

PENCIL POINTS

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THE RELATIONSHIP BETWEEN THE ARCHITECT AND THE DRAFTSMAN

By Charles D. Maginnis

THE ARCHITECT DOES NOT emerge full-fledged from the brow of Jove,— he is born to this sad world in prolonged and painful travail. As yet no meddling Malthusian has ventured to decree the point of proliferation beyond which he would become a congestion and a nuisance. I should not be surprised if I were myself expected to propose some sort of metaphysical surgery by means of which his tribe may be beneficently increased. If so, I can only sorrowfully acknowledge that my long professional life has been lived without perceiving any better than the old way of stocking the profession. It is not perfect. My own evolution may be, I fear, even disedifying. I seem forced to a disclosure.

First of all, I am wholly the product of the office. In the diffidence which comes of the sense of this, I am compelled to accept such a vindication of myself as is supplied by the philosophy of a younger brother who so far fell from grace as to abandon architectural ambitions for the depravities of comic cartooning. Calling at his studio one day I found him reclining in an apparently miserable state of mind which I related to doubtful merit of the "strip" which lay finished on his board. Venturing an agreeable disparagement I said, "It *isn't* very funny, is it?" "Oh, that," said he, "Well, as it happens, that one is funny—I got \$40. for it. Suppose you try to get \$40. for one of your superior jokes. When you

do, I shall make a great effort to laugh at it".

This may not be the final test of humor. Nor is the coming and going of clients a triumphant vindication of my choice of profession, but I can think of no better.

In the second place, I had really no right to my earliest client who came to me from a quite misguided impulse. I had written, at the request of a magazine editor, an article on Catholic architecture in America, which was then in a pretty hopeless state. I was frank,—which is saying I was rather severe,—in dealing with the matter. Much of what I said was unpalatable and provocative reading for the complacent. As I had already embarked on a career as architectural illustrator, there was no ulterior thought of evoking a client. The article chanced, however, to stir the mind of a sympathetic country clergyman on the point of building, who wired me a thrilling invitation to prepare designs for a new

church. When the building was finished, he was sufficiently gratified by the issue so that I could safely warn him then of the dangers of trusting to the creativeness of critics. In the process I was unpleasantly aware that, except for my client, who was loyalty itself, my authority to direct such an enterprise was matter of general suspicion, until it occurred to me to suggest that if I had never done a church before, I had at least the considerable advantage over more vivid

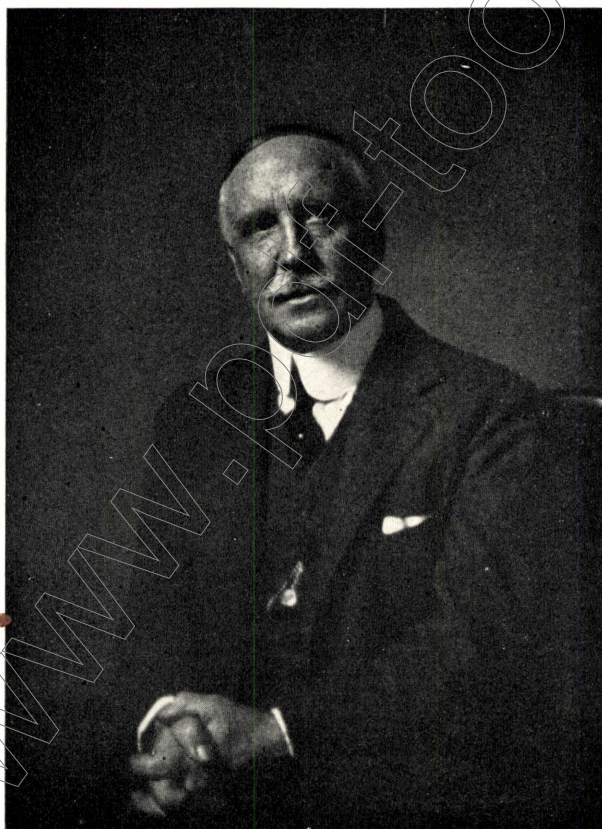


Photo by Henry Havelock Pierce

CHARLES D. MAGINNIS, F.A.I.A.

and obvious people of never having done a bad one! The fact remains, notwithstanding, that I got my first commission without any clearly established qualifications for doing it.

In the light of such an experience, so obviously directed by mere chance, I am a poor guide to those eager and impatient feet that would pass on to places of professional responsibility. I am conscious as well that I am expected to talk of the draftsman from the point of view of the architect with the almost certainty that, in the ingenuous editorial spirit of the day, the draftsman will in his turn be asked to talk back. An architect of my acquaintance, clever enough himself to incarnate so daring an opinion, holds that architects should make their own drawings and that there should be no draftsmen at all. In application, so quaint a principle would undoubtedly have amusing and far-reaching consequences. It would first of all put a horribly disconcerting test to our present efficiencies and humble many proud spirits. As against this advantage, I fear it would make for a somewhat sluggish professional tempo. Whether or not there is any social beneficence in the idea, it would at least be entertaining to see what would really happen if the genius of the American architect were confined, as that of his European confrere, to a highly personal exercise upon five or six buildings in a lifetime. I recall with refreshment the experience of a Boston friend who was attracted by the quality of the illustrated work of a certain English architect. During a visit to England he sought him out in the hope of an interesting revelation of personality, only to be chilled in the actual encounter by a characteristically naïve surprise that his work or himself could possibly have interested anybody. Of an undaunted curiosity, the admiring stranger was curious about the office where the delectable things were done. "Office? My dear fellow, I have nothing resembling an office. I just play off my own bat, you know." But the drawings, they are made—? "Oh, anywhere handy,—on the library table,—on the job, perhaps, when they're wanted." This languid dilettantism has its philosophy, a little of which might be good for us if an impatient American public would only be tolerant enough not to consign us to total perdition for a less temperamental profession. As long as we have to keep step with the national life, I take it that the draftsman in numbers is a necessary institution.

Of course, many draftsmen are potential architects—frequently in some respects, sometimes in all respects, abler than the men who employ them. Distinguished in our time as a class by their earnestness, high purpose and searching devotion to the interests with which they are engaged, they represent a splendid promise for the future architecture of America. Few draftsmen in their less mature years, no doubt fearful of the vicissitudes of independent practice, care to declare themselves as architects. Some do

venture forth only to return later to the board. Others, with means to tide over the inevitable lean years, are content to wait in patience for the elusive patron.

Occasionally, and not of his seeking, opportunity comes to the average draftsman for independent enterprise. If this opportunity be large enough to justify a launching of his own canoe, all is well. If not, and he embraces it as a side interest in the belief that it holds no conflict with the obligation to his employer, it may lead to difficulty and misunderstanding. There is no valid reason why the draftsman may not devote himself outside the office to any personal or professional concern whatsoever so long as it does not exact from him too appreciable a measure of the freshness and strength and enthusiasm which he is conscientiously bound to bring to the service of the architect who employs him. The dual obligation, however, is apt to develop insidiously so as ultimately to reach a stage of crisis, when the physical cost alone may be disastrous. An instance when it put a fatal strain upon the health of a very brilliant youth closely associated with myself is only too poignantly fresh in my memory.

It is conceivable that the outside interest may be of a nature corresponding to the architect's own practice so that, in the absence of a prior agreement, the revelation of it will probably break upon him with an unpleasant suggestion of disloyalty, and the sense of a furtive encroachment. Even a conscious effort at perfect parallelism of interests cannot succeed here and a breach is inevitable.

The architect is often approached for employment by men who have relinquished an unsuccessful practice and who still carry with them some of its lingering obligations and a purpose, occasionally declared and generally obvious, of resuming their independence when conditions brighten. This invites to a relation which, however admirably intentional, is likely to make for a distracted, half-hearted, and unsatisfactory service. It occurs to me to remark here upon a disposition on the part of the occasional draftsman to bring to this approach evidences of his ability in the shape of material from the office of a previous employer. These evidences may be enlightening but they may or may not carry conviction, depending on the honesty with which they are presented. Sometimes plans bearing an office label are submitted on these occasions, accompanied by a calm appropriation of the authorship, either implied or boldly pronounced. In a recent experience of this sort of thing, I noted that the label carried the name of one of the most vital and influential personalities in the profession. Practically to protest the moral claim of such a man to everything which bore his name was an act of mendacity which effectually served to defeat the intention.

It is conceivable that a draftsman may actually carry through a piece of design wholly independ-

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ently of the architect's personal direction or control, so as in effect to be exclusively its author. To represent it as such while it bears the official stamp of his employer on it is of course merely an infringement of good taste. But, as a matter of fact, I believe it to be rare when a work of even moderate consequence is accomplished within the office of the conscientious architect without its coming directly or indirectly within the sphere of his influence.

In their outlook on the profession, draftsmen have various horizons. Some regard their service as a process of qualification for an inviting field of practice which, by grace of fortunate influences or associations, awaits them on the termination of their novitiate. Many perceive their future more obscurely in relation to some dramatic opportunity—the fortuitous issue of a competition, for example, such as has set many successful careers in motion. I would not venture to guess as to the proportion of those who are satisfied to regard draftsmanship itself as a career. I think the proportion is large, for the artistic temperament shrinks from the idea of business adventure and prefers a less vivid security.

The daily relation of the draftsman and the architect is not free from occasional incompatibilities of temper and interest. There are days in the drafting rooms, away from the feverish letter file, when the architect must seem an unfeeling brute. A task assigned to one man of a morning is hardly undertaken before it is arbitrarily re-assigned to some one else. A particular problem is no sooner in a stage of effective study than it is pushed aside by the urgency of another—some client having suddenly grown fractious. One afternoon the architect seems implicitly in accord with some developing thing; in the morning, moved by some revulsion of feeling, he rushes in and upsets the whole apple-cart. In the appraisal of his men, his standards appear vague and unaccountable. The more unimaginative type of draftsman may acknowledge his disability in design but wonder at the same time why he is denied a larger opportunity for its correction,—an attitude which touches the conscience of the architect and demands in decency his sympathetic consideration. How afford this opportunity without prejudice to the immediate efficiency of the office? It is to be remembered, as an influence of the situation, that the client looks to his architect for the highest product of his organization and that the architect himself, solicitous for the reputation of his office, correspondingly feels bound to engage its best instru-

mentalities. He is obviously the logical judge of what these instrumentalities are. In this determination he is hardly likely to give deliberate preference to the poorer draftsman over the more accomplished. He errs, I dare say, often enough by choosing the wrong man for a special undertaking, but his general attitude will have no injustice to it. He is certain not to overlook evidences of talent in whatever part of the office it may appear. To detect it is obviously as much in his own interest after all as the draftsman's and no man need fail of a chance to prove his mettle. Of course, many ambitions will still suffer—and suffer painfully—as do the ambitions of most mortals. It is happily to be noted, however, that certain talents which are inept and of little value in one office are of quite respectable account in another. The characteristic qualifications of the Beaux Arts man are likely to be only occasionally effective in the romantic milieu of the exclusively 'ecclesiastical' office. And the disabilities are no less distressing in a reverse situation.

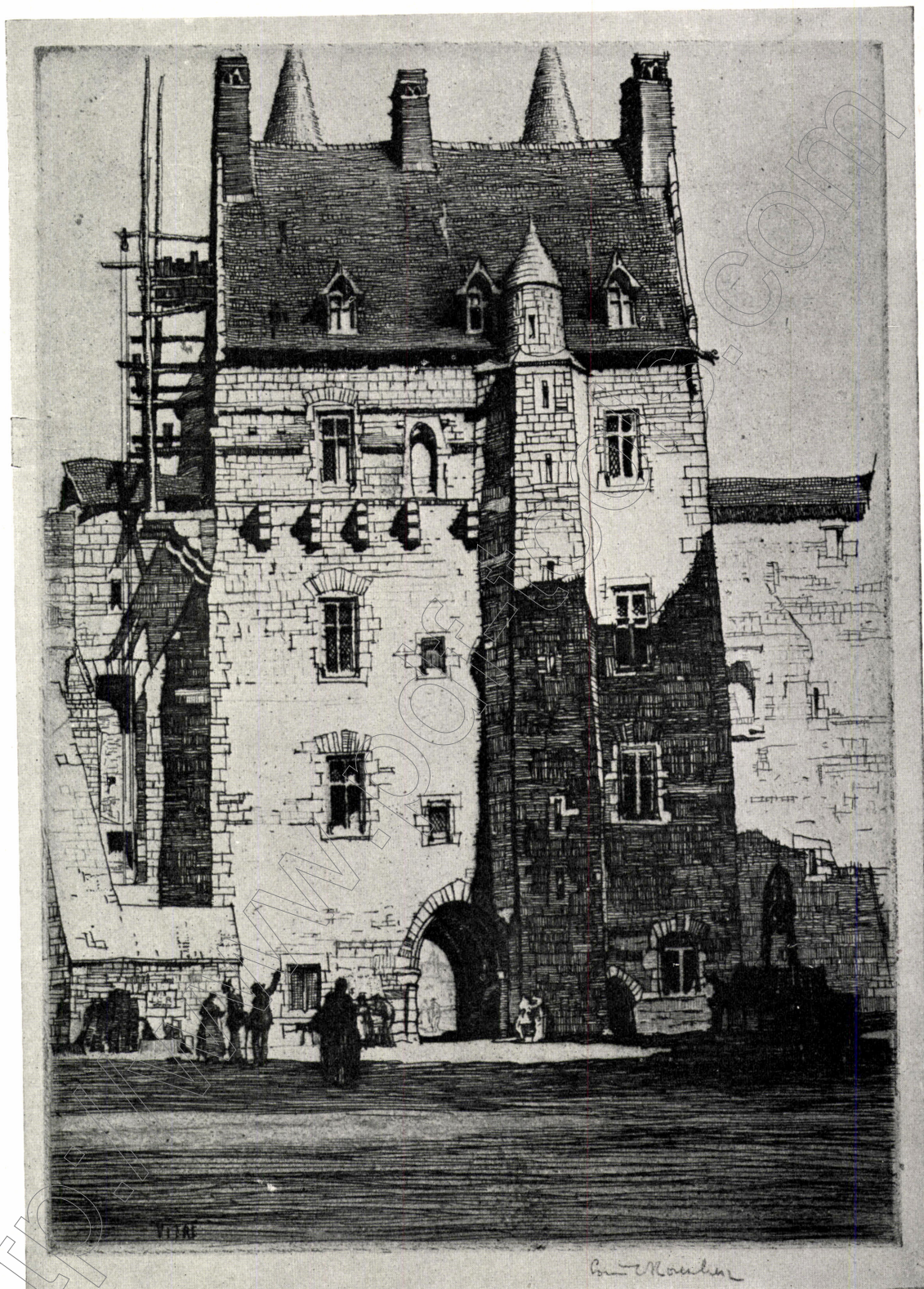
I realize I touch on tragedy when I refer to the yearning of the mechanically gifted draftsman who feels a latent capacity for design. The instances where such stirring becomes articulate are rare enough, for this type of ability is generally associated with a saving sanity which easily recognizes not merely its limitations but its peculiar professional importance. And, after all, are these limitations necessarily more stultifying than those of a more vivid talent in design which is uninformed by an adequate knowledge of structure?

I commend strongly the studious curiosity and enterprise of a draftsman of my acquaintance who went to the workshops for a first-hand acquaintance with the principal crafts. A few weeks in each is an experience calculated to sharpen and increase intelligence of design through the familiarity with the varying genius of materials.

No doubt in this brief review I have quite overlooked some phases of the relation between draftsman and architect which might have been profitably discussed. And I am aware there are problems associated with this relation that are peculiar to unfamiliar forms of architectural practice upon which my opinions would be impertinent and of little consequence. Whatever these may be, however, they cannot affect the dictum that the harmony which is vital to the right psychology in the office can develop only out of a mutual spirit of justice and an active cultivation of sympathy and understanding.

This is the fourth 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: Walter W. Judell of Milwaukee, Albert Kahn of Detroit, H. Van Buren Magonigle of New York, F. R. Walker of Cleveland, 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.

PENCIL POINTS



Courtesy of A. C. & H. W. Dickins

"THE CHATELET, VITRE," FROM THE ETCHING BY LOUIS C. ROSENBERG
Size of Original $5\frac{1}{2}$ " x $7\frac{1}{8}$ "

A DRAFTSMAN TURNED ETCHER

LOUIS CONRAD ROSENBERG

By Kenneth Reid

(EDITOR'S NOTE: The subject of this article is not unknown to readers of PENCIL POINTS, for we have had, from time to time, the privilege of publishing sketches and drawings from his hand. It is not generally known, however, to what extent and with what success he has ventured into the realms of etching and dry-pointing. We therefore take pleasure in presenting with this article reproductions of twelve of his distinguished plates which we believe will tell their own story as to his ability.)

LOUIS CONRAD ROSENBERG first drew the breath of life in Portland, Oregon, at the very beginning of the Mauve Decade,—1890 to be exact. It could not have been many months later when his baby fingers, clutched firmly around a pencil, began to record his impressions of the world about him in straggling lines on paper, for surely such facility as he possesses today must have begun to develop early. At the age of sixteen his talent was so far advanced that it determined him to set out upon the study of architecture, the wisdom of which course has been amply demonstrated by subsequent progress. His architectural education began in the office of P. Chappelle Brown of Portland and continued under Ellis F. Lawrence of the same city. While working in these offices he studied the Beaux-Arts problems in the local club Atelier.

From the beginning he stood out among his fellows and in 1912, at the Atelier of the Portland Architectural Club, he was awarded a scholarship to study as a special student at the Massachusetts Institute of Technology. Two years at that school, studying design under Duquesne, Lemonnier, and Edgar Williams, culminated in the award of the Travelling Fellowship competed for

annually by graduating students and younger alumni. His brilliant draftsmanship during the Technology period caught the admiration of his fellow students and as an inevitable result set the rendering style of the period. Indeed the "Rosenberg influence" persisted there for at least four years after he had left. Examination of the designs produced by other

men at the Institute during those years shows many a trick of composition or rendering which may be traced directly to a drawing by "Rosie," as he was known to his confrères.

The war, of course, made it impossible for travelling fellows to pursue their studies effectively abroad, so, until our country became involved, the young architect worked in the offices of Edward T. Foulkes, San Francisco, and of Proudfoot, Bird & Rawson of Des Moines, Iowa. Continuing his Beaux-Arts studies he won several prizes. From 1916 until the fall of 1917 he was assistant to Dean Ellis F. Lawrence of the School of Architecture, University of Oregon. When we were drawn into the war he served for a year in France as a member of the Camouflage Section of the 40th Engineers, after which, for two and a half years, he acted as assistant professor of archi-

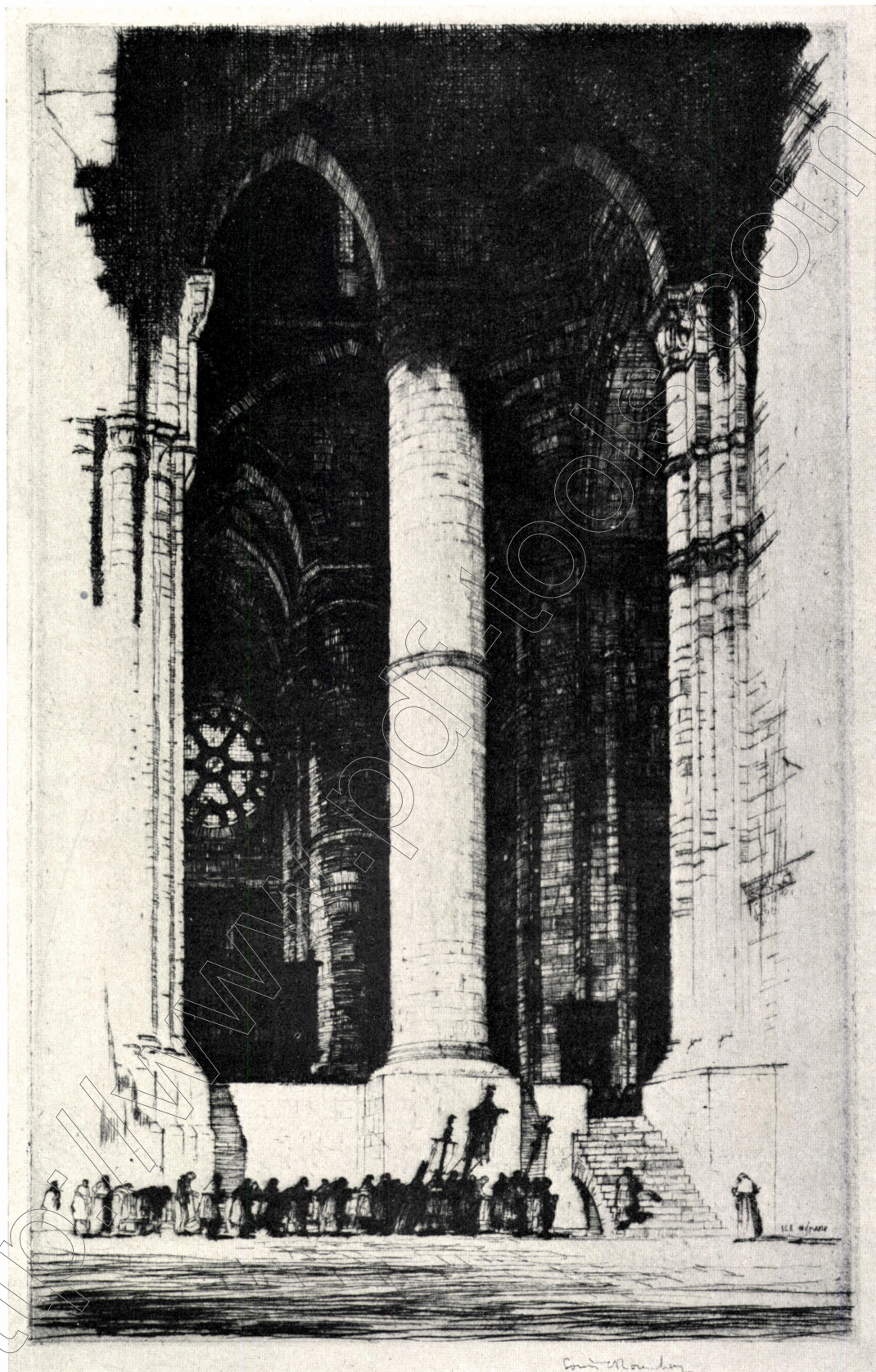


Courtesy of A. C. & H. W. Dickins

"MOORISH ARCHWAY, TOLEDO"

FROM THE ETCHING BY LOUIS C. ROSENBERG

PENCIL POINTS



Courtesy of A. C. & H. W. Dickins

"THE TRANSEPTS, STRASBURG CATHEDRAL," DRYPOINT BY LOUIS C. ROSENBERG

Size of Original 6½" x 10½"



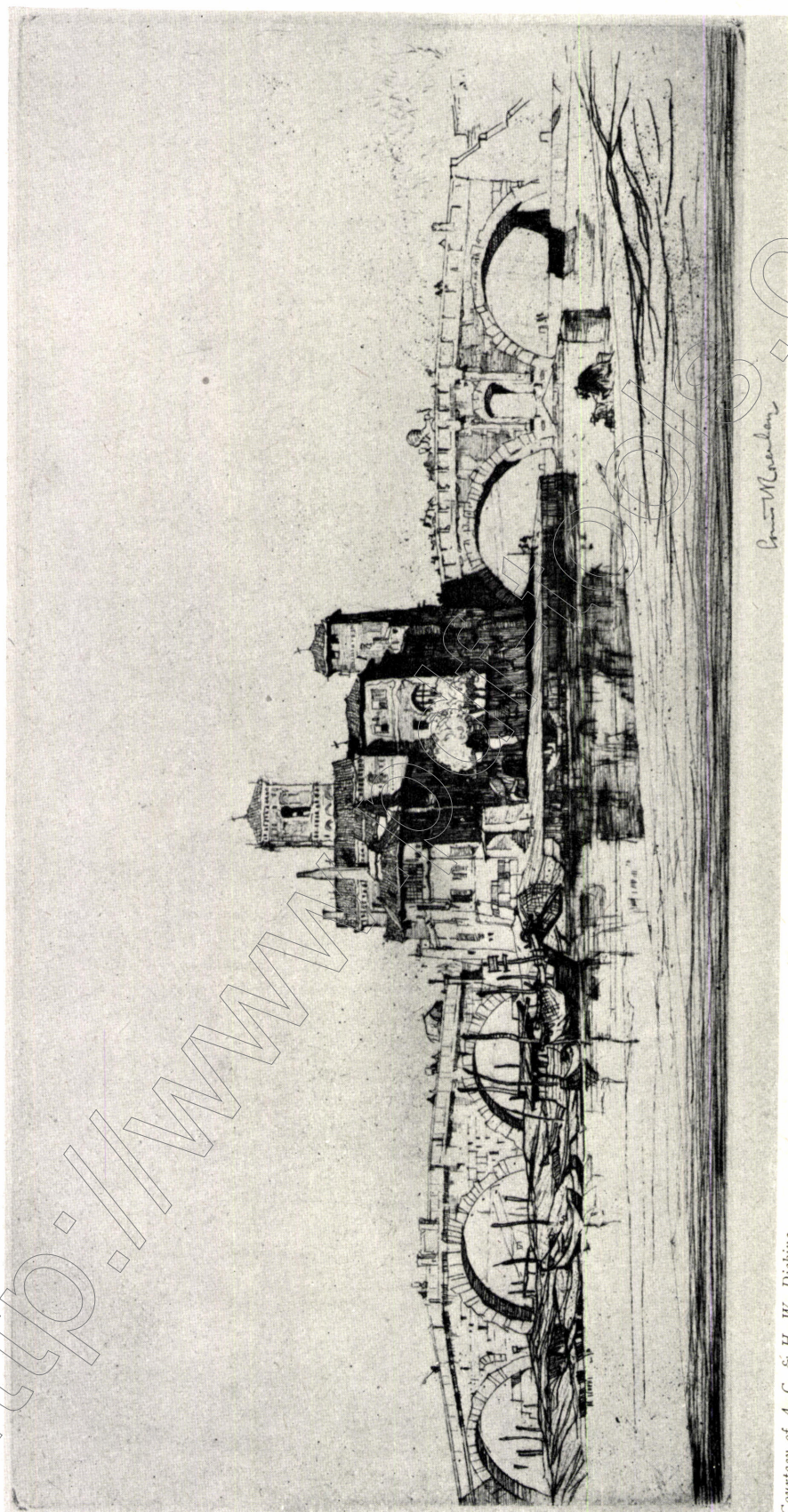
Courtesy of A. C. & H. W. Dickins
"LA RUE MIRABEAU, BOURGES," DRYPOINT BY LOUIS C. ROSENBERG
Size of Original $4\frac{1}{8}$ " x 9"



