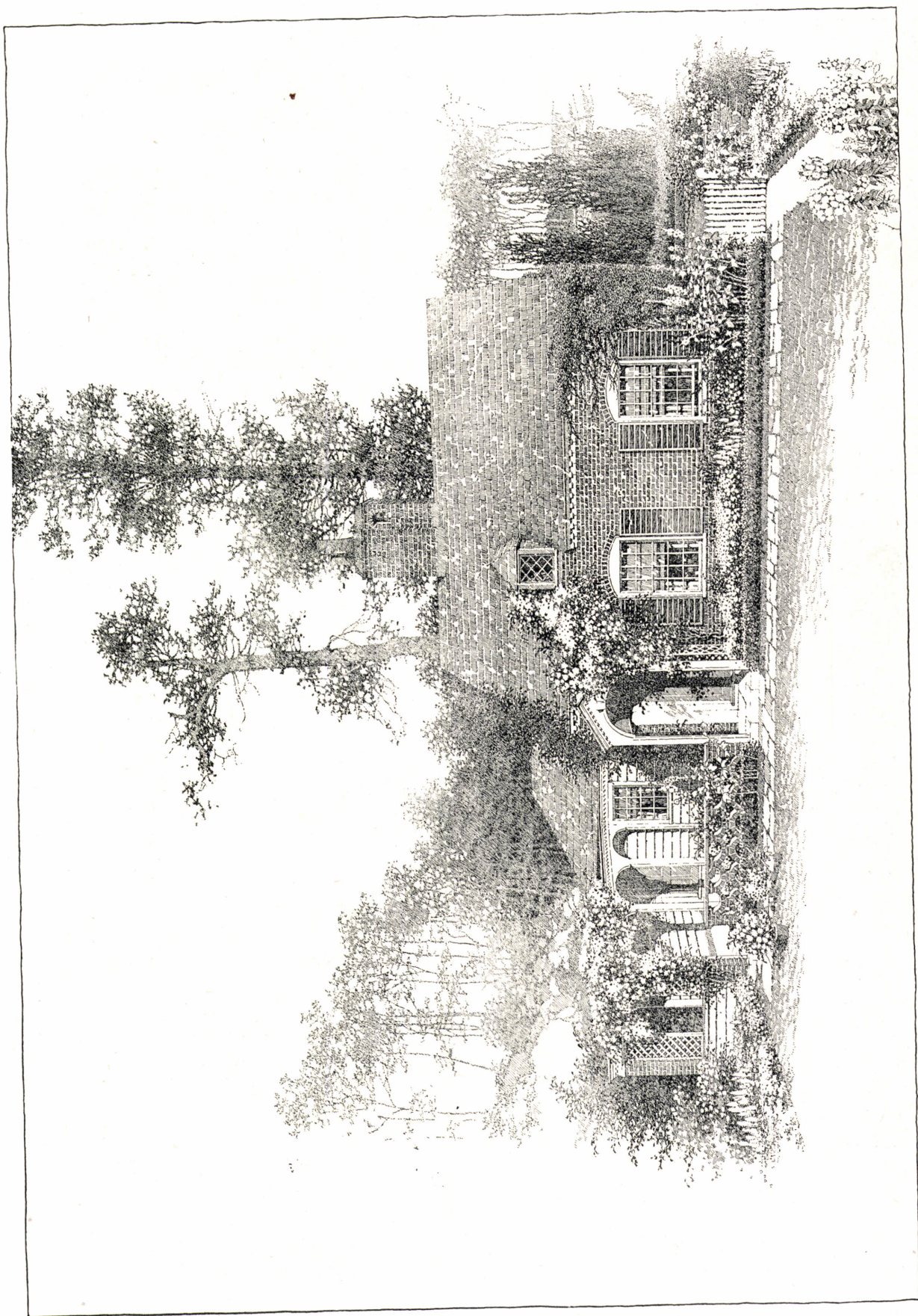
PRELIMINARY STUDY IN PENCIL AND GOUACHE, BY RICHARD M. POWERS
MEMORIAL FOR THE TOWN OF PLYMOUTH, MASSACHUSETTS—LITTLE AND RUSSELL, ARCHITECTS



The Memorial Building for the Town of Plymouth, Massachusetts
Little and Russell Architects Boston

RENDERING IN PENCIL AND WATER COLOR BY RICHARD M. POWERS

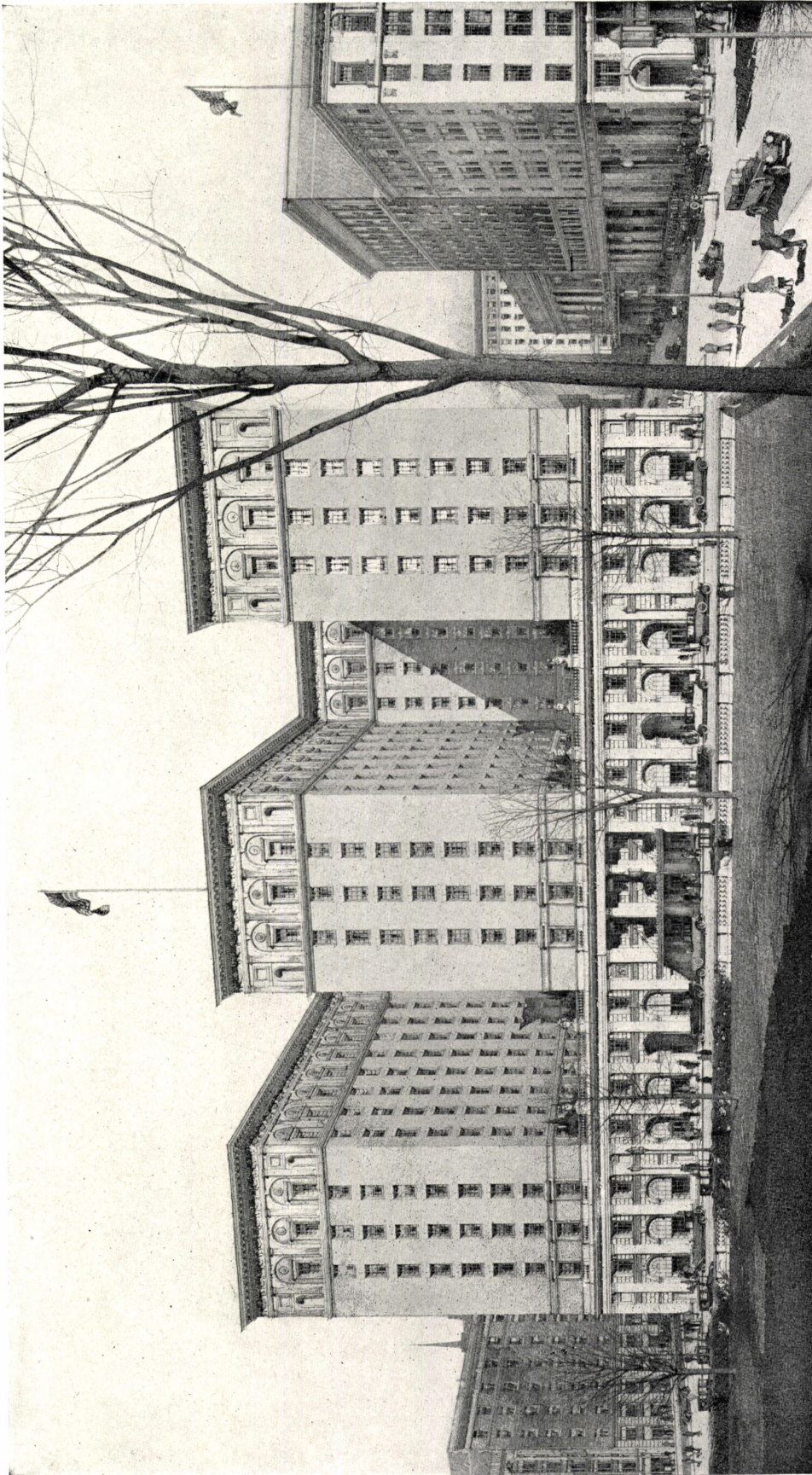
MEMORIAL FOR TOWN OF PLYMOUTH, MASSACHUSETTS—LITTLE AND RUSSELL, ARCHITECTS



PEN-AND-INK RENDERING BY RICHARD M. POWERS
DESIGN SUBMITTED IN SMALL HOUSE COMPETITION FOR THE WESTON REAL ESTATE TRUST
Richard M. Powers, Architect



PORTION OF PEN-AND-INK RENDERING BY RICHARD M. POWERS, REPRODUCED AT THE EXACT SIZE OF THE ORIGINAL
The complete drawing is shown on the opposite page.



PEN-AND-INK RENDERING BY RICHARD M. POWERS, STUDY FOR A HOTEL IN BOSTON

LITTLE AND RUSSELL, ARCHITECTS

On account of the great reduction in size from the original, this reproduction can give but an inadequate idea of the infinite delicacy and beauty of the pen technique used by the renderer in making this drawing.



PEN-AND-INK RENDERING BY RICHARD M. POWERS, APARTMENT HOTEL IN BROOKLINE, MASSACHUSETTS

LITTLE AND RUSSELL, ARCHITECTS

be times when for hours the office was quiet as a mouse, except for the steady click of Marion's dainty dactyls, and the soft swish of Hoppy's roll of Alba tracing paper, as study after study was dashed off, when suddenly the air would vibrate with the rich throaty tones of Powers' baritone as he recited:

"Now, syth that ye have shewed to me the secret of your mynde,
I shall be playne to you agayne, lyke as ye shall me fynde:
Sy.h it is so that ye wyll go, I wolle not live behynde;
Shall it never be sayd, the Notbrowne mayd was to her love unkynde;
Make you redy; for so am I, although it were anone;
For, in my mynde, of all mankynde I love but you alone."

Hoppy would look out dreamy eyed over the roof tops in the direction of Newton Highlands, Joe McGann gaze thoughtfully down Boston Harbor towards Winthrop, while Marion would pause in her work, tip-toe quietly to the drafting room door, and sigh softly as the last words of that noble refrain died away in the muffled roar of a great city.

One of the reasons Powers is such a finished architect is his fondness for music. His favorite thesis is that with proper understanding one may translate symphonies into churches, rhapsodies into department stores, and little bits like rondos and capriccios into cottages and garages. In other words, music is architecture liquified. Powers will elaborate on that thesis most delightfully, ending by saying, "After all, why not?"

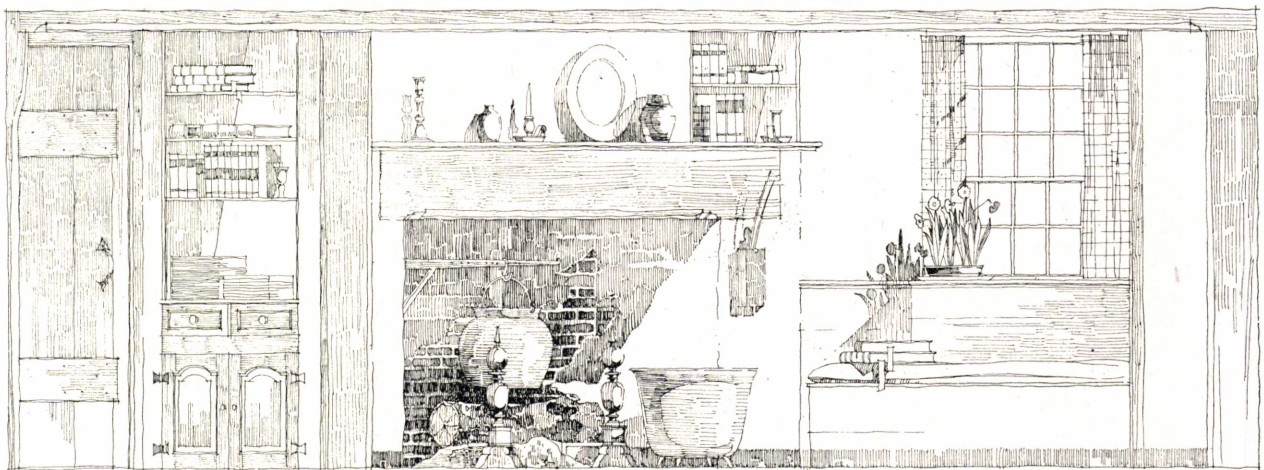
We sat and argued for some time and finally ended our dinner with an omelet *soufflé aux fraises*, and tiny glasses of Port and Starboard. A mellow summer moon was coming up behind Faneuil Hall as we finally left and sauntered up Washington Street, stopping a couple of times on the way for a little refreshment. One place in particular where Joe took us had bamboo decorations and painted palms on the walls, very tropical. Here we had a

curious beverage composed of Anisette and Booth's Old Tom, frappé-d to a milky consistency, served in Rhine Wine glasses. Joe called it some queer name, which we have forgotten, but it was quite palatable and an aid to deglutition.

Hoppy wanted to go to the Gaiety, so we bought some seats in a box, where we saw Al Reeve's Big Beauty Show or Sliding Billy Watson, we can't quite remember which. Hoppy's bright young face and genial smile made a great hit with the ingénue, to the delight of the select audience, and Powers gave the commands when it came time for the grand military drill by the entire company.

After the show we intended to go to Dryfuss's for a little bite, but we got into a very interesting discussion on Aztec Ornament somewhere in the middle of a side street. This lasted so long that before we knew it the curfew had sounded and it was time to go home.

The technique of an architectural rendering, like the theory of ornamental design, is a fascinating study for architectural draftsmen, even to those who do not practice the art themselves. Examine a drawing by Griggs, or Goodhue, or Rosenberg under a magnifying glass and hidden charms are revealed. It is particularly so with Powers' work, although the drawings speak for themselves and need no comment. Each new one is more wonderful than the last, and just as you feel that you know his work and have grasped it, he sends you spinning in a turmoil with some new expression or method that leaves you gasping. He has recently left us to practice "on his own" in Chicago, where he is already finding a larger field, perhaps, for the exercise of his genius. He cannot, however, be more appreciated than he was in his native city, and his many friends in Boston feel keenly his going, though he carries with him their sincere wishes for the success that is bound to be his.

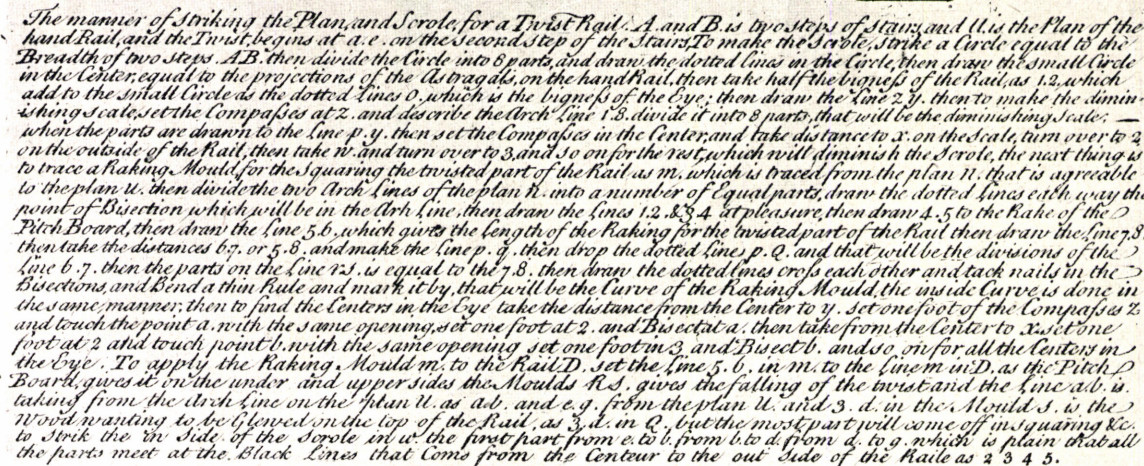


DETAIL FROM WHITE PINE COMPETITION DRAWING BY RICHARD M. POWERS

By William Pain, Architect and Joiner

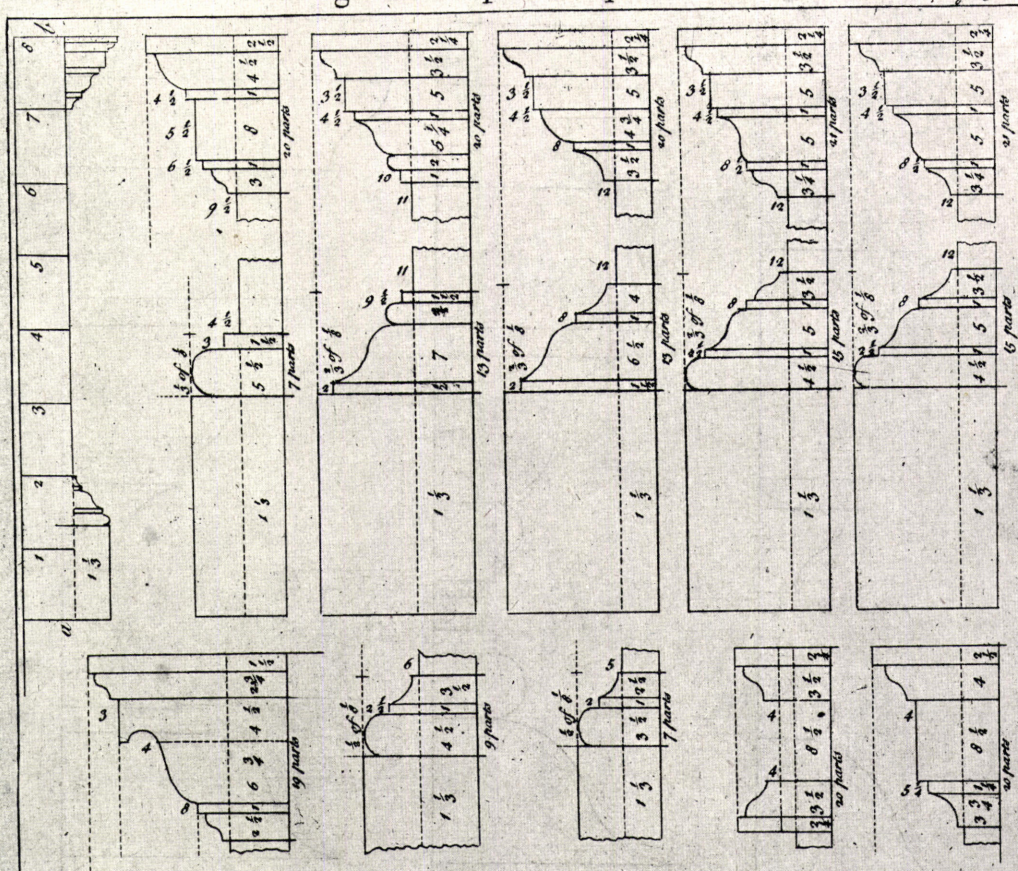
Plan & Scrole for a Twist Rail.

page 27

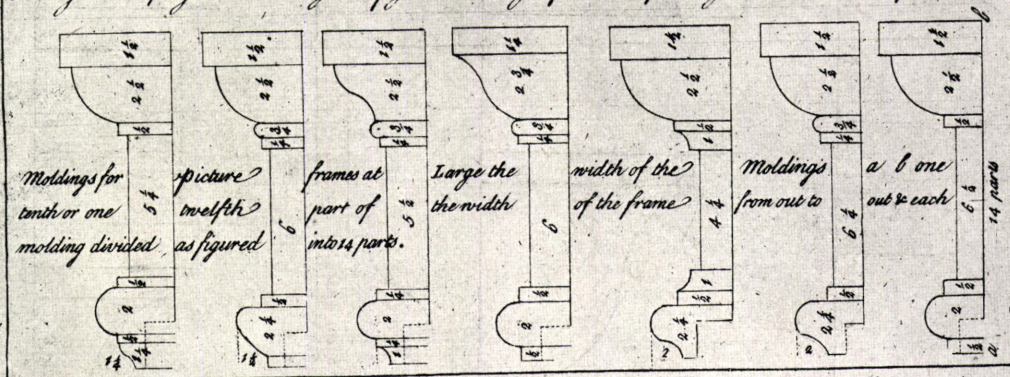


Moldings for the pedestal part of Rooms.

page 50.



To proportion the Base and Cornices to the Pedestal part of Rooms, suppose a. b. to be a given Height of the Pedestal part of the Room, and that Height always to be divided into eight parts and give one, and one third to the height of the Plinth, and two thirds to the Base Molding, and one eighth part to the Cap or Cornices of the Pedestal; and the height of the Base and Cornices, to be divided into as many parts as is figur'd at the back of each Molding; and them parts to be dispos'd to each member in height and projection as they are figur'd, the height from two foot eight Inches to three foot.