Courtesy of A. C. & H. W. Dickins

"PLACE SAINT LOUIS, METZ," FROM THE DRYPOINT BY LOUIS C. ROSENBERG

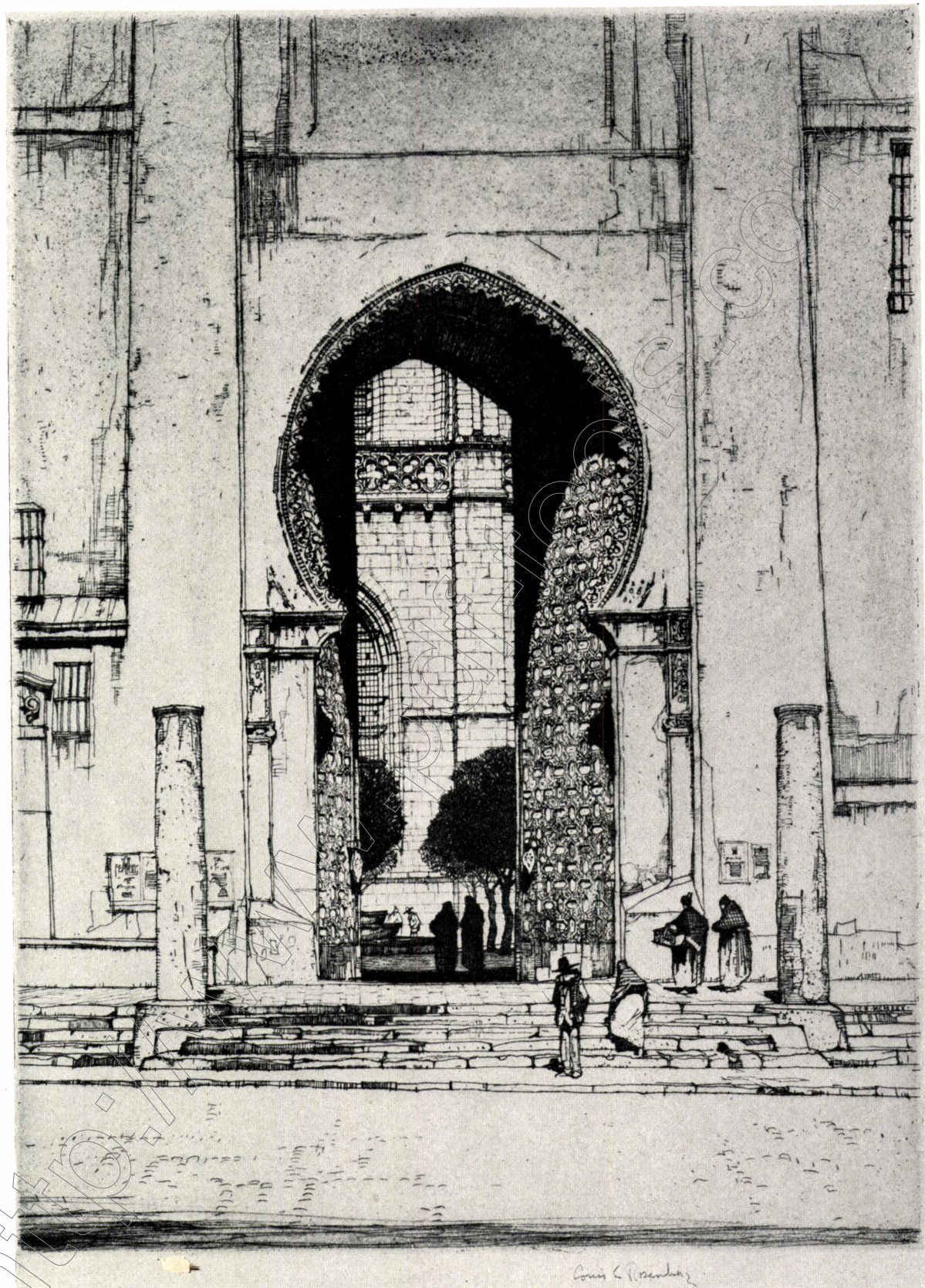
Size of Original 7" x 4 $\frac{5}{8}$ "



Courtesy of A. C. & H. W. Dickens

"THE ISLAND IN THE TIBER, ROME," FROM THE ETCHING BY LOUIS C. ROSENBERG

Size of Original $8\frac{1}{8}$ " x $4\frac{1}{4}$ "



Courtesy of A. C. & H. W. Dickins

"MUDEJAR DOORS, SEVILLE," FROM THE ETCHING BY LOUIS C. ROSENBERG

Size of Original $6\frac{1}{8}$ " x $9\frac{7}{16}$ "

tectural design at the University of Oregon, deferring his Fellowship until conditions should become more settled.

In June 1920 he set sail again for the old world, this time with a kit of sketching implements in place of his army pack. For two years he traveled up and down and to and fro in England, France, Spain, Italy, Holland, Belgium, and Northern Africa, measuring, sketching and learning his architecture, at the same time acquainting himself with the picturesque bits which were to hold his fancy as an etcher. An unerring eye for pictorial quality, coupled with a hand trained to draw rapidly, economically, and expressively, enabled him to record in his note-books hundreds of sketches each of which preserved a significant bit of observed life, usually though not invariably with architecture predominant. In the collection of measured information about carefully selected architectural details and in the preparation of *envois* he was not idle but proved a dutiful scholar. The Davanzati Palace in Florence attracted him with its wealth of typical Italian Renaissance decoration, and he set about making it the subject of a well studied book to be published upon his homecoming. The charm of the cottages of Cotswold England fastened itself upon him, and he responded with another beautifully illustrated volume of photographs and sketches. At this time also he made many of the sketches which later served to informatively decorate the pages of that triumph of book making, "Old Bridges of France," by William Emerson and Georges Gromort.

Rosenberg first began to experiment seriously with etching during the winter of 1921 at the American Academy in Rome, where he wrought nine plates, each of them an example of fine draftsmanship and composition. There was nothing amateurish about them, for from the very beginning he seems to have seen things with the eye of a true etcher. At this time, however, he still considered his etching activity as a pleasurable avocation rather than as a life's work.

Returning to this country in 1922 he went to work in New York for the firm of York and Sawyer. His talent as an architectural renderer and sketcher was quickly recognized and brought him a volume of work to be done on the side,—renderings for other architects, magazine illustrations, sketches, and cover designs. The Architectural Forum owes to him its attractive series of covers run since 1922. With all this work, Rosenberg found time somewhere to sandwich in three etchings,—*San Gimignano*, *The Old Bridge at Sospel*, and *Moorish Archway, Toledo*.

For two years he worked thus, and then, prompted by his inner urgings, reinforced by the persuasions of Muirhead Bone,—who, after seeing some of his work, took the trouble to look him up in New York,—he made up his mind to turn definitely to etching for his major activity. At Mr. Bone's suggestion he made arrangements to enter the School of Engraving at the Royal College of Art, London, to study for a year under Malcolm Osborne, A. R. A. In July 1924 he sailed for France to spend the summer there collecting more material to be worked

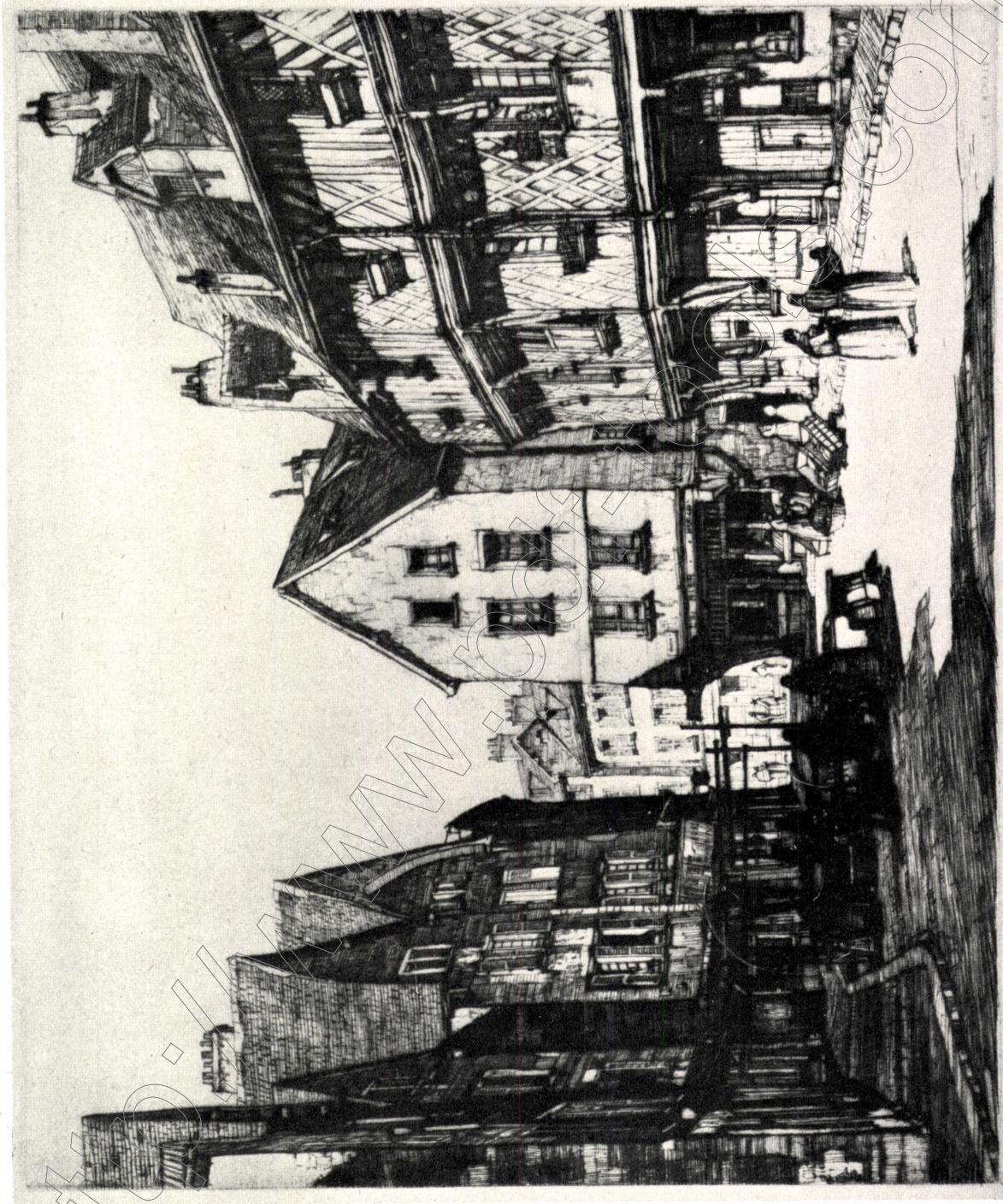
into copper in the fall at his newly chosen school. For a year he applied himself under Mr. Osborne, learning the secrets of drypoint and pure etching from an acknowledged master to such good effect that he added to his store of accomplishment twenty more plates of distinction. Continuity of study at this school was broken into by several excursions which he made to France, Belgium, Spain, and Tangiers, all of which places furnished grist for his mill and appear represented among the plates of this period.

In August 1925 Rosenberg landed once more in New York where he has remained up until the present, dividing his time between the office of York and Sawyer, independent sketching and rendering in his own office, and etching.

Recognition of Rosenberg's achievements as an etcher has brought him election to membership in the Brooklyn Society of Etchers and to associate membership in the Royal Society of Painter-Etchers and Engravers in London, an honor not easily won. He is also a member of the Chicago Society of Etchers, by which he was this year chosen to make the plate from which three hundred and fifty copies have been printed, in accordance with annual custom, for distribution to the associate members of the society.

Of the plates which furnish the illustrations for this article, the first, *The Chatelet, Vitre*, was awarded the Logan Prize at the exhibition of the Chicago Society in 1925. It represents the Castle of the Seigneurs de la Tremoille, a structure which dates from the 14th and 15th centuries. Stonily militant, the building rears its proud head almost defiantly while the Lilliputian natives below in the square go about their business unmindfully secure. Two figures at the left, seemingly a tourist under the spell of the local *cicerone*, furnish a touch of humor. The plate is noteworthy for its skilful suggestion of textures and for the maintenance of interest in its shadows, as well as for its arrangement. The small plate captioned *Moorish Archway, Toledo*, one of the three mentioned above as being worked in odd moments during 1923, has for its subject the Arco de la Sangue de Cristo which leads from the Plaza del Zocodover to the river Tagus. It is perhaps less interesting than some of the others yet it is a simple and direct expression of a unified picture. One feels the depth of the passage through definitely substantial masonry into the market place beyond.

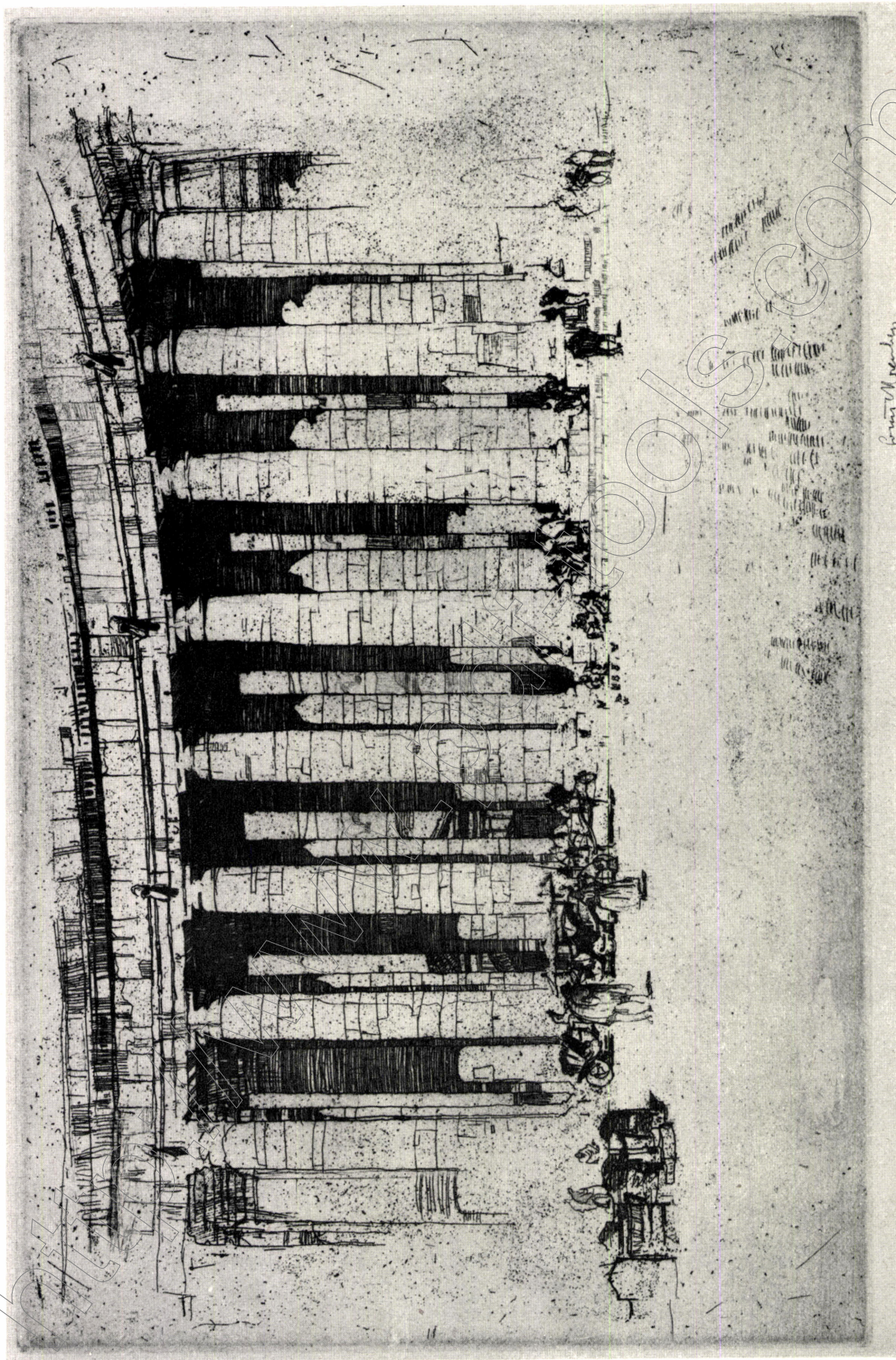
The next two plates, *The Transepts, Strasburg*, and *Rue Mirabeau, Bourges*, are drypoints representing more mature thought on the part of the artist. The first of these exemplifies particularly well the comment made on Rosenberg's work by Malcolm C. Salaman, Fellow of the Royal Society of Painter-Etchers and Engravers, who says, "I recognized, not the dryly accurate transcript that one finds in the usual architect's etching, but a true feeling for the pictorial aspect of the building in its functional character, with the living circumstance incidental to it lending animation to the design." The Bourges plate I consider the best of those here presented. The rich interplay of lights and velvety darks, the masterly rendition of textures, and the



Courtesy of A. C. & H. W. Dickens

"THE HOUSE OF THE SALMON, CHARTRES," FROM THE DRYPOINT BY LOUIS C. ROSENBERG

Size of Original $9\frac{1}{8}$ " x $7\frac{1}{8}$ "

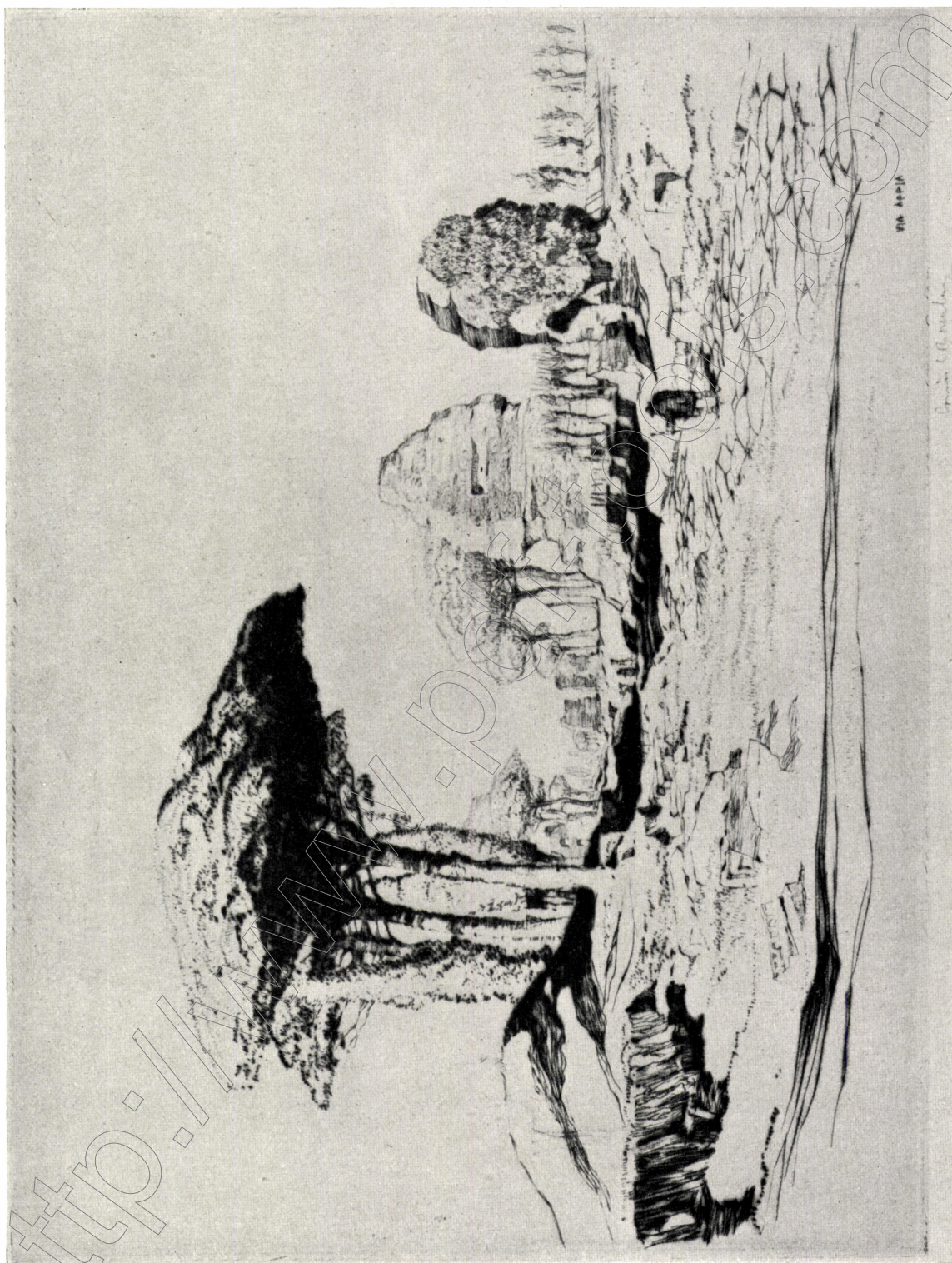


from the original

Courtesy of A. C. & H. W. Dickinson

"SAINT PETER'S COLONNADE, ROME," FROM THE ETCHING BY LOUIS C. ROSENBERG

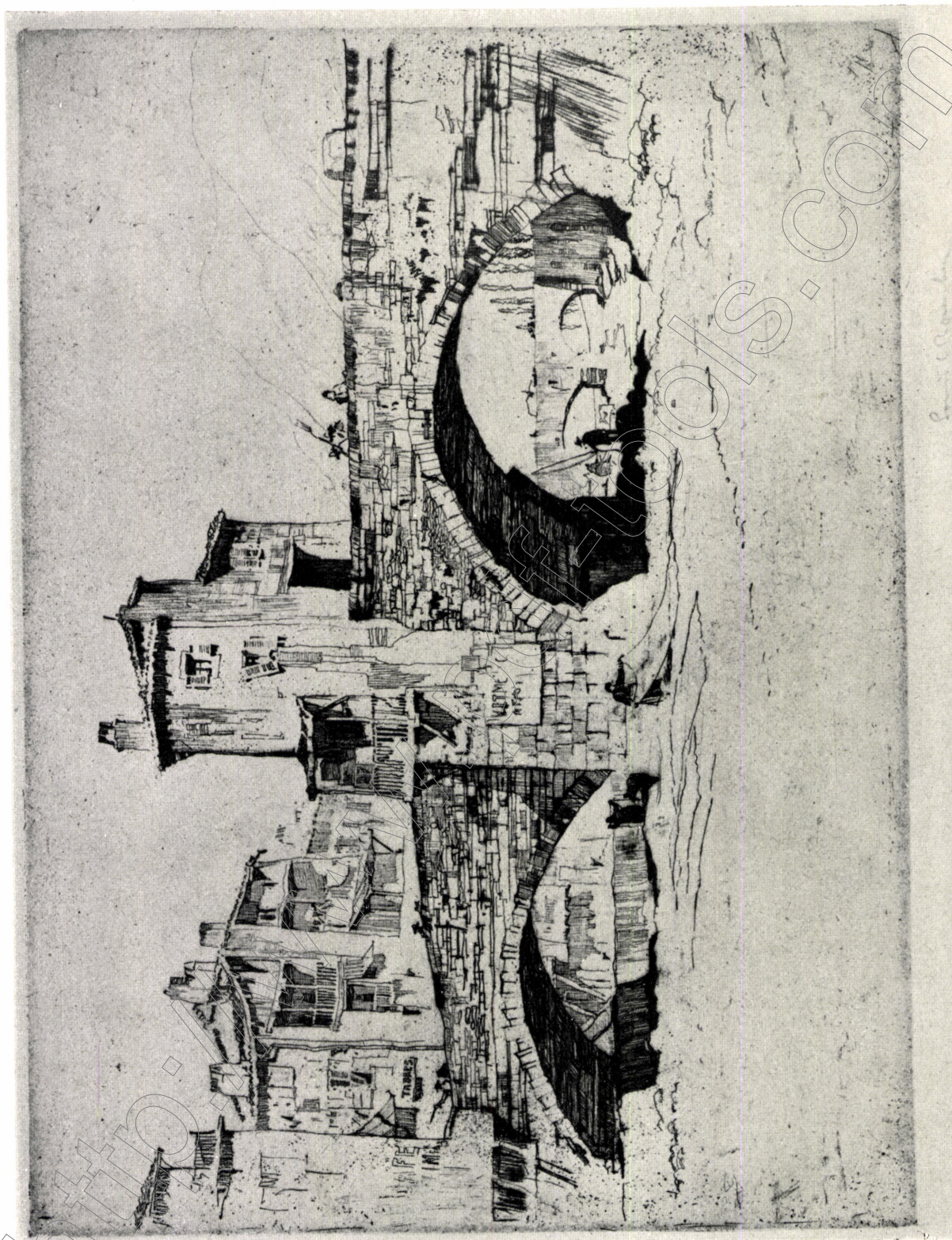
Size of Original 9" x 5 1/8"



Courtesy of A. C. & H. W. Dickens

"APPIAN WAY, ROME," FROM THE DRYPOINT BY LOUIS C. ROSENBERG

Size of Original $7\frac{1}{8}'' \times 5\frac{7}{8}''$



Courtesy of A. C. & H. W. Dickens

"THE OLD BRIDGE, SOSPEL," FROM THE ETCHING BY LOUIS C. ROSENBERG

Size of Original $9\frac{1}{16}$ " x $6\frac{5}{8}$ "

PENCIL POINTS



Courtesy of A. C. & H. W. Dickins

"PLAZA DEL REY, BARCELONA,"

FROM THE DRYPOINT BY LOUIS C. ROSENBERG

Size of Original $4\frac{7}{8}$ " x $6\frac{3}{8}$ "

fascinating dignity of the subject itself, a row of drowsy old houses which have the air of watchful guardianship, combine to produce a most satisfactory ensemble.

The Place Saint Louis, Metz, Rosenberg's first dry-point, is a thing of delicate quaintness, which calls gentle attention to the unusual buttressed and arched construction of the houses. *The Island in the Tiber* is here shown in its second state, having been originally etched in Rome in 1922. In 1925 the plate was cut from 9 1/16" x 6 5/8" to its present size and reworked with some dry-point.

In *Mudejar Doors, Seville*, Rosenberg has accomplished the difficult feat of rendering a patch of intricate detail with absolute fidelity but without making the drawing seem the least bit labored. This plate was exhibited at the Royal Academy in London in 1925. The huge doors, which formerly served as entrance to the Court of the Great Mosque, swing back far enough to catch the graceful shadow cast by the horseshoe arch and to permit a glimpse of the cathedral beyond.

The plate on page 656 gets its title from the famous old 15th Century *House of the Salmon* at Chartres, which appears at the right of the picture. Those familiar with the locality will recognize that the arrangement was drawn correctly on the plate, so that the print appears reversed from left to right. This dry-point, which is the last of the artist's catalogued works (although he has done several plates since), is particularly rich in pattern, with luminous shadows. Textures of wood, stone, stucco, and slates are suggested with certainty but without obtrusiveness. There are just enough carefully disposed figures to give to the old *Place de la Poissonnerie* that atmosphere of naturalness necessary to a successful picture.

Saint Peter's Colonnade, Rome, was one of the early plates executed at the American Academy. A print of its first state, size 9 3/16" x 6 3/4", was awarded the Silver Medal of the Print Makers' Society of California in 1924. Rosenberg has drawn the familiar colonnade with astonishing gradations in the complex shadows. The figures show an almost

epidemic prevalence of bow-legs among the Italian populace but, of course, all things are possible in Rome.

The *Appian Way*, a most poetic dry-point, is not particularly architectural but it is undoubtedly one of the most pleasing of Rosenberg's works. A trio of stately stone pines cast shadows which cling to earth, caressing every variation in the profile of the roadway.

Old Bridge Sospel, and *Plaza del Rey, Barcelona*, an etching and a dry-point respectively, wind up our list of illustrations. The former was developed from one of the sketches made by Rosenberg for "Old Bridges of France" and shows an ancient military bridge basking in the warm Riviera sun. A hopeful fisherman stands in the shade uncertain as to where to cast his line, while sturdy members of the less idle sex are busily about their bleaching. The subject of the other plate is a view in the center court of the former Palace of the Counts of Barcelona and the Kings of Aragon. The larger arch throws a friendly arm protectingly about its smaller brother. The unusual constructional arrangement was undoubtedly what attracted the etcher's attention to the picture.

In all these plates it will be seen that Rosenberg regards etching as a serious art, worthy of thoughtful study. He treats it as essentially a line medium and is especially interested in the problems of expressing texture and of maintaining variety and interest in the shadows. For each plate he makes many studies in pencil before touching the copper. His work reflects his native reticence.

In person, Rosenberg is a nordic blond, blue-eyed and of medium height. He modestly gives much credit for his success to those who helped him during his early studies. He feels a particular debt of gratitude to Dean Ellis F. Lawrence of the University of Oregon, one of his first employers and later a sympathetic friend. Rosenberg's future development as an etcher, seen in the light of present accomplishment, holds much promise. I am not given to dogmatic prophecy, but I believe it safe to say that he will be, when his art has come to full maturity, one of the leaders in his chosen field.

THE DRAFTSMAN'S CHRISTMAS CARD

AT ABOUT THIS SEASON, when ten pages of the calendar have followed one another into the wastebasket, your person who is addicted to the habit of sending greeting cards for Christmas and the New Year is beginning to think of what he is going to do about it this year. If he is sore pressed for time, or inclined to be lazy, he can, of course, pick out a stock design at his stationers' and can have his name tastefully engraved or printed thereon. This is settling the matter with a minimum of effort. If, however, he cherishes a desire to make his Christmas card more personal, and if he is furthermore gifted, as all draftsmen should be, with the ability to design and draw, he has the opportunity of creating his own card, into which he can introduce something of his own personality. Such a card will mean infinitely more to his friends than the machine made type even if it is a bit amateurish in execution.

For the man who intends to make his own Christmas card there are a number of perfectly good graphic processes available. He may choose to make a simple line drawing, which can be reproduced by the photo-engraver's zinc or copper line cut and printed by any print shop. By judicious selection of paper, which can be obtained today in enough varieties of texture and color to please any taste, this process can be made to furnish some very delightful results. If the draftsman does not excel in pen-and-ink drawing he can make his design in pencil or wash, which can be reproduced by the half-tone process. For either of the preceding methods

of reproduction, photographic prints made from the original drawings on suitably sensitized cards may be substituted.

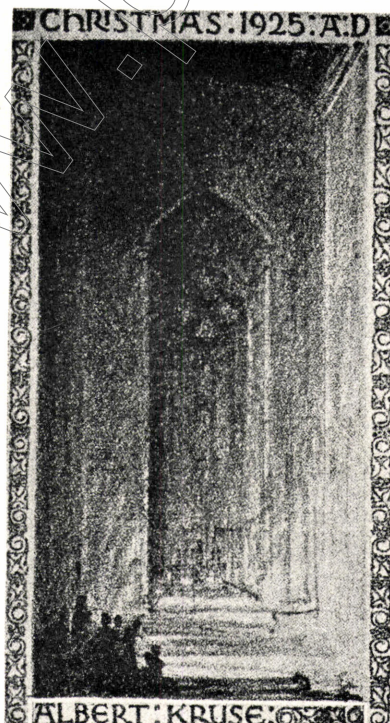
For those who are more ambitious to achieve distinction there are the etching, the drypoint, the lithograph, the wood block print, and the linoleum cut to choose from, to name but a few. Any of these processes may be successfully employed by a draftsman possessing a moderate amount of manual skill.

PENCIL POINTS has selected, to illustrate this article, a group of designs which by their variety may be provocative of ideas. The first of them, by Leon Keach, was made from a line drawing, reproduced by a line engraving, and printed on handmade, deckle-edged, dull green cards purchased with envelopes to match. A set of colored pencils was called into play to add the desirable modicum of color harmony. The card was made more personal by the introduction, at the top, of the coat-of-arms of the Pest Club of Rome, a select organization of which its author is a charter member.

The second and fifth designs, reading across the bottom of these pages from left to right, were made and sent in successive years by Albert Kruse of Philadelphia. One is a half-tone reproduction of a lithographic pencil drawing printed on the outside of a folded sheet of white paper. In order to keep the half-tone from smooching (which such things are likely to do), the printed design was sprayed with fixatif, a procedure which, unintentionally perhaps, added richness to an already velvety texture. The other product of the House of Kruse is a well executed



COLORLED DESIGN BY L. KEACH



PENCIL DESIGN BY A. KRUSE



LINE DRAWING BY C. STEARNS

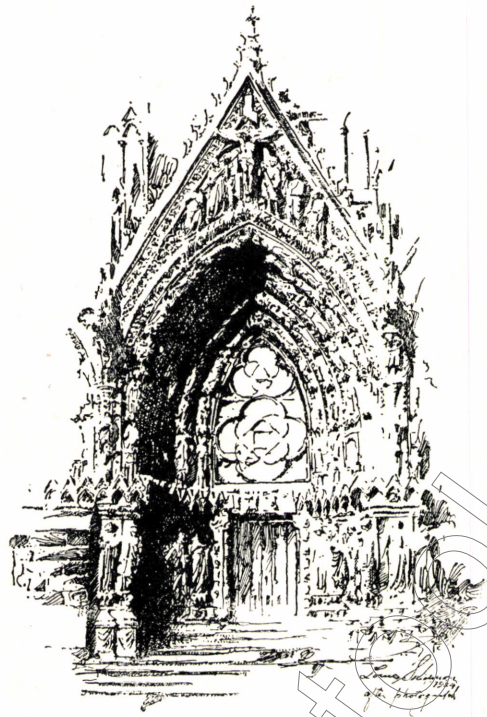
THE DRAFTSMAN'S CHRISTMAS CARD

ed line drawing done in the Assyrian manner. It was printed from a line cut on white linen paper $3\frac{1}{4}" \times 5\frac{1}{2}"$ and then mounted on a light brown card size $5\frac{3}{4}" \times 8"$.

The friends of Chandler Stearns received very attractive greetings last year, as per the design shown, printed in blue ink on silver paper and mounted on French blue cards. The Three Wise Men were here handled in an entirely different way from that elected by Kruse.

An unusual design is that by Margaret and Hutton Vignoles. It was printed, apparently, from a set of three wood- or linoleum-cut blocks on very thin Japanese silk paper. The tree and bird are black, the sky and inscription are blue, and the full moon is a bright orange. The striking feature about the execution of this design is that the printing was done on the back of a sheet of the paper four times the area of the final product. When this sheet was folded in four, the moon, printed on one quarter, came into proper register with the other two colors, printed on another quarter, and the whole business showed through the tissue as shown here. One advantage of printing on the back is, of course, that the lettering on the original block did not have to be cut in reverse.

Louis Skidmore, this year's winner of the Rotch Travelling



PEN-AND-INK BY LOUIS SKIDMORE

Scholarship, sketched one of the portals of Rheims in pen-and-ink from a photograph and had it reproduced in line on a folded sheet of deckle-edged, antique, laid paper. On the inside of the folder, greetings and a signature were added in handwriting to complete the significance.

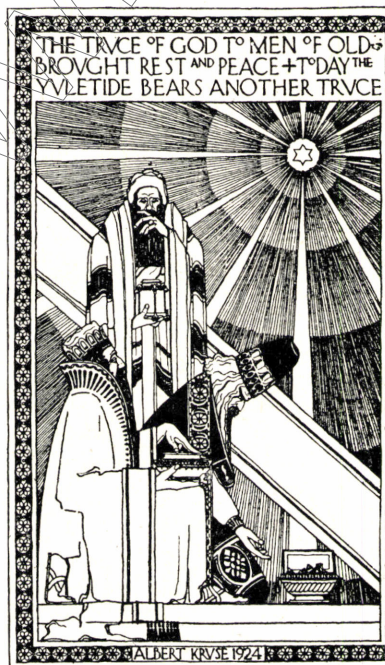
The woodcut by J. J. Lankes is one of a series of greeting cards cut by this well known artist. It is included here because it struck the editorial fancy and also because it is a good example of the effectiveness of this particular medium of expression. The American winter is suggested with economy and simplicity, and the holiday spirit is gracefully conveyed by the emblazoned scroll. It looks easy to do but just try it.

Richard Powers is represented not by his own card but by one he did for a client of his firm. The entrance doorway shown is, naturally, that of the house the firm designed for aforesaid client. What could better express an air of friendly hospitality?

For the last we have saved Sam Chamberlain's card of 1924. A pen-and-ink portrait of the town of San Gimignano, to which was added a characteristic greeting, was reproduced by photography on post-card size cream tinted stock with a matte



WOODCUT BY J. J. LANKES



PEN-AND-INK BY ALBERT KRUSE



BLOCK PRINT BY H. VIGNOLES

finish. The artist's friends who were favored with this distinctive card could not fail to appreciate its highly personal quality.

Choice of a suitable subject for one's greeting card is always one of the most difficult questions to be settled. To do something original is everyone's ambition, yet everything under the sun seems to have been tried. One usually ends up by using one of the old, old ideas, attempting to achieve individuality by novel treatment. At the risk of being needlessly trite we are going to review the principal types of design in common use for the sake of furnishing a brief record of precedent.

The obvious thing to do is to ring some change on the true Christmas idea. The real significance of the season being the celebration of the anniversary of the birth of Christ, any one of the circumstances attending this event may be appropriately used. The Three Wise Men making their way to Bethlehem, guided by the Star in the East, their adoration of the Christ Child, the flight into Egypt,—any of these is capable of being decoratively delineated without being unduly plagiaristic as to design.

Closely associated with this idea is the expression of religious observance achieved by representation of the entrance of a church or of its interior with a ceremony going on. Candles, seven-branched candelabra, and other symbolizations of churchly celebration may also be used to suggest this phase of Christmas.

The Santa-Claus legend has furnished a set of Christmas ideas which may appeal to some but which will seem offensively puerile to grown-up draftsmen.

A more popular notion is that of Christmas Good Cheer as indicated by suggestions of feasting and revelry. A rotund, mediaeval-clad page bearing a flaming

boar's head, roast pig, or plum pudding, or perchance a brimming bowl of punch or ale has been often used to express this conception of the holiday, and will be used again as long as gustatory appreciation endures. It has not yet, happily, been legislated out of existence.

The old custom singing carols gives us another subject for timely picturization. A band of serenaders singing in the street under brightly lighted windows always makes a pleasingly seasonable scene for a card and can be worked up in a great variety of ways.

From Dickens we inherit the inn-yard with its Christmas coach-load of merry passengers bound to a feast,—horns blowing, horses pawing, impatient to be off,—a spirited scene if there ever was one.

The current craze for ship-models has led, in recent years, to the use of sketches of galleons, frigates, caravels, and what-not, supposedly bearing good fortune to the recipient of the card. Though the idea has been worked hard, it can lend itself to attractive designs.

Snowy landscapes, usually including comfortable looking houses, or perhaps close-ups of the inviting entrances of hospitable homes, are good architectural subjects for the draftsman's greeting and offer infinite variety in the forms they may take.

The catalogue is brought to a close with the neatly lettered sentiment embellished with conventional sprays, borders, garlands, or wreaths of holly,

mistletoe, laurel, or evergreen. They are; the draftsman can take his pick, or if he be imaginative enough he can ignore them entirely. The essential is that he get busy now and not wait until Christmas eve, or even until after New Year's Day as some draftsmen of our acquaintance have done in years past.



PEN-AND-INK BY RICHARD POWERS



PHOTOGRAPHIC CARD FROM PEN DRAWING

Samuel Chamberlain's 1924 Greeting

THE RICKER MANUSCRIPT TRANSLATIONS, I

GUADET'S "ELEMENTS AND THEORY OF ARCHITECTURE"

By Thomas E. O'Donnell

This is the first article on the Ricker Manuscript Translations which Thomas E. O'Donnell, Assistant Professor of Architecture at the University of Illinois, is preparing for PENCIL POINTS. Each article in this series will bring out the essentials set forth in the book as translated by Dr. N. Clifford Ricker and where possible will be illustrated with selected plates from the original publication.—EDITOR.

OF THE MANY VOLUMES in the collection of Ricker Manuscript Translations, perhaps those most directly useful to the draftsman and student of architecture, are the four volumes on the "Elements and Theory of Architecture," by Julien Guadet, former Inspector General of Civil Buildings and Professor and Member of the Supreme Council, Ecole des Beaux Arts, Paris.

Julien Guadet, (1834-1908) was born in Paris, of a distinguished family. He first received a thorough training in the Classics, then entered the Ecole des Beaux Arts where he passed through a fine career and later was associated with Garnier on the Paris Opera House. In 1864 he won the Grand Prix de Rome, and while at the Villa Medici distinguished himself in his studies and by fine drawing. Upon his return to Paris, under the master, André, he became attached to the work of the Museum of Natural History. This he left, later, to direct the construction of the great Paris Post Office. In 1817, he assumed direction of one of the Ateliers at the Ecole des Beaux Arts, which he conducted until 1894 when he was appointed to the Chair of the Theory of Architecture, which he held until the time of his death.

During this long period of years in the Ecole he matured his work on the Elements and Theory of Architecture, and gave it in a regular series of lectures to all the students in architecture at the Ecole des Beaux Arts. These lectures were later collected and published in four beautifully illustrated volumes, which were translated into

English by the late Dr. N. Clifford Ricker, whose manuscripts we now have under consideration. It is proposed in this article to make a survey of Volume I, to give some idea of its purpose and content, and by selected paragraphs from the

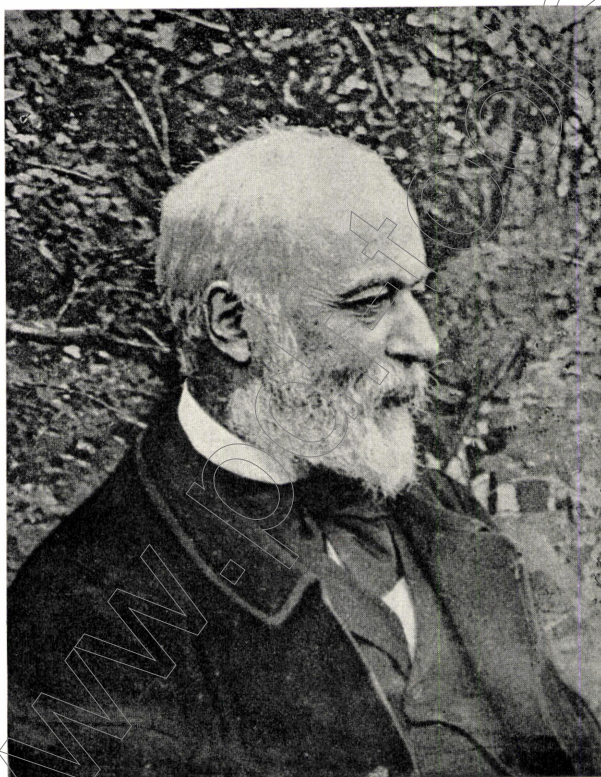
translation show something of the character of the teachings of this French Master of the Theory of Architecture.

Volume I, is divided into five "books." The first book, on Preliminary Studies, includes a discussion of preliminary instruction, drawing instruments, architectural drawing, modeling and washes. The second book, includes chapters on the program of the Course on Theory of Architecture, directing principles, general rules of composition, general proportions, specific proportions and the art and science of construction. Books III, IV and V consist of detailed studies of the Elements of Architecture, and their importance and relation to the proper study of theory in its broadest sense.

In the opening chapters of Volume I, Guadet sets forth the

purpose of his lectures and their relation to the student progress in his studies. Having been in charge of an atelier for many years he was fully aware of the value of a knowledge of the elements of architecture and realized that the student must first know the elements and how to draw them before he could hope to compose those elements into an intelligent design. Consequently, Guadet proposed, not lectures on pure theory alone, but rather a comprehensive study of both elements and theory.

He insists that first of all there must be a



JULIEN GUADET, (1834-1908).

Lecturer on the Elements and Theory of Architecture, Ecole des Beaux Arts, Paris.

Taken from the frontispiece in his first volume on the "Elements and Theory of Architecture".

knowledge of the elements—"Know first, then choose." The order of study should be first; knowledge of the elements, second; knowledge of the elements of composition, third; the composition itself. "The architect first requires preliminary knowledge that is not yet architecture."

Concerning the acquiring of skill in drawing, Guadet, is very emphatic. He says: "But one thing is to be said of drawing, that you will never be too much of a draftsman. Study drawing in a serious and severe fashion, not to make pleasing sketches, but to accurately make a form and an outline; learn to know your model and to faithfully render it, whatever it may be; be a loyal draftsman, rarer than you suppose. Only the study of drawing will make you perceive proportions, those extremely delicate shades that defy the compasses and yet are perceived by the eye; it will give you fertility, imagination and artistic wealth. This is so true, that we always see the most skillful draftsman become the most fertile designer, most endowed with imagination and ingenuity, both for conceiving the arrangement of a plan and for projecting an ornamental façade, and this should be so, for in art all things are connected and drawing is the corner stone of all the arts."

"The study of drawing is completed by that of modeling, another form of drawing, for in drawing or modeling not the hand is trained, but the eye, the faculty of observing correctly; while drawing teaches you to see the appearance of objects, modeling teaches you to observe their reality, and more directly prepares you for the sense of architecture."

In Chapter III, of the first book, Guadet deals at considerable length with architectural drawing. "Architectural drawing is geometrical drawing, accurate drawing, and may be termed drawing in particular."

In the discussion of architectural drawing he begins with a study of the plan by means of axes. These he describes as "the key of drawing and composition.... On an architectural drawing it is necessary to first begin with axes." In the study of sections and elevations the vertical axis lines are also of great importance. After the simple line drawings are completed, the next step to be considered is the modeling or rendering. "The drawing is complete only if on the drawing be placed the shading, that is, the expression of the form.... The wash is the most common procedure for shading an architectural drawing." There must be "shading of shadows and shading of light." Nature gives the key to the method of shading but must be conventionalized in architectural drawing.

The opening chapters of the second book of Volume I, consists of Guadet's Inaugural lecture on the Course on Theory of Architecture, the directing principles and program of work of the Ecole des Beaux Arts. In general, this is a description of the Beaux Arts system of teaching architectural design which, of course, is the pro-

tototype of our American Beaux Arts Institute of Design, which in recent years has become familiar to most students of architecture in this country, although in use in France for many years.

In the chapters which follow, Guadet goes at once into a study of the rules of composition in architecture and some of the simple but very important practical considerations that must be observed in every design. Composition, when applied to the plan, must first of all be "dictated by the use of building."

"Everything is related to a judicious, economical and useful arrangement But this is not all—a people that sees only the useful in architecture without desiring to see the beautiful, renounces all civilization. Your composition must then be controlled by another consideration of beauty. This is the undying principle that the useful is pleasing."

"Symmetry, but with variety, should generally be sought Symmetry is the regularity of what is seen at a single glance; symmetry is intelligent regularity." Exact balance,—part for part, "is not symmetry but nonsense." "A beautiful plan is concise, and one must understand by it, a plan that permits and promises beautiful interiors and façades."

"The picturesque," says Guadet, "should not be sought,"—"one does not compose the picturesque, which is only composed by the work of the greatest artists and by time." Variety is important, even necessary, but we should not seek variety for the sake of variety.

Concerning tradition he said, "The finest epochs are those in which tradition was most respected, when progress was continuously perfecting, evolution and not revolution. There neither is nor has ever been spontaneous generation in arts; between the Parthenon and the temples preceding it are only shades of difference."

On the subject of proportions, both general and specific, Guadet deals at length. In architecture proportion "is the harmony between the different parts of an entirety. Authors have sought to establish a dogma of these proportions", rules of proportion and by numbers and ratios set up a means of computing proportions, but all such should be abandoned. "Proportions are infinite", and should be felt rather than measured. Drawing the Orders, for instance, by the rules of Vignola or others, he denounces as foolish. "Proportion is at first and primarily a quality of composition." Proportions are variable; an element of a given size may be of proper proportion in one building but out of proportion in another and similar structure. The nature of every composition is usually such as to require specific proportions for each and every architectural element in the composition. Again, "The same motive of composition produces absolutely different expressions, according to the proportions assigned to it by the will of the architect. Or in other terms

.... proportions are the architect's means for giving to his work the character desired by him." Therefore, "the architect must be master of his proportions." The architect has the liberty of changing or varying the proportions of any or all parts of his composition. There are no formulas,—“But this freedom must be exercised rationally and not by irrational caprice. If architecture has no rules, it has laws, that cannot be violated with impunity.”

From general proportion in composition, Guadet passes at once to a consideration of specific proportions, and a search for conditions that cause a variation in proportions, in such elements, as the Orders, colonnades, doorways, windows, and arches, when used singly or in combination.

For instance, taking as an example the antique Orders that are habitually regarded as almost unchangeable in proportions, he shows that when the orders are constructed on a very large scale they must be made in different proportions than the same order when used on a very small scale. Again, if used in repetition, as in a colonnade, the proportions of the columns must be changed, especially in the matter of spacing. He puts down this general law: “In colonnades and, in general, in structures covered by lintels, the greater the effective dimensions, the spacing of the columns is the more narrow; the smaller the dimensions of the building, the more widely should the columns be spaced.”

In the superposition of one colonnade above another, the proportions of the columns and the spacing must be different from those of a one story colonnade. The lower range must be made heavier and the upper range lighter, for, “in architecture a support should be larger in appearance than the supported part,” a very simple law of reasoning but one too often forgotten in modern design.

“Another cause of variety in proportions in colonnades is the difference in number. If a façade motive such as a colonnade or projection be composed of two, four, six, eight or ten columns, the proportion (spacing) will become narrower as the number increases. Two columns require a very wide projection, eight or ten columns a very narrow one”.... “The shades of proportions are infinite, and are based on personal taste.”