Moldings for
cornice or one
molding divided
as figur'd

picture
in itself
as figur'd

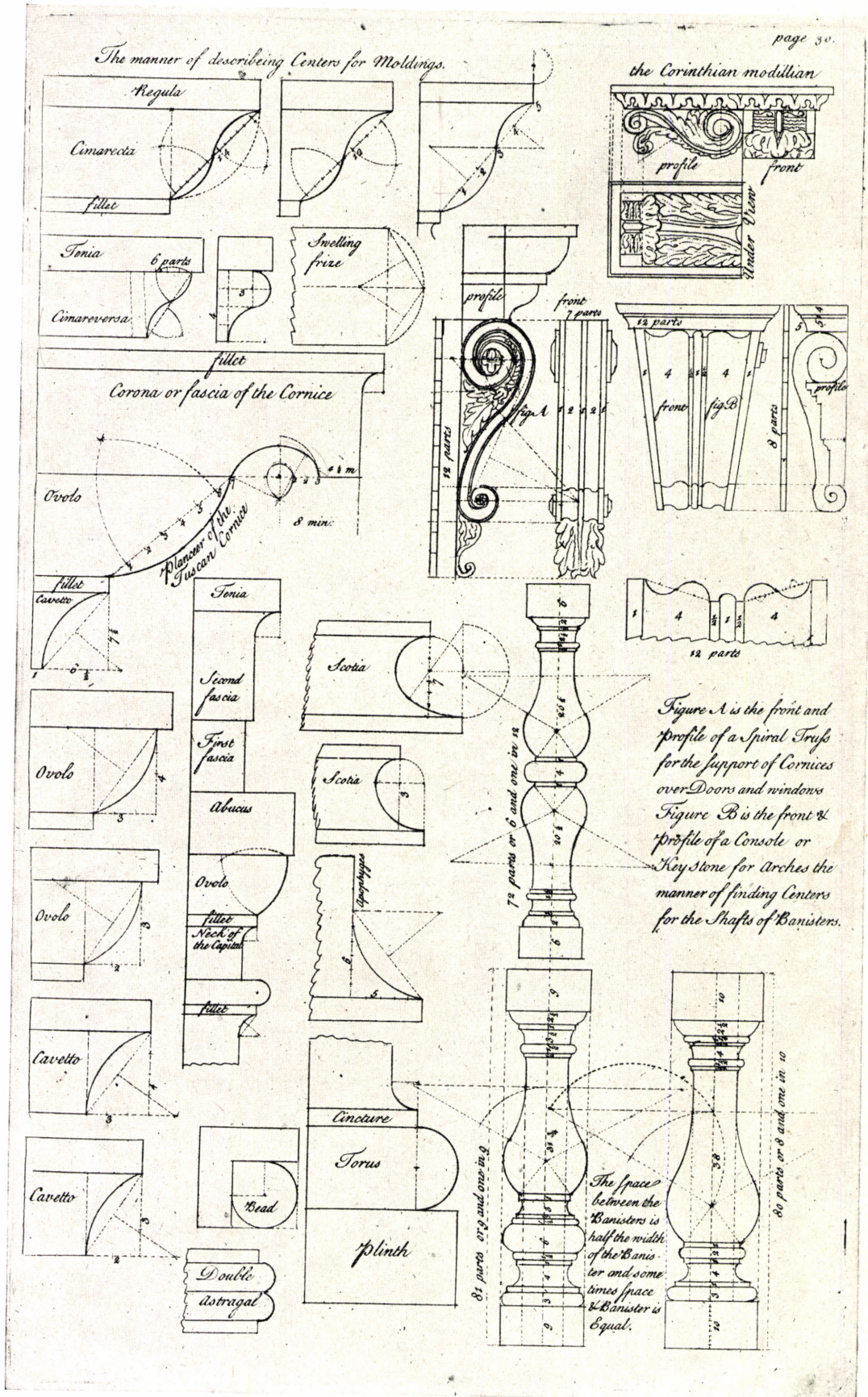
frames at
part of
into 14 parts.

Large the
the width

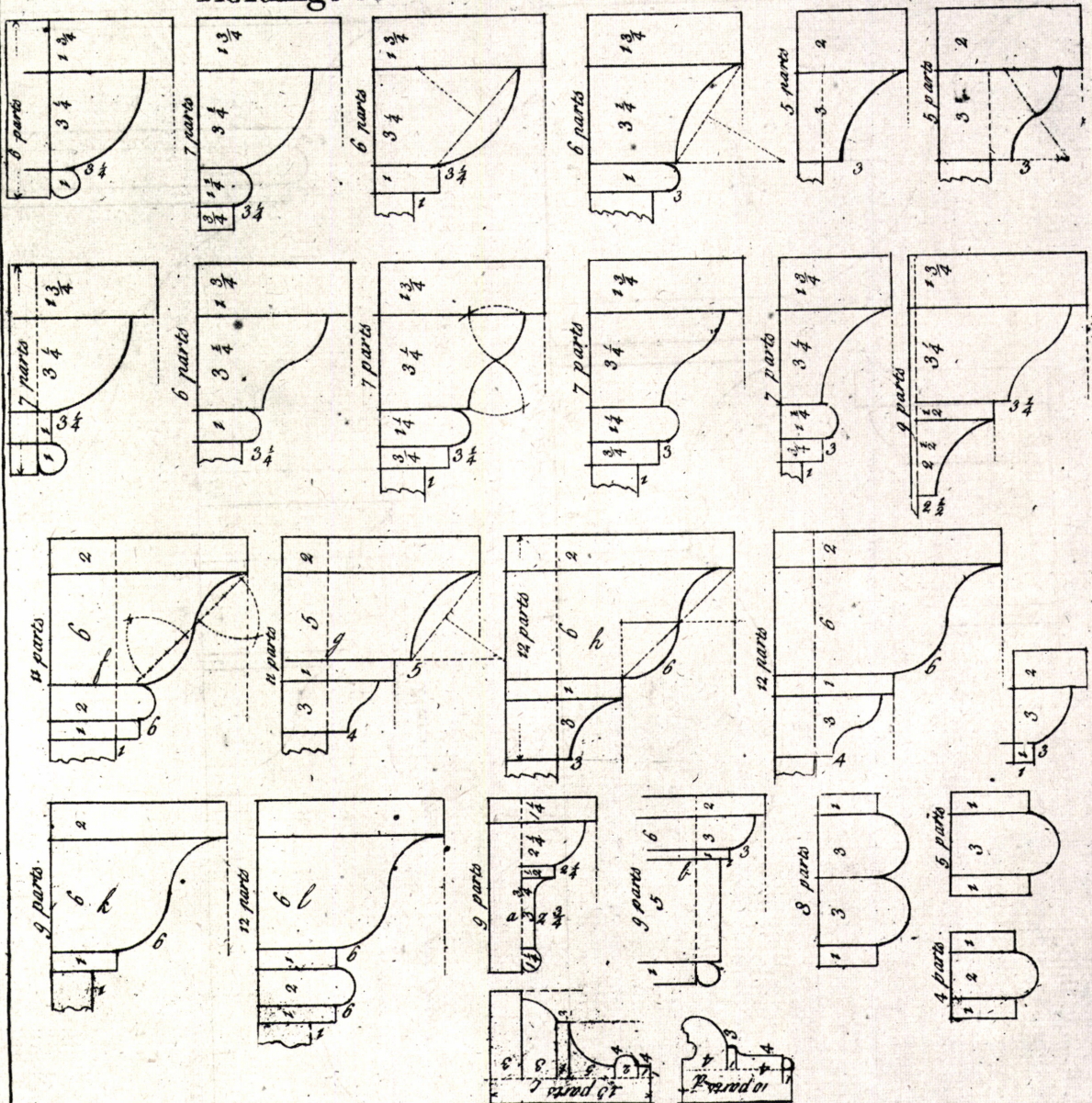
width of the
of the frame

Moldings
from out to

a b one
out to each



Moldings for Doors, Windows and Chimneys.



Moldings for Doors, Windows or Chimney pieces & Cornices, with the parts figured in height and projection. When the breadth or Bigness of the Moldings is agreed on which may be from one Inch to three Inches, and them marked a.b.c.d. the breadths may be from three Inches to six Inches, and the Cornices marked f.g.h.i.k.l. the breadths or heights, may be from two Inches to six Inches: the breadth or height to be divided into as many parts as is figured at the Back of Each molding, & dispose the same parts to the projections of Each molding &c.

WROUGHT IRON PRECEDENT, III

By Gerald K. Geerlings

(EDITOR'S NOTE: The second article in this series, in the July issue, dealt with the structural forms best suited to the material and the many possibilities in the use of bars of various sections. In this installment the author begins a discussion of wrought iron ornament.)

IF BUILDING MATERIALS HAD emotions it could readily be forgiven wrought iron if it went into a corner and cried itself into a state of irreparable rust.

Without slighting the abilities of present day designers it can be said with an ample margin of safety that less is known about wrought iron ornament from both historical and practical standpoints than about the adornment of any other building material. When a design cannot be executed in stone because of expense, it may be turned into terra cotta by a note to the modeler not to "under-cut", and, after a little attention to the models the result may come out a very creditable job. But to change from a cast to wrought design, or vice versa, is not such a metamorphosis. To illustrate: ever since the day when Vignola sent his treatise on architectural forms to the presses, the architectural profession has been composing cornices more or less according to formula. The given height is divided into four or five sections, which in turn are reduced to cyma-rectas or-reversas with fillets, facias, modillions, dentils and bed moulds tossed in according to the architectural Hoyle. When a problem presents itself in wrought iron, like a bank screen cornice, from force of habit it is designed from a stock series of forms. Whether these elements can be made on a forge is barely considered. The mere circumstances that the drawing is labeled "wrought iron" and that Vignola has been faithfully followed cannot be expected to make the cornice genuine wrought iron either in letter or in spirit.

No one has forcibly denied Shakespeare's comment that "the devil can quote Scripture for his own purpose". Nevertheless we have had the idea firmly imbedded in the back of our heads that, as a matter of fact, the quotations which could be turned against him would greatly outnumber those for him. In the same ratio it might be possible to industriously hunt up isolated cases to prove that somewhere among the best examples of wrought iron work there has been a Vignola-nese cyma profile hammered into immortality. It may be disturbing, but it is the painful truth nevertheless, that if you would create a design in strict accordance with the best wrought iron precedent and (equally important in these days) keep within the reasonable bounds of cost, most of the good old standby mouldings must be shelved for some mill or foundry to

execute in their respective materials. In plying his craft a wrought iron workman is nothing more than a glorified blacksmith who must work the metal while it is at a glowing heat. When he beats one side of the bar the opposite side is certain to be flattened by its contact with the anvil. An interesting cornice he can make, to be sure, but he would much prefer to do it in the native language of his material rather than force it to stutter foreign idioms. Wrought iron does not talk eloquently in terms of cymas.

One of the greatest difficulties of the wrought iron craftsman is the unbelievable ignorance, in even some of the best offices, as to what wrought iron really is and what it can achieve. Stair railing designs are commonly drawn with twisted bars and classically moulded tops and bases. The entire thing is labeled either "cast" or "wrought iron". One is as correct as the other, yet neither entirely so. The twisted bars could be made in cast iron only with the same difficulty that the classically moulded tops and bases could be wrought. Yet such drawings are blue-printed and issued every day. If the contractor be conscientious he notifies the architect that he can cast the extremities but must have the twisted bars wrought unless he charges an "extra". "All right", says the architect, "make it any way you choose, just so you don't put in an 'extra'. We'll paint the whole thing anyway." Some offices have an entire design wrought at considerable expense, only to finally paint the finished product to simulate bronze. It is like importing (white) Carrara marble, then staining it ochre and drilling holes into it in order to imitate travertine. Why the effort to make one material appear like another when it finally looks like neither?

When the architect elects to use wrought iron it should be for very definite reasons. He should know it is not a substitute for another material, but distinctive for its own qualities. As he embarks on his initial wrought iron experience, it augurs well if he takes himself good-naturedly in hand and soliloquizes, "Old Timer, we've been doing this dried out, formula architecture about long enough! How about going outside the pale of hackneyed forms, by making color, texture and craftsmanship work for us this trip? Wrought iron has all the variations in color that lie between jet-black and silver. Its high-lights change like those of panne velvet when you turn it. Its texture has a human quality, full of ups and downs. We will inject a little humor

PENCIL POINTS

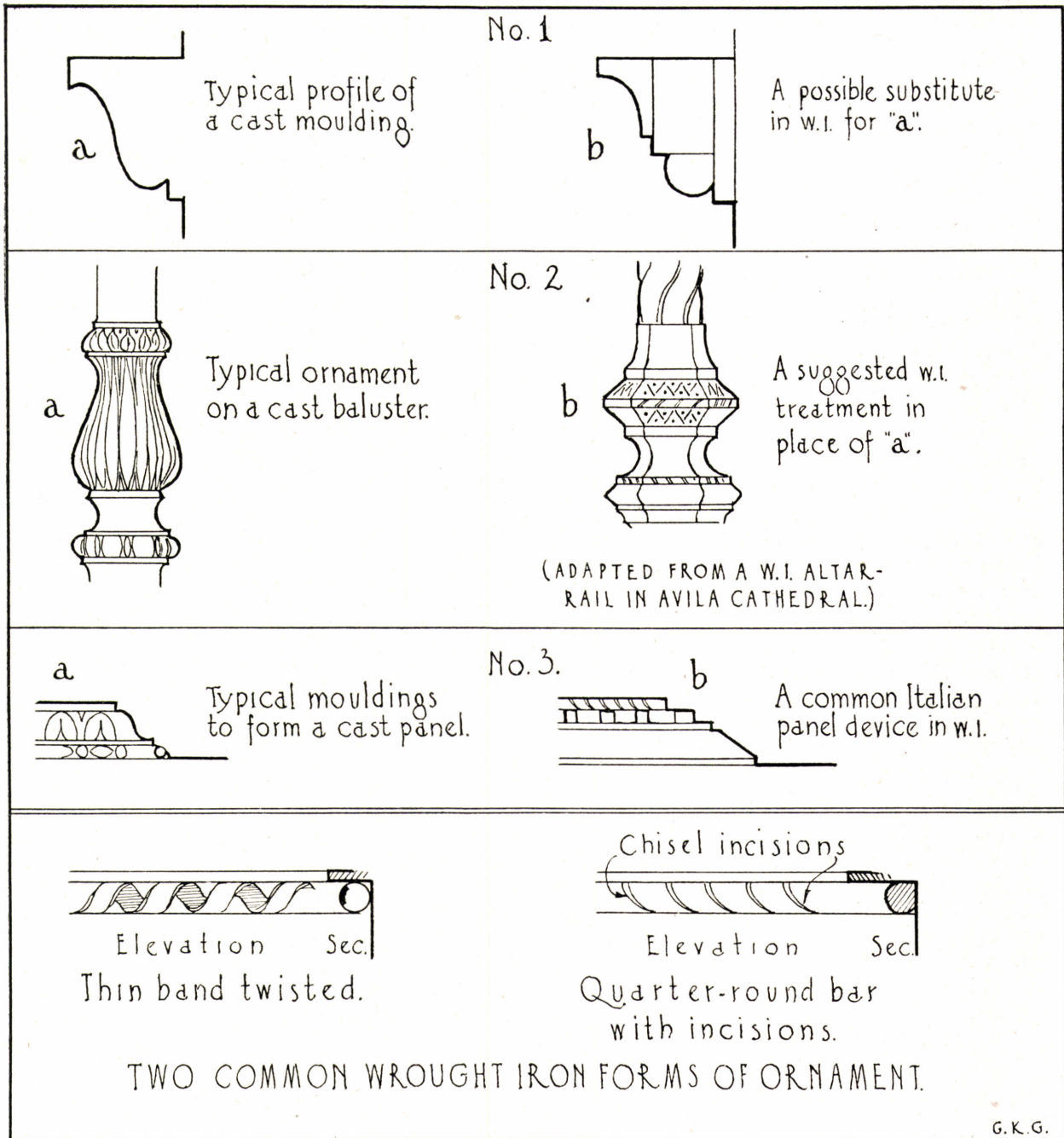


FIGURE I. CONTRASTS OF CAST IRON WITH WROUGHT IRON

into this sober old problem with some funny little doo-dangle wrought iron heads of three-legged snakes. When the finished product leaves the forge we know that every molecule will not be rigidly held in leash as in a decorous cast article. But what of it—a little play is what we are after. Variation and imagination this time! After the wrought iron has been on the job a year or so we expect it to show a slight sign of rust here and there on exterior work. When that happens no doubt the owner will either die of apoplexy or he will sue us for breach of

confidence in introducing a bogus material which the painter forgot to paint and which consequently rusted.

"If the owner survives the initial shock with his reason not too badly shattered, we will explain that the rust gives an added, pitted texture which is an advantage when some steel wool or emery cloth has polished off the golden glow. A thin coat of wax mixed with a little boiled linseed oil rubbed on the iron will prevent further rusting. Not enough oil to ruin anyone's clothes of course, but sufficient to

WROUGHT IRON PRECEDENT



Photo by Alinari

DETAIL OF WROUGHT IRON GRILLE IN PALAZZO DELLA SIGNORIA, SIENA.

An unusually fine example of Italian craftsmanship at its best, in repeating-motif, cornice, retroussée panels and cresting.

forestall the heinous rust as long as a coat of paint would anyway. If we are lucky to explain matters that far we may be able to save up enough breath to add that taking care of wrought iron as it should be done is not as expensive as veneering cast iron with paint which costs far more than a little wax".

That may be a long-winded, and rather unreasonable supposition. The rare cases where wrought iron is genuinely used and appreciated for its color and texture, conclusively prove that the term "wrought iron" is but little understood, and the actual product even less. A prominent lighting engineer of New York City recently influenced a client against its use for lighting fixtures in a covered arcade because of the deleterious effect of *smoke*, although the architect had approved the fixtures and material. Europe has not gone without smoke, rain, fumes, and atmospheric conditions identical with ours, yet the wrought iron classics over there still seem to survive with vigorous health.

If the finished product must be painted there is but little sense in having it wrought. Making a cast iron design will be cheaper, and under a coat of paint the chief virtues of the wrought product, color and texture, are quite wasted. The client had better be saved the expense. The advantages in having a wrought product are presupposed to be sufficiently valuable to the general effect of the design as to be worth the extra cost and labor over and above a mechanical casting. There will be variety in the surfacing from being beaten on the anvil, differences in color due to the high lights where slightly raised surfaces have been made shiny with emery cloth rubbing, and lack of general uniformity because of the manner in which each part is separately fabricated under varying conditions. What, then, can be the good in submerging the chief value of the work under several good thick coats of

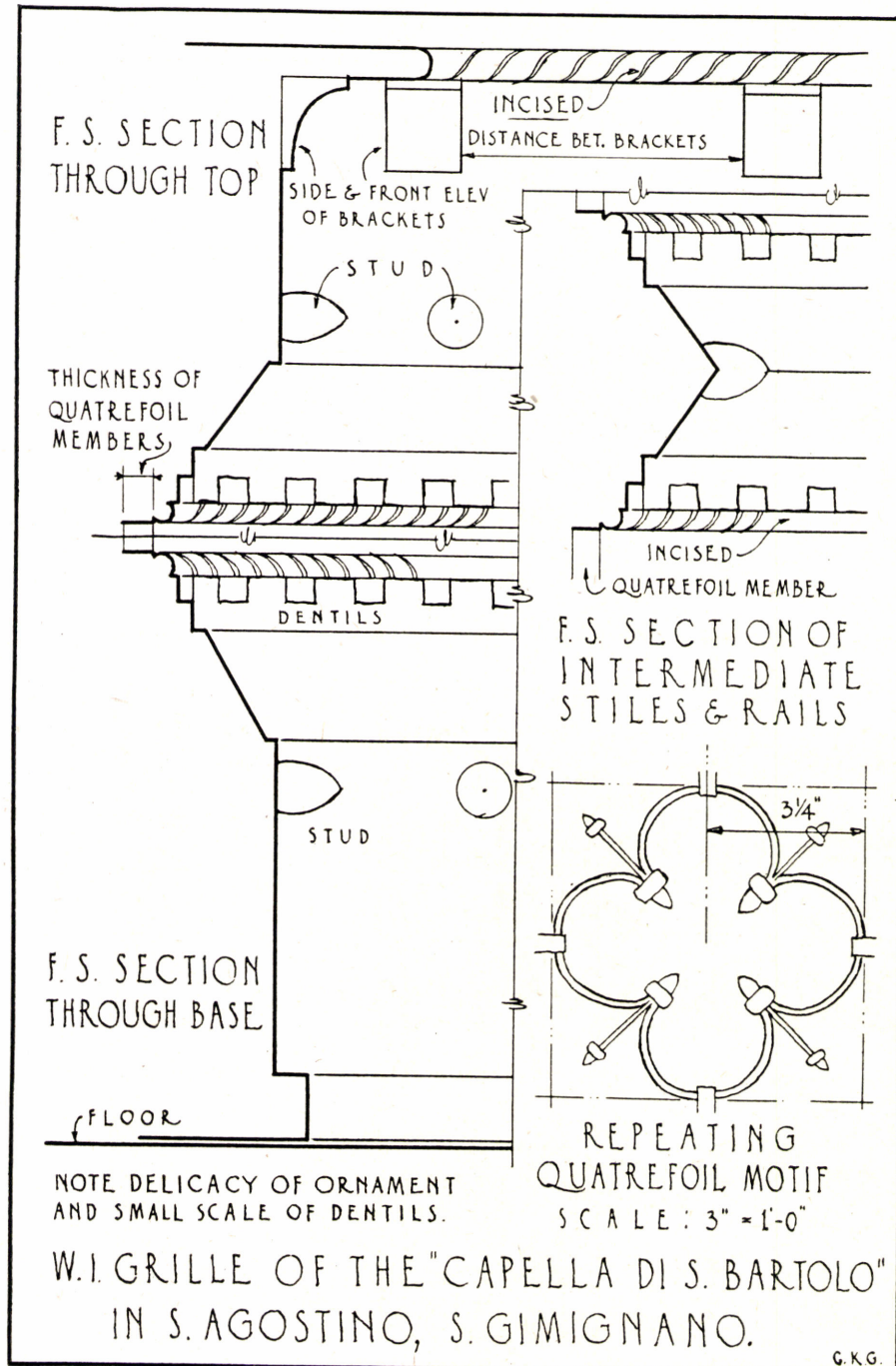


Photo by Alinari

WROUGHT IRON SCREEN OF THE "CAPELLA DI S. BARTOLO".
CHURCH OF S. AGOSTINO, SAN GIMIGNANO

paint? The idea of painting every bit of iron work is a splendid tribute to the ability of the advertising agents for the paint manufacturers, but it does no great amount of credit to the architects. If we are to pursue the wrought iron painting idea to some similar conclusions we shall soon get to the point of filling up travertine holes with putty and varnishing it over in order to make it more impervious and sanitary. Utterly absurd, you will say, because we admire and select travertine for those very holes!