The same general reasons apply to doors and windows, whose proportions are dictated in part by custom. The proportions of doorways, and windows, of width to height at one to two, is not an absolute rule. The size of openings should be in proportion to the façade, story heights, etc.

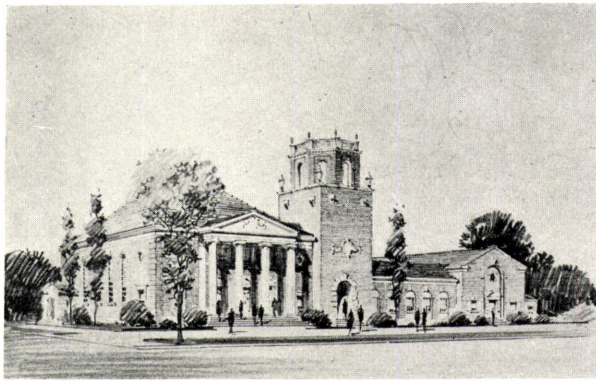
“Indeed, this condition of the height of the stories first determines the proportions of the windows. The widths, only, vary within quite restricted limits. Then you often see in the same edifice varied proportions for windows, notably when superposed in several stories.” Not only the requirement of the façade, but the

conditions of the interiors as well, affect the proportions. “The heights of the stories rule the heights of the window; but even in that relation are possible differences according to whether your interiors are vaulted or have horizontal ceilings, are wide or narrow. Every window is made to light an interior, and must first satisfy that program. It will be still different according to whether it is to be a house window, a window lighting a room intended for work or study; the window of a hospital will have its special proportions, as well as the window of a school or of an academy. Perhaps nothing in architecture lends itself to proportions more varied than windows.”

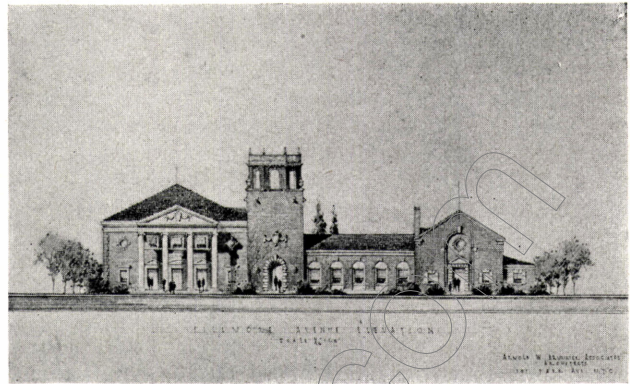
Guadet considers the art and science of construction of most vital importance in the study of Theory of Architecture. Architecture should be an expression of construction. “This is not an imaginative art, nor is it an art of arbitrary conceptions or primarily of esthetics. It is before and above all the art of truth; the true has its needs to satisfy, and truth in construction presents the means. Structures are the object of architecture; construction is the means. Architecture is an art and a science.”

“The ancient and very logical division of the successive operations of architecture were: (1) Composition, (2) Proportion, and (3) Construction. At the School we do not construct, but all that we make is constructable; an architectural conception otherwise does not exist.” The procedure of the thought of the architect must then be, “To move within the domain of the constructable, there to create or select combinations, study their proportions; then after its idea is fixed, to ask science to verify the stability of its walls, vaults, floors and roofs.” “In art, science does not create”—it can only verify structural truth. —“Art alone can create, can combine the elements,—that is, design.”

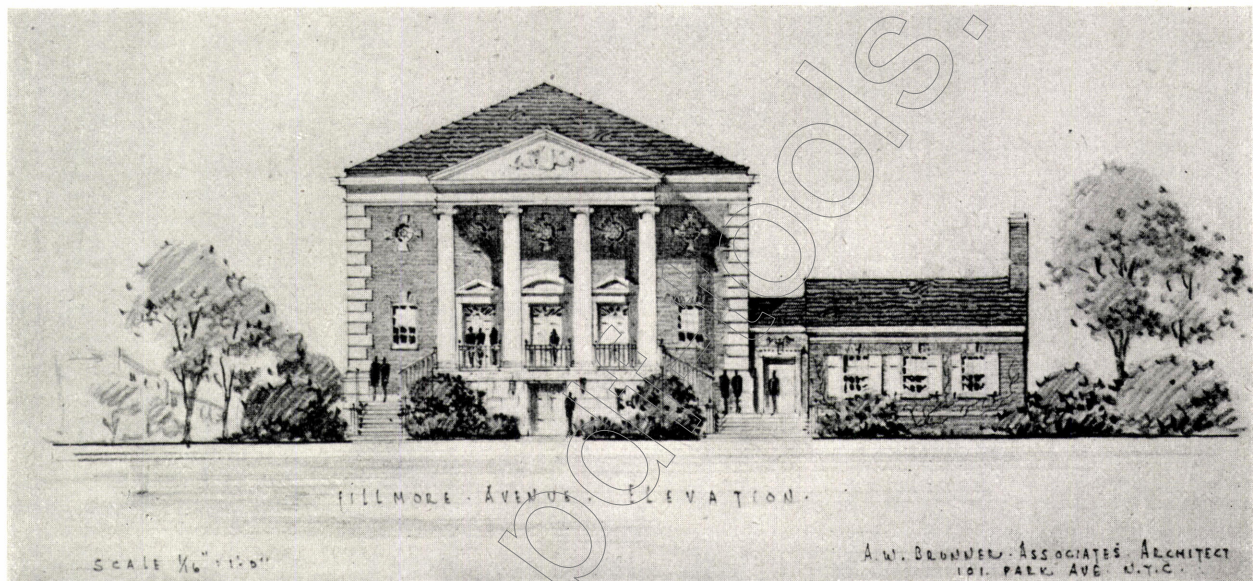
The three last books of volume one are entirely given over to a very minute discussion of all the more important elements of architecture and the proper method of combining them in architectural composition. Guadet begins his discussion with the very simplest of architectural elements, the wall, and progresses on through all the architectural elements and features usually met with in all classes of buildings, both large and small. From simple walls he passes to connected walls, effect of thickness of walls, character and decoration of walls, cornices, doors and windows, grouped openings, porticos, the antique Orders, development and application of the Orders, construction and composition of roofs, domes, spires, floors and ceilings, vault construction and decoration, stairway and secondary elements of architecture. In all these discussions both logical, truthful construction and the infinite aesthetic possibilities in the use of each of the elements are brought forward, and everywhere in his book he urges the student to “first know the elements,—then compose.”



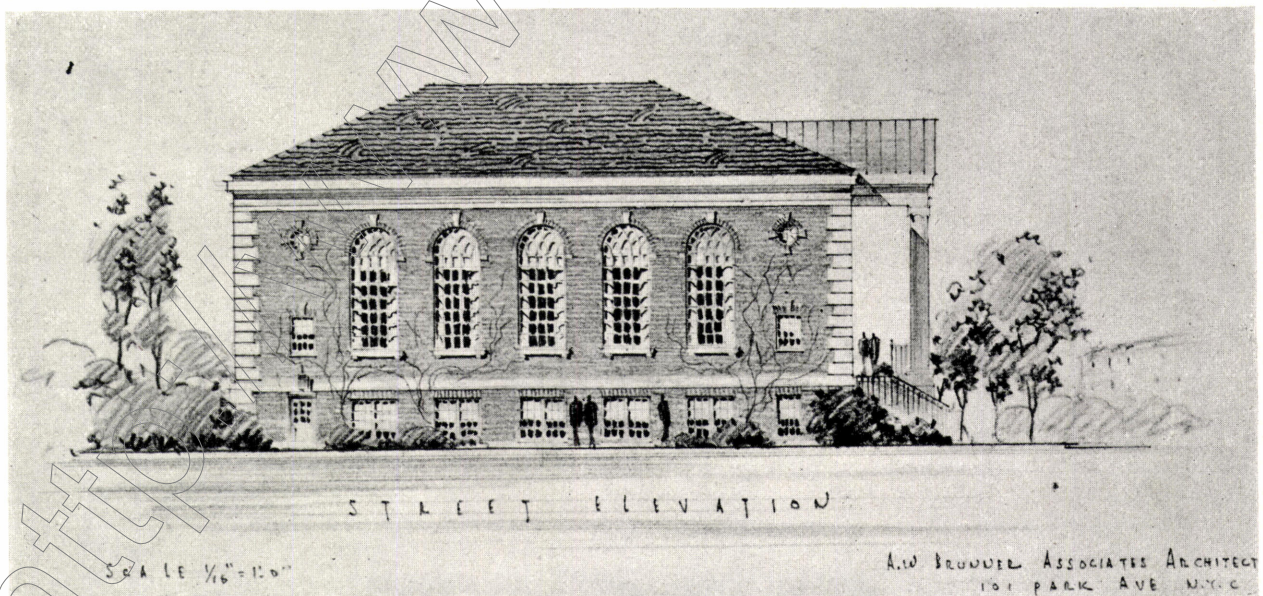
PERSPECTIVE STUDY OF ORIGINAL SCHEME



ELEVATION STUDY OF ORIGINAL SCHEME



STUDY FOR FRONT ELEVATION ON SMALLER LOT



STUDY FOR SIDE ELEVATION ON SMALLER LOT

FIRST CHURCH OF CHRIST, SCIENTIST, JACKSON HEIGHTS, N. Y.

Arnold W. Brunner Associates, Architects

A BUILDING ON THE BOARD, II

SHOWING THE PROGRESS FROM THE SKETCH TO WORKING DRAWINGS
OF THE FIRST CHURCH OF CHRIST, SCIENTIST, JACKSON HEIGHTS, N. Y.

Arnold W. Brunner Associates, Architects

THE SUBJECT of this month's article under the above heading is the design of a Christian Science Church as made by William Gehron, Sidney F. Ross, William F. Pennell, and Merle W. Alley, composing the firm of Arnold W. Brunner Associates.

The first preliminary studies for the First Church of Christ, Scientist, at Jackson Heights, N. Y., were prepared with an assumed building lot of approximately 100 ft. x 200 ft. located at the junction of a main avenue and a cross street. Sketch designs, as shown by the plan on this page and the small illustrations at the top of page 668, were presented for the Building Committee's approval but it was found that the cost of construction for this scheme was prohibitive.

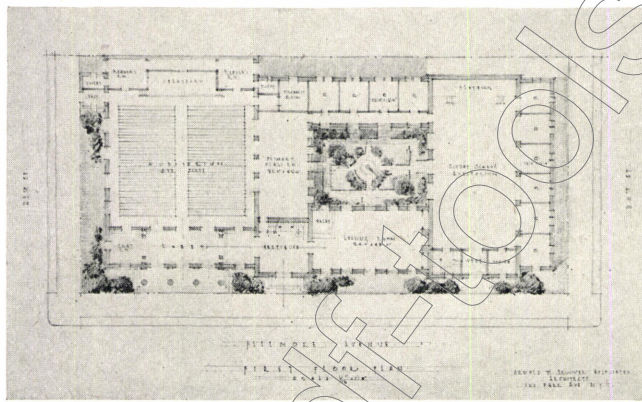
It was decided to use a lot 100 feet square and the second set of preliminary studies were prepared on this basis. The two elevations shown opposite and the two plans on page 671 were submitted to the Building Committee, who, after due consideration, decided to proceed with the building program in general as shown. It will be noted that the building is shown in the sketches as reversed from its final orientation, indicated by the working drawings on pages 672 to 675. This is due to the fact that it was found possible to purchase the lot across the street from that originally considered. By this change the church was enabled to have sunlight in its auditorium in the morning instead of in the afternoon, while at the same time its main entrance was on the avenue.

After word was given to go ahead, plans and elevations were developed and studied at larger scale, prior to the preparation of the working drawings. On page 670 are shown three of the many office studies made during the course of the design. This study resulted in a number of changes from the original sketches submitted to the Building Committee.

The stairway next to the street corner and leading to the portico was omitted, because of its awkwardness, and the remaining one was increased in width. The three entrance doorways shown on the preliminary sketches were reduced to one main entrance door with a

window at either side. This change was made for appearance's sake and also as a simplification of plan expression.

The wall surface of the main façade directly back of the portico was finally designed with a stucco finish instead of brick as originally intended. This, it was believed, resulted in a pleasing contrast of materials. Further study of the façade brought about the decision to do away with the windows on either side of the portico together with the octagonal windows above. The coat room to the right is sufficiently well lighted by a side window, while the interior stair to the left does not require direct exterior light. Elimination of the windows was felt to be a simplification and improvement of the design.



SKETCH PLAN OF ORIGINAL SCHEME

A bay window was added to the reading room so that special books and other exhibits could be put on display to be seen from outside.

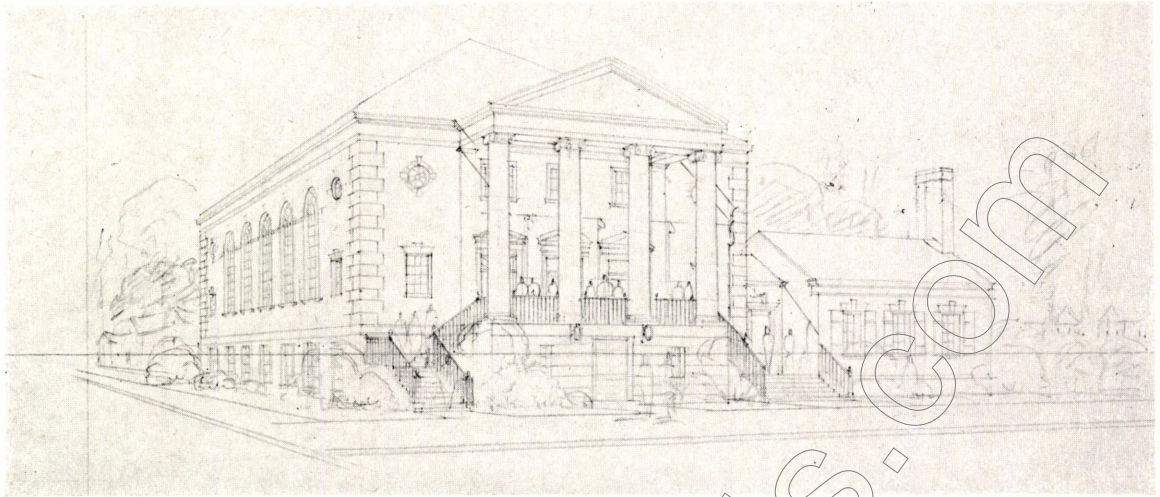
On the original sketches of the side elevation five arched head windows were shown, but in the final version one of these windows was omitted for practical reasons and for the betterment of the design of this façade.

The unassigned room, adjacent to the auditorium shown on the preliminary plan was omitted and the toilet rooms also shown on this plan were relocated on the ground floor. These changes enlarged the interior garden approximately fifty percent and provided better light and ventilation for the auditorium.

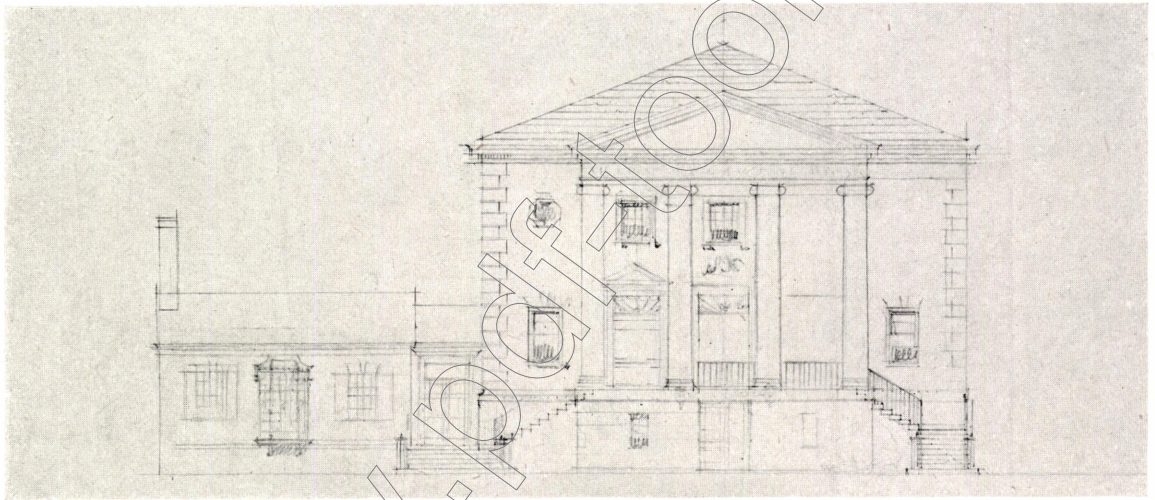
A rough cardboard model, constructed to scale, was made before the final working drawings were completed in order to determine the most satisfactory roof-pitch.

Comparison of the original scheme for a larger plot of land with the final solution is interesting in that it shows that every essential feature was retained in the more compact arrangement. There was, of course, a reduction in the space allotted to certain of the rooms and also a loss in the picturesqueness of the composition of the masses. The building is, however, a good example of what careful planning can do when a curtailed appropriation has to be effectively expended to secure maximum results.

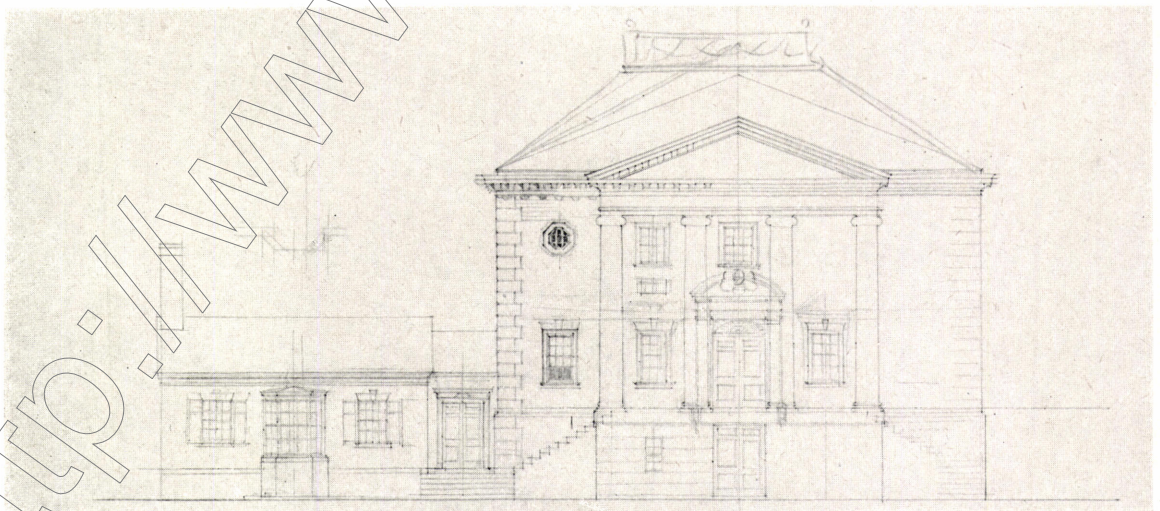
PENCIL POINTS



REVERSED PERSPECTIVE STUDY



ELEVATION STUDY AT EIGHTH-INCH SCALE

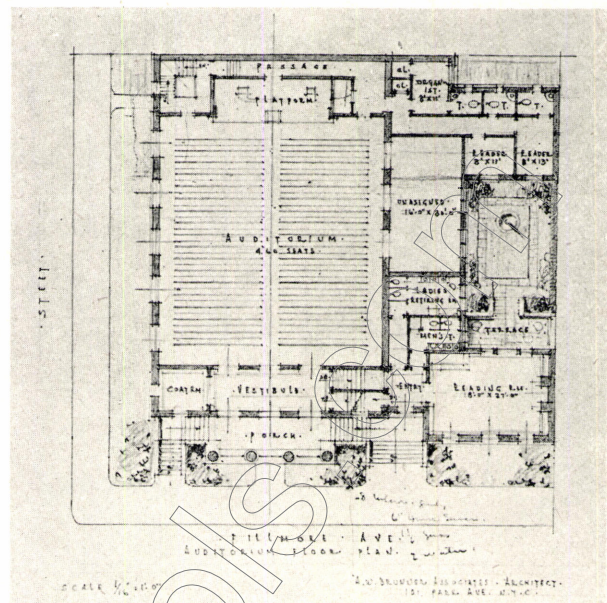
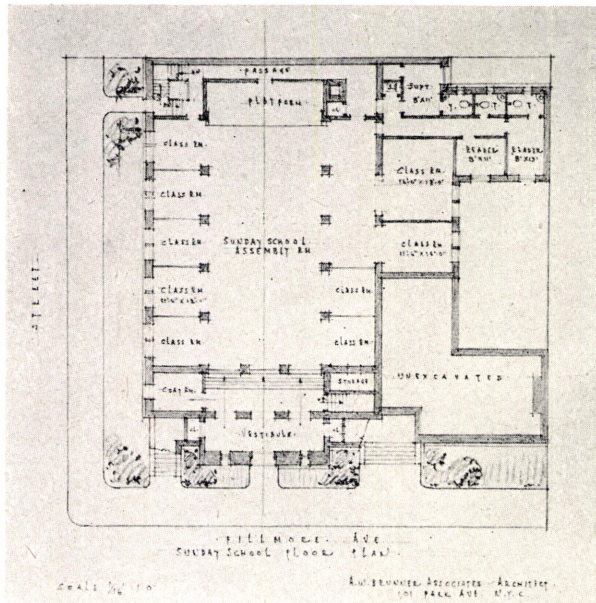


ELEVATION STUDY AT EIGHTH-INCH SCALE

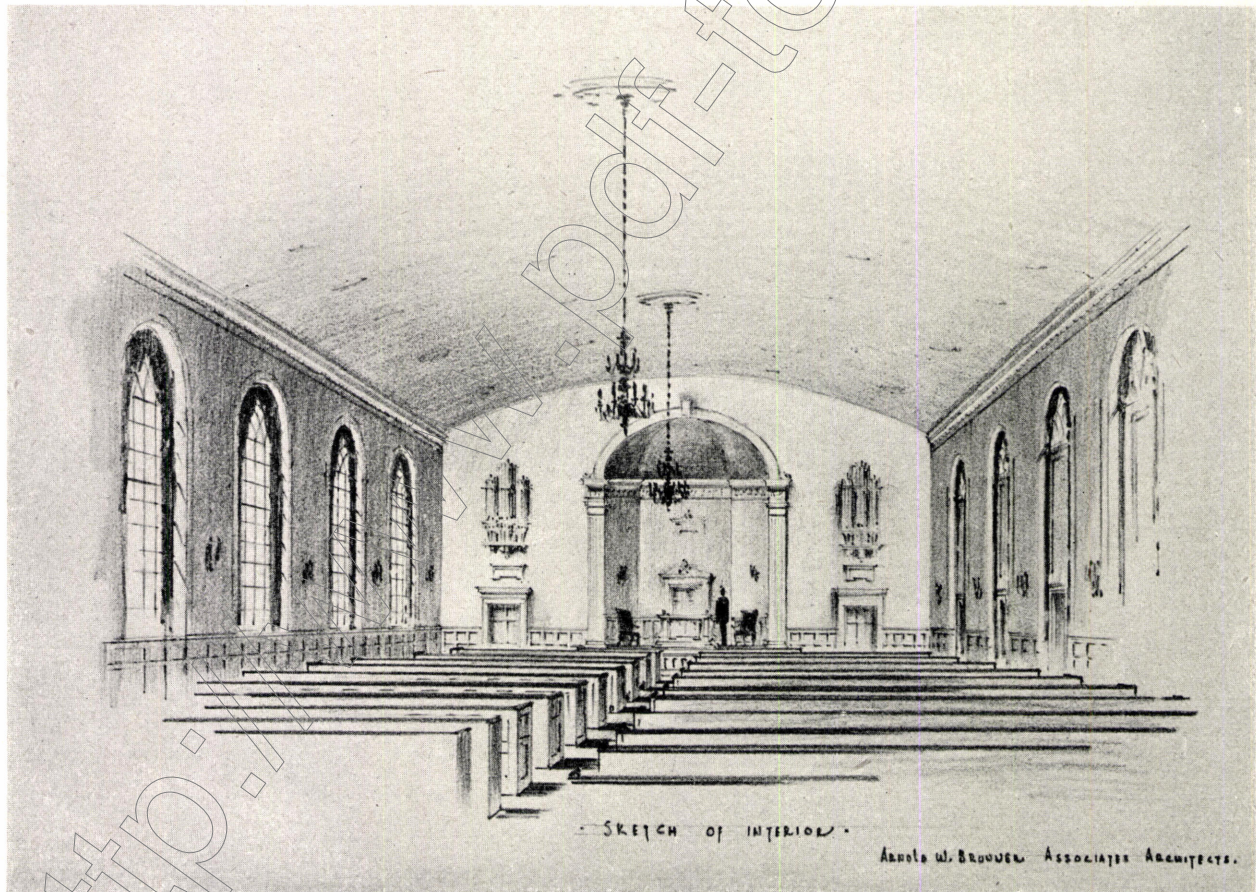
FIRST CHURCH OF CHRIST, SCIENTIST, JACKSON HEIGHTS, N. Y.

Arnold W. Brunner Associates, Architects

A BUILDING ON THE BOARD



SKETCH PLANS OF AUDITORIUM AND SUNDAY SCHOOL FLOORS

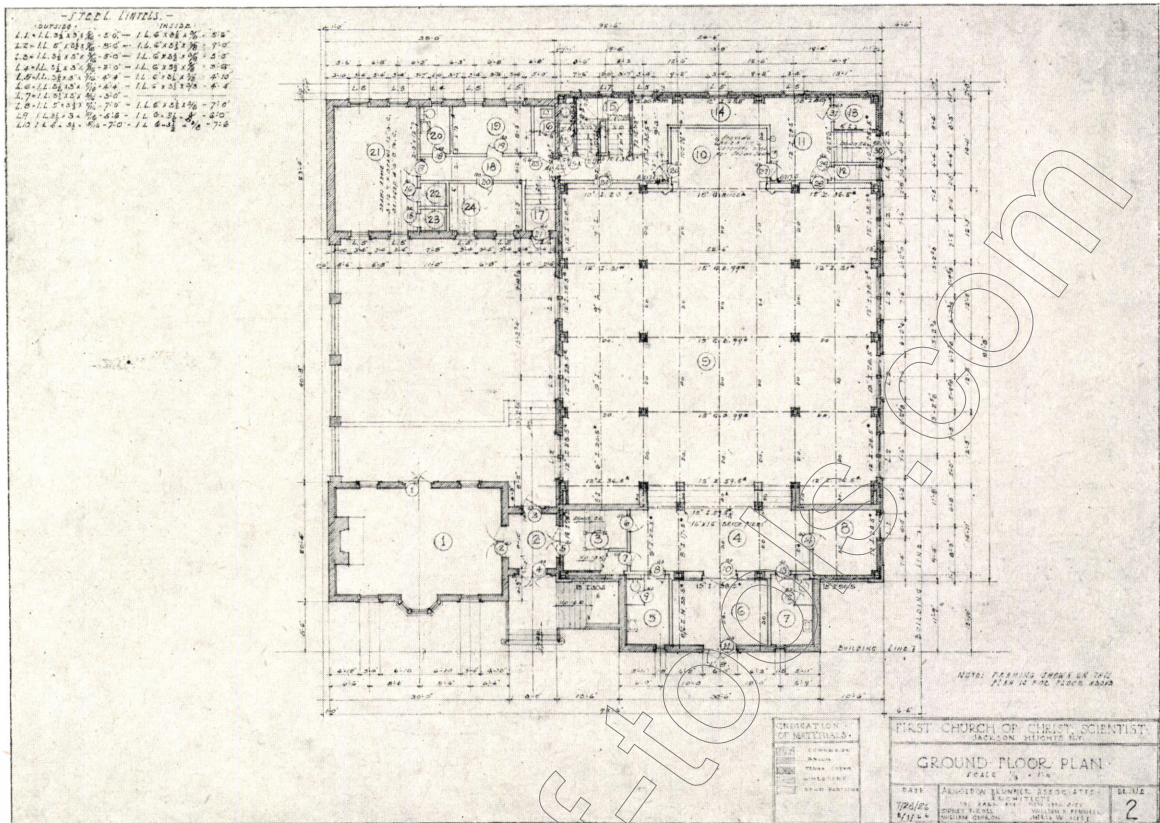


SKETCH OF INTERIOR LOOKING TOWARDS PLATFORM

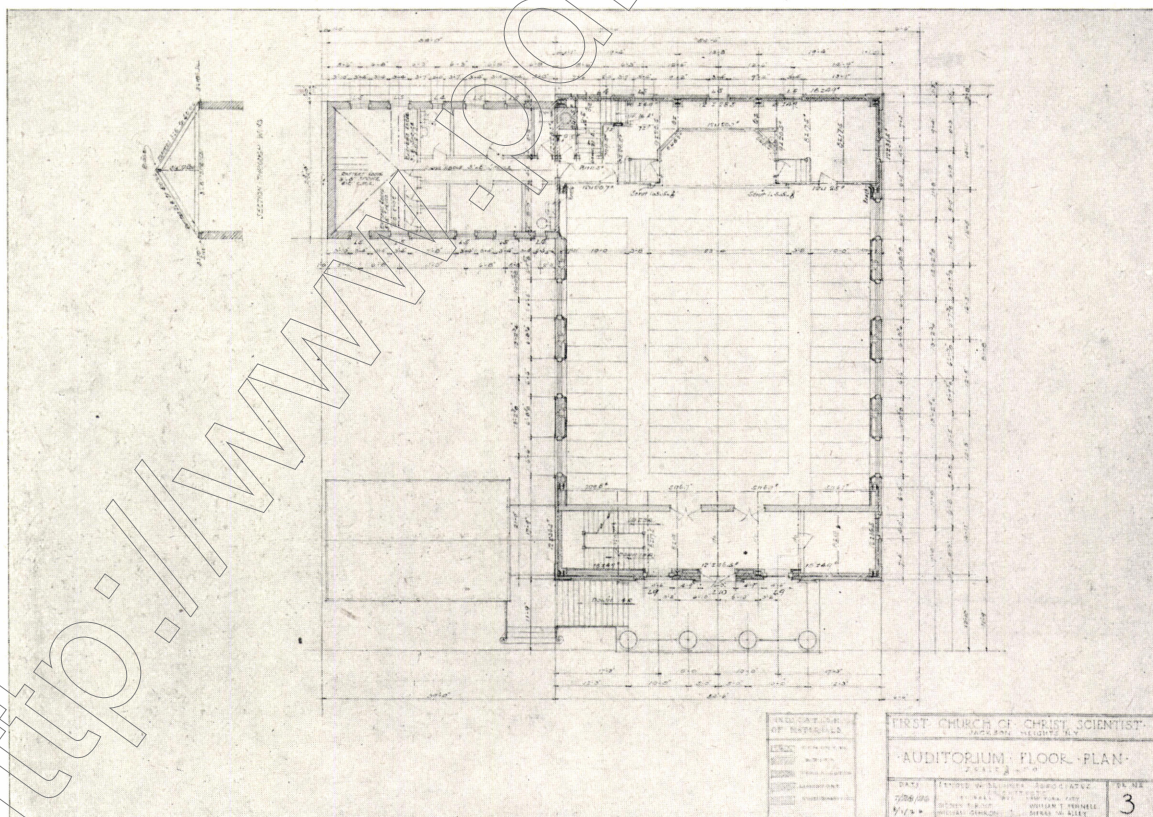
FIRST CHURCH OF CHRIST, SCIENTIST, JACKSON HEIGHTS, N. Y.

Arnold W. Brunner Associates, Architects

PENCIL POINTS



GROUND FLOOR PLAN

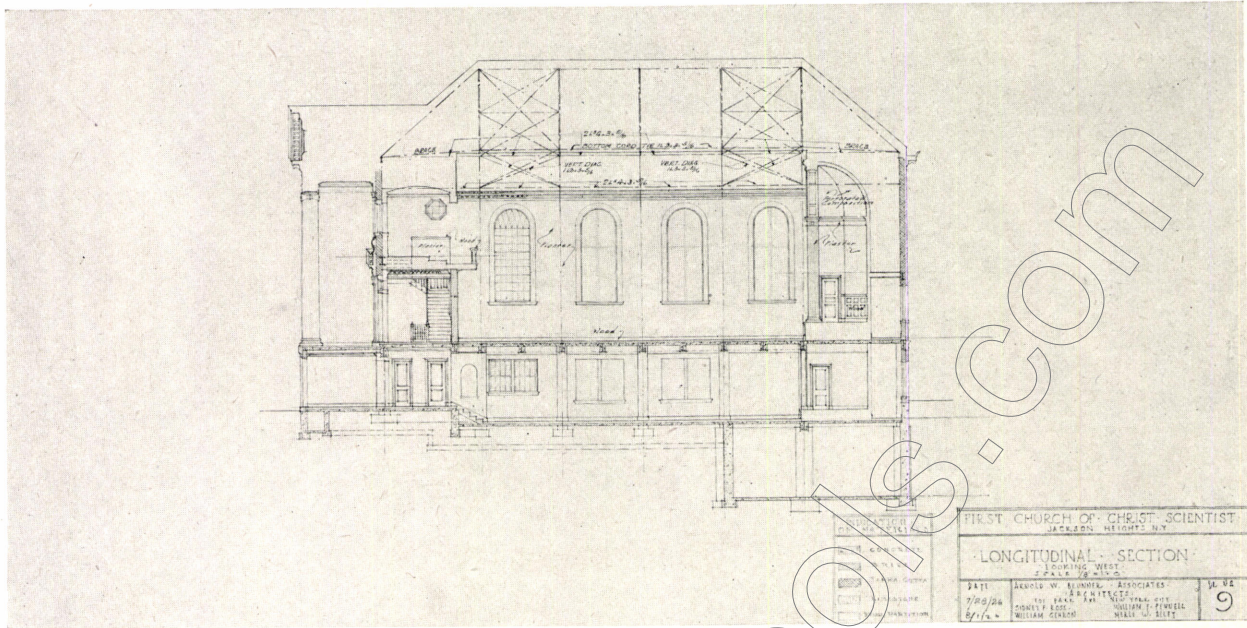


AUDITORIUM FLOOR PLAN

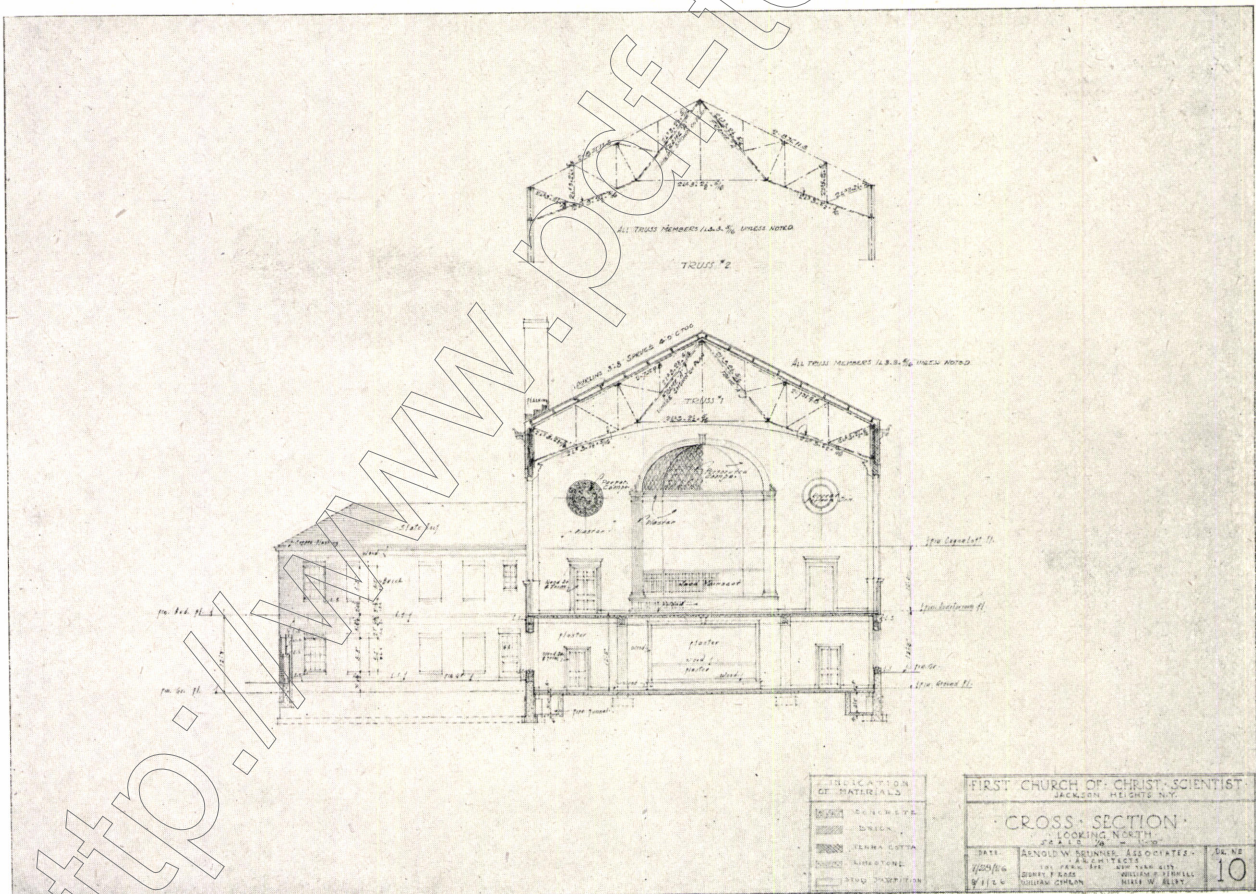
FIRST CHURCH OF CHRIST, SCIENTIST, JACKSON HEIGHTS, N. Y.

Arnold W. Brunner Associates, Architects

A BUILDING ON THE BOARD



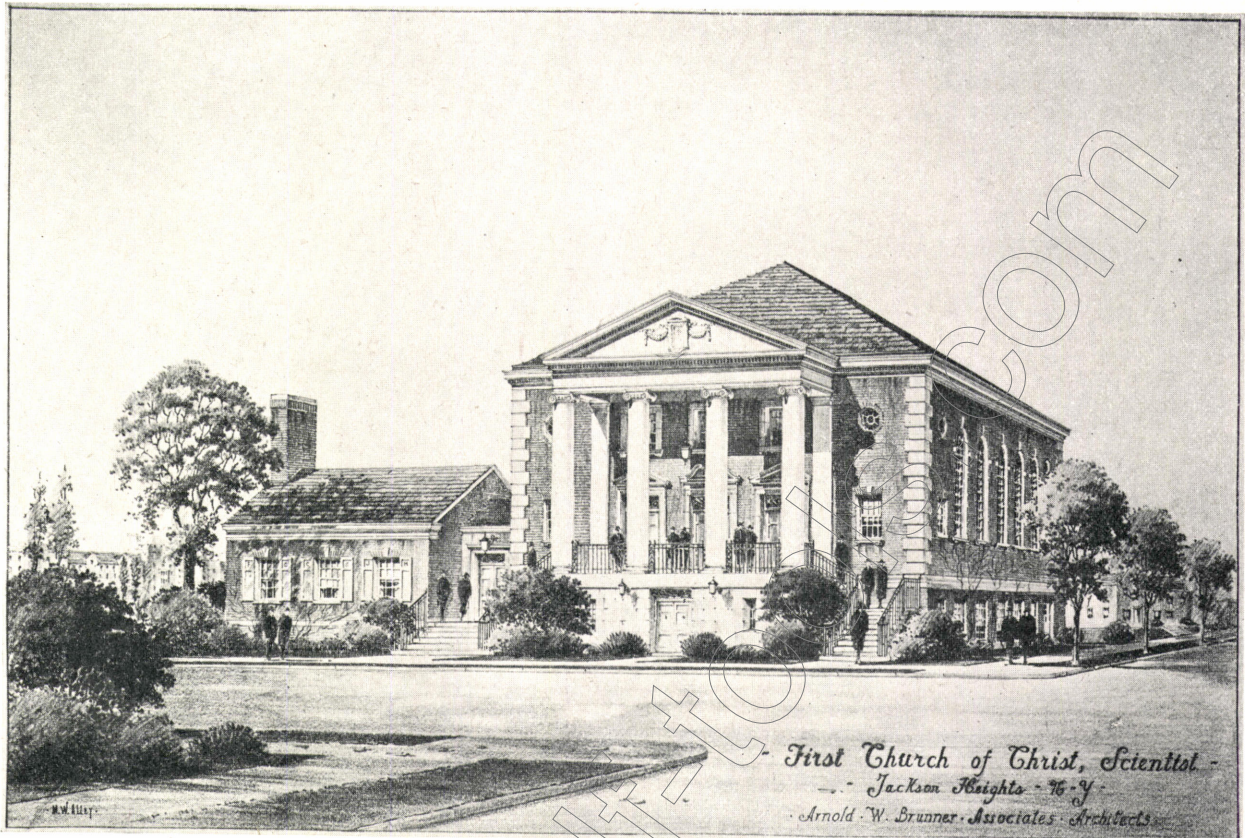
FINAL LONGITUDINAL SECTION



FINAL CROSS SECTION

FIRST CHURCH OF CHRIST, SCIENTIST, JACKSON HEIGHTS, N. Y.

Arnold W. Brunner Associates, Architects



PERSPECTIVE STUDY OF INTERMEDIATE STAGE IN DESIGN

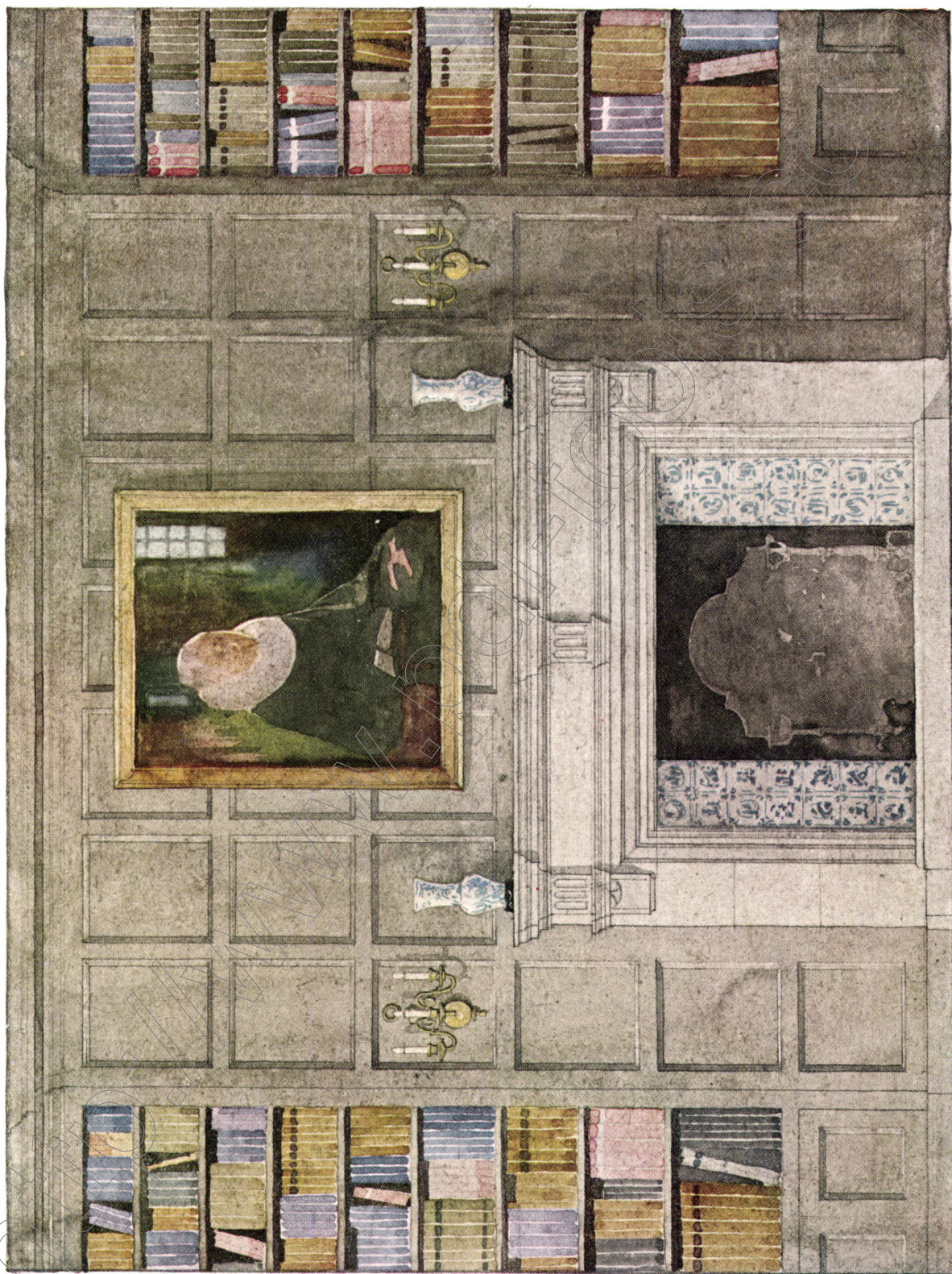


SKETCH OF READING ROOM GARDEN

FIRST CHURCH OF CHRIST, SCIENTIST, JACKSON HEIGHTS, N. Y.

Arnold W. Brunner Associates, Architects

PENCIL POINTS
SERIES
of
RENDERINGS
IN
COLOR



RENDERING IN WATER COLOR BY A. B. LE BOUTILLIER

Size of Original, 11¼" x 8½"

Sketch of Library Interior

Pibbey and Le Bouillier Architects



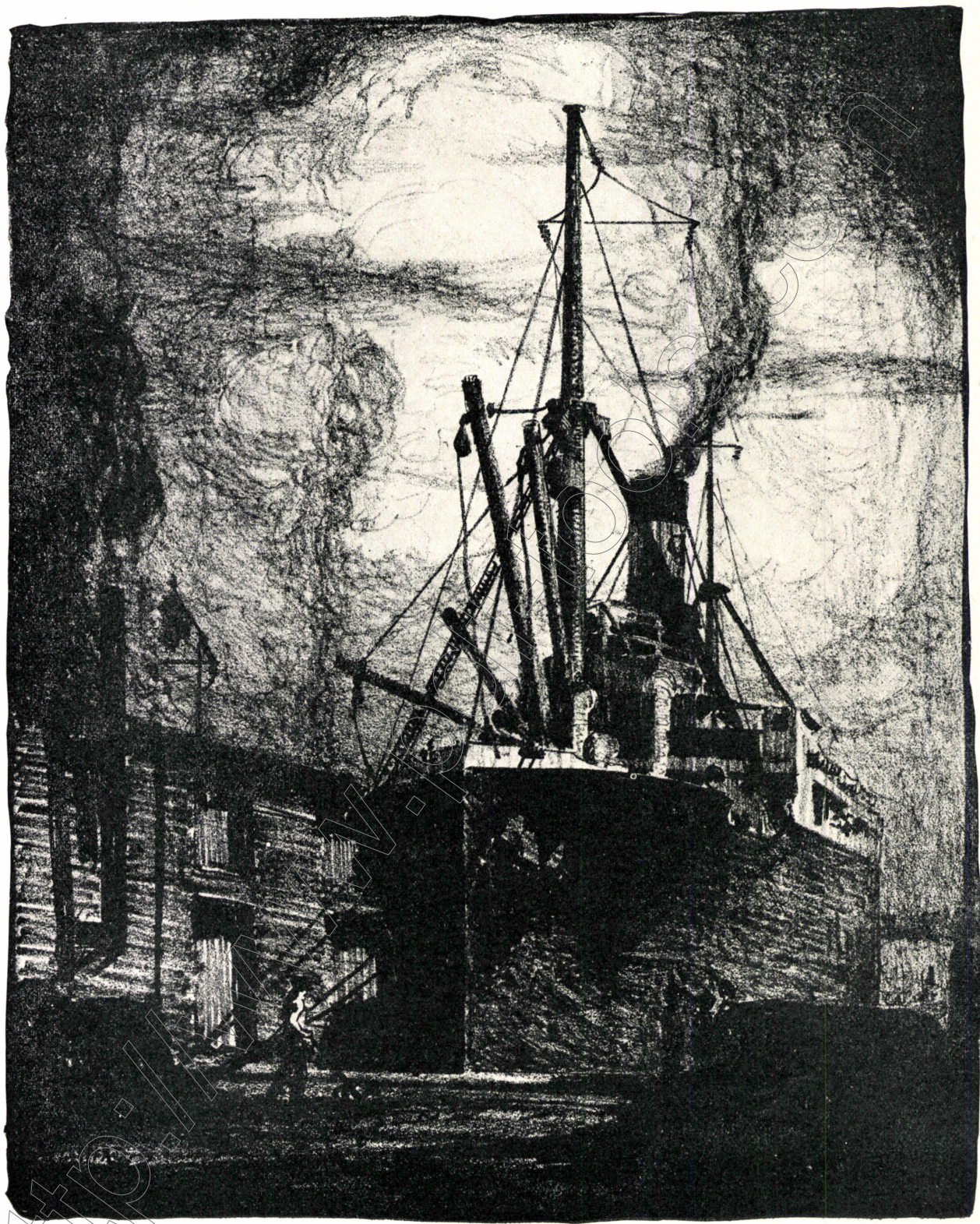
RENDERING IN PENCIL AND WATER COLOR BY FREDERICK R. WITTON

Size of Original 25" x 15"

Residence at Hingham, Massachusetts

Charles Everett, Architect

PENCIL POINTS
SERIES
of
RENDERINGS
IN
COLOR



LITHOGRAPH BY WILLIAM DRAKE

PLATE XXXVIII

VOLUME VII

NUMBER 11

On the other side of this sheet we have reproduced a lithograph by William Drake. The print, which is of exceeding richness, was made during the last season at the Studio Club of the Architectural League of New York and is one of the best prints of the year made by this group.



COURT IN CEFALU

A. Thornton Bishop.

PENCIL SKETCH BY A. THORNTON BISHOP

PLATE XXXIX

VOLUME VII

NUMBER 11

We have reproduced here another pencil sketch by A. Thornton Bishop. The artist's treatment of the scene, which is a Court Yard in Cefalu, Italy, is very direct and free in technique. The original was made on cameo paper with a yellowish tint and measures $6\frac{1}{2}$ " x $9\frac{1}{4}$ ".