WROUGHT IRON PRECEDENT



DETAILS OF WROUGHT IRON SCREEN
SEE PHOTOGRAPH ON OPPOSITE PAGE

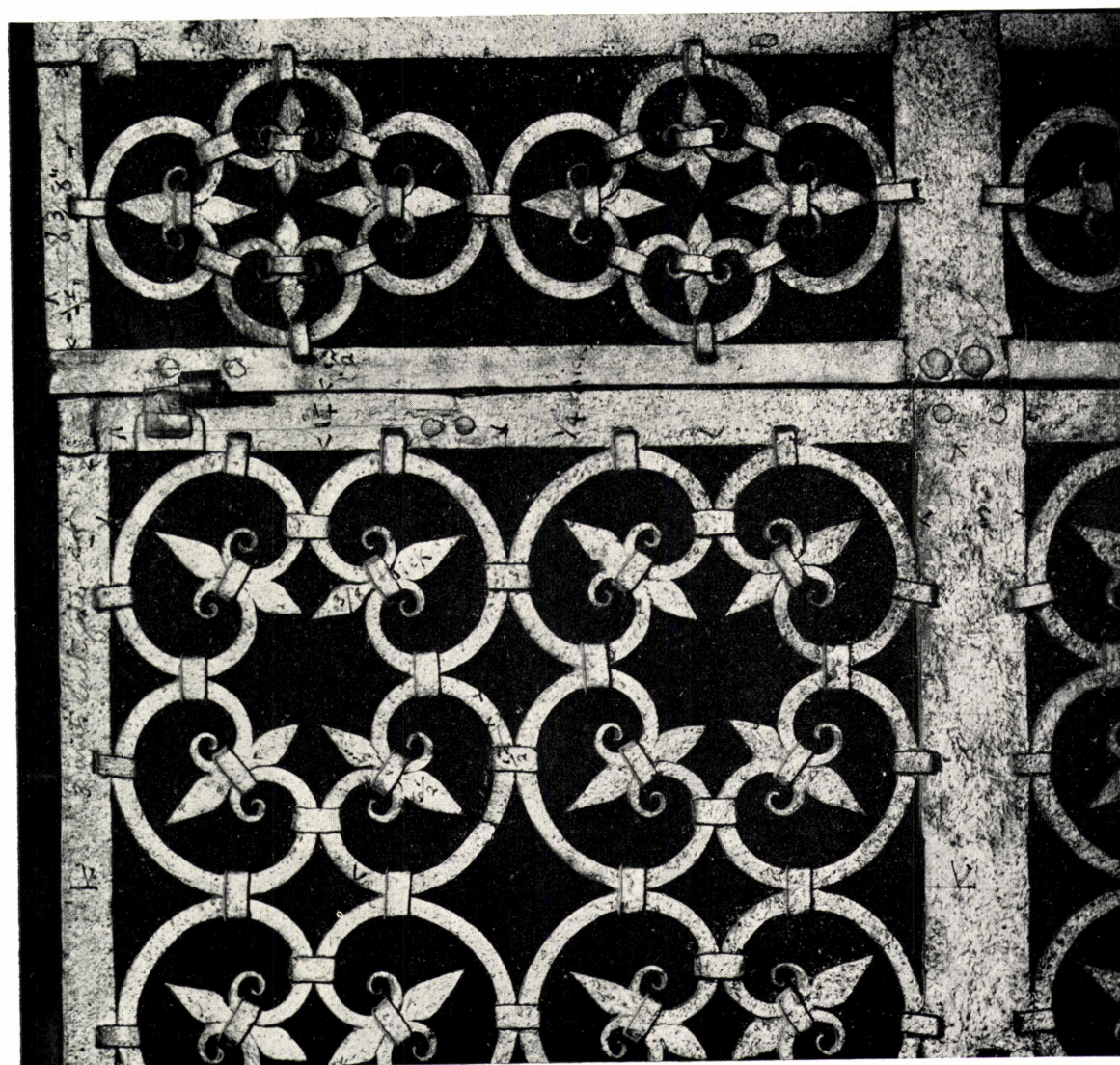
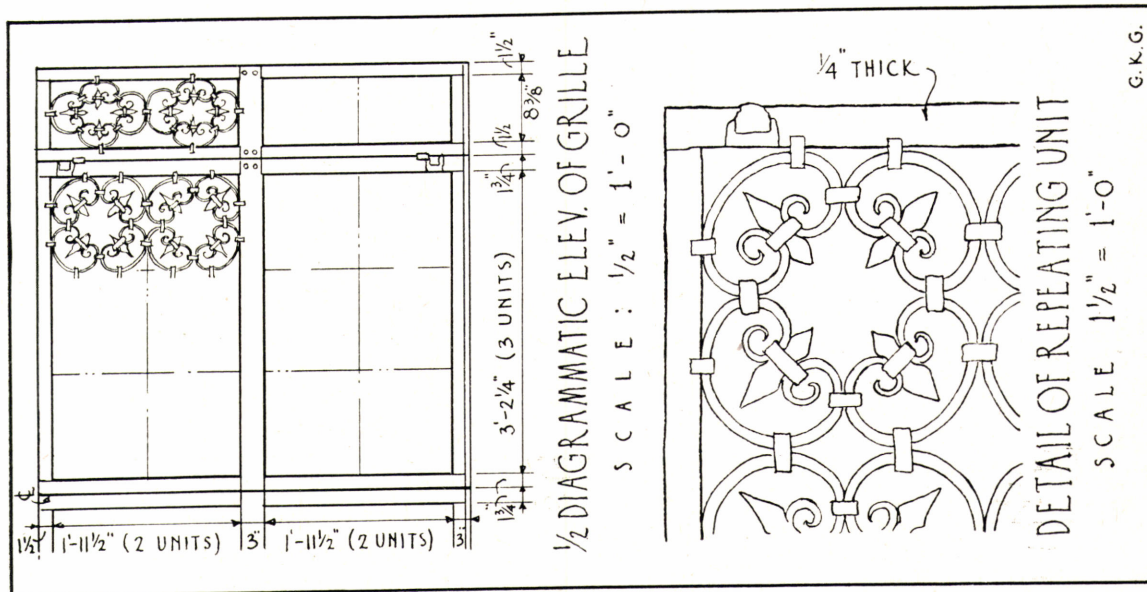
Exactly—wrought iron is supposedly chosen also for that very texture which paint would nullify.

To return to the consideration of the cornice members, or for that matter, the subject of what the wrought iron vocabulary has to offer instead of such accepted mouldings as the cyma recta and cyma reversa: No. 1-a of Fig. I illustrates the simplest wrought iron approach to the latter. To pound out a cyma for any great length could be done only with the most devoted endeavor. Visualize the process of

heating only about eight inches at a time, manipulating it on the anvil, and with a series of swages, chisels and sundry tools, attempting to approximate the desired profile with its double curve. Assuming this to be satisfactorily done, it would be no mean task to complete another unit of the same length with the identical profile. The results in beating out a long, double-curved moulding would probably appear haphazard and clumsy, even with the greatest care to keep the lines running true. However, if the effect of a double-curved moulding is felt to be indispensable, profile 1-b (in the same figure) is suggested as a substitute. The cove can be pounded from a square bar, first flattened one side at an angle of 45 degrees and then introducing the cove by means of a swage. The quarter-round can also be made from a square bar by rounding one of the edges when hot. This diagram, showing how a usual moulding for a cast material can be approached, is not meant to convey the impression that where one would ordinarily use a double-curved moulding in a cast design, that No. 1 in Fig. I should be substituted in wrought iron instead. It is principally shown here to illustrate the forms natural to wrought iron.

In No. 2, Fig. I, "a" represents one of many common devices at the necking, middle or base of a mis-called "wrought iron" baluster. In bronze or cast iron it means a normal casting; in wrought iron it demands abnormal craftsmanship and expense. The same feature translated into a more characteristically wrought form is shown alongside at "b". What is here sketched is merely one of hundreds of possibilities, but it does stay within the natural achievements of anvil, swages, chisels and hammer.

A disinterested observer in architectural fashions



WROUGHT IRON GRILLE IN CAPELLA DEL SACRAMENTO, BASILICA DI S. MARCO, VENICE.
A good example of a favorite Venetian Motif.

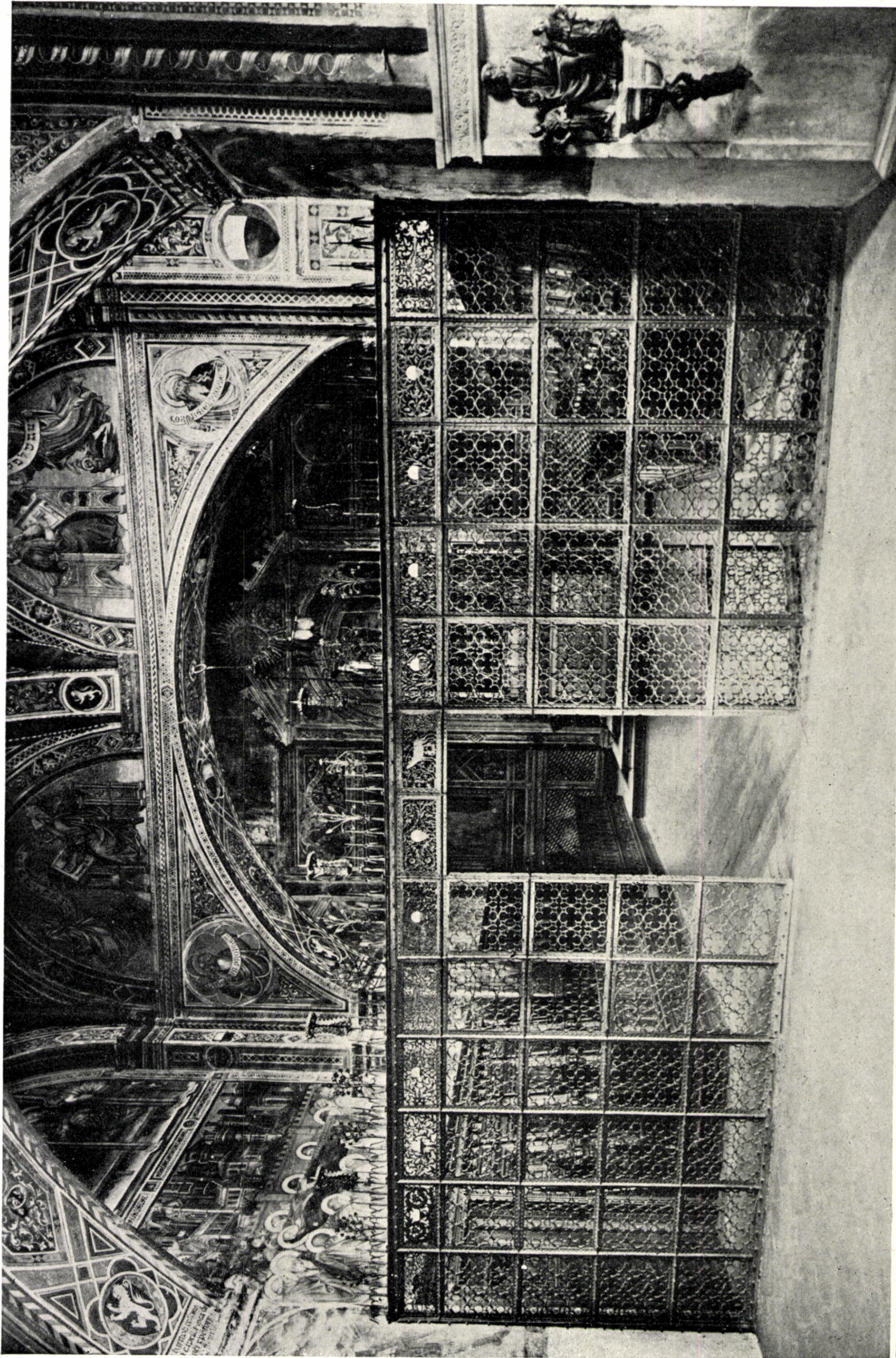


Photo by Alinari

WROUGHT IRON GRILLE IN PALAZZO DELLA SIGNORIA, SIENA.

No series of photographs on wrought iron would be complete without this rightly revered and respected Italian classic.

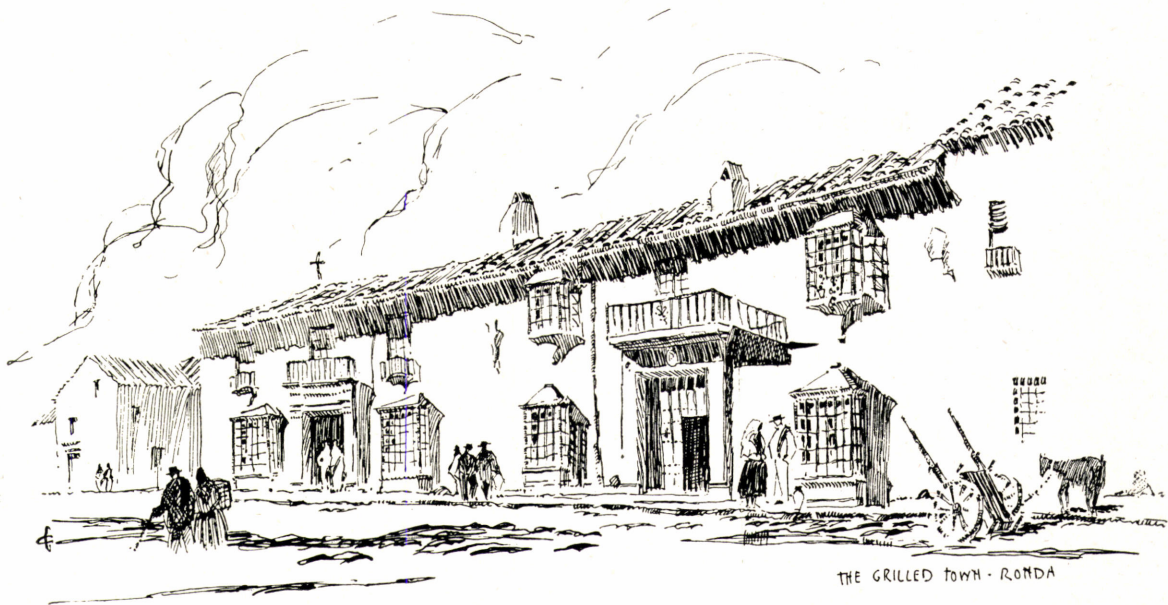
PENCIL POINTS

would probably decide that the present mode dictated paneled surfaces where ever possible. If panels it must be, No. 3 in Fig. I indicates the relative difference between the usual cast form and a well known Italian wrought stile, such as frequently were employed in the over-all pattern grilles of Florence and Siena. (See P. 547). In Italian work the dentil established itself as an accredited wrought iron expression to enhance stiles and rails. It is needless to mention that there is not the nicety in mechanically accurate spacing as there would be in a material like stone or clay. Since wrought iron dentils are made by cutting out rectangles along the edge of a plate while it is red hot, it is natural that less discipline exists among the denticular ranks than the orthodox eye is accustomed to see.

The architect who has not previously used wrought iron does well to inform himself concern-

ing good craftsmanship in the execution of the work. To insist too strenuously on a mechanically perfect result, devoid of some natural irregularities, would be to change the very nature of wrought iron. On the other hand, there are craftsmen who lean over backward in being "arty" at the expense of making the defenseless iron look like a battered piece of hand-adzed pine. Of its own accord the iron will show that it has been worked on; it should never be needlessly butchered. Distinctive iron work has not been obviously hammered to advertise that it is "hand made". A true craftsman does his work in a simple, straight-forward manner, devoid of spurious nicks and scars. But more later about the "hammer marks" so much clamored for.

EDITOR'S NOTE: *The next article of this series will continue the subject of wrought iron ornament, discussing "retrousée" work, chisel mark decoration, various textures, etc.*



PEN AND INK SKETCH BY GERALD K. GEERLINGS
"THE GRILLED TOWN—RONDA"

PLATE XXX

VOLUME VII

NUMBER 9

Another drawing in pencil by A. Thornton Bishop shows his command over the direct broad stroke technique. The original was made on cameo paper which was afterwards treated with fixatif to produce a warm yellowish tone.



A. Thornton Bishop

Old Town Gate, Coca
Spain

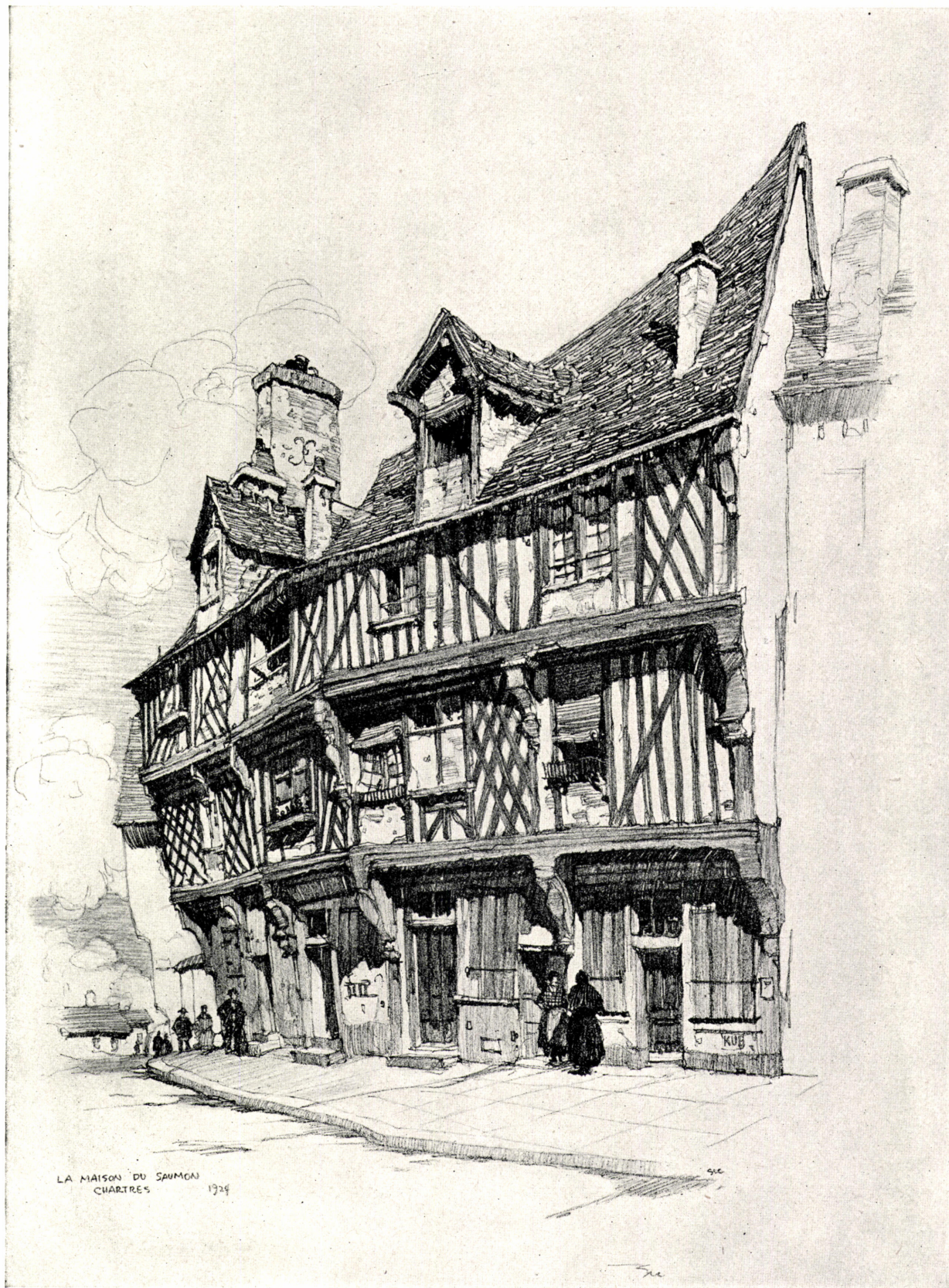
PENCIL SKETCH BY A. THORNTON BISHOP
OLD TOWN GATE, COCA, SPAIN

PLATE XXXI

VOLUME VII

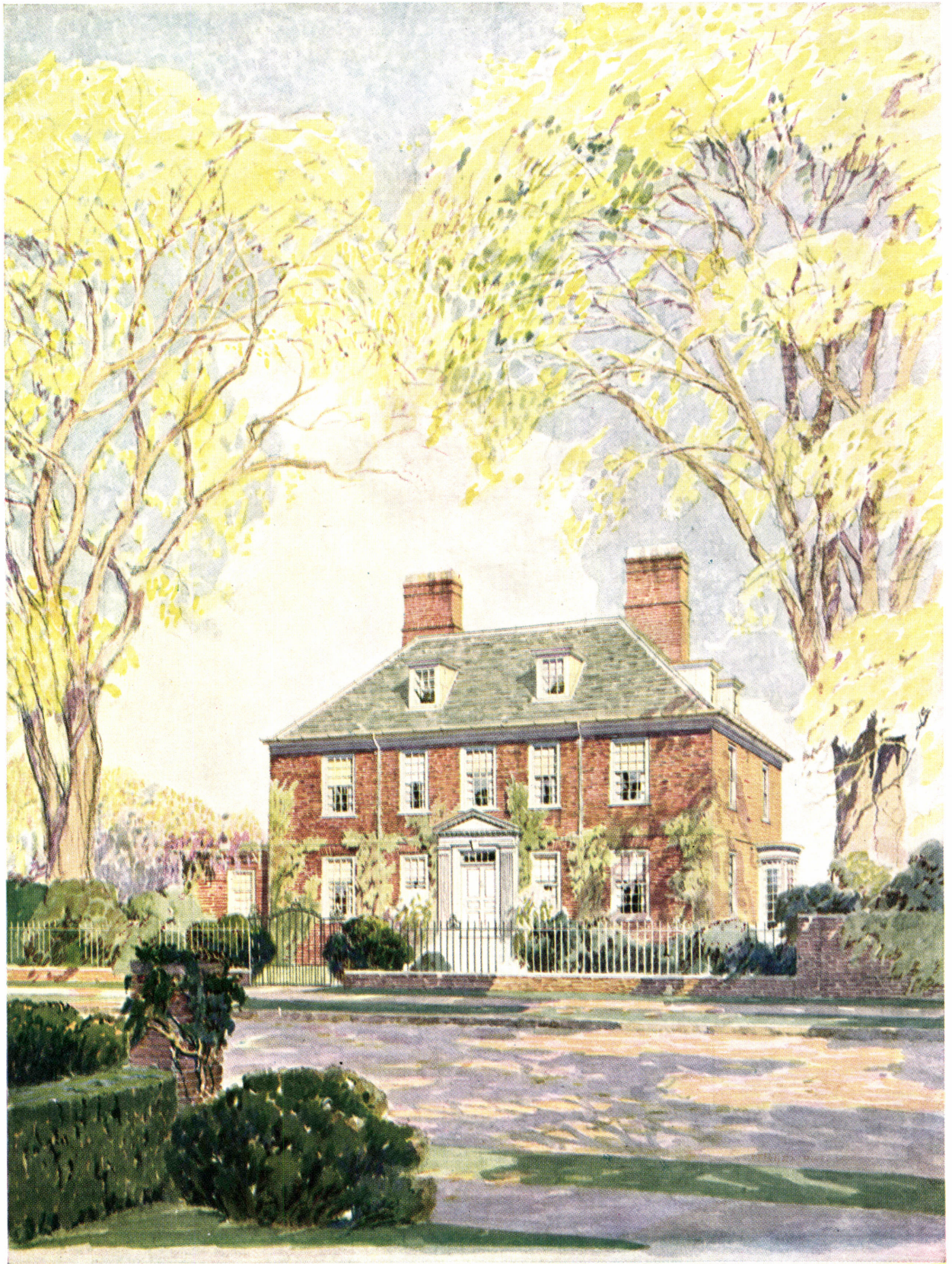
NUMBER 9

This reproduction of one of a series of Twenty Lithographs of Old France by Samuel V. Chamberlain shows again the facile technique which distinguishes the work of this young artist. The halftone plate cannot, unfortunately, give a completely faithful idea of the luminosity of the original which was printed on a creamy hand made French paper.