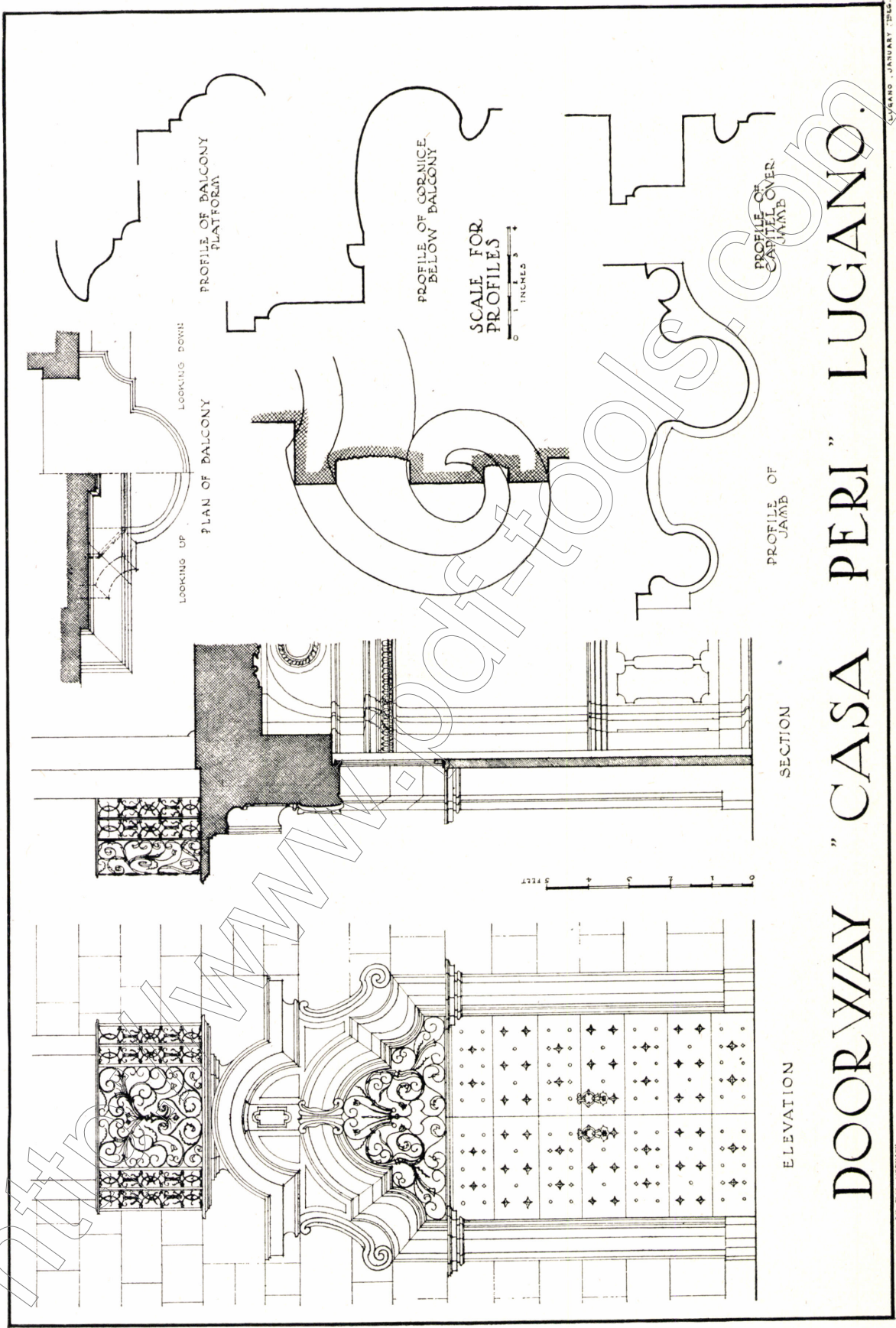
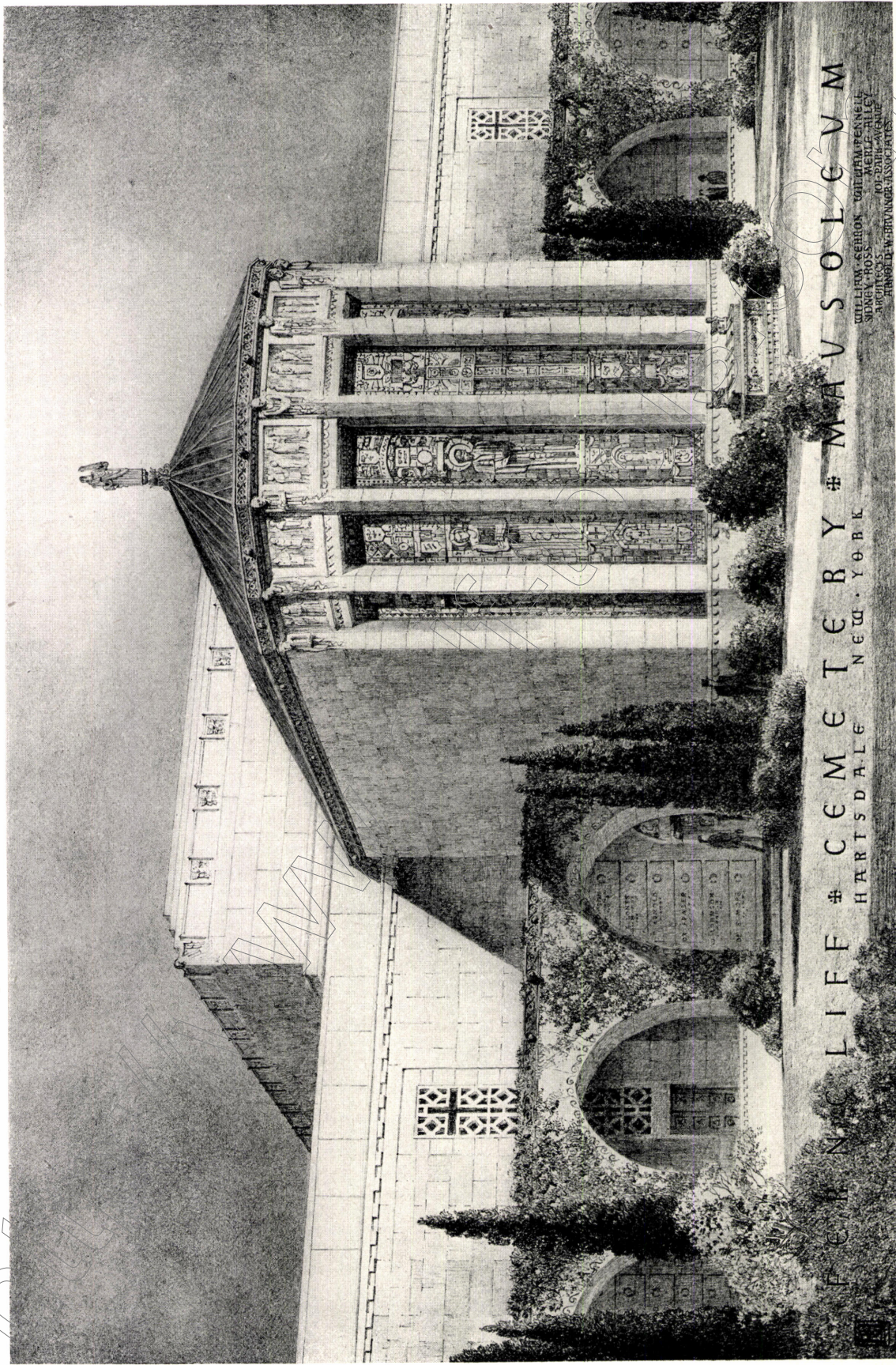


PLATE XI

VOLUME VII

NUMBER 11

A well arranged sheet of measured drawings of a bit of northern Italian detail is the subject of this plate which was contributed by Paul Hermann, a Chicago draftsman recently come to work in New York after a trip abroad.



Print by George C. Miller

LITHOGRAPHIC RENDERING BY BIRCH BURDETTE LONG

CHAPEL AND CLOISTERS, FERNCLIFF CEMETERY MAUSOLEUM

PLATE XLI

VOLUME VII

NUMBER 11

On this plate we reproduce a lithograph, by Birch Burdette Long, which was one of a set of six made for the promoters of the Ferncliff Cemetery Mausoleum. The Architects are The Arnold Brunner Associates. The size of the original is $35\frac{1}{2}$ " x $23\frac{1}{4}$ ".



WHITTINGS

SECOND ARCHITECTURAL AND ALLIED ARTS EXPOSITION

THE SECOND Architectural and Allied Arts Exposition will be held in the Grand Central Palace, New York, from February 21st to March 5th, under the auspices of the Architectural League of New York. The committee in charge is working very hard to assure carefully selective exhibits and for their harmonious hanging. Mr. Raymond M. Hood is shortly leaving for the continent and will confer with architectural committees in Sweden, France and Germany where the exhibition is already under advisement.

The following committees of the Architectural League are handling the work on the exposition: *President*, Alexander B. Trowbridge; *Committee on Architecture*, Raymond M. Hood, *Chairman*, Frank J. Foster, Julian Clarence Levi, Wm. F. Lamb, Otto Langmann and Frederic C. Hiron; *Committee on Decorative Painting*, Ezra Winter, *Chairman*, Arthur Covey, D. Putnam Brinley, Eugene Savage, J. Scott Williams and Fred Dana Marsh; *Committee on Sculpture*, Chester Beach, *Chairman*, Edmond Amateis, Edward McCarten, A. A. Weinman and John Gregory; *Committee on Landscape Architecture*, A. F. Brinckerhoff, *Chairman*, Armistead Fitzhugh and Robert Ludlow Fowler, Jr.; *Committee on Crafts*, Leon V. Solon, *Chairman*, Ely J. Kahn and Horace Moran; *Committee on Foreign Exhibits*, Charles Butler, *Chairman*, William Adams Delano, Aymar Embury, II, Raymond M. Hood, Ernest Peixotto and Julian Clarence Levi; *Committee on Competition and Awards*, Dwight James Baum, *Chairman*, Edward Field Sanford, and Tabor Sears. Mr. Arthur Covey reports the outlook promising for the mural exhibition as much good work has been accomplished this year in this phase of decorative art.

ARCHITECTS AND ENGINEERS SQUARE CLUB OF NEW YORK TO MEET

A REGULAR MEETING of the Architects and Engineers Square Club will be held Tuesday, November 23rd, 7:30 P. M., at the Club Rooms, 143 West 44th Street, New York City. For further information address the Secretary, Frederic Sutton, c/o Geo. B. Post & Sons, 101 Park Ave., New York.

SAN FRANCISCO ARCHITECTURAL CLUB

IT IS TRUE of organizations as of individuals: they never remain long stationary, and, if they are not making progress, they are surely retrograding. So, the conclusion of the season's work of the Beaux-Arts marks an achievement (a small headway), being the beginning of a greater season, which started September 18. Some thirty members took their first programs (some older students, and others just beginning the course).

The enthusiasm displayed by those enrolling for the engineering class demonstrated the need of the broadening influence of a good engineering course. The class is under the personal supervision of C. Jefferson Sly, civil engineer.

At our last business meeting Mr. Pierre Zucco, a consulting engineer of international reputation, gave a lecture on Aluminous Cement, a product with which he has experimented for the past five years. The lecture proved most interesting.

Our annual Atelier banquet was held Wednesday, September 15, at the Club rooms in honor of our patrons, E. E. Weihe and Edward L. Frick, and our Sous Massier, R. J. Blas. The following day R. J. Blas left for Harvard to enter on the scholarship he won a few months ago.

The dinner and entertainment was a great success and created a fine spirit among the fifty members present. The few 'acts' of our entertainment, augmented by the orchestra, started reminiscences of our famous Jinks. A quartet from W. H. Weeke's office was on hand, giving an anvil chorus.

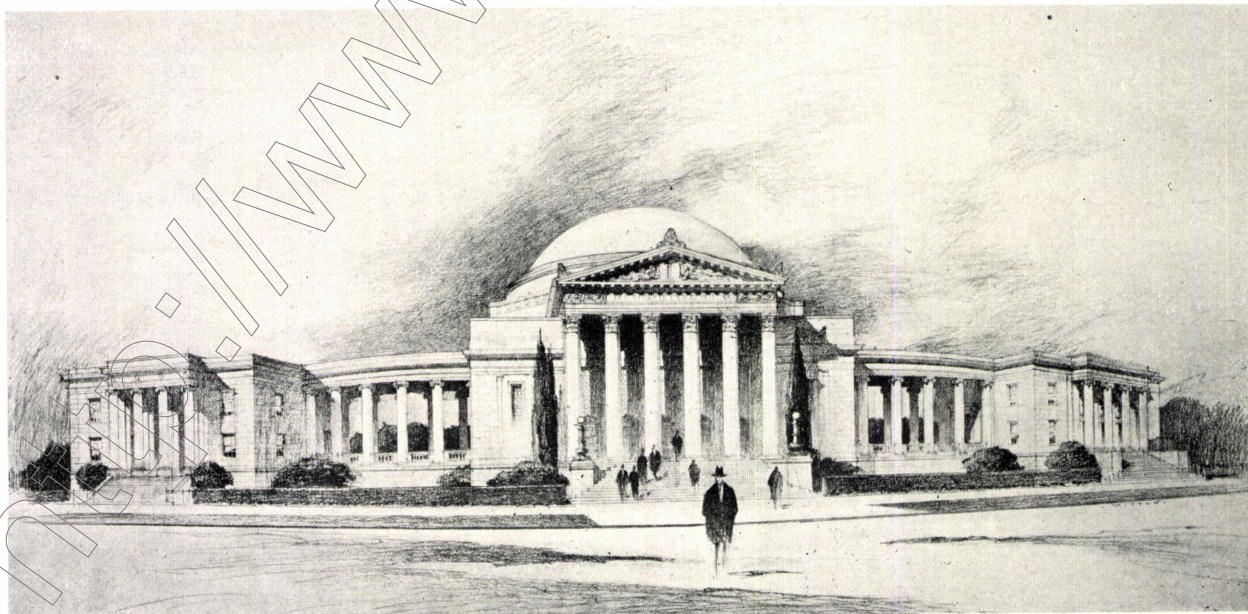
Mr. Austin Whittlesey, a past member, expressed his pleasure in being with us on the occasion.

Between the 16th and 18th of September we held our annual exhibition of the problems of the season, in the Atelier. The exhibit was well attended by the members and it is hoped that next year there will be a greater exhibit, so that we can open it to the public.

The Thursday luncheons are well attended and are proving an enjoyable feature of the club life.

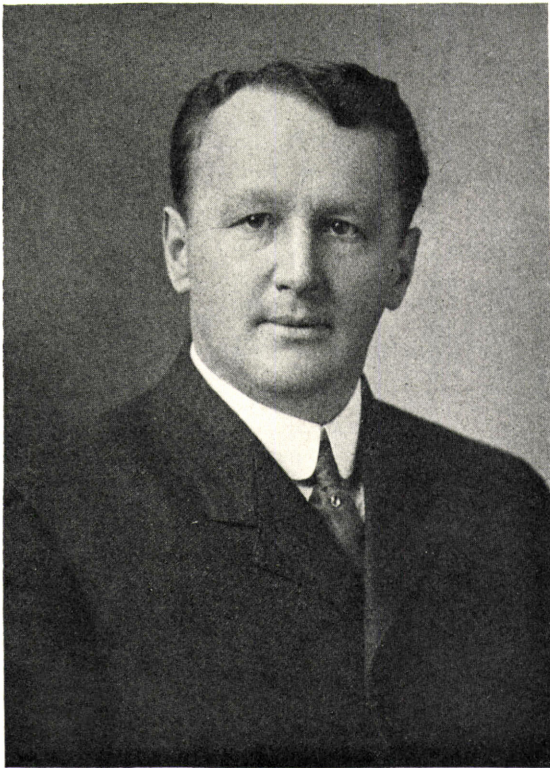
Just now the billiard tournament is under way and the members are signing up for the team.

J. H. DEVITT,
Publicity Manager



WOLFF PENCIL DRAWING BY F. R. WITTON

Temple Adath-Israel, Boston. McLaughlin & Burr, Architects.



FRANK W. FERGUSON

FRANK W. FERGUSON died October 4, 1926. Shortly after the establishing of the firm of Cram and Wentworth in its 8 x 10 room in the Park Square Building in 1889, F. W. Ferguson joined the rudimentary organization as constructing engineer. With Charles H. Alden (now Major Alden and a practicing architect on the Pacific Coast) he so became the beginning of the office personnel. Soon after Bertram G. Goodhue joined the office force, and later was admitted to the firm, which so became Cram, Wentworth and Goodhue. Charles Wentworth died shortly thereafter, and Ferguson took his place as the practical and business man of the firm.

After thirty-five years of close personal association, and thirty years of formal partnership, it is not easy at once to estimate the character and quality of one who has been removed by death. Time alone can give the sense of full value.

F. W. Ferguson was the solid, enduring and ever-reliable foundation on which the new firm and its work were established. Self-effacing and modest to a degree, he never came prominently before the general public, but through the fair weather and foul of the formative years of the firm, he was constantly present in all the material affairs of the office, and was the directing head of all the building operation. Possessed of indestructible patience, a serene philosophy and an unflinching sense of humor, he invariably bridged every difficulty, and always brought order out of threatened chaos.

No one could have been more devoted, conscientious and reliable than he, and it would be impossible to over-estimate the part he played in the history of the firm. It is doubtful if those who thought of the architectural work of his firm, and because of his self-effacement came so little into personal contact with him, ever appreciated the great part he played in his own inimitable fashion. It was not his function to contribute to the artistic products of the firm, but aesthetics, after all, are only a part of architecture. For nearly a quarter of a century he saw to the material working out of the dreams and visions of his less practical associates, and therefore he played an equal part in whatever his firm produced.

During the last eight or ten years his health had been steadily failing, but his interest and his activity, insofar as his physical condition would permit, continued as acute and vigorous as in the earlier years.

His associates in the firm and in the office, one and all, can only look forward with doubt and sadness to the absence from their lives and work of the qualities of serene judgment, profound philosophy and human and humorous tolerance which were his salient and most endearing characteristics.—R. A. Cram.

PRATT ARCHITECTURAL CLUB

AS WE PREDICTED a while ago, our membership list is getting bigger and larger and the Club is getting more robust every day. We now number 80 men. At our last Board meeting we hemmed and hawed and the following is what happened. So we place it before you for your tender criticisms.

COMMITTEE ON INFORMATION.

The Board of Governors appointed themselves one complete Committee of Aid. Their names, addresses and occupations are to be listed and posted so that the students of the Architectural Class at Pratt Institute may avail themselves of the opportunity to get in personal touch with any member and seek advice on the particular part of the architectural profession which they (the students) might be interested in making their life's work. The Board includes architects, builders, draftsmen, specification writers, estimators and realtors, so they sure have a list full of variety.

THE SEAL.

A Committee was appointed to corral a design for the Club Seal. For this we invite all the designs etc., that you can forward. We suggest that the Graduation Pin be used as a basis for the Seal. Flood us with designs.

MEMBERSHIP.

A member from each class was appointed as Chairman of his own Committee to see why all his class is not with us. So watch out for a letter from your Class representative.

P.A.C. NEWS BULLETIN.

Whether you are a member or not, advise us of your whereabouts and keep us advised of your latest address and movements; we are interested. Send anything that may prove of general interest. Why? We will publish the P.A.C. News bulletin and it will be sent to all Grads and will contain many items of interest and choice scandal, etc. It will not be a 'Tabloid', we are sorry, for then we would dispense with architecture and be financially set.

THE NEW LIBRARY.

The Club is "in back" of a new Library for the Architectural School, we mean *Department*, which is to be for the students' sole use. We have voted to set aside a sum of money so that we can add to this library each year. We want a real library for their own use and we are going to help get it.

THE P.A.C. SCHOLARSHIP.

This is also one of our ambitions for the Architectural Students at Pratt. The money is there and the details are being attended to now. We won't send them to Asia but we will help them get their foundation.

THE DINNER

Now we come to the important event. It has been decided that we must have a dinner on Friday, Nov. 19th. Note that date and don't forget it even a little bit. Why? So that you will be there with your classmates and have a wonderful time. When? We just advised you, read back a few lines. Where? You will be notified in detail very soon, if we have your correct address. Don't let us rely on our files but postal us the latest address now. It will be some dinner and a success without a doubt (we are not a confirmed optimist). There will be food undoubtedly, a short business meeting, music, and a couple of mighty fine speakers. It is rumored that there will be stories but we cannot confirm this as this goes to press. Here's luck!

So with this we leave you hoping that the censor will see fit to pass all of this letter and also have room for it. Sometimes a magazine has space when we have no news and no space when we do. Best personal regards to all our friends and we trust to see them all Friday, Nov. 19th.

THE COMMITTEE.

COMMITTEE FOR THE RELIEF OF
OSCAR WENDEROTH

THE NAME, OSCAR WENDEROTH, is no doubt a familiar one to you, as it is to practically every architect, contractor and manufacturer of materials used in construction of buildings. The wide familiarity with the name came either through personal acquaintance, or through government specifications, bulletins, etc., compiled by him while he was Supervising Architect of the United States Treasury Department. Mr. Wenderoth gave many years to the public service, and was officially connected with the construction of many of the most impressive and representative buildings in this country.

Some time ago a very serious affliction befell Mr. Wenderoth, through the total loss of his eyesight. You can appreciate the almost insurmountable handicap this must be to a man accustomed to the broad, intensive, business life in which Mr. Wenderoth was active. Like many of us whose lives are running along without any appreciable interference, he gave little thought to a possible "rainy day," and when this misfortune came, he found himself more or less stranded financially. However, he has done wonders toward fitting himself for work that might prove remunerative. He has taught himself to read and write in Braille, and to operate a Braille writing machine. He has learned to operate, solely by touch, a standard typewriter, and to use the dictaphone. Some months ago he worked out a very interesting form of entertainment for radio broadcasting.

Mr. Wenderoth has laid a good foundation toward fitting himself for renewed usefulness, but, in order to make effective use of ability, he should continue the work of reeducation concurrently with his efforts to find remunerative uses for his skill in writing.

The undersigned believe the efforts Mr. Wenderoth is making to regain a real measure of independence, despite the handicaps under which he is placed, warrant the encouragement of those who know him, or know of the work he accomplished during the years he gave to the federal government in various technical capacities. Hence, we have formed a committee to ask the assistance of individuals interested in architectural and building lines in raising a fund to help Mr. Wenderoth until he has become self-sustaining through the exercise of the activity that has opened up for him. The plan of distributing contributions is to pay Mr. Wenderoth a certain sum monthly until the total fund contributed is exhausted.

The Committee is sure you will welcome the opportunity of participating in the promotion of this fund. Whatever contribution you may make, will be gratefully received.

Kindly mail remittances to H. J. Lucas, Treasurer, c/o The Northwestern Terra Cotta Company, 2525 Clybourn Avenue, Chicago, Ill.

THE COMMITTEE

- A. H. BURGESS, President, John Williams, Inc.,
556 W. 27th St., New York City.
J. E. R. CARPENTER, Architect,
598 Madison Ave., New York City.
H. T. FOLSOM, President, Fiske & Co., Inc., Boston, Mass.
K. F. GILL, John Gill & Sons,
Bulkeley Bldg., Cleveland, Ohio.
THOMAS HASTINGS, Architect,
52 Vanderbilt Ave., New York City.
O. W. KETCHAM, 125 No. 18th St., Philadelphia, Pa.
CHAS F. KINSMAN, President, Sterling Bronze Co.,
18 E. 40th St., New York City.
H. J. LUCAS, Vice-President, The Northwestern Terra
Cotta Co., 2525 Clybourn Ave., Chicago, Ill.
ATHOLL McBEAN, President, Gladding, McBean & Co.,
660 Market St., San Francisco, Cal.
C. HENRY MEYN, C. H. Meyn, Inc.,
41 E. 22nd St., New York City.
W. A. C. SMITH, President, The Ohio Quarries Co.,
Cleveland, Ohio.

A CORRECTION

ON THE BACK COVER OF PENCIL POINTS for September we published an advertisement for the Ankyra Manufacturing Company, illustrating the Atlantic Building, Philadelphia, Pa., in which Mr. Cass Gilbert's name appeared as architect. This is a mistake as the building was designed by Mr. Joseph Franklin Kuntz, Architect, of Pittsburgh.

Both the advertisers and ourselves regret this error.



ANDREW C. MCKENZIE

ANDREW C. MCKENZIE, senior member of the firm of McKenzie, Voorhees and Gmelin, died suddenly at his home, 297 East 18th Street, Brooklyn, New York, after a severe attack of indigestion, on Sunday morning, October 19, 1926. He was born in Dunkirk, New York, in 1861, and was educated in Buffalo.

He came to New York City in 1884, where he became associated with Babb, Cook and Willard. He later was associated with Cyrus L. W. Eidlitz, with whom he became a partner in 1902, at which time they designed the Times Building. Upon the retirement of Mr. Eidlitz in 1910, the present partnership with Stephen F. Voorhees and Paul Gmelin was formed.

While a member of this firm, the West Street Building of the New York Telephone Company, the Telephone Buildings in Albany and Buffalo, the Brooklyn Edison Company Buildings, the Municipal Building of Brooklyn, and many other buildings, were designed and constructed.

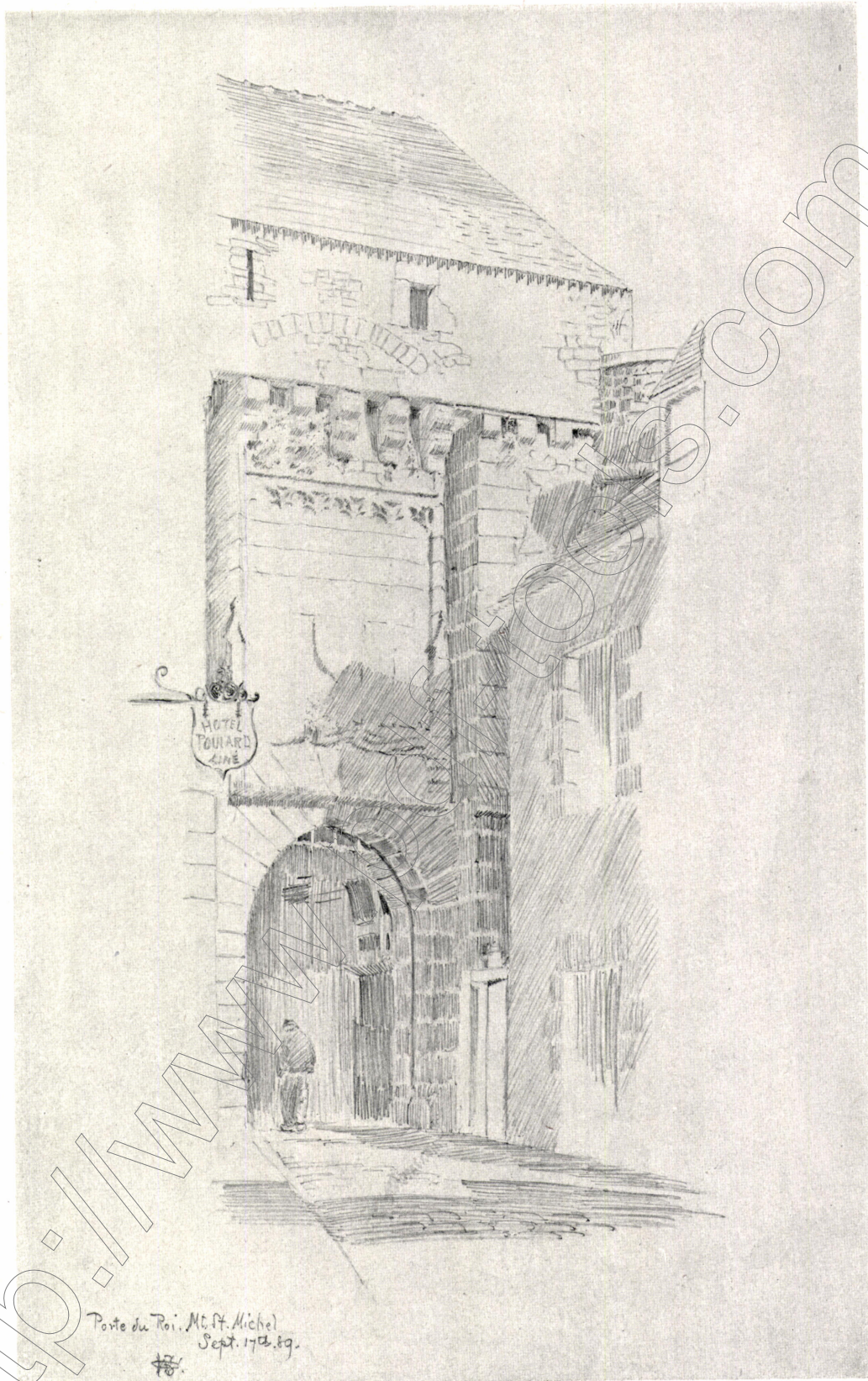
Mr. McKenzie was a member of the American Institute of Architects, the Architectural League of New York, the Union League Club, Canadian Club of New York, The Railroad Club, the Briar Hills Country Club, the St. Andrew's Society, and the City Planning and Survey Committee of New York.

NEW YORK SKETCH CLUB

THE NEW YORK SKETCH CLUB atelier opened its Wednesday class of twenty-five students on the sixth of October with a dinner. Mr. Harvey Wiley Corbett was the guest speaker and gave a very instructive as well as entertaining talk on the advantages of the young architect who had the "picture vision". Many humorous incidents from his experiences as a student in Paris were cited. Mr. Ernest Watson, who is in charge of the instruction, lost no time after the dinner in getting the class under way on its season's work.

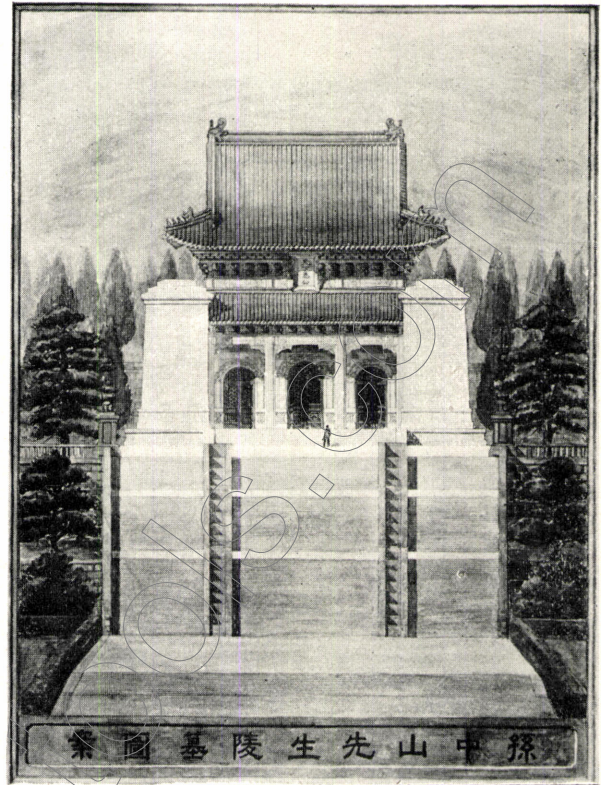
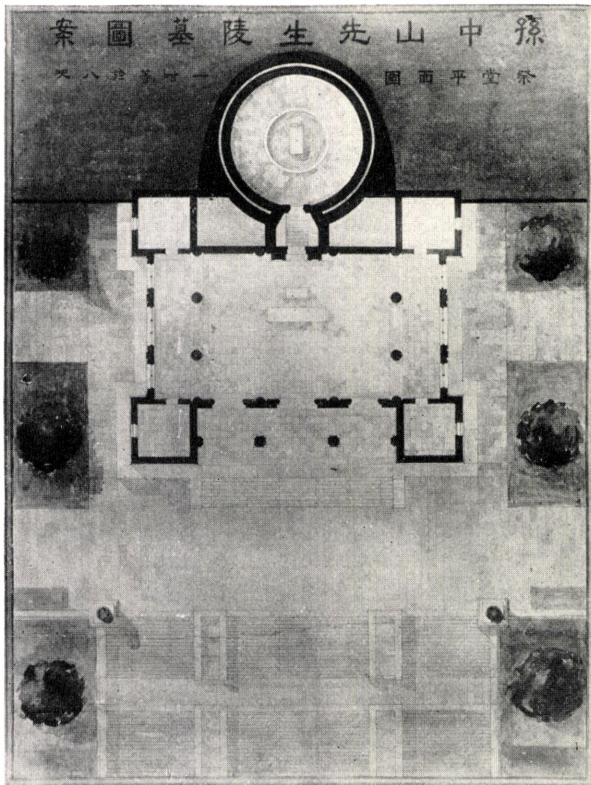
Because of the tremendous demand a Friday class was opened which held its opening session and dinner on the evening of the 22nd. Mr. Robert D. Kohn was the speaker.

A waiting list for both classes has been started in the event that business appointments may interfere with the concluding of a student's course. An exhibit of the work of both ateliers will be held in the Art Center Galleries beginning April 25th.



Porte du Roi, St. Michel
Sept. 17th. 89.
W.B.C.

PENCIL DRAWING BY WALTER B. CHAMBERS
Porte du Roi, St. Michel



Plan and Front Elevation of the Winning Design.

COMPETITION FOR A MEMORIAL HALL AND TOMB FOR DR. SUN YAT-SEN AT NANKING, CHINA.

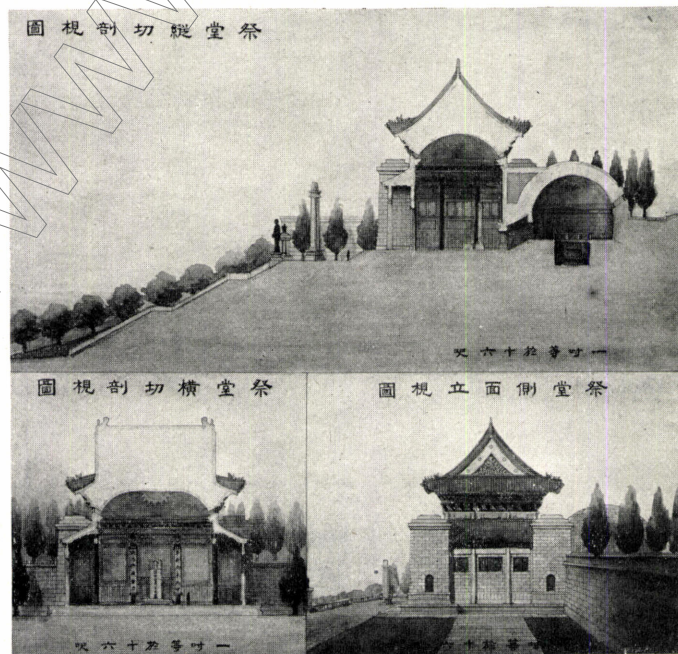
WON BY Y. C. LU, ARCHITECT, SHANGHAI.

The program of this competition called for the combining of a Memorial Hall and Tomb, so planned as to be accessible to each other. On this page are illustrated three of Mr. Y. C. Lu's prize drawings and his brief account of the design.—EDITOR.

THE TOMB FROM THE OUTSIDE looks just like one of its kind to be found in China, but the interior is so arranged that the sarcophagus can be viewed from around a balustrade like that of Grant's Tomb in New York, or Napoleon's Tomb in Paris. The design of the Memorial Hall is an attempt at developing Chinese architecture from wood to stone and concrete, at the same time achieving the distinctive character of a mausoleum. This translation applies to the ornamentation as well as to the principles of construction. The Memorial Hall will serve its purpose as one of its kind in China but is also to house a sitting statue of Dr. Sun Yat-sen, similar to that of the Lincoln Memorial in Washington. Its dimensions are 72' x 92' in plan, and about 80' high to the roof ridge.

The site chosen is most ideal, the mausoleum being placed on a knoll in the middle of the hill in the center of Purple Mountain. This knoll is arranged as a terrace and commands a complete view of the city of Nanking to the south-west and a landscape of great beauty to the south and east. The mausoleum is on the top of a hill and may be seen

from miles away. The approach consists of an immediate stretch of straight paved causeway a mile long and about the same length of winding driveway along the rolling country side before it joins the main road from the city. The adjoining country will eventually be planned out as a national park on a large scale. The method of construction, although modern, can be said to be Chinese in that it consists of a skeleton of reinforced concrete with walls of brick and stone very similar to the Chinese system of posts and beams. The Tomb is in the form of a dome of double shell also of reinforced concrete and faced with granite. In a way it is to be regretted that owing to the restriction of funds and limitation of the time for its completion, this structure can not be built of solid masonry throughout as would be done in the west. In this case it would become an adaptation of western construction to Chinese architecture and would be more desirable from an architectural point of view. The invention of reinforced concrete is so recent that its permanency is still to be proved. In this building



Section of Winning Design.

(Continued on page 691)



LITHOGRAPH BY V. HAGOPIAN

VANDERBILT HOUSE ON FIFTH AVENUE AT FIFTY-FIRST STREET, NEW YORK

AMERICAN ACADEMY IN ROME

FROM A LETTER RECENTLY received by C. Grant La Farge, Secretary, from Frank P. Fairbanks, Professor in charge of the School of Fine Arts, we quote the following:

"On the 15th of September the majority of the office staff returned from their holidays. Professor Lamond came about the same time, and on the 16th Director Stevens returned after a two weeks' vacation in the North of Italy.

"The newly-appointed faculty of the Classical School and their families have arrived, and also the three classical Fellows. Richard K. Webel, landscape architect Fellow, has reported in the School of Fine Arts.

"Meyer, senior Fellow in sculpture, has finished his final work—a fountain. The group has a central column surmounted by a kneeling figure of Pan. Three dancing girls surround the column, which presents marble inlaid with mosaic. The figures and one or two other details are to be in bronze.

"Bradford, senior Fellow in painting, and Mueller, first year Fellow in painting, have been traveling together in France. Hancock, first-year Fellow in sculpture, has also been in France, as well as Germany and Belgium. Camden, second-year Fellow in sculpture, has been working on his figure of David; and Fraser, first-year Fellow in architecture, has progressed on his restoration of a terme at Hadrian's Villa.

"Norman T. Newton, Fellow in landscape architecture, completed a description of his study of La Magliana and wrote two other papers on the Chigi and Medici Villas before leaving the Academy early in September. He will sail for New York the fourth of October.

"Finley, second-year Fellow in painting, has begun the painting of a full-sized group, Alcmene and infant Hercules. He has also composed an interesting composition for his third-year problem, an overmantel of seven figures."

ARCHITECTS TO HELP RED CROSS ROLL CALL

JULIAN PEABODY, OF PEABODY, WILSON AND BROWN, heads as volunteer Roll Call chairman a special architects' group to enlist the maximum response throughout the architectural profession of New York City to the annual Red Cross Roll Call, opening November 11, Armistice Day, for funds to maintain the organization's relief work and public health program.

The architects group is one of the first 100 groups formed in accordance with the campaign plan of committee organization of the city into various industrial, banking, mercantile and professional groups which will carry the Roll Call appeal into every branch of industry. It is anticipated that by the opening of the Roll Call approximately 200 such groups will be functioning throughout the city representing a total of some 4500 volunteer chairmen, committeemen and captains.

Plans for comprehensive activity throughout the group are already in operation under the leadership of Mr. Peabody and he has set as his goal a 100 per cent enrollment with a Red Cross button on every person in the architectural field.

A MEMORIAL HALL AND TOMB
FOR DR. SUN YAT-SEN AT NANKING

(Continued from Page 689)

an effort is made to protect all reinforced concrete work from the outside and it may be said that it will be the most permanent structure that has ever been built in China.

All materials are selected with a view to their lasting quality. The Hall and the Tomb will be faced with granite from Canton; all other stone work will also be of granite. The roofing tiles as originally proposed are to be of bronze, but as this was thought too extravagant for the present, glazed tiles will be employed instead. The interior finish will be in granite, marble and artificial stone. The ornamental parts in ceiling and beams will be done in mosaic, no painting being used anywhere. Windows and doors are all made of metal.

In the design of this work the aim has been to develop Chinese architecture according to the principles of aesthetics and it is neither the adapting of Chinese forms to modern construction nor vice versa. An original composition is striven for but always with a feeling for and in the spirit of Chinese ideals gathered through the study of the best existing examples.



PAUL H. HERMANN

PAUL H. HERMANN was born in Zurich, Switzerland, and received his early education there. He later studied architecture at the Polytechnikum in Zurich and upon the completion of his studies in 1920 he came to America. Since he has been in this country Mr. Hermann has been working for various architects, for the most part in Chicago offices. In 1926 Mr. Hermann returned to Europe and made a study trip in France, Spain, Italy and Switzerland.

It was on this trip that Mr. Hermann made a number of very interesting photographs, one of which is reproduced on page 644 of this issue. We have been fortunate in securing more of these beautiful photographs for publication in future issues. Mr. Hermann uses an Ernemann camera of quarter-plate size, equipped with a Zeiss F6.3 lens. He invariably uses a very small stop and a long exposure which necessitates the employment of a tripod. It is to this method that he attributes his successful results. Our reproductions are made from Mr. Hermann's negatives.

IRON AND BRONZE MANUFACTURERS MEET

THE NATIONAL ASSOCIATION OF ORNAMENTAL IRON AND BRONZE MANUFACTURERS held its nineteenth annual meeting in the Pennsylvania Hotel, New York, from October 5th to 8th inclusive. Among other speakers before the convention were Mr. Jules Bouy, decorator, and Mr. Harvey Wiley Corbett, architect.

Mr. Bouy gave an inspiring talk on "Modern Iron Work," which was very enthusiastically received. Mr. Corbett spoke at some length on "Ornamental Iron and Bronze in Modern Architecture", discussing the subject in various phases. He made a strong appeal to the manufacturers for frankness and honesty in the expression of materials and for the adoption of sound design in the making of standardized ornamental elements. He urged close co-operation between the manufacturers and architects, both of whom, he said, were involved in the production of modern architecture.

PERSONALS

HAVILAND W. ALLEN, ARCHITECT, has removed his offices to 402 Dwight Building, Jackson, Michigan.

WILLIAM J. LODGE, ARCHITECT, has opened an office for the practice of architecture in the Westfield Building, 66-68 Elm Street, Westfield, N. J.

WOLDEMAR H. RITTER, ARCHITECT, has removed his offices to 1588 Beacon Street, Brookline, Mass.

JOHN J. WATSON, INC., LANDSCAPE ARCHITECT, Town Planner, Consulting and Development Engineers, have removed their main offices to The Watson Building, 5103 Euclid Avenue, Cleveland, Ohio.

THEODORE L. PERRIER, ARCHITECT, has removed his offices to 905 Canal-Commercial Building, New Orleans, La.

ANDREW J. THOMAS, ARCHITECT, has removed his offices to 2 West 46th Street, New York City, N. Y.

ALFRED W. BOYLEN, ARCHITECT, has removed his offices to 30 Whitney Avenue, New Haven, Conn.

KAVY & KAVOVITT, ARCHITECTS, have opened offices for the practice of architecture in the Municipal Bank Building, Stone & Pitkin Avenues, Brooklyn, N. Y.

EDWARD A. POYNTON, ARCHITECT, has removed his offices to 1523-L Street, N. W., Washington, D. C.

IRVING R. BROWN, ARCHITECT, has opened an office and studio at 20 Beaver Street, Newark, N. J.

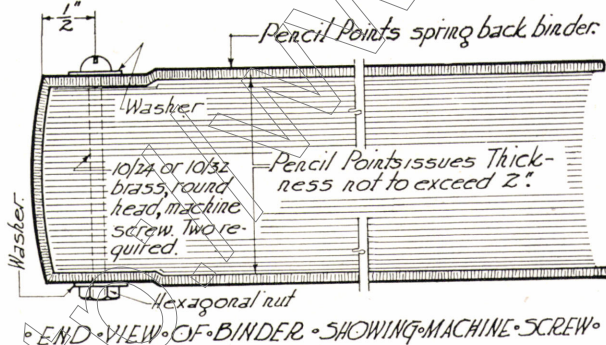
ARTHUR R. HUTCHASON, ARCHITECT, has opened a branch office at 102 De la Guerra Studios, Santa Barbara, Calif., with Mr. Arthur Raitt in charge.

SHERMAN & WOLFENBARGER, ARCHITECTS, have opened a new office at 303A Poyntz Ave., Manhattan, Kansas.

HOUSE BEAUTIFUL COVER COMPETITION

THE HOUSE BEAUTIFUL COVER COMPETITION has been an annual event now for the past four years. The announcement of the fifth competition offers, in addition to the First Prize of \$500, four special prizes of \$250 each, and six honorable mention awards. The Student Certificate of Merit (with honorarium), offered for the first time last year, is continued this year for the best design submitted by a student in any school of art. The exhibition of one hundred or more of the best designs, which has been a feature of the competition since the beginning, will be further extended this year, and covers will be shown in all the important cities from coast to coast. The competition closes January 14, 1927. Full particulars regarding it may be obtained from the Competition Committee, House Beautiful, 8 Arlington Street, Boston, Mass.

A PRACTICAL METHOD OF ADAPTING
THE PENCIL POINTS SPRING BACK
BINDER INTO A PERMANENT BINDER



END VIEW OF BINDER SHOWING MACHINE SCREW

Place issues of Pencil Points in binder and line them up as straight as possible. Drill two holes, one $\frac{1}{2}$ " from the top, $\frac{1}{4}$ " back from binder back, and the other $\frac{1}{2}$ " from the bottom, $\frac{1}{4}$ " back from binder back. Insert machine screw (length of screw dependent upon thickness of book) with washer under head. Screw on nut having first put on a washer between nut & book. Draw nut up tight. If part of screw extends beyond nut, cut it off and file smooth. Complete operation will take about $\frac{1}{2}$ hour. p.g.k.



PEN-AND-INK SKETCH BY J. MACGILCHRIST

ATELIERS AND CLUBS AFFILIATED WITH THE BEAUX-ARTS INSTITUTE OF DESIGN

We have had so many requests for clubs and ateliers following the Program of the Beaux-Arts Institute of Design that we are printing this list, which we believe will be of value to students throughout the country.

ALABAMA, Birmingham—Birmingham Society of Architects, 1607-T Empire Building.

CALIFORNIA, Los Angeles—Los Angeles Architectural Club, 420 South Spring Street.

SAN FRANCISCO—San Francisco Architectural Club, 523 Pine Street.

COLORADO, Denver—Denver Atelier, 1459 Pennsylvania Avenue.

DISTRICT OF COLUMBIA, Washington—Washington Architectural Club, address T. J. Rowland, c/o Arthur B. Heaton, 1211 Connecticut Avenue.

FLORIDA, Miami—Miami Architectural Club, 39 S. E. 6th Street.

ILLINOIS, Chicago—Atelier Parsons, Chicago Architectural Club, 1801 South Prairie Avenue.

INDIANA, Indianapolis—Indianapolis Architectural Club, Oral E. Williamson, 314 Pennyway Building.

LOUISIANA, New Orleans—New Orleans Arts and Crafts Club—Atelier Feitel, 917-918 Carondelet Building.

MARYLAND, Baltimore—Charcoal Club, 1230 Saint Paul Street.

MASSACHUSETTS, Boston—Boston Architectural Club, 16 Somerset Street.

MICHIGAN, Ann Arbor—Arbor Atelier, 340 Nickels Arcade; Detroit—Thumb Tack Club, 324 McKerchey Building; Atelier Derrick, 120 Madison Avenue.

MISSOURI, Kansas City—Architectural League of Kansas City, 1004 O'Rear Leslie Building.

NEW JERSEY, Palisade—Sibley-Licht Atelier, Edgewood Lane and Bluff Road.

Trenton—French Curve Atelier, 219 East Hanover Street.

NEW YORK, Buffalo—Rectagon of Buffalo, Atelier, 77 West Eagle Street.

New York—Atelier Corbett-Koyl, 314 East 49th Street; Atelier Hiron, 342 East 41st Street; Atelier Licht, 126 East 38th Street.

PENNSYLVANIA, Philadelphia—"T" Square Club, 204 South Quince Street.

Pittsburgh—Pittsburgh Architectural Club, Chamber of Commerce Building.

Reading—Reading Architectural Society, 136 Robeson Street.

TENNESSEE, Knoxville—Barber-McMurry, Atelier, c/o Barber & McMurry, Architects.

Memphis—Atelier Cairns, 528 Madison Avenue Building.

TEXAS, Fort Worth—Atelier Staats-Koeppel, First National Bank Building.

VIRGINIA, Norfolk—Atelier Norfolk, J. W. Phillips, c/o B. F. Mitchell, Architect.

Richmond—Richmond Architectural Club, 914 Travelers' Building.

WASHINGTON, Seattle—Seattle Architectural Club, 232 Henry Building.

CANADA—Atelier Beaux Arts, 628 St. Urban St., Montreal, Canada.



PENCIL RENDERING BY J. MACGILCHRIST

Suburban House, Charles M. Hart and W. Lynn Patton, Architects.

ARCHITECTURAL LEAGUE OF NEW YORK

ONE OF THE MOST STIMULATING and amusing evenings ever held at the Architectural League occurred October fourteenth. A somewhat indefinite announcement stated: "There will be 'An exhibition of Modern Art by Alfred Maurer.' Mumford and others will speak." As has often happened, those members who preferred to snuggle beside their fireplaces or radiators, rather than take a chance on a vaguely announced program, missed a good thing. Perhaps interest in modern art was not keen enough to bring out a record-breaking crowd, but the audience of about seventy had the time of their lives.

On the walls were water colors, chiefly still life groups of flowers, painted by Alfred Maurer, one of the first Americans to be lured from conservatism by the French leaders, Cezanne, Matisse, and Picasso. The paintings were loaned by Mr. Weyhe, proprietor of the Book and Print Shop on Lexington Avenue above 59th Street. The leading characters in the drama or comedy which followed dinner were Lewis Mumford, author of "Sticks and Stones", Dr. Walter Pach, who wrote "Masters of Modern Art", Mr. Zigrosser, Mr. Weyhe's right-hand assistant, and about a dozen architects, painters and sculptors, members of the League.

Mr. Mumford led and ended the discussion. He is a brilliant, fearless defender of the new art. Never have architects been hammered so unmercifully as they were by this, to them, new champion of the modern movement. They were vigorously assailed for their inability or unwillingness to accept or initiate new, fresh forms in their work. The speaker slashed them with scornful references to copying antique architecture which, in his opinion, was still going on in the same stupid way in which it had always been going—he did not stipulate for how long. The audience did not know whether to resent the attack or to laugh. Mr. Pach followed in a calmer, more judicial mood, telling why he had ardently admired this new effort to escape from dominating precedent. Mr. Zigrosser spoke briefly, from the angle of the man who has such paintings to sell. Here and there, from the unsympathetic audience, was heard a partially submerged "ouch" or an expletive somewhat stronger.

The visitors, however, were not allowed to have things all their own way. One after another of the listeners hit back and, because of the frankness of the attack, the other side felt free to reply with equal freedom and vigor. The

paintings were termed caricatures on art, horrors, and other even more picturesque titles. In the midst of it all, Mr. Maurer sat smiling broadly at each thrust. The irrepressible and irresistible Lentelli, whose sculpture had received a tremendous knock by Mr. Mumford, came forward toward the end of the evening and delivered an oration which, for coherency of argument and picturesque gestures, could not easily be equalled. Those who have listened to Lentelli when he is roused, will understand what a good time the audience had.