LITHOGRAPH BY SAMUEL V. CHAMBERLAIN
LA MAISON DU SAUMON, CHARTRES

PENCIL POINTS
SERIES
of
RENDERINGS
IN
COLOR



WATER COLOR RENDERING BY J. FLOYD YEWELL

Size of Original 20¼" x 2½"

First Prize House in Country Life Competition 1924.

Cookman Cass, Architect



WATER COLOR RENDERING BY NELSON BREED

Size of Original 13" x 15½"

Le Pavillon du Barry at Louveciennes

PENCIL POINTS
SERIES
of
RENDERINGS
IN
COLOR



SCREEN PAINTED BY CARLO CIAMPAGLIA
"THE CHASE"

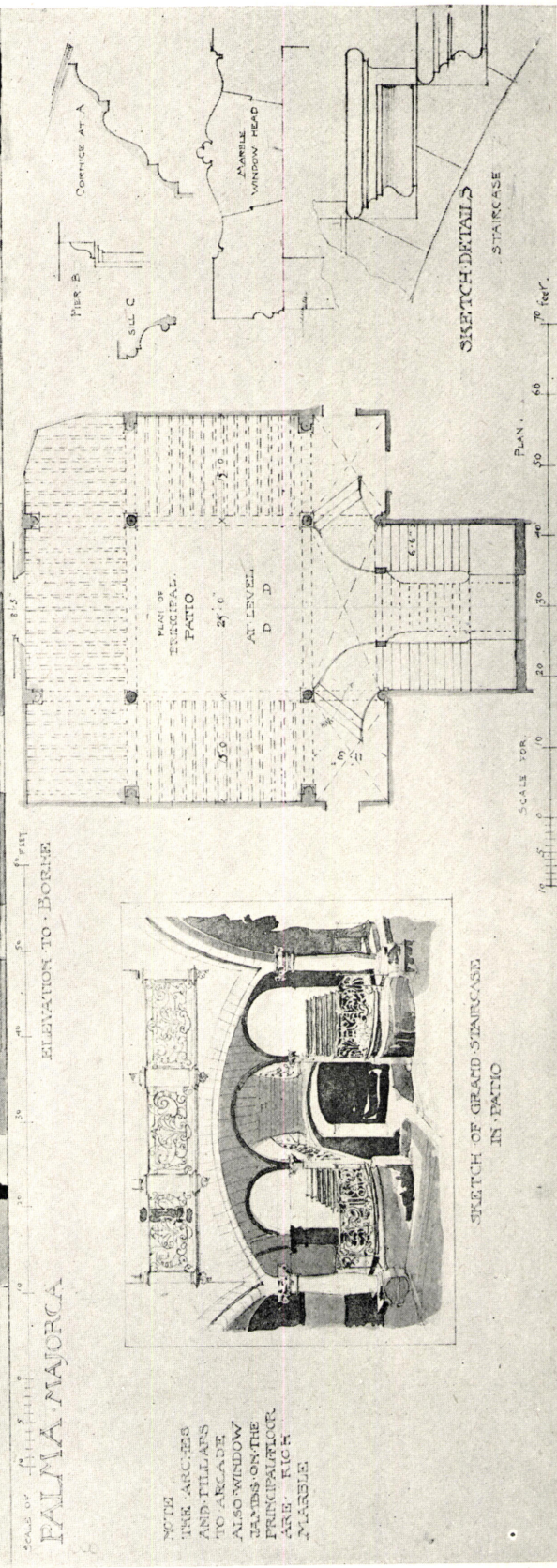
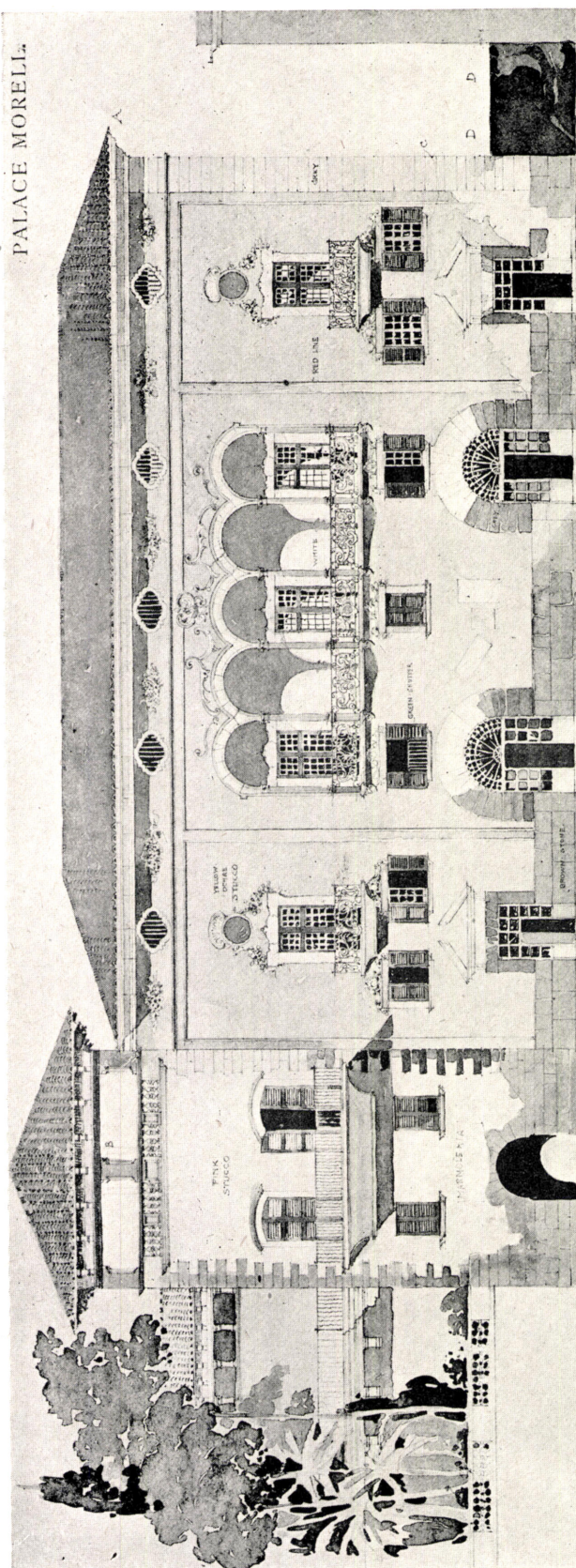
PLATE XXXII

VOLUME VII

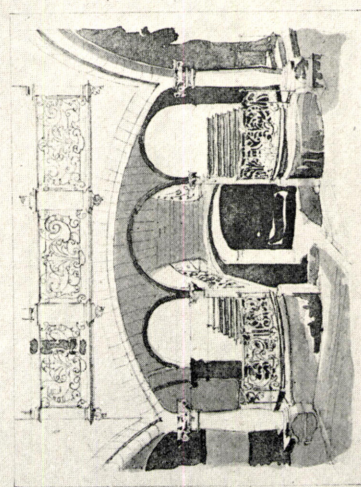
NUMBER 9

It is unfortunate that we are unable to present the screen reproduced on the other side of this sheet in full color. The sky is a light, warm yellow and the trees are a greenish orange in the lights with shadows of a rather brilliant blue. The distant hills are purple, the whole being held together by the greens, yellows and violet of the foreground. The three medallions showing animals of the land, fish of the sea and birds of the air are on a blue back ground with reddish ornaments. The screen is 5 feet 4 inches high by 4 feet 8 inches wide.

PALACE MORELL.



NOTE
THE ARCHES
AND TILLARS
TO ARCADE,
ALSO WINDOW
JAMBS ON THE
PRINCIPAL FLOOR
ARE RICH
MARBLE.



RENAISSANCE ARCHITECTURE AND ORNAMENT IN SPAIN
A PLATE FROM THE WORK BY ANDREW N. PRENTICE

PLATE XXXIII

VOLUME VII

NUMBER 9

The Palace Morell is a large mansion situated on the Borne, the principal promenade of the city of Palma. It is remarkable for the elegance of its lines, and for its stucco decoration, adorned with reliefs, and colored by an Italian artist, Antonio Soldatti. This is perhaps the only palace in Palma which retains its original decoration: most of the other palaces having unfortunately been white-washed in recent years. The scroll ornament over the marble Loggia, as well as the square lines framing in the wall surface, are painted on the surface of the stucco, and are not so accentuated as they appear to be from the reproduction of the drawing. The walls of this Loggia are painted white, and the roof decorated with floral designs in color. The open attic, and the deep stone courses of the plinth, continued around the circular doorways, are painted a lavender grey color. The main cornice is marble. A small sketch is given of the entrance patio with its charming ironwork and staircase, beyond which is a smaller patio connecting the kitchen offices.

QUIET BUILDINGS

By Vern O. Knudsen, Ph.D.

HUMAN EFFICIENCY AND COMFORT suffer immeasurably from the noises incident to modern urban life. Recently a nation-wide effort has been launched to relieve the public from this noise nuisance. Psychologists and physicians, working co-operatively, are determining the harmful effects of noise, while physicists and acoustical engineers are devising means for reducing and insulating noise. Surely the architect has an important responsibility in this noise-reducing program. He should be alert to every development in building design or materials which will help to secure quiet in buildings.

Beside interfering with speech and all other useful sounds, noise wears severely upon the nervous system, resulting in lowered mental productivity and, probably, also in a shortened tenure of life. It perhaps will be difficult to ascertain just what injury and loss of efficiency noise imposes upon us; undoubtedly certain individuals are affected by it less than others, but there is abundant evidence that all of us share the injuries of this annoyance. Everyone is interested in reducing and eliminating unnecessary noises. It is a problem that calls for thorough effort and cooperation. When we contemplate how successfully the noise of the gas engine has been eliminated in the modern automobile, we have good reason to anticipate the suppression of other disturbing noises.

What can the architect do toward the solution of this problem? He can contribute very substantially to the attainment of quiet in buildings. Not only can he effectively insulate outside noises by using heavy non-conducting walls and partitions, but he also can greatly reduce both outside and inside noises by using sound absorptive materials for the interiors of all buildings where noise is an annoyance. For many years physicists and others have advocated the use of such sound absorptive materials for the interiors of auditoriums, offices, hospitals and other public buildings. In articles which have appeared in architectural journals and elsewhere, it has been pointed out that the installation of suitable sound-absorbing material in a room is capable of reducing the intensity of noises in that room as much as ten-to-fifteen-fold.

This means of reducing noises is increasingly utilized by many architects who design public buildings. Hundreds of buildings have been constructed during the past two or three years in which the use of sound absorptive materials has provided unusually quiet rooms. These highly satisfactory results are leading to a greatly extended use of sound absorptive materials. For example, nearly all pub-

lic buildings now under construction in Southern California are using, or planning to use, sound absorptive materials for the walls and ceiling of the rooms in which noise is a disturbing factor. The Museum of History, Science and Art, and the Patriotic Hall, both in Los Angeles, and both designed by the Allied Architects' Association, have the walls and ceiling of most rooms treated with a new absorptive plaster, recently developed. These rooms have times of reverberation ranging from 1.0 to 1.75 seconds. If hard plaster had been used instead of the acoustic plaster, the times of reverberation in the same rooms would have ranged from 5.0 to 8.0 seconds. Since the intensity of any sound in a room is proportional to the time of reverberation in that room, the use of this absorptive plaster in these rooms has diminished the intensity of any noises in the rooms at least five-fold. This is a very appreciable reduction in the loudness of the noises in these rooms, and as a consequence the quiet environment in the rooms of these two buildings is most satisfactory.

Scores of other instances could be cited in which hairfelt and other sound absorptive materials have provided quiet conditions in offices, hospitals, school corridors, and many other public and private buildings. The choice of the particular acoustic material depends largely upon structural and decorative requirements of the room. For small rooms such materials should be chosen, and used in such amounts, as will reduce the time of reverberation to one second or less.

The increasing demand for sound absorptive materials which will meet acoustic and other requirements, is already recognized by many manufacturers of building materials. Especially, manufacturers and distributors of plaster are anticipating this future demand and are attempting to develop sound-absorptive plasters.

Absorptive plasters differ from the usual lime and gypsum plasters chiefly in the degree of porosity. Ordinary plaster is a compact, solid composition of its ingredients. It is almost impervious to the sound waves—condensations and rarefactions of the air—which impinge against its surface, and, since the impacts of the air molecules against its hard surface are highly elastic, the impinging sound waves are reflected with approximately ninety-seven per cent. of their full incident intensity.

Absorptive plaster, on the other hand, is a porous composition of its ingredients. In many instances it has a density of only fifty per cent. of the solid material from which it is composed; in other words,

PENCIL POINTS

there is fifty per cent. of voids within the plaster. If these voids consist of pores penetrating deeply into the plaster, the sound waves penetrate into these pores, and, by numerous encounters of the agitated air molecules against the walls of these pores, an appreciable fraction of the incident sound wave is absorbed before it is reflected.

Whereas, in hard plasters, only two or three per cent. of the incident sound wave is absorbed at each reflection, in porous plasters, as much as twenty or thirty per cent is absorbed at each reflection. Hence these porous plasters may be approximately ten times as absorptive as ordinary plaster.

Several satisfactory acoustic plasters have been developed during the past two or three years. Prior to this time two plastic materials were developed which demonstrated in a most gratifying manner the effectiveness of such materials for the reduction of reverberation and noise in buildings.

One of the most recent acoustic plasters—developed by a western concern—makes application of a rather novel feature. The porosity is produced principally by mixing a compound with the plaster, which, by its reaction with the water in the wet mixture, evolves gas. The evolution of gas continues during the initial "setting" of the plaster, leaving the finished plaster surface with a high degree of porosity. The degree of porosity, and therefore the absorption coefficient of the plaster, can be varied within certain limits. Absorption coefficients between these limits can be extended considerably. Recent laboratory tests upon 108 square feet of this plaster—six panels, each three by six feet, with the plaster applied to a thickness of three-fourths of an

inch—give the following coefficients of sound absorption for notes of different pitch:

C2 (128 d.v.)	.14
C3 (256 d.v.)	.17
C4 (512 d.v.)	.20
C5 (1024 d.v.)	.25
C6 (2048 d.v.)	.36

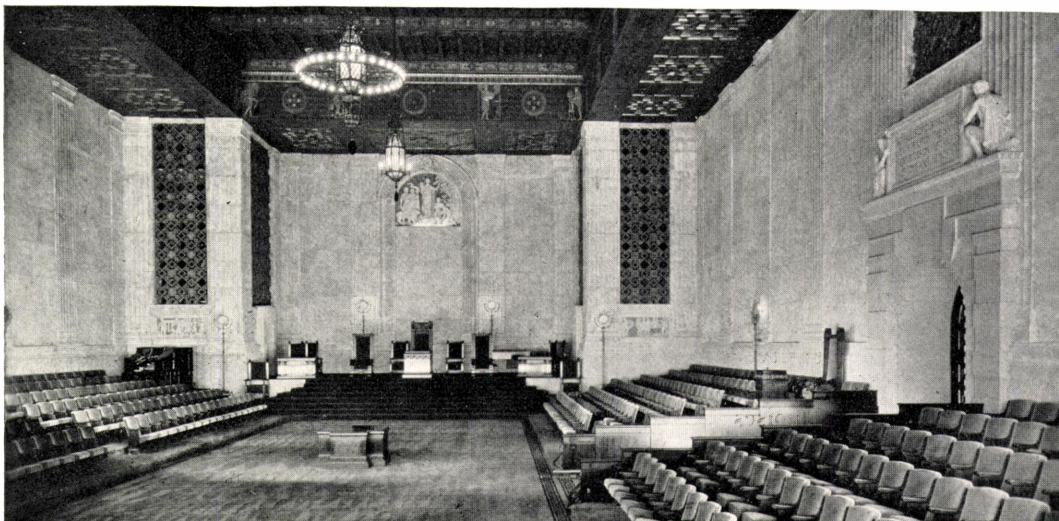
A more practical test was conducted in the new Los Angeles Elks' Lodge Room, which has a volume of 325,000 cubic feet and in which nearly 14,000 square feet of this absorptive plaster had been applied to the walls to an average thickness of five-eighths of an inch. This test gave the following coefficients of sound absorption:

C2 (128 d.v.)	.132
C3 (256 d.v.)	.158
C4 (512 d.v.)	.168
C5 (1024 d.v.)	.206
C6 (2048 d.v.)	.325

This same plaster has been used in a number of church auditoriums and also in public offices, and each instance has been wholly satisfactory.

Besides possessing its sound absorptive properties, so essential to good acoustics, it, like other porous materials, is a good heat and cold insulator. It is a substantial structural material, is not friable and will stand considerable abrasion. Further, it can be finished in a variety of decorative surfaces.

The recent development of sound absorptive materials, and especially sound absorptive plasters, has contributed immensely to the problem of constructing quiet buildings. The future universal use of such materials in nearly all public buildings, and even in many private buildings, is amply demonstrated by the enthusiasm of those who have used these materials.



AN AUDITORIUM SUCCESSFULLY TREATED WITH ACOUSTIC PLASTER

LOS ANGELES ELKS' CLUB LODGE ROOM

Curlett and Deelman, Architects

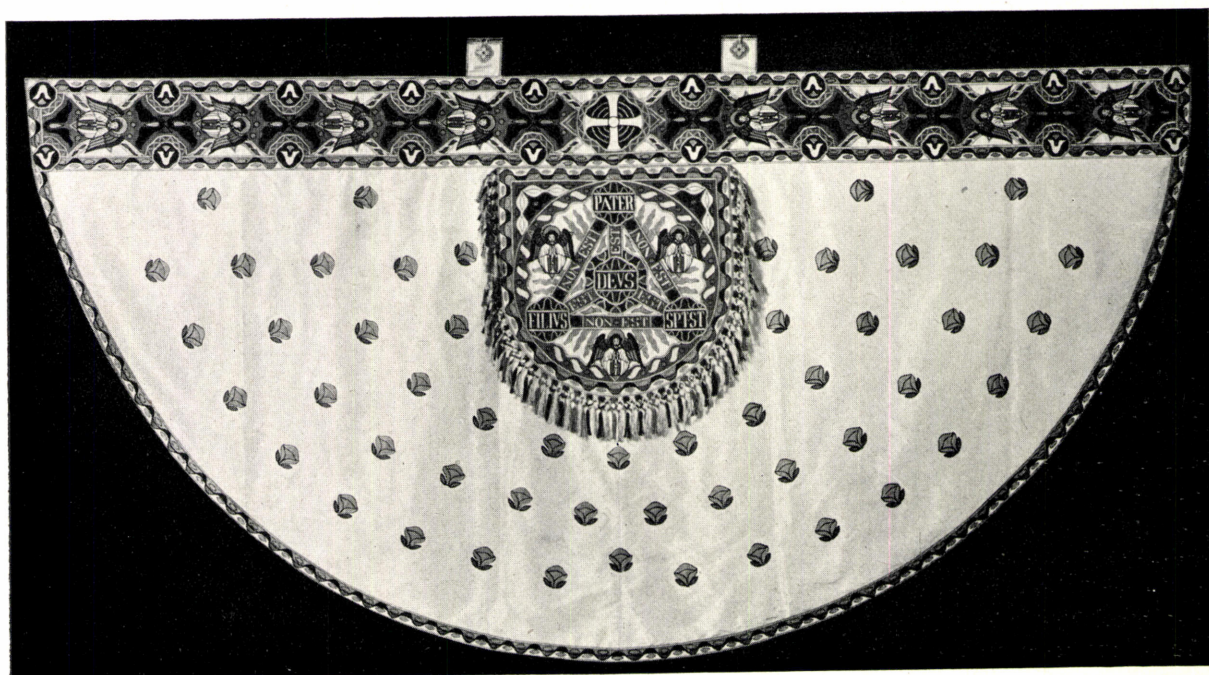


FIGURE 1, THE CAPE

THE DESIGN OF LITURGICAL VESTMENTS

By Walter A. de Sager

BELIEVING THAT draftsmen and designers can derive much pleasure from the design of ecclesiastical vestments, the author has prepared this article for PENCIL POINTS to whet the appetite for further study in this fertile, but at present sadly neglected, field of decorative art.

To offset the common impression that this art consists of a meaningless, though perhaps pleasing, use of tinsel and colored textiles, it is advisable to study its purpose and development. Ecclesiastical vestments are of ancient lineage and doubtless were used as soon as man gave expression to religious thought. From the very nature of this element in worship, symbolic form and the use of appropriate materials and sincere craftsmanship soon became essentials in their design, and increased in purpose and beauty up to that remarkable period of Christian Faith — the Thirteenth Century. The Renaissance, in this as in other arts, stressed the borrowed classic beauty of form and

color, and symbolism soon fell by the wayside.

In the present Gothic revival, or had I not better say the inspired awakening to that which makes Gothic beauty, one keenly feels the need for making the arts associated with architecture worthy of such association. To this end the vestments shown in the accompanying illustrations have been designed by the writer.

The various types of vestment, having a fixed relation to the different parts of a religious service, should primarily contribute by their design and color towards the purpose of the service. In an intelligent community, it is not sufficient to depend upon an array of color and tinsel for priestly robes any more than a carelessly designed Church is worthy of sheltering religious service.

Symbolism is more important even than the art of composition, as it represents to the beholder that which could otherwise not be expressed. In the revival of this art, perhaps the first problem

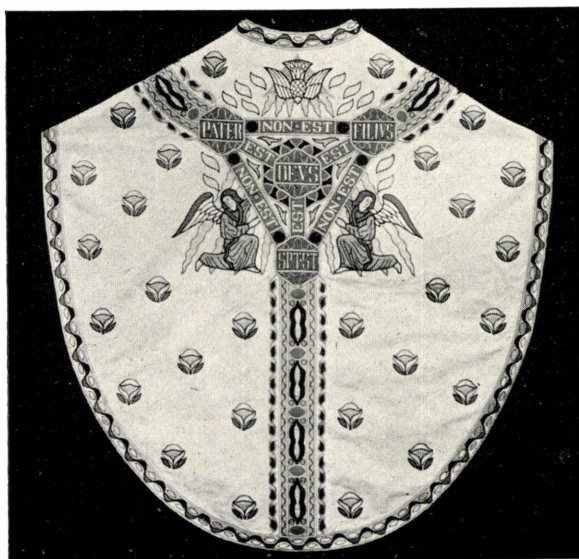
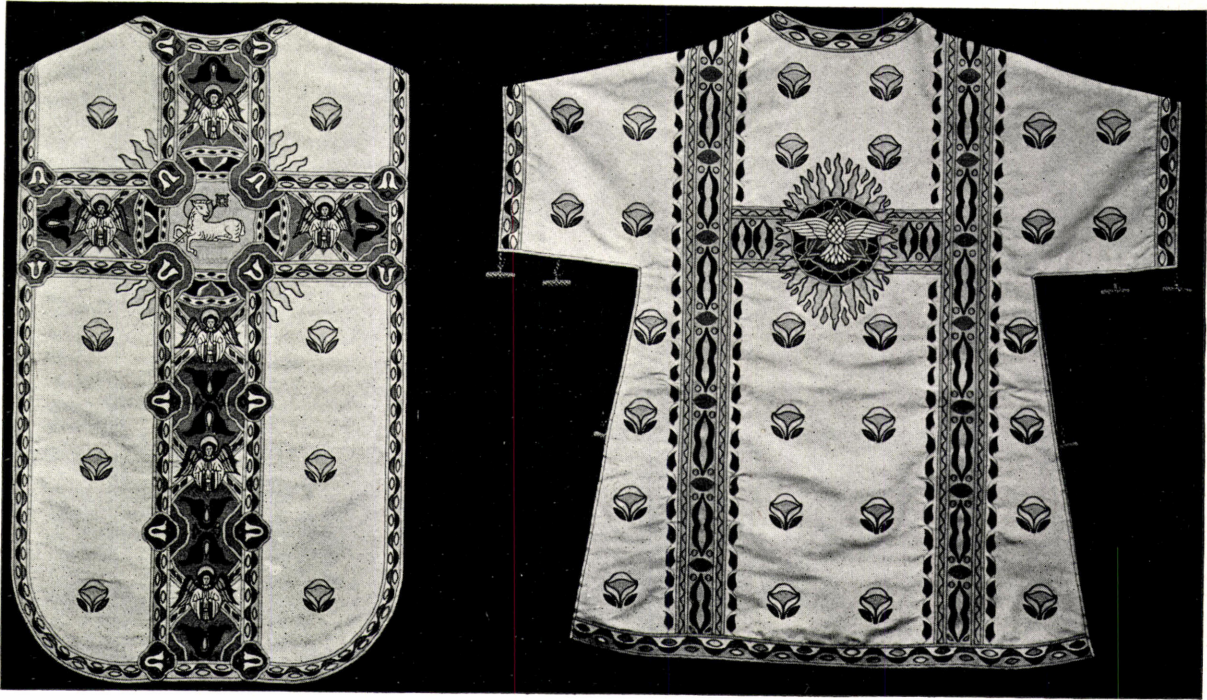


FIGURE 2, GOTHIC CHASUBLE



FIGURES 3 AND 4, ROMAN CHASUBLE AND DALMATIC

is to learn to abandon the use of naturalistic figures, and the selection of inappropriate fabrics. In composing the design of vestments, there should be taken into account the Church in which they are to be used, as they are as much a part of the scale, design and color scheme, as are the architectural features. In fact, the priest, being the center of attraction by the very nature of his office, should be so robed that his very appearance shall have the most harmonious relation to the altar.

As vestments are frequently presented to a Church by members of the congregation, these gifts commonly display ignorance of the art. The illustrations set forth what is known to be appropriate for various types of vestment, and may serve to

aid the designer who essays to enter this field of art. It is unfortunate that these could not be presented in color, but they show to a marked degree a careful study of symbolism in ritual and appropriate design. I would suggest that those who may be called upon to design vestments, and who may be ignorant of the art, consult the clergyman of the Church for which they are intended so as to insure an intelligent use of the forms of each kind of vestment and the most appropriate symbols.

Some clergymen of ripe scholarship and artistic insight have long recognized the necessity of abandoning meaningless vestments and replacing them with others rich in symbolism and of good design. By means of lectures and other contacts with their fellows they have done their best in this direction, and with some measure of success.

A study of ancient vestments in the Museums would be of some help, but the designer should be warned that most of the Museum examples are of

the late Renaissance, and commonly have the faults which are mentioned in the early paragraphs of this article. Perhaps a more fertile field for study would be the early paintings or engravings. The principal thing to be borne in mind is that vestments

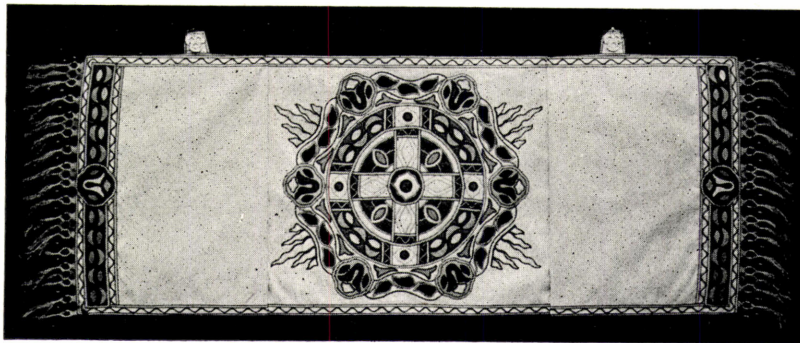


FIGURE 5, BENEDICTION VELLUM

should be designed for the particular Church for which they are to be used, as was the case in the early Christian Churches, and in fact in the religious ceremonies of all faiths where the service depends partly upon the aesthetic to inspire the participants.

In this outline of the subject I can not hope to touch upon the historical development of all the various forms of vestments, but a list of the various vestments and their individual significance may not

(Continued on Page 564)



W H I T T L I N G S

THE NEW YORK ARCHITECTURAL CLUB, INC.

ACTIVITIES IN CLUB MATTERS have been practically at a stand-still for the past few weeks, due in a large measure to the usual summer problem with which almost everyone is concerned, namely, trying to keep cool. A large part of the membership was away on vacation, and that accounts also for some of the absentees. However with all that, quite a few of the men have been dropping in for a chat and to look things over.

The alterations to the club's quarters are now practically completed. The Atelier and the Life Class are almost completely equipped, and the only problem of a major character now is the matter of furniture for the club lounge, the entrance vestibule and the conference room. This represents some difficulty, inasmuch as it means the outlay of several thousands of dollars. It is not the intention of the Board to make the place over luxurious, the desire being to create an atmosphere of restful comfort, coupled with simple beauty.

The furniture should be of durable quality, and this, considered with the quantity required, will range in cost between \$3,000 and \$5,000. For a new organization with very low membership dues, this is somewhat of a problem to solve. Many and various suggestions have been advanced, all of which boiled down to the idea of raising the amount of membership dues. That however would defeat the ideals and purpose of the very foundation of the organization. It's *raison d'être* as it were.

We don't want to make this an exclusive club to be enjoyed only by the few who can afford to pay large dues. There are plenty of organizations of that type in existence now. This brings to mind the idea, that here is as fine an opportunity as ever existed, for one or more modern "Good Samaritans" to come along and lift a part or all of this burden in an excellent cause.

Our ideal is to create a pleasant meeting place, where the rank and file of the Architectural and allied professions can come in contact with one another, as well as with the rank and file of the builders' employees and representatives, and through the medium of friendly intercourse and discussion, obtain a better understanding of each other and of our profession in general.

It is being impressed on us more that a good understanding creates fairness and toleration all around, and the result is a good job is turned out. Whereas lack of understanding brings about dissension with, very often, dire results for the job. The attitude of 1890 may, or may not, have been the right feeling to have. The present day proves that our various interests are so intertwined that it's best to consider our rights and wrongs in a broad enough manner to obtain the best possible ultimate result, which is of equally vital interest to the architect, the engineer, the builder, and the owner.

Entire disregard for the other fellow's view, vain aloofness and exclusion will certainly not bring about the desired results, but fair consideration and discussion of our qualities and rights most certainly will. Therefore who will say that we are on the wrong track? And how can the various elements be brought together if we have prohibitive membership dues?

It is not to be inferred from the foregoing that we contemplate the establishment of a builders' and architects' forum, a sort of court of justice, or a weeping sisters circle whereat all concerned may unload their actual or fancied burdens of woe. This is fundamentally a club organized for pleasure and recreation, and as such we will try to maintain it, but we think that it could still have, and should have a scope with ideas and ideals that go a little bit deeper than mere frivolous amusement, since it is given that intelligent man plays while he works, and works while he plays. To be a success, it requires what the poets might call a soul. When railroaders get together they invariably begin pushing mental locomotives around. When

Greek meets Greek, they may, or may not, open a restaurant. And by the same token when architect meets architect, and there is a builder or two thrown in, *try and prevent shop talk and argument.*

True, there should be a certain amount of reserve between the elements for the good of the game. But this will probably always take care of itself automatically through pride of craftsmanship. The architect will probably always retain a superiority complex where the allied trades and professions are concerned, while to a certain extent the builder perhaps will mentally consider the architect a poor fish who doesn't know enough to lay two bricks flat on one another.

Note:—This further convinces us, that the "Good Samaritan" idea mentioned above, is a pretty good one.

Mr. W. E. Herrick, the Massier of our Atelier, asked us to remind our interested friends that the Beaux-Arts season is about to open, and to kindly drop around more often, now that the dog days of Summer are practically over. Our outfit only managed to get into the swim about the end of the last season, but made a very good showing, and we are proud of them, having pulled down several prizes, in the form of first mentions, etc. We look forward to some fine work being done this session.

BOWLING LEAGUE DIVISION

The Architectural Bowling League of New York is beginning to straighten out its kinks and is polishing the heavy artillery, preparatory to opening the season. If this, the 20th or 21st year (we seem to have lost track of the number) of its existence is as successful as last year, we will feel tolerably well satisfied.

The league will bowl on the fourth deck of Uncle Joe Thum's amusement ship again this year, and a good time is looked forward to as usual. The massacre begins on September 30th and will continue on every Thursday evening for 30 consecutive Thursdays, exempting Thanksgiving and Yom Kippur.

We still welcome with wide open arms any of our friends and fellow citizens who wish to drop in on bowling nights, and see some bowling what is bowling (or get a darned good alibi). We must modestly admit that we still *are* the king pins of bowling among the architects. Anyway that's our story and we'll stick to it, even if the hinterland drops into the Great Lakes.—Henry Sasch, *Secretary*, c/o McKenzie, Voorhees & Gmelin, 101 Park Ave. New York, N. Y.

Adenda No. 1

We still cherish the "Good Samaritan" clause as specified above, or equal.

A BRICK IS A BRICK!

AT THE LAST MEETING of the American Society for Testing Materials at Atlantic City, Committee C-3, which is the brick committee of the Society, voted to accept the following definition:

BRICK. A structural unit rectangular in shape and made of burned clays unless designated by a prefix indicating another material.

Note. As through centuries of use a brick has been an object of clay, the term "brick" if used without a qualifying adjective is understood, in the present state of the art, to mean a unit of burned clay. Bricks are usually solid, about $8" \times 3\frac{3}{4}" \times 2\frac{1}{4}"$.

Hereafter a brick will be a brick, just as it has been for many centuries. If it is not made of burned clay it is not a brick, but is a synthetic product.

The establishment by the A. S. T. M. of a technical definition to correspond with the long-standing popular definition is intended to help in preventing substitution and lowering of standards in construction.

RICHARD K. WEBEL APPOINTED FELLOW IN LANDSCAPE ARCHITECTURE

THE AMERICAN ACADEMY IN ROME has announced the appointment of Richard K. Webel of Long Beach, L. I., N. Y., as Fellow in landscape architecture for three years, beginning next October 1st. Mr. Webel is 26 years of age and a graduate of Harvard University with the degrees of B. S. and M. L. A. The stipend is \$1,300 a year with residence provided at the Academy. The Garden Club of America supports this Fellowship at the Academy.

There were four final competitors, selected by means of a preliminary competition from a large number of applicants. The competitors were allowed four weeks to interpret their problem, "A Memorial Park to Citizens who Fought in the World War."

Honorable Mention was given to Carol Fulkerson and Thomas D. Price of Harvard, and R. A. Ogan of Iowa State College.

The members of the jury of award were Ferruccio Vitale, *Chairman*, Albert D. Taylor, Charles N. Lowrie, Arthur F. Brinckerhoff and Arthur A. Shurtleff.

ARCHITECTURAL CLUBS!

PLEASE SEND NEWS of your plans and Fall activities to PENCIL POINTS, 19 East 24th St. New York.



SKETCH BY G. M. PEEK
Burgos Cathedral

THE DESIGN OF LITURGICAL VESTMENTS

(Continued From Page 562)

be amiss, and I will end with such a list, an understanding of which will be aided by referring to the illustrations.

1. Cape.—This vestment is used in the celebration of high mass and benediction. Especially noticeable is the composition of the hood into which is incorporated a composition of the Trinity, each standing alone and yet pointing toward the central "Deus" in which they are one.
2. A Gothic or Medieval Chasuble has a central motif of the same composition. The Trinity is inspired by the Holy Ghost, supported by angels. The free folds of the old, wide, bell-like chasuble provide an appearance of great dignity and offer an artist or architect a far better subject for decoration than:
3. The Roman Chasuble. This was introduced during the anti-reformation about the middle of the 16th Century and hangs in a stiff and awkward fashion, more like a couple of boards than a piece of drapery. However, either may be used according to the preference of the priest.
4. Dalmatics are used by the two deacons in the celebration of high mass.
5. Benediction Vellum. This has been folded over at each end so that only three-fifths of its actual width is shown.

PERSONALS

FREDERIC A. FLETCHER, ARCHITECT, has removed his offices to 13 West Franklin St., Baltimore, Md.

ELLERBE AND COMPANY, ARCHITECTS, of Saint Paul, Minn., have opened a branch office in Rochester, Minn.

JOSEPH B. SIMPSON, ARCHITECT, has opened an office in the Montgomery Building, Spartanburg, South Carolina.

JOHN H. LIEBAU, has opened an office for the practice of architecture and engineering at 167 Main Street, Hackensack, N. J.

S. M. CATHCART has opened an office for the practice of architecture at Anderson, S. C.

The former partners of the late Howard Van Doren Shaw will continue the office and practice of architecture under the firm name of HOWARD SHAW ASSOCIATES, 104 South Michigan Avenue, Chicago, Ill.

HAROLD H. DAVIS AND ROBERT L. WALLDORFF have become associated for the practice of architecture under the firm name of Davis and Walldorff, Architects, with offices at 70 College Street, New Haven, Conn.

NEW YORK SKETCH CLUB

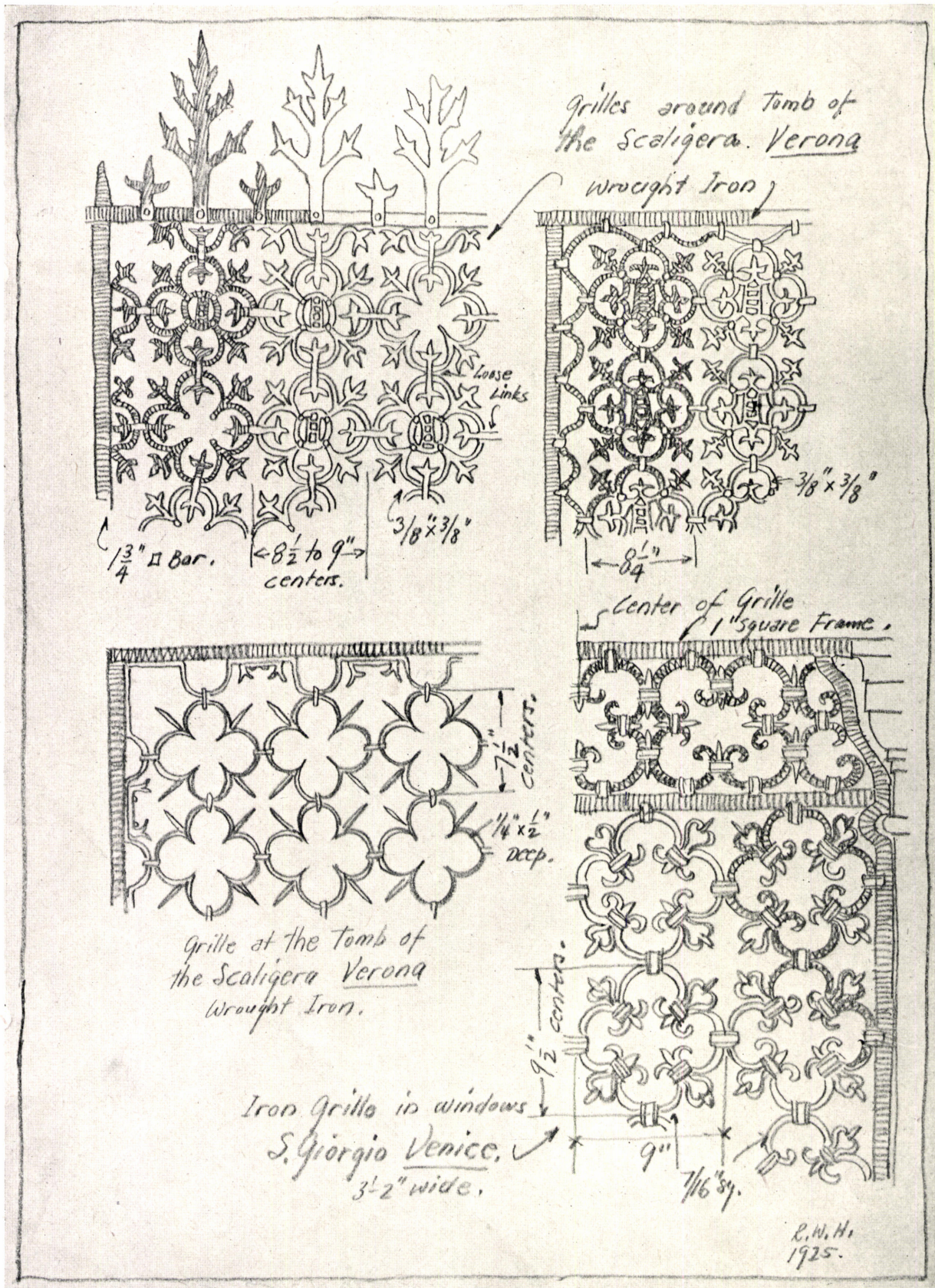
THE REOPENING OF THE New York Sketch Club and Atelier with Mr. Ernest W. Watson as instructor of a pencil sketching class was announced in last month's issue.

Mr. Watson will give this course of study in 24 lessons starting Wednesday evening October 6th, in the Club rooms at the Art Center, 65 East 56th Street, New York. Each evening a different phase of the work will be demonstrated. A library of sketching material will be loaned for the purpose of home sketching. Criticisms of this work can be received on atelier evenings.

A free exhibit of representative work of all students will be held by the Club in the galleries of the Art Center at the close of the Spring Session.

Special arrangements have been made by which a home cooked supper can be enjoyed at 6 P. M. on atelier evenings for one dollar including service, assuring the appearance of the fraternal, jolly comradeship in the spirited studies of the evening's work.

The Atelier has been limited to 25 members this year to afford the greatest possible personal instruction. Full information may be obtained from A. Thornton Bishop, 105 West 40th St., New York.





VAN DYKE PENCIL DRAWING COMPETITION

ON ANOTHER PAGE OF this issue Eberhard Faber announce their Van Dyke Pencil Drawing Competition, involving prizes which amount to the generous total of \$1,000.

Eberhard Faber are to be congratulated on being able to secure a jury of five such eminent artists as Messrs. Franklin Booth, Hugh Ferriss, Frank Alvah Parsons, Chester Price and Albert Sterner.

The announcement, including complete program, is being mailed to thousands of Schools of Art and individual artists and architects throughout the country. Further copies may be obtained from Eberhard Faber, 37 Greenpoint Avenue, Brooklyn, N. Y.

PRATT ARCHITECTURAL CLUB

Dear Members:

We are naturally reticent when any mention of work is made. So when we had the misfortune to settle on the Publicity Committee we gave two raucous ha-ha-s, for at last we realized our ideal, a job plus no work, we thought. But no, our President and his aides are very old fashioned that way, and seemed to think that a Committee must function, hence you must again read. We are sorry.

It is our belief that Pratt Architects would be interested in seeing a list of Club Members. These men are interested in giving us a solid footing and pulling together for the coming year. There are 75 of them which we believe is a bully showing for the first six months.

The Fall is coming, and with it a program, for all members, actual and potential. Friend Webster says potential means "an existing possibility", so there you are. We have potential members all right and the difference between them and the actual members is just effort. There is no doubt in our minds that this is one virtue that Architects possess, if any. So turn your effort this way as we want you with us and we know you will be glad that you have come with us. This applies equally to resident and non-resident members. To give your effort a little encouragement just think what

mental anguish this letter writing effort is costing us. We are dizzy now so we offer the list in the interim.

'92 A. R. Koch	W. R. Wheeler
Wm. H. Gompert	I. Harvey Nichols
'93 Frank P. Whiting	F. C. Schneeweiss
'97 Warren E. Green	Raymond D. Ritchie
'99 H. P. Merrick	A. S. Pharman
'01 Myron Ashley	H. W. Clute
'03 H. D. Vernam	J. F. DeNiff
'04 Wm. P. Foulds	'14 Nelson H. Cone
'06 Edwin L. Bachman	'15 E. W. Kiesewetter
Francis Seaman	S. L. Malkind
'07 Charles D. Turnbull	'16 G. F. Axt
Lester B. Pope	J. A. Maycock
'08 E. S. Anderson	Henry C. Eidt
I. Sarge Taffae	H. C. Todd Jr.
H. L. Skidmore	'19 I. N. Simon
John R. Harris	A. D. Cole
W. E. Haugaard	J. T. Reynolds
Charles Ernst	'20 Carl A. Friedel
'09 A. F. Edwards	J. B. Clerke
R. M. Rice	F. A. Droesch
Carl D. Schunck	'21 Edwin E. Bray
H. C. Jones	'22 D. N. Bugel
'10 E. W. Higgs	M. J. Hoffman Jr.
'11 L. M. Whitehouse	P. A. Tiagwad
Wm. Mayer Jr.	'23 W. J. Cooper
Ernest R. Ullrich	L. F. Boulware
Edwin A. Swensen	R. A. Novak
Wm. D. Heimroth	Wilburn Swanson
'12 D. O. Larsen	'24 H. S. Howe
Philip G. Knobloch	'25 H. A. Newman
A. L. Guptill	J. Louis Mayers
W. Malcolm Gray	'26 Angelo Rich
'13 H. F. Hallet	P. H. Hiller
A. S. Flinch	G. R. Griffing
Richard Mazari	L. H. Dennis

Honorary Members

Frederick B. Pratt
Charles Pratt
Walter S. Perry
E. F. Edminster.

When we asked R. W. R. whether this list could be printed he said, "How long is it?" So we got by this time. But by Fall we are going to be afraid to even think of asking, for we believe the list will be far beyond the generous space allotment that PENCIL POINTS so graciously provides. Many thanks and with best wishes to our actuals and potentials we are,

Sincerely,
THE COMMITTEE.

COPIES OF PENCIL POINTS

WANTED AND FOR SALE

R. Albertson, 3810 Dickens Ave., Chicago, Ill., wants January, February, June, November and December 1925.

Indianapolis Public Library, Reading Room Dept., Indianapolis, Indiana, wants January and April 1925.

Thomas Liang, 314 Elgin Ave., Tientsin, China, wants January, February and March 1923; October, November and December 1925.

Wm. F. Shuma, 1451 S. Karlov Ave., Chicago, Ill., wants copies from August 1920 to December 1920 inclusive.

Eva M. Page, Des Moines University Library, Highland Park, Des Moines, Iowa, wants June 1922.

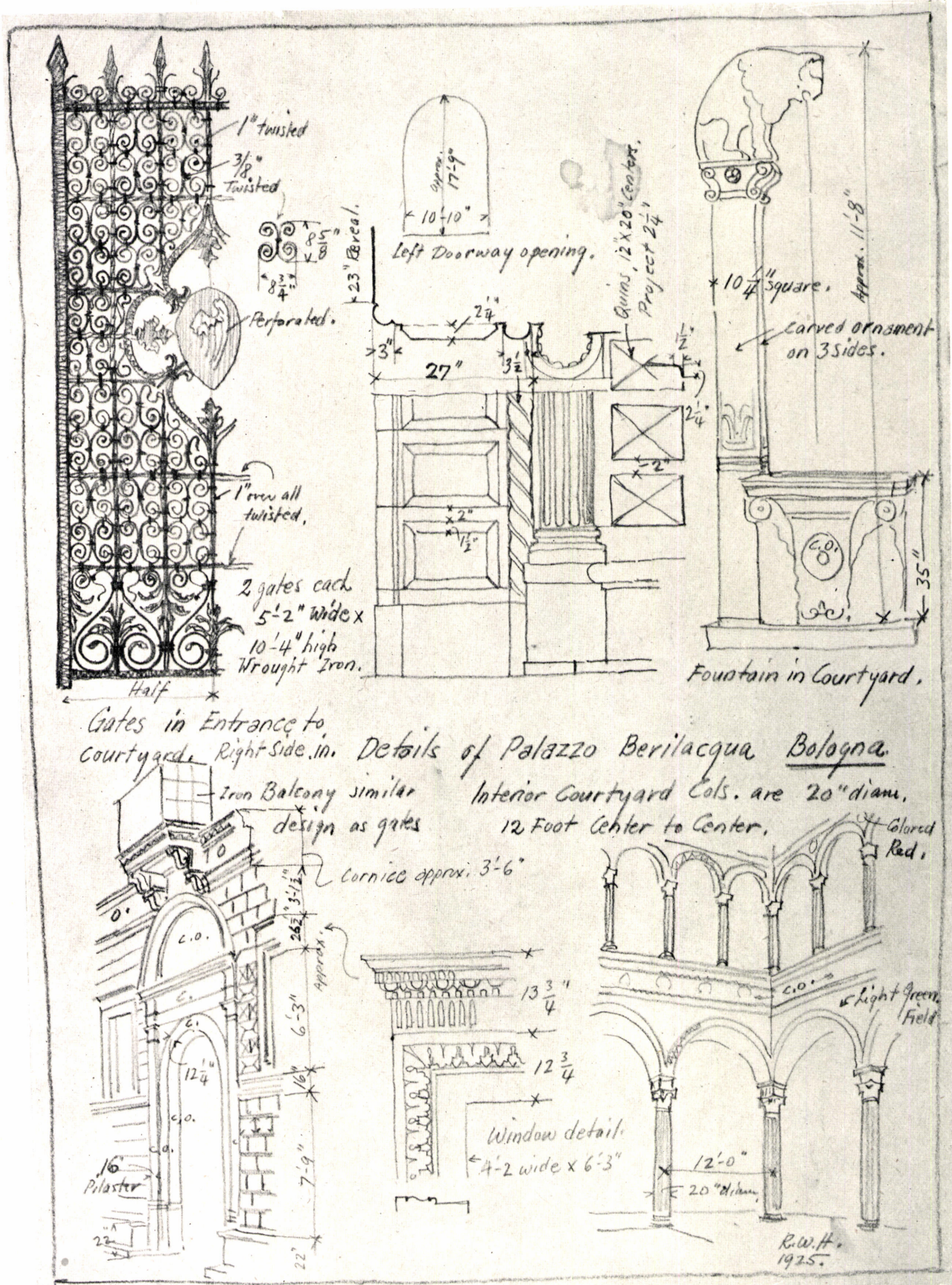
Wallace F. Yerkes & Edgar A. Lynch, 161 East Erie St., Chicago, Ill., want the following copies: January and August 1921, March 1923, June 1925, March 1926.

E. E. Searles, 759 Parsells Avenue, Rochester, N. Y., wants March 1926.

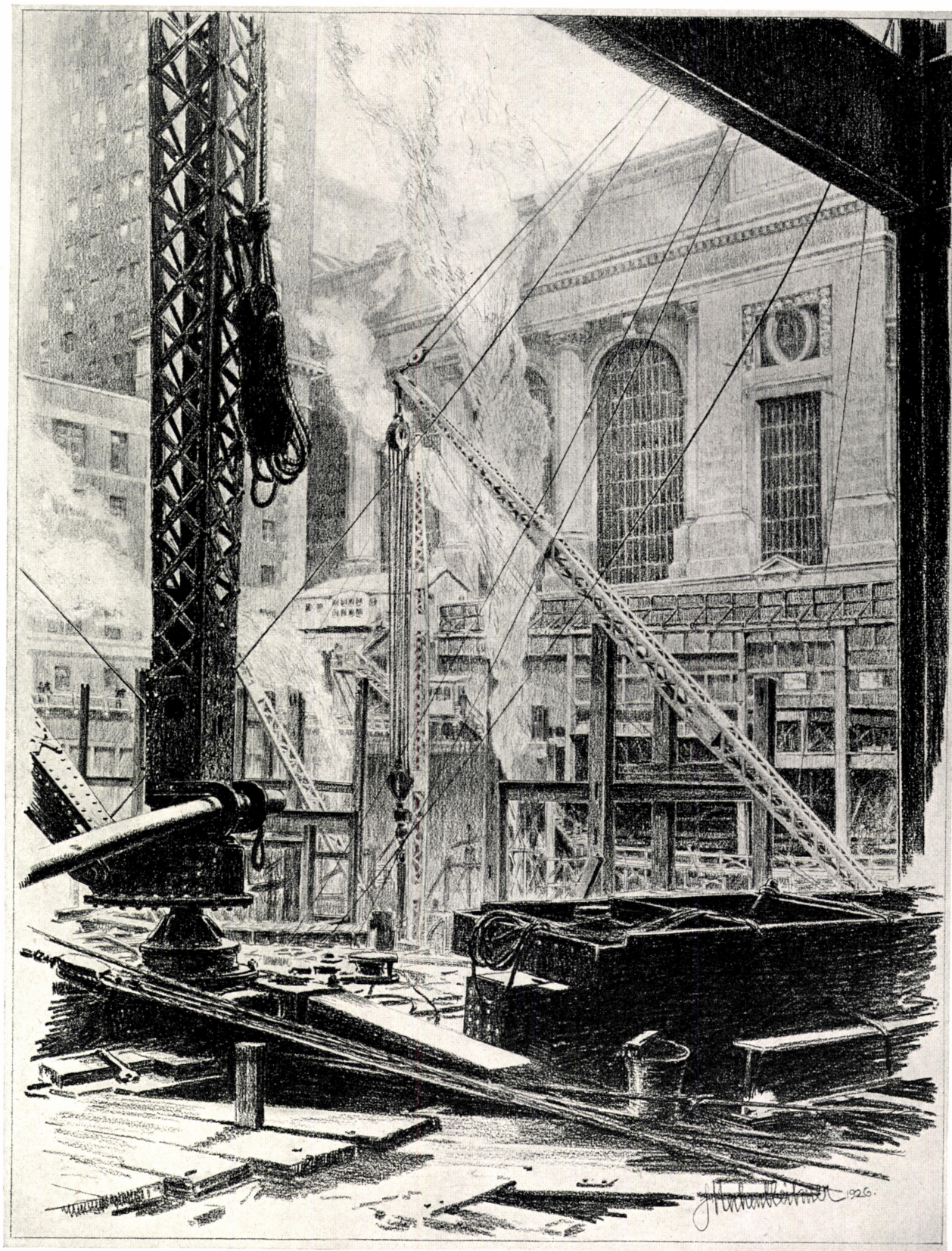
John and Donald B. Parkinson, 420 Title Insurance Building, Los Angeles, Calif., wants January 1926.

Yeung Sik Chung, 32 Wing Hon Road, South Canton, China, will pay 50c. each for the following back issues: June and July 1924, February and March 1925.

A. E. Amery, 10 Albany Crescent, Surrey Hills, Victoria Australia, wants copies of January, February and March 1925.



MEASURED DETAILS FROM THE NOTEBOOK OF ROBERT W. HUBEL, DETROIT, MICH.



PENCIL DRAWING BY LOUIS HECHENBLEIKNER
BUILDING IN COURSE OF ERECTION AT 43RD STREET AND LEXINGTON AVENUE, NEW YORK

HERE AND THERE AND THIS AND THAT

CONDUCTED BY RWR

WE HAVE HAD SOME INTERESTING letters this month from subscribers located outside of these United States, several enclosing items for publication. This is most gratifying to us and we hope that this active interest on the part of those located at a distance may continue and increase. Several correspondents have contributed photographs of buildings, which really do not quite fit into the editorial scheme of PENCIL POINTS. What we are most anxious to receive are sketches, preliminary drawings, details and news notes of drafting room activities of all kinds. Of course, not all material received can be favorably passed upon but be assured that all will receive most careful consideration.

PENCIL POINTS is considering for 1927 the conduct of a competition on its own hook which will not be in the interests of any firm or product.

We should like to have suggestions from our readers concerning what would be the most interesting subject for this competition. The prizes offered will be considerable. We have in mind two rather divergent plans. One is to conduct another sketch competition and the other is to write a program calling for design and plan as well as rendering. Which do you want? And if you would prefer a competition of the latter type, what subject makes the strongest appeal to you?

WHO CAN HELP MR. BIGGIN?

THE PENCIL POINTS PRESS,
Gentlemen:

Our Department of Architecture makes such constant use of the bound volumes and current issues of PENCIL POINTS Magazine, that the loss of a single number, rendering it impossible to bind a volume, seems almost a calamity.

Our college librarian will not bind any magazine of which issues are missing, and we are threatened with the working loss of Volume VI because of the number for February 1925 being missing.

Cannot you in some manner obtain this for us?

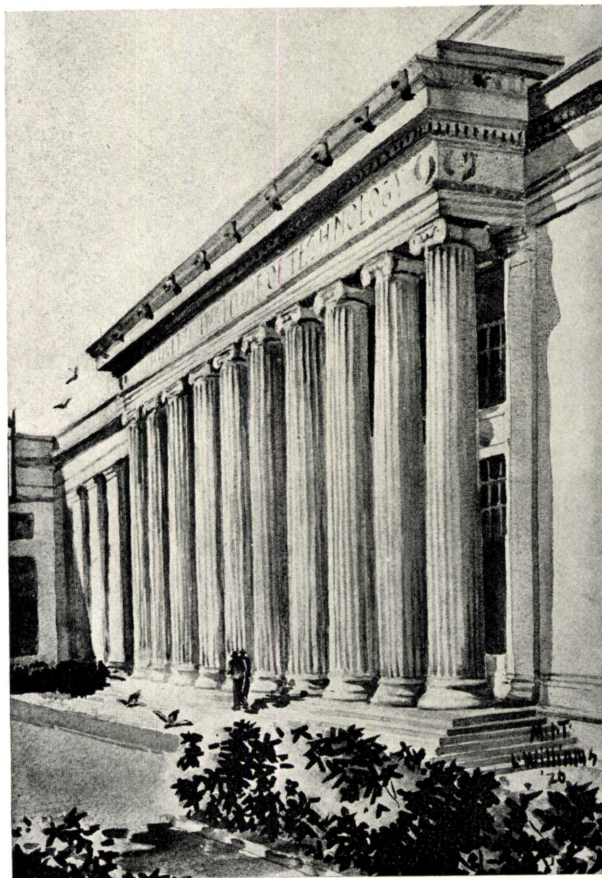
Very truly yours,

(Signed) FREDERIC CHILD BIGGIN

Alabama Polytechnic Institute, Auburn, Alabama



SKETCH BY E. M. SCHIWETZ
(PRIZE—Class One—August Competition)



WATER COLOR SKETCH BY LOUIS WILLIAMS
Massachusetts Institute of Technology



3.
Having attained the proper state of reverence and deference, our hero meekly and with humility approaches the sacred precincts



2.
The Great Master who is hard in the "struggle" of endeavoring to locate and extract the cube root of one hair.



1.
In thoughtful but troubled meditation, we see the humble draftsman preparing his soul and his frame of mind to venture a criticism from -



6.
Survey without fear of distortion the discouraging marks which appear beneath him on that once spotless paper. After a prolonged period of silence -



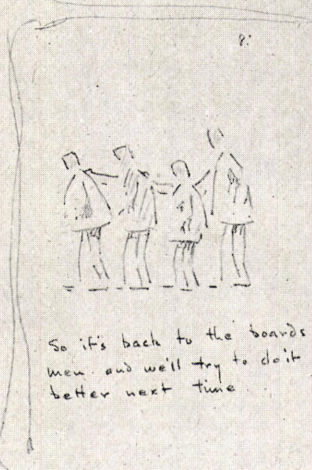
5.
Until they reach the aforesaid board, where all hands turn out to assist the Master to a position of vantage where he can -



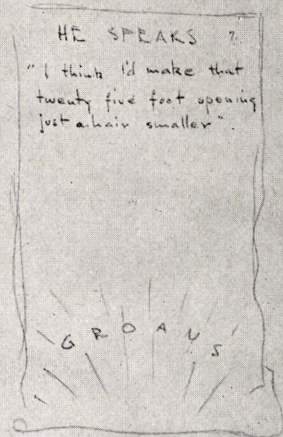
4.
The Master accedes to the gentle request for his person at the board of the plaintiff, who respectfully drops to the rear and follows his teacher at a distance not less than three (3) paces -



9.
And thus it goes -

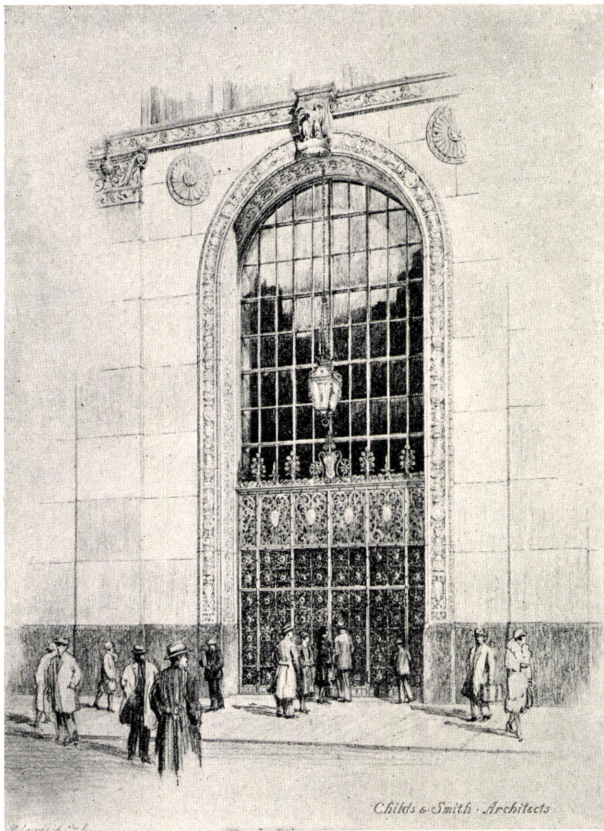


8.
So it's back to the boards men, and we'll try to do it better next time.



7.
HE SPEAKS
"I think I'd make that twenty five foot opening just a hair smaller".

G R O A U S



RENDERING BY B. G. GREENGARD
Evanston Trust & Savings Bank
Childs & Smith, Architects



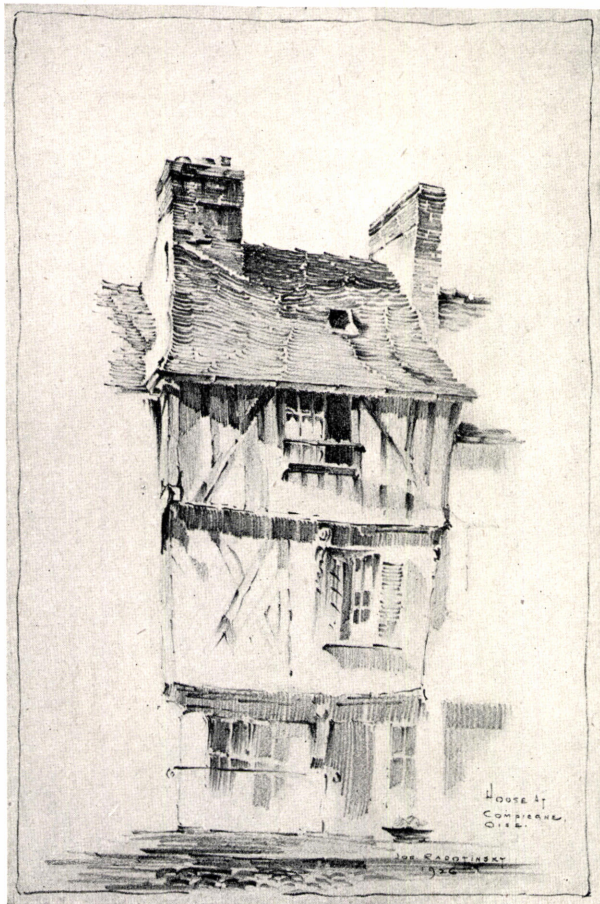
BERT



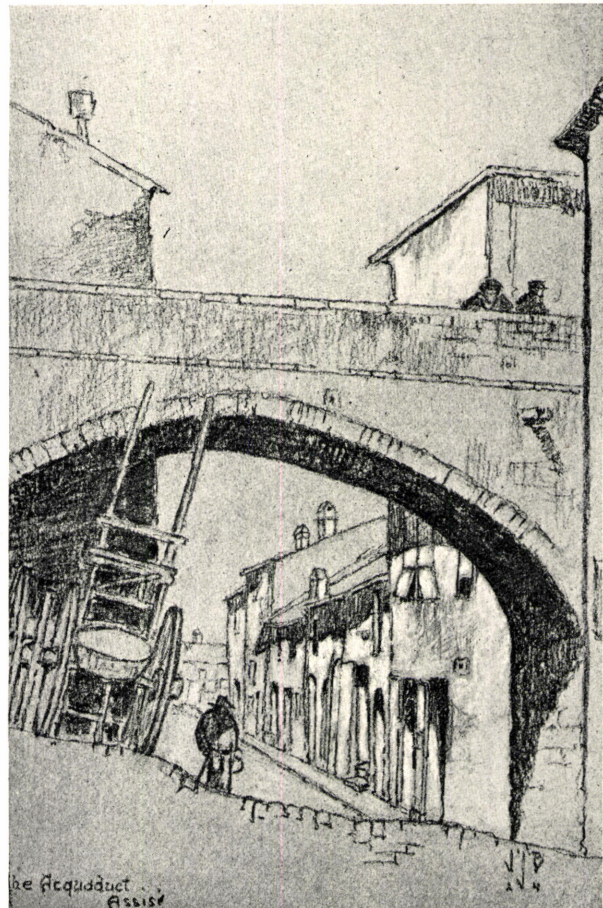
JOE

WHO WANTS BERT AND JO?

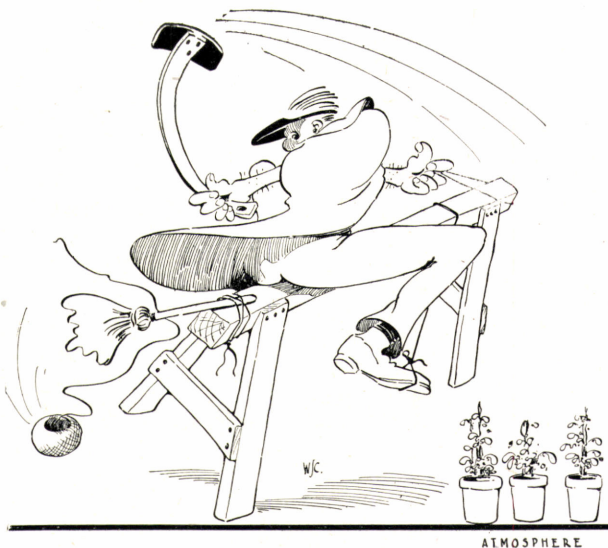
BERT AND JO are bright little brothers, aged four and five. Bert is of superior intelligence. He has light hair, blue eyes, fair complexion, and is sturdy and active. Jo has brown hair, brown eyes, an olive skin, and is very observing. Bert and Jo are unusually attractive children and would make a delightful little family. They are lovable and easily managed. They have a good family background and are full orphans. They are Roman Catholic. Both are free for adoption. For particulars address Miss Sophie van Senden Theis, Superintendent of the Child Placing Agency of the State Charities Aid Association, 105 East 22d Street, New York City.



SKETCH BY JOS. RADOTINSKY



SKETCH BY J. J. BARRY



"A DRAFTSMAN'S MID-SUMMER'S DAY-DREAM,"
BY WALTER J. CAMPBELL

"THE ARCHITECT"

(PRIZE—Class Two—August Competition)

Where as we turn the page
Of all that's said of Man;
It matters not the stage,
Nor year, in the lengthy span:

Is found true recognition
Of him who made the plan,
Fired by his great mission
Of rearing works, for Man.

Those who builded Greece and Rome,
Should Caesar's glory share,
For shrines of beauty, hewn in stone,
In temples grand and rare.

To-day, great cities does he plan:
A complex task has he,
Marking here, a bridge to span,
And there to plant a tree.

Residence, though great or small,
Of wood, or brick or stone;
It matters not the style, at all,
He gives each charm, its own.

The Gothic spire, that rises high
On Church, the Faith's Defender.
First he sees, with artist's eye,
Before its rise in splendor.

The club, school, the office type,
He solves in line and mass;
Each to rise a different height;
The Woolworth leads the class.

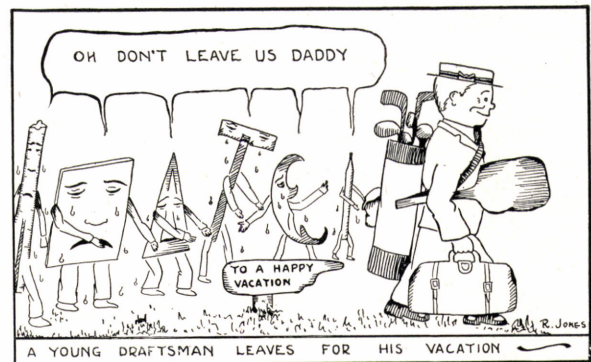
Much the architect needs know
Of life, and countless things.
No seeds of error should he sow.
For 'tis joy, perfection brings.

Its rock and stone, concrete,
And steel and wood and brick,
His knowledge is complete;
His book of facts is thick.

With color, texture, scale,
And form, and sense of balance.
These known, he cannot fail,
In Art's alchemy and valence.

We his genius should prize
For great's the debt we owe
To him whose thoughts gave rise
To the buildings that we know.

J. W. Wiley.



CARTOON BY ROBERT JONES

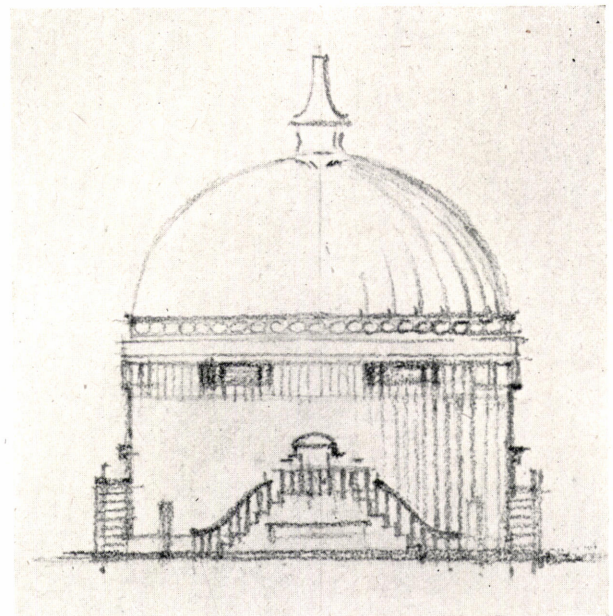
NOTES OF A TRAVELING SCHOLAR

When I was in Greece
I had little peace.
The fleas and the vermin
Were sure to worm in.
They spoiled my pleasure
Beyond measure.

One day in Venice
I met a man named Dennis.
(He was a bear at tennis)
Said Dennis,
"This Venice
Is too wet for tennis;
And Florence
I regard with abhorrence;
Let's go to Rome
Which is more like home.
We'll camp on the Corso
Which is even more so."
Said I, "Bo, you're right."
—We left that night.

So now at Ferraglia's
We sit 'mongst the dahlias
And munch on Spumone
And drink Zabaglione.

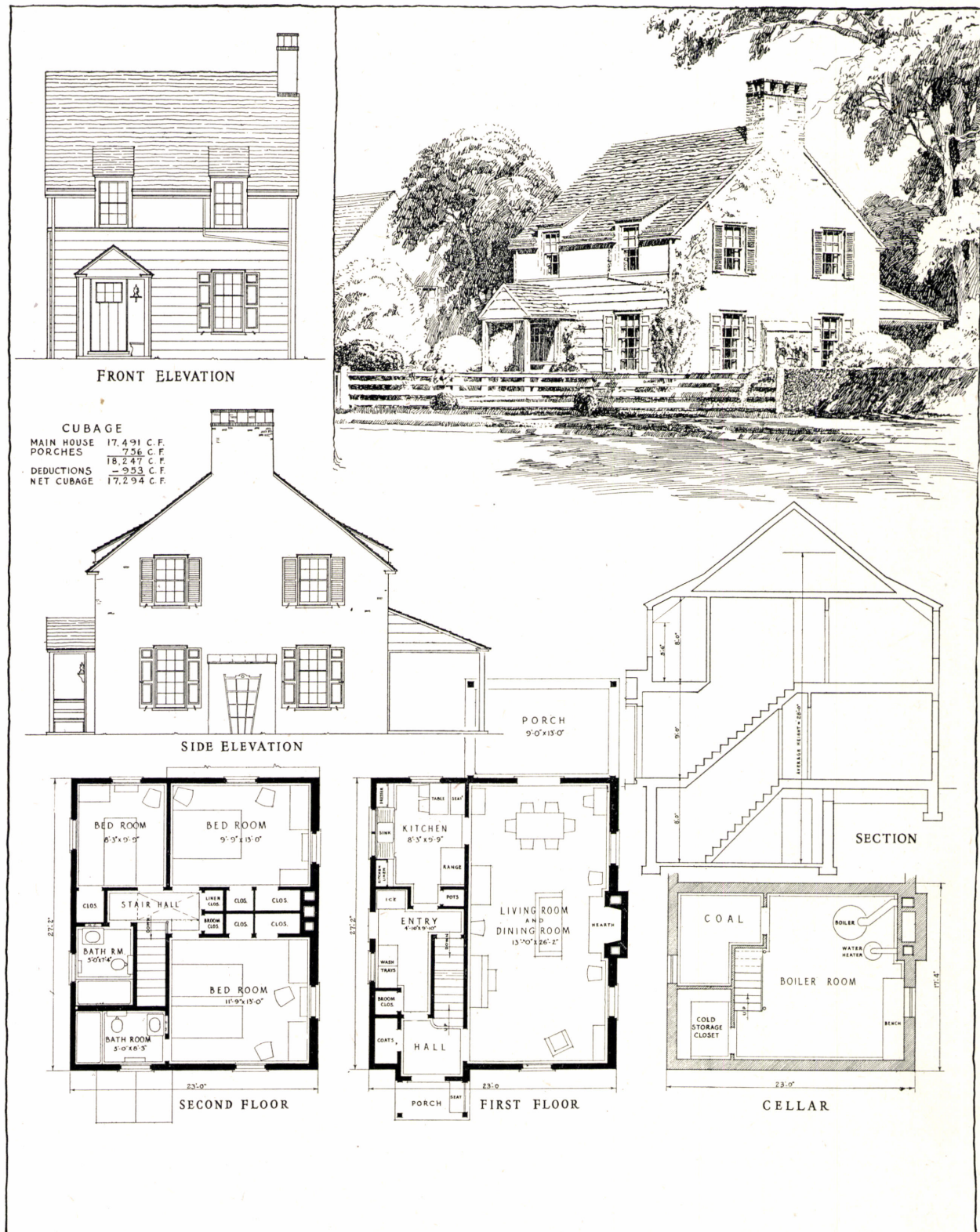
SALVADOR GLOOP.



W. L. SWINNERTON'S IDEA OF A SUITABLE HOUSE FOR
MR. HINDENBERG

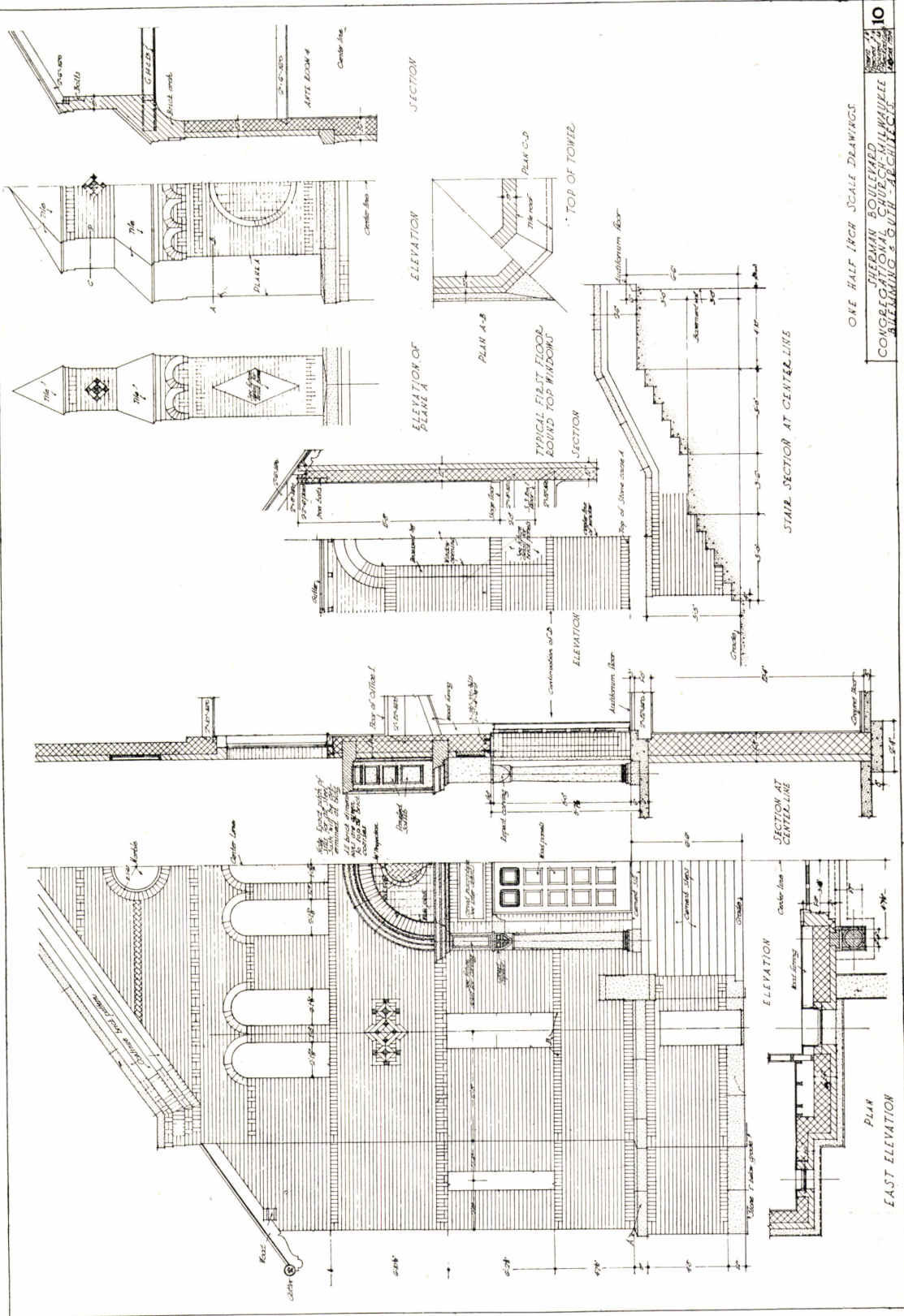
(PRIZE—Class Four—August Competition)

PENCIL POINTS



Courtesy of McCall's Magazine

SMALL HOUSE DESIGNED BY JOHN FLOYD YEWELL
AWARDED FIRST PRIZE IN THE COMPETITION CONDUCTED BY McCALL'S MAGAZINE



DETAILS OF CONSTRUCTION, SHERMAN BOULEVARD CONGREGATIONAL CHURCH, MILWAUKEE.

BUEMMING & GUTH, ARCHITECTS

THE SPECIFICATION DESK

A Department for the Specification Writer

WHO WRITES THE SPECS.?

MAHLON J. BYE

SPECIFICATIONS BY CARD RECORD

THE APPLICATION OF THE CARD RECORD SYSTEM to specification writing is by no means new and many Architects' offices use such a method in one form or another.

It takes but a glance, however, at the specifications prepared by many Architects' offices, and engineering offices as well, to reveal the fact that little or no system is used.

Even the archaic method of interlining a former specification still finds some advocates. This method furnishes the greatest possible chance of repeating the same errors or omissions existing in the original and in no sense furnishes a record.

The writing of a complete specification in long hand or the dictating of same used by some writers is obviously clumsy and tedious and leaves too much to the writer's memory.

The card record method evolved by the writer in collaboration with others who have studied the subject has passed the experimental stage and has been in active use for several years with very few marks against it for errors or omissions.

The basic principle in this particular method consists in having each clause covering any one article, or procedure, on an individual card, with its side caption, as it will appear in the finished specification.

It is obvious that such a system, to be successful, depends largely upon the manner of filing and maintenance. Standard size 5" x 8" white cards are used for the text, with appropriate guide cards and the whole file in a covered box or drawer. All the equipment required is carried by the supply houses. The cards should, of course, be typewritten.

The title of the general subject and sub-title, if any, should appear at the top of each text card, but separated from the text by a ruled line. In addition it is advisable for the cards in each group, or sub-group, to be numbered consecutively as a check against loss and to assure return to the proper place. Where there is more than one card covering the same subject the numbers may be identical.

As an illustration of the method above described the card heading for sash would, reduced, appear thus:

CARPENTRY - MILLWORK

| 16

SASH. Sash shall be $1\frac{3}{4}$ " thick
etc.

"Carpentry" being the title of a general subject, or group, and "Millwork" the title of a sub-group or division.

In filing, the cards are arranged in the various groups with sub-divisions and in the same sequence as in the finished specification. Each group or sub-division should have

a plainly labelled guide card, the former with title in center and the latter with title on the side, preferably of a different color. The guide cards should be provided in duplicate to facilitate replacement of cards as they are withdrawn with the others during the preparation of a specification.

In preparing a specification all the cards required, with their guides, are picked out, selecting those best suited to the condition and including all possible requirements as a check, even though many may be later culled out.

This preliminary process produces a complete specification subject to possible alterations or additions to meet the conditions required.

The cards are now edited clause for clause. Where a slight change only is necessary interlining may be resorted to and where deletions are to be made a square bracket enclosing such passage as an indication of removal has been found satisfactory and permits of easy erasure. Where changes on any one card are of considerable length it will be found best to rewrite same in long hand. In this connection it might be noted that the Library Bureau furnishes a tablet of the same size as the cards and suits such a purpose admirably.

It will be surprising to note, however, how few changes in the text will be found necessary after the system has

been well established and is in good working order. A secondary or temporary file is recommended for holding the cards during the preparation process.

After the editing process the cards should be re-read and are then ready for preparing the finished copy. If proper care has been exercised very few changes should be necessary in the finished product.

The printed copy should be checked over with the cards, after which the latter should have all pencil notations erased and be returned to their place ready for the next operation.

The outstanding advantage of the card record system for this work lies in its great flexibility and in the fact that rather than being a mere form it constitutes a record.

There may be any number of cards describing any one



MAHLON J. BYE

Mr. Bye studied architecture at the Drexel Institute of Philadelphia, and spent several years in the offices of Walter Smedley and Edgar V. Seeler, respectively. For the past ten years he has been engaged in specification writing and general supervision in the offices of Wilson Eyre and McIlvaine, of Philadelphia.

material or method so that in most cases a card will be found on file which will suit the current requirements. Another asset will be found in the ability to add at any time, and in its proper place, new material or to remove the obsolete. Any new thought may thus be placed on file at once and the record kept constantly up-to-date.

In a large office where several types of work are done, two or more complete files may be maintained.

In developing a card record system the value is soon found in the method previously referred to, of having the clause covering every individual article or procedure on its own card (with side caption) rather than to attempt by false economy to group several subjects, even though related, under one captioned heading.

While the former method will require more cards it will make the system much more flexible and in the finished specification the many side captions furnish an excellent index.

An illustration of the above is found in the habit or custom which many specification writers have of prefacing a subject with a group of disconnected statements and which for want of a better caption heading, is labelled "General", or the title omitted entirely. Such an arrangement can obviously include anything, or, it might truly be said, conceal anything. The card record system automatically makes such an arrangement impossible.

The method herein outlined may, of course, be varied to suit the needs of the particular conditions under which it is used, without altering the principles.

Too much stress, however, cannot be laid upon the need of a well written, well organized specification, which carries its message clearly but briefly, and to accomplish such, a distinct system or method is necessary.

LETTERS FROM SPECIFICATION WRITERS

Here are a few letters we have recently received from readers of this department all indicating interest in our proposed plan of publishing a number of specifications by representative architects. It will be seen that each of our correspondents takes his own particular view of the matter, each contributing something of interest and value to us at this time.

We would like all of those who write specifications to comment freely upon our proposed library of specification documents, and also upon the contents of any of the letters published in this issue. We are more than glad to give of our space generously to those who are sincerely striving to improve present-day specification methods.—EDITOR.

EDITOR, PENCIL POINTS.

Dear Sir:—

Regarding the first suggestion as to the desirability of PENCIL POINTS issuing a complete book on the subject of Specifications, I agree with your own comment that it is altogether too big a job.

As to the next suggestion that you publish a number of the best specifications obtainable, that is a most excellent thought, and should (and I believe will) meet with widespread approval. May I suggest that these should all be criticized most thoroughly by fully competent persons and then be completely indexed and cross-indexed. Such criticism together with the necessary emendations should make them of very much more general value than they would otherwise be.

I should also like to see incorporated in this book a repetition of the notes and comment by Mr. W. W. Beach that have been accompanying his specifications. They are the product of years of experience, the soundest sort of judgment, intensely illuminating and should by all means be thus preserved.

I believe also—and merely offer this for your consideration—that somebody should publish all available court decisions relating to construction work in such form as to be convenient for filing, record and reference. To a large extent, all specifications are summed up in these court decisions and the notices given sometimes by some magazines cannot be filed, indexed or used in any manner that I have ever found. If you could publish these for a year at a time, say, and then issue a complete index of all preceding data, I believe it would be of immense value.

I believe we all are under a debt of gratitude to Mr. W. W. Beach for his most delightful and valuable services during the last year and a half. I have never seen a subject

handled better and would like to extend to him my sincerest appreciation and to you my congratulations for all of his articles.

There is nothing in the whole field of building construction that requires more knowledge, more serious consideration or more painstaking care or harder work than specifications and there is no greater need for good ones and I appreciate your interest in the matter and wish I could contribute more to the cause.

With very kindest regards, I am

Very truly yours,

(Signed) E. B. CHURCH.

PENCIL POINTS.

Dear Sirs:—

I think your idea of publishing specifications on various types of buildings an excellent one, and I am sure it would meet with great success, especially among the younger members of the profession. The specifications are usually the weakest part of most offices, and the young man seldom has access to specifications as he has to the numerous splendid books on design. As a rule one never gets a chance to write any; when one starts out for himself he usually begs some from a friend whether they are good, bad or indifferent and as a rule copies them if it is a similar building, the mistakes as well as the good points. I think it would be a wonderful thing for the profession and I hope you will get to it soon. One thing, however, you must see that they get to the right people and not to the charlatans, as there are so many hatchet and saw builders posing as architects.

Very truly yours,

(Signed) ALBERT V. FISHER.

Dear Mr. Reinhold:—

I am very much interested in the proposed plan to publish specifications actually written by architects. I think it a splendid plan.

The principal benefit, however, to be derived from this plan will be to the persons whose specifications are published.

If the architects are given the same opportunity of seeing what other architects are doing in their Specifications Department, as they have in other architects' designing departments, I believe it will lead to marked improvement in specification writing.

I think that a number of architects, some even well-known, are secretly a little ashamed of their specifications—and very few of them are actually proud of them. Criticism and suggestions would certainly be beneficial.

The young specification writer would undoubtedly be interested in how well-known architects' offices write their specifications, and if he used these specifications intelligently he would be benefited. If, however, he blindly copied them he would be very likely to make some very serious mistakes.

Yours very truly,

(Signed) LEROY E. KERN.

Scientific Research Department of the American
Institute of Architects

THE SPECIFICATION DESK.

Gentlemen:

Subject: Specification Publications

In response to your request in the last issue of PENCIL POINTS, we are pleased to submit the following comments relative to your proposed publication of specification data.

We believe the data of most use to the greatest number of architects would be information as to materials or articles which have been successfully used by others, for the purpose under consideration. For example, the item of doors in hospitals; what kind, material, quality, thickness, gauges, design, finish and hardware equipment has been specified by representative architects throughout the country for use in the various special locations in hospital buildings. Instead of reprinting, intact, the complete specifications of one building, this would mean a digest of successful specifications from different offices, for the same type of building, and grouping, as alternate clauses, the specification each used for the various items.

(Continued on Page 578)

PUBLICATIONS

OF INTEREST TO THE SPECIFICATION WRITER

Publications mentioned here will be sent free, unless otherwise noted, upon request, to readers of PENCIL POINTS by the firm issuing them. When writing for these items please mention PENCIL POINTS.

Heating Blue Prints and Specifications.—Blue prints and specifications showing actual heating layouts for the following types of buildings: residences, hotels, banks, theatres, apartments, office buildings, churches, schools and institutions, libraries, public buildings. Extremely useful in studying heating problems. In applying kindly indicate the type of building in which you are interested. Vapor Heating Co., York, Pa.

Houses of Stucco.—Attractive illustrated Brochure with color plates, detail drawings, including elevations and plans of many interesting residences. 50 pp. 8½ x 11. Atlas Portland Cement Co., 25 Broadway, New York.

Published by the same firm, Remodelling with Stucco, brochure covering this important subject in an interesting way. Many illustrations and much practical information as applied to buildings of different types. 24 pp. 8½ x 11.

Specifications for Concrete Hardening and Waterproofing.—A. I. A. File No. 3-B. Specification portfolio containing complete data on subject indicated. Practical specifications in convenient form, together with indications of necessary drawings. Standard filing size. 8½ x 11. Anti-Hydro Waterproofing Co., 265 Badger Ave., Newark, N. J.

Architects' & Engineers' Built-Up Roofing Reference Series.—Volume 4 covers in a complete and comprehensive manner the treatment of roof drainage systems. Contains blue prints, specifications and explanatory text. Very valuable document for the specification writer. 63 pp. 8½ x 11. The Barrett Co., 40 Rector St., New York.

Bostwick Economy.—Booklet describing Bostwick "Truss-Loop" Metal Lath and Metal Lath Accessories for every purpose. Contains specification section. 3¼ x 9. 30 pp. Bostwick Steel Lath Co., Niles, Ohio.

The Agecroft Window.—Folder describing and illustrating this type of window, with specifications and details on its construction. 8 pp. 8½ x 11. The Medal Brick & Tile Co., Cleveland, Ohio.

Wooster Security Nosing.—Folder illustrating nosing for use with linoleum, mastic, cork, tile, rubber magnesite composition. Contains specification. A. I. A. File No. 14-d-2. Also contains full size cross sections. 8½ x 11. The Safety Stair Tread Co., Wooster, Ohio.

Published by the same firm, "Wooster Safe-Grove Stair Treads, A.I.A. file No. 14-d-1.

Armstrong's Linoleum Floors.—Detailed specifications and complete descriptions. Fourth Edition, completely revised. Loose-leaf portfolio with color, plates, detail drawings and complete data for the specification writer. A. I. A. File No. 28-i-1. 8½ x 11. Armstrong Cork Co., Lancaster, Pa.

Alpha Brass Pipe.—Booklet containing interesting facts and important data on brass pipe. 8 x 10½. 14 pp. Chase Metal Works, Waterbury, Conn.

Speakman Showers and Fixtures, Catalog H.—Loose-leaf edition arranged especially for architects. Numerous illustrations, sectional drawings and complete data on all equipment and specialties required in connection with modern showers. Specifications. A. I. A. Classification 29-H-3. Standard filing size 8½ x 11. Speakman Co., Wilmington, Dela.

Fenestra "Blue Book".—1926-27 edition treats of every phase of steel window usage. This catalog contains 128 pp. profusely illustrated and durably bound. Detroit Steel Products Co., Detroit, Mich.

Published by the same firm, "Architectural Windows", a compendium of reversible ventilator type windows for schools, banks, office buildings and other structures of similar architecture. This is a 28 page brochure with covers in colors. Also "Residential Windows". Complete information on steel casements which have gained such a vogue among home buyers and builders. Entire range of stock types and sizes is shown, together with full description of their various fixtures. Also covers installation and screening of windows. Also, "Continuous Sash", catalog covering every phase of industrial steel sash layout and erection. 76 pp. Also "Built-In-Daylight", complete handbook of sidewall sash for the builder. Application of this sash to various types of building construction is thoroughly covered and drafting room details for proper erection are given.

When Beauty Weds Utility.—Booklet illustrated in color showing the new Republic Two Way-Bath Fixtures. List of installations. 8 x 10. The Republic Brass Co., Cleveland, Ohio.

Published by the same firm, "Modern Conveniences that Insure Your Income". Booklet illustrated in color on various types of plumbing fixtures 7½ x 10. 12 pp.

The J. & L. Junior Beam.—Booklet just off the press contains working tables and other data in the application of the new Junior Beam to all uses in construction, especially for floors and roofs in office buildings, hotels, hospitals, schools, apartments, farm buildings, garages and other large structures, as well as dwelling houses. 55 pp. 8½ x 11. Ask for Bulletin No. 2. Jones & Laughlin Steel Corporation, Pittsburgh, Pa.

Evernu Seats.—Catalog G illustrates and describes this product fully. List of installations, special information, summary of advantages, etc. A. I. A. File No. 29-H-22. 28 pp. 8½ x 10½. Never Split Seat Co., Evansville, Indiana.

Pressteel Lumber Manual.—Handbook of information on metal lumber for a variety of uses. Tables, dimensions, detail drawings, data on walls, partitions, roofs, floors, etc. 56 pp. 6 x 9. North Western Expanded Metal Co., 407 Dearborn St., Chicago, Ill.

Pecora Caulking and Glazing Compound.—Booklet showing methods of obviating leakage of air, wind, dust and water. Blue prints. 4½ x 5½. 18 pp. Pecora Paint Co., 4th and Sedgley Ave., Philadelphia, Pa.

Glass Lined Laundry Chutes.—Booklet completely illustrating and describing this type of equipment for the hospital, hotel club house and fine residence. Drawings and other data. 14 pp. The Pfaunder Co., Rochester, N. Y.

Portland Cement Stucco.—Handsome Brochure containing 12 full page color plates and many other illustrations showing the application of Portland Cement Stucco. Condensed specifications, recommendations of design and construction, instructions how to prepare, how to color materials, overcoating old houses with Portland Cement Stucco, typical construction details showing stucco on concrete tile and block and on frame construction. 64 pp. 8½ x 11. Portland Cement Assn., 33 W. Grand Ave., Chicago, Ill.

Raymond Concrete Piles.—Handbook on the subject with illustrations, details, drawings and much useful data. 60 pp. 8½ x 11. Raymond Concrete Pile Co., 90 West St., New York City.

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

Tudor Stone Roofs.—Brochure presenting details of attractive roofs done in slate with suitable text. Also data on terrace floors and garden walks. 32 pp. Rising & Nelson Slate Co., West Pawlet, Vt.

Improved Mechanisms in Builders' Hardware.—Complete catalog showing detail drawings and instructions for installing mechanical builders' hardware such as casement hinges, casement operators, hinges and pivots, and overhead door checks. 6 x 9. 58 pp. The Oscar C. Rixson Co., 1210 Architects Bldg., New York City.

Water Filtration for All Purposes.—Bulletin No. 194 illustrates and describes Scaife Gravity and Pressure Filters. Contains illustrations, typical layouts, cross sections, tables of dimensions, blue print specification form and typical layout of swimming pool circulating and re-filtering system with Scaife filters and auxiliary equipment for complete installation. 8½ x 11. 32 pp. Wm. B. Scaife & Sons Co., Oakmont, Pa.

Soss Invisible Hinges.—Booklet showing details and specification data. Hinges for furniture, cabinets, and general use in buildings. 24 pp. Soss Mfg. Co., Grand Avenue & Bergen St., Brooklyn, N. Y.

Sanitas Modern Wall Coverings.—Specification folder A.I.A. Classification 28-C-1. This folder contains samples of the material, specifications and such other information as is necessary for the information of architects, specification writers and draftsmen. Standard filing size, 8½ x 11. Standard Textile Products Co., 320 Broadway, New York City.

The Gospel of Fresh Air.—9th Edition. Covers subject of ventilation and ventilators for all types of buildings. Much specification information and technical data. 36 pp. 8½ x 11. The Swartwout Co., Cleveland, Ohio.

Furitan Drinking Fountains.—Catalog B-2 illustrates and describes automatically controlled drinking fountains. Contains prices, dimensions, specifications and list of installations. 36 pp. The Halsey W. Taylor Co., Warren, Ohio.

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

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

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

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

Yeomans Automatic Electric Junior Drainage Pump.—Leaflet No. B-330 describes new automatic electric drainage pump for light service. Yeomans Bros., Co., 1448 Dayton St., Chicago, Ill.

Zenitherm, the Universal Building Material.—Brochure in sepia showing application of this material on several interesting jobs. Detail drawings and complete data. 8½ x 11. Zenitherm Co., 405 Lexington Ave., New York.

PENCIL POINTS

COMPLAINTS REGARDING THE ACTIVITIES OF MR. WALTER L. COOKE

August 17, 1926.

PENCIL POINTS,
New York, N. Y.
Gentlemen:—

Two book agents by the names of W. L. Cooke and Francis Adams are traveling around the Eastern States victimizing architects. Their method of procedure is to state that they represent the Architectural Book Publishing Company or some other reputable firm and to offer fancy prices for books in the library of these architects. Their offer is generally so tempting that the architects part with their books upon their promise to sell them immediately and to bring back the money.

In no instance that we know of, have these men ever paid for a book which they have so received. As far as we personally are concerned, Walter Cooke called upon an architect in Philadelphia by the name of Wetherill P. Trout of 222 Jessup Street, and collected \$20.00 due us from him by representing that he was our agent. This money of course, has never been paid over to us.

We trust that you feel as we do that these men should be stopped, and that you will do your part to do it.

Yours very truly,
Architectural Book Publishing Co. Inc.
(Signed) M. KRAKOW.

August 14, 1926

PENCIL POINTS PRESS,
New York City, N. Y.
Gentlemen:—

An agent claiming to represent your concern, Walter L. Cooke, by name, some few months ago took a collection of very valuable books of mine for disposal. I have not been able to collect the money or the books and have not been able to get a reply to my letters.

I learn he has recently changed his name to W. L. Cook. His partner, Francis Adams, was with him at the time.

Other architects here in Boston have had the same experience with this pair within the last year or so and we are now going to take action to prevent this sort of practise continuing.

Any information you can possibly give me regarding these two men by prompt reply will be greatly appreciated.

Very truly yours,
(Signed) William L. White
OFFICE OF MOWLL AND RAND

Mr. William L. White,
Office of MOWLL and RAND, Architects,
Boston, Mass.

My dear Mr. White:—

Responding to your letter of August 14th, please be informed that Walter L. Cooke is not, and never has been, a representative of this Company. Our only dealings with this person, much to our regret and subsequent total loss, being an indebtedness contracted by him for books bought from us during 1924 amounting to \$104.41, which we were unable to collect. He recently went through bankruptcy, and we have been obliged to write this amount off as a total loss. He has tried on several occasions since 1924 to get in deeper with us, but he has not succeeded.

Recently he has been operating with a Mr. Francis Adams, whom we have refused to do business with on other than a cash-in-advance basis. We have had no business dealings with Mr. Adams.

It has recently come to our attention that both Mr. Cooke and Mr. Adams have been operating on the basis you outline in your letter.

Very truly yours,
THE PENCIL POINTS PRESS, INC.

EXPOSITION OF POWER AND MECHANICAL ENGINEERING

THE FIFTH NATIONAL EXPOSITION of Power and Mechanical Engineering will be held at the Grand Central Palace, New York, during the week beginning December 6th. All types of mechanical equipment in use in all industries will be shown. The exposition is under the management of the International Exposition Company, Charles F. Roth and Fred W. Payne, managers, with offices in Grand Central Palace, New York.

LETTERS FROM SPECIFICATION WRITERS

(Continued from Page 576)

Clauses covering "Quality of Materials", "Preparation of Materials" and "Workmanship" for trades such as concrete work or masonry work could be eliminated, as they would be much the same in each type of building you cover, and are of such common use that probably every office has a suitable standard.

Clauses of similar purpose could be eliminated in trades where there are reliable standard specifications published by trade associations such as the Limestone, Terra Cotta and Tile groups or the A. S. T. M. A bibliography of such standard specifications as have a wide-spread use, might well be included.

Concentrate principally on kind of work and the material used, only repeating matters of preparation and workmanship, when somewhat out of the ordinary.

The above object, of course, will require mentioning manufacturers' names, but it would seem desirable that each excerpt from a particular specification mention only the name of the manufacturer whose material was actually installed in the building.

Avoid the subject of form. No one form is clearly superior for use in all offices, and all kinds of work.

Separate into the usual trades and in case of doubt make more trade sub-divisions rather than combining.

We believe that volumes prepared along the above lines should be of considerable value, and find a wide-spread demand, particularly for architects outside the larger cities where it is harder to keep in personal touch with the latest developments of the architectural profession.

Very truly yours,
F. P. PLATT & BRO.
(Signed) L. O. ROHLAND.

THE SPECIFICATION DESK.

Gentlemen:

In reference to proposed plan of publishing in book form actual specifications which have recently been used by the offices of reputable architects, I certainly am enthusiastic about your main purpose—that of leading to a higher standard in specification writing. Mine need all the ideas I can accumulate to this end.

As an aid to my own work, I have, during the past few years, been working up a "Dummy" which is, as you see from the enclosed excerpts, not only a time saver for myself and typists, but is also a sort of glorified checking list. I have about one-third to one-half of the dummy completed. Am now working on the final draft of Carpentry and Metal Furring, Lathing and Plastering. All the sections, however, I have in various stages of development.

Am enclosing main index, masonry index, and complete section on Excavation, filling and grading, thinking that, should you publish one volume along similar lines, you might eliminate many of the objections and difficulties involved in your present plan.

Should you rough out the scope of such a publication (either in this or other form), publish one section at a time in current PENCIL POINTS, invite criticism from specification writers, and then revise and publish in book form, would you not have a valuable document, embracing the consensus of opinion of specification writers throughout the country boiled down to a minimum? You might even be able to obtain the consulting services of a selected list of specification writers to start the discussions and promote interest among the rest of the specification writers.

The task of publishing one comprehensive volume is, as you say, gigantic, but it loses much of its fearsomeness and becomes quite feasible if tackled one section at a time.

Am bringing these ideas to your attention, believing you may find merit therein worthy of consideration.

The form of the dummy (card index and book form) is not original with me, it being an accumulation of what I consider the better parts of various systems now in use by several architects.

Very truly,
(Signed) FRANK B. STEVENS, JR.

PENCIL POINTS

An Illustrated Monthly JOURNAL for the

DRAFTING ROOM *Edited by* RUSSELL F. WHITEHEAD

KENNETH REID & E. L. CLEAVER *Published by* THE PENCIL POINTS PRESS, INC.

Ralph Reinhold, *President*, Edward G. Nellis, *Vice-Pres.*, W. V. Montgomery, *Secretary*



Back to School Again

THE CITY, AS WE OBSERVE it, is at this season quickening again to life after a summer of languid effort just sufficient to keep things going. Architects, ambitious draftsmen, and fresh-laid Bachelors in Architecture have returned from their foreign journeyings, rested and inspired by their travels to do Bigger Things; while others, less fortunate, who have remained behind to labor five torrid days a week, have managed to accumulate from their regulation two weeks, reinforced by week-ends at the beach or in the country, enough pent-up potential so that they also are ready to burst into architectural song. Professors of Architecture have, presumably, been spending their vacations in dreaming up programs for formidable *analytiques* and *projets* to spring upon their fall classes in design. The schools and ateliers are all swept out and ready to receive their annual consignments of *anciens* and *nouveaux*. The stage is set; the actors are ready. On with the play!

A peculiar thing about architecture is that while the preparation for its practice involves an extraordinary amount of persistently applied effort, its devotees seem to derive almost unlimited pleasure from its study. The process of learning about architecture seems never ending. It lasts a lifetime, we are told, and is carried on in the schools, in the offices, on

the street, at home,—à pied, à cheval, et à bicyclette. He who would get ahead keeps ever at it. It would, therefore, seem to behoove office-boy, draftsman, and even architect to improve the shining hour by taking advantage this year of some one of the many existing educational facilities, from university to correspondence school. We believe that the great majority of our readers are students in the larger sense of the word and that most of them are on the alert to learn, whether it be from the pages of PENCIL POINTS, the lips of a lecturer or from a good text book.

Therefore, we take special pleasure in announcing that "The Study of Architectural Design", by John F. Harbeson, Assistant Professor in Architectural Design at the School of Fine Arts, University of Pennsylvania, will be off the press this month. This work will be of inestimable value to students, schools and ateliers following the program of the Beaux-Arts Institute of Design. The author has presented his subject, together with numerous illustrations, in a manner to be of the greatest possible usefulness. In bringing out this work we have adhered to our policy of publishing books of value to the profession at as low a price as is consistent with proper treatment of the subject.

We extend our best wishes to all and sundry who join the ranks of the students of 1926-1927.

Contents

The Relationship Between Architect and Draftsman

By Edwin H. Hewitt 581

Master Draftsmen—Cass Gilbert

By Francis S. Swales 583

Pen Drawing, Chapter II.

By Arthur H. Gupstill 599

Wrought Iron Precedent, IV.

By Gerald K. Geerlings 605

Rendering in Color *Insert*

Plates 613-620

The Ricker Manuscripts

By Thomas E. O'Donnell 621

Construction Details 623

Whittlings 625

Here & There & This & That 632

The Specification Desk 637

PENCIL POINTS—Yearly subscription, payable in advance \$3.00 to the U. S. A., Insular Possessions, Cuba and Mexico. Single copies, 35 cents. Foreign subscriptions in the Postal Union, \$1.00 additional for postage; Canadian subscriptions, 50 cents additional. Remittances by International or American Express Money Order or by Draft on a bank in the U. S. Payable in United States Funds. Subscribers are requested to state profession or occupation. TO SUBSCRIBERS: Instructions for change of address should reach the publishers before the twentieth of the month to assure delivery of the forthcoming issue. Please give both old and new address. TO CONTRIBUTORS: We are always glad to receive and examine manuscripts, drawings, etc. We will use due care while the material is in our hands, but we cannot hold ourselves responsible for damages. Publication office, Stamford, Connecticut; Editorial and Advertising Offices and Subscription Department, 19 East 24th Street, New York, N. Y. RAY D. FINEL, Advertising Manager. Chicago Office, 1050 Straus Building. Copyright, 1926, by The Pencil Points Press, Inc., Trade Mark Registered. All rights reserved.



CAMERA STUDY BY J. FRANK COPELAND
TERRA COTTA URN IN GARDEN OF BORGHESI PALACE, ROME