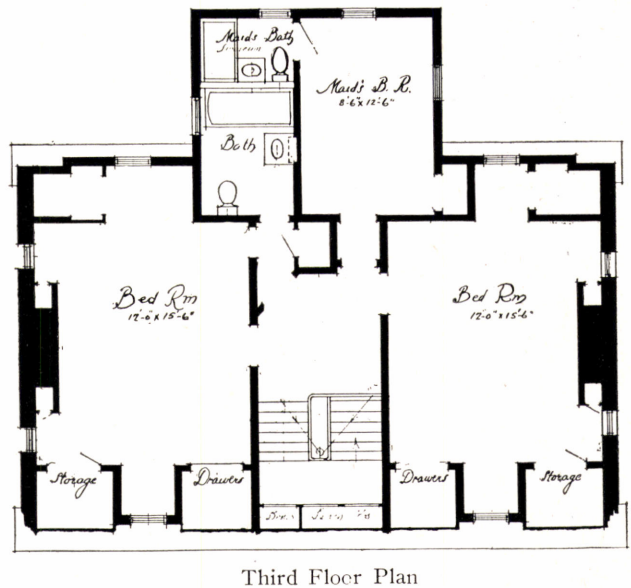
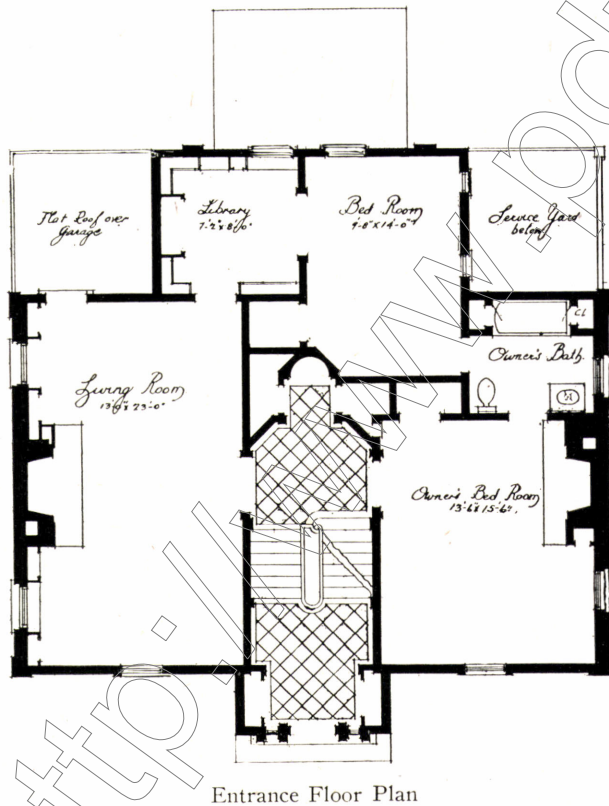
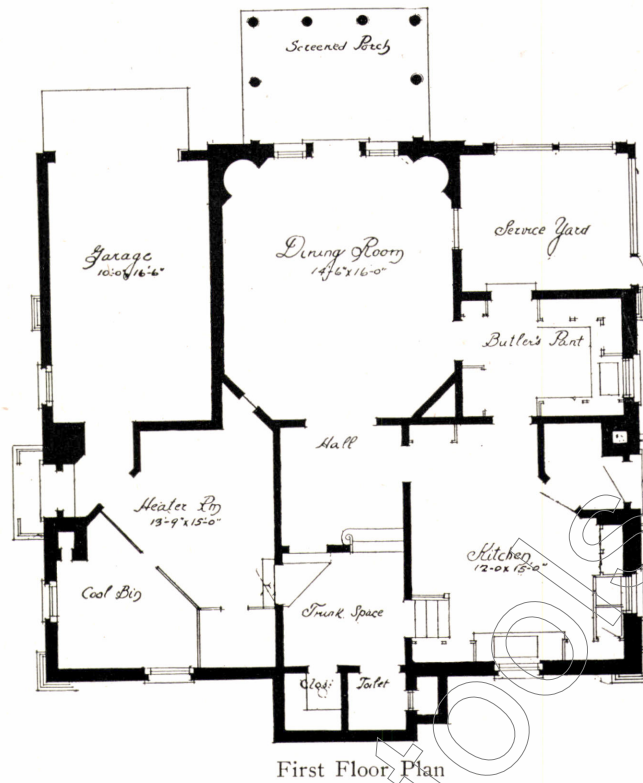
Mr. Mumford, in his closing statement, said, "I came here tonight expecting to shock you, but I find that the tables are turned and it is I who am shocked, to find you unresponsive to the appeal of this new art expression, and unable to appreciate it". There was no referee and no decision was announced. No knock-out was scored by either side, though there were some powerful hits straight from the shoulder, which jolted.

What can be the outcome of such a meeting? It is probable that direct results may never be traced to it, yet one may conclude that Mr. Mumford, by his daring attack must have started some listeners toward a more liberal attitude in their reception of new forms of art. One of the audience summarized it well in saying, "I confess that I like these pictures better now than when I came into the room, and I am conscious of a fear that I may grow to really like them in time".

In contrast to this program, was that of October 21st, when Henri Courtaux showed an interested audience how to make flower silhouettes and paper batiks. At meetings of this type, the audience looks on at first, with absorbed interest, but with diffidence in the matter of active participation. By ten o'clock, there are not enough brushes and other supplies to go around. Every man who could worm his way to a table edge was trying his hand at both types of decorative painting. Paper batiks are made in a process similar to the fabrication of cloth batiks, except that, in the paper product, gasoline does not have to be used for the removal of wax. An electric flat iron and a newspaper used as a blotter were sufficient for the purpose.

Programs already tentatively planned for fall meetings include tie dyeing; a talk by Charles R. Knight of the American Museum of Natural History on Prehistoric Animals; a ladies' evening, when fencing bouts will be featured, and another ladies' evening, when the League members who are particularly interested in dramatics will put on a play of their own composition.

PENCIL POINTS



HOUSE FOR MRS. ANNAH W. EVERETT AT HINGHAM, MASS.

Charles Everett, Architect

(A perspective rendering of this house is one of the color plates in this issue.)

HERE AND THERE AND THIS AND THAT

CONDUCTED BY RWR

How DOES EVERYBODY LIKE THIS department, and what can we do to make it more interesting, more amusing and more helpful to the PENCIL POINTS' Family?

We have been chugging along for quite a while now getting a nice selection of sketches each month, a few amusing cartoons, some bookplates and various other items, and an occasional bit of verse. The poetizers seem to have gone on a strike lately, or something, as not even so much as a limerick has tripped across our threshold for more than two months. And the ten dollar bills have gone begging—a sad state of affairs when you come to think about it!

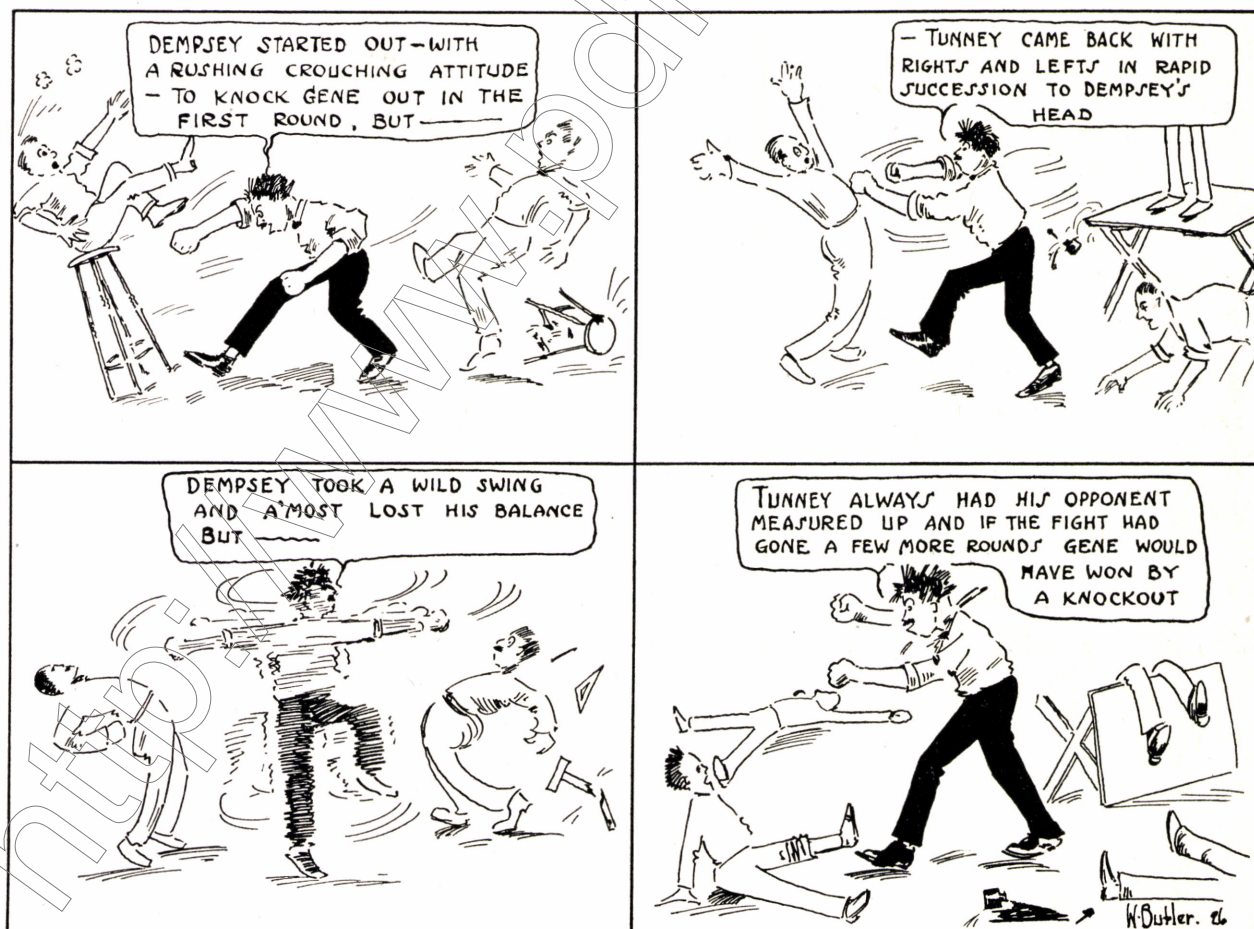
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Without the slightest desire to influence anyone in his reply here is the way we look at the matter. We think the idea of this department is a good one (it is our own

idea). Lots of things happen in the offices which this Journal has the honor of serving that we never hear about, and have no way of hearing about unless our readers put something down on a piece of paper and send it to us. All manner of little happenings, both architectural and purely human, take place which would be of general interest if published. Let each reader of this department serve as an active reporter and transmit to us all manner of items which might to advantage be passed along to the whole family. Someone has a bright idea about some phase of drafting-room work which saves time or gives a better result. Send it along and let's pass it on. Or someone spins an amusing yarn. If it tickles your ribs maybe it will do the same to the other fellows'.

But even in spite of everything we keep on growing. An edition of 18,000 copies will soon be required to take care of the subscription list, which is a source of tremendous gratification to all of us who have been doing our darndest for nearly seven years to serve those who are interested in draftsmanship, whether they be architects, draftsmen, or students of architecture. When we see something we believe to be good we try it, but in fairness to our subscribers we cannot afford to use a single page unwisely. So tell us what you think about this department. An additional prize of ten dollars will be offered for the best letter on this subject received by December first, whether the communication be for or against it.



"THE GUY WHO HAD BEEN TO SEE THE BIG FIGHT TELLS US ABOUT IT," CARTOON BY WILFORD BUTLER

PENCIL POINTS

narrow and main façade fronting on Appia. The area of this façade, *in toto*, is for all practical purposes 326 centiares or 3,820 pes quadratus,¹⁵ whichever you prefer. Our office floor level is about 10.9 meters below the top of the main cornice, this cornice being approximately 8.3 pes, or 2.44 meters in height over all.

Now, Old Thing, sharpen your pencils and let's have your answer. If you come within ten pes of the total height I will buy you a dope on your next week-end trip here.¹⁶

When Thor¹⁷ is pacified, and permits it, we travel up to our offices by means of a new contrivance or engine, based I suspect on the Emperor's famous *levers militaires*. It is called, for want of a better name, a Rise and Decline, and was designed especially for this building of ours by a *rara avis* named Otisii. I assure you it is a queer feeling rising, but even more so declining. One for a moment, feels as though a fox had suddenly disemboweled one, but it does save a mountainous climb by way of the *escaliers*.¹⁸ In limine, we pray to the Goddess of this rising device,

another new Goddess by the way. (It's terrible on a poor draftsman having so many Gods and Goddesses to appease and on such niggardly salaries, too.) In *Equilibrio* by name,¹⁹ to take us up in *nubibus* and bring us down again safely, to *terra firma*. Come over some week-end, soon, and ride with us. I assure you that you will get a kick out of it that will make the sock of the proverbial army mule seem like a *percer d'amour*.²⁰

Well Tia, enough is a sufficiency, and as Old Scourgeous, our *Abacus*²¹ or *sous chef dessinateur*, is glancing this was menacingly, I really believe the old hypocrite suspects me of soldiering during office hours.

Drop me a line soon and pass on to me the latest wise-cracks²² you've heard dropped by the Athenian dandies and side-walk wits. They seem to be a pretty clever bunch. Have you much work on the boards at present? We are doing overtime, minus the extra compensation we are due, as usual.

Till next time, your fellow slave,
LISTERENUS

EXPLANATORY NOTES BY PROF. H. E. KNOZALL.

- 1—The first thing worthy of note in this first letter of Listerenus', are the addresses.
- 2—Tia, is Listerenus' novel contraction for Antiacid.
- 3—Here is proof that the expression "Hey", used to-day as if newly discovered, by our so-called flappers and drug store cow-boys was the vogue then on "the vernacular of the streets," as Listerenus puts it.
- 4—Corso, as we all know, was the main square or concourse in Rome.
- 5—The originators of imitation marble and guides for plaster work which probably enabled them to secure the Odd Fellows Job, which Listerenus says they "bought", at a figure of 61,920/denarii less than their next competitor. Listerenus, however, seems to think they made an error and does not attribute their success to their economic invention, or perhaps their method was kept a secret then and not yet revealed to Listerenus and his employers.
- 6—It is also interesting to note that the Prix de Rome was then in force, giving traveling scholarships to country boys.
- 7—19. These Goddesses for some unknown reasons have either been overlooked or deliberately omitted in all books on Roman mythology I have ever read. Their names should be memorized.
- 8—It is interesting to note that this first "sky-scraper" was named and proportioned after the graceful Ionic Order. As no sketch was found of this marvellous building among Listerenus' manuscripts, I have taken the liberty of making the restorative drawing, as per his instructions to Antiacid, published herein. I shall not tell you what height I find this building to be, but rather, I will leave it to you brexwires of the profession to do your own figuring and checking of my restoration.
- 9—Quite a daring procedure, I should say, and only successful in the hands of a Master.
- 10—Note tin was then more precious than gold.
- 11—Aren't these gentlemen very human though?
- 12—I disagree here with Listerenus. Personally, I find the slender effect very satisfying and dignified.
- 13—The slide-rule we find was then in use.
- 14—Also, our supposedly new cross-word puzzles.
- 15—It is to be remembered that Centiares correspond to several of our square yards and likewise the pes quadratus approximates closely our square foot. It is a very interesting little problem that Listerenus has set for us, and it is to be greatly regretted that we have not Antiacids solution for comparison.
- 16—We have no definite information as to just what kind of beverage was meant by dope. It is hardly possible that it referred to our present day Coca-Cola.
- 17—Why the Scandinavian God of Thunder is mentioned here is hard to understand. Perhaps Listerenus has been conversing with some of the Great Caesar's prisoners and desires to show off his newly acquired knowledge to Antiacid. I strongly suspect this of him.
- 18—Most interesting in this description of the first elevator or lift, used for conveying human cargos to the tops of tall buildings. We have often read of the Rise and Decline of the Roman Empire, but hitherto we have always taken it to refer only to the political aspects. Rise and Decline though a long name is a very natural and descriptive one.
- 19—See note 7.
- 20—You will note the proverbial mule of the Army was then an old story.
- 21—Abacus or Cap, hence Captain, is the Latin term for Head-draftsman. Judging by his name, Scourgeous, he must have been a hard taskmaster, found, I feel certain, nowhere in this world to-day. Every Head-draftsman I have had the pleasure of meeting has been a polished and polite gentleman.
- 22—This is rather a free translation here, but we have no other word in the English language that so closely approximates it.

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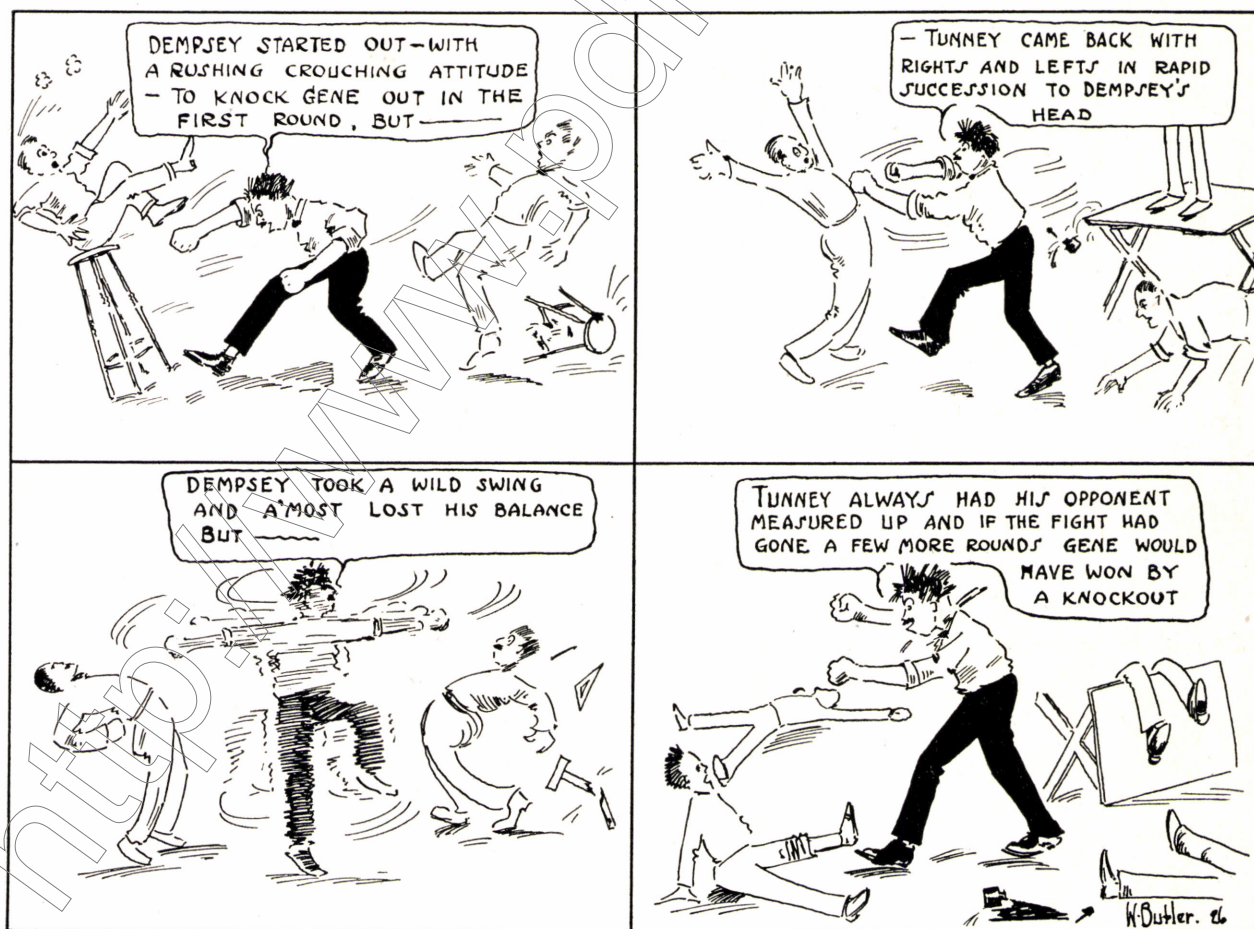
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PENCIL POINTS



SKETCH BY GEO. A. WHITLEY, BOMBAY, INDIA



SKETCH BY GEORGE SPINTI, MILWAUKEE, WIS.



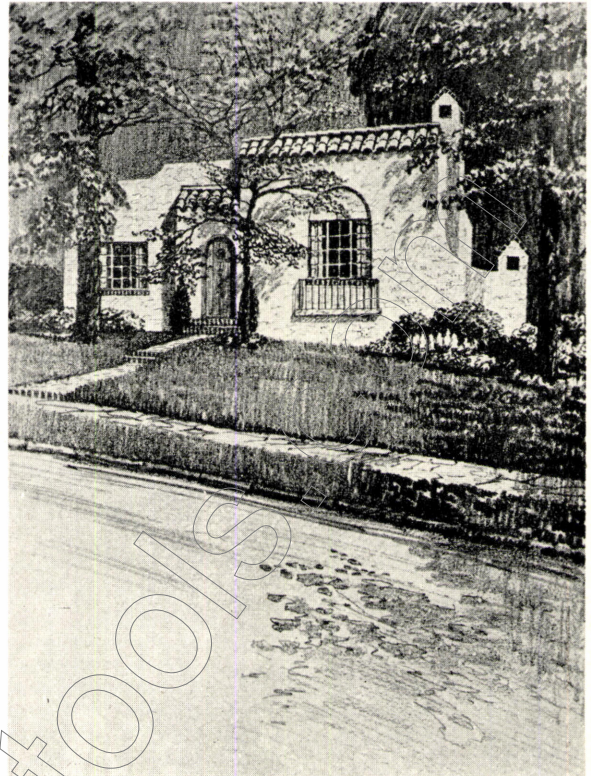
MEASURED DETAIL BY KENNETH C. BLACK
Jamb Detail, Portal of St. Benoit, XVI Century



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



WATER COLOR BY HERBERT GALLIE
Sacred Heart Church of Tampa, Fla.



SKETCH BY JOSEPH MCCOY
House at New Rochelle, N. Y.



SKETCH BY GEORGE SPINTI
Watchman's Tower, Mont St. Michel



PENCIL SKETCH BY H. D. THEO
"Old Church"

COPIES OF PENCIL POINTS

WANTED AND FOR SALE

Charles E. Croom, 1851 Bellevue Avenue, Syracuse, N. Y., wants January, February, March and April, 1925.

F. G. Gregory, 423, N. Z. Insurance Bldgs., Queen Street, Auckland, New Zealand, wants January, 1926, for which he will pay 75c.

Eric Mildner, Shelton Hotel, Lexington Ave. and 48th Street, New York, wants April, 1923, and August, 1924.

T. J. Skinner, Architect, Bessemer, Ala., will pay \$1.00 for a copy of March 1922.

Lester H. Woolsey, c/o Lansing & Woolsey, 8 Jackson Place, Washington, D. C., wants a copy of January, 1926.

The Cambridge School of Domestic Architecture & Landscape Architecture, 13 Boylston St., Cambridge, Mass., wants July, August, and October 1922; October 1924; and May and June 1925.

W. Walden Fountain, 216 Elmwood Ave., Irvington, N. J., wants June, July, August, November, 1920; January and February, 1921. Also the following issues of the White Pine Series for which he would be willing to pay a fair price: Vol. 1, No. 3; Vol. 2, No. 4; Vol. 3, No. 2; Vol. 5, No.'s 5 and 6.

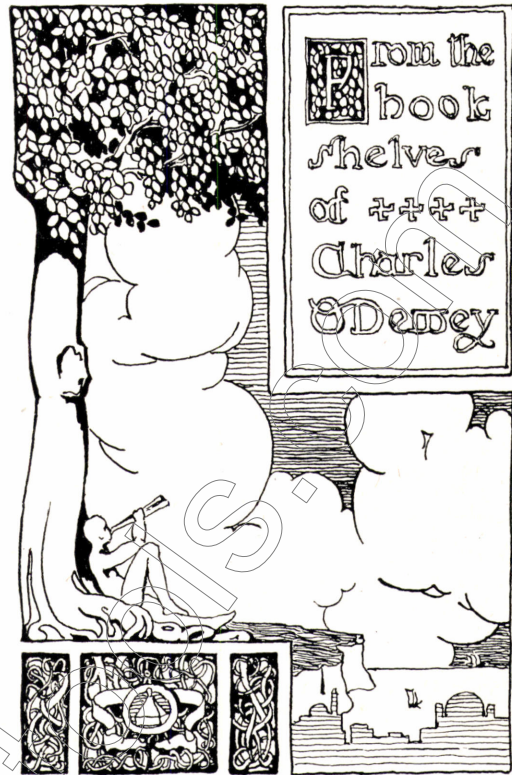
The Clemson Agricultural College, Clemson College, South Carolina, Rudolph E. Lee, Professor of Architecture, will sell at 25c. each, 1921, April, June, July, October; 1922, April, August, September, November, December; 1925, July, August, September; 1926, February, May, July, August.

Chas. A. Rais, 42 King Street, Westfield, Mass., will sell October 1923; February, March, April, May, June, July, August, and 2 copies of September 1924, and February, March, April, May and June, 1925.

Frank Navratil, Jr., c/o Lindl & Schutte, Inc., 82 Wisconsin St., Milwaukee, Wis., has June and November 1920; April, May, June, July and August 1921, which he will sell for 50c. each.

Angelo B. M. Corrubia, Architect, 1373-75 Arcade Bldg., St. Louis, Mo., has December and June 1920, either of which he will exchange for a copy of November 1924.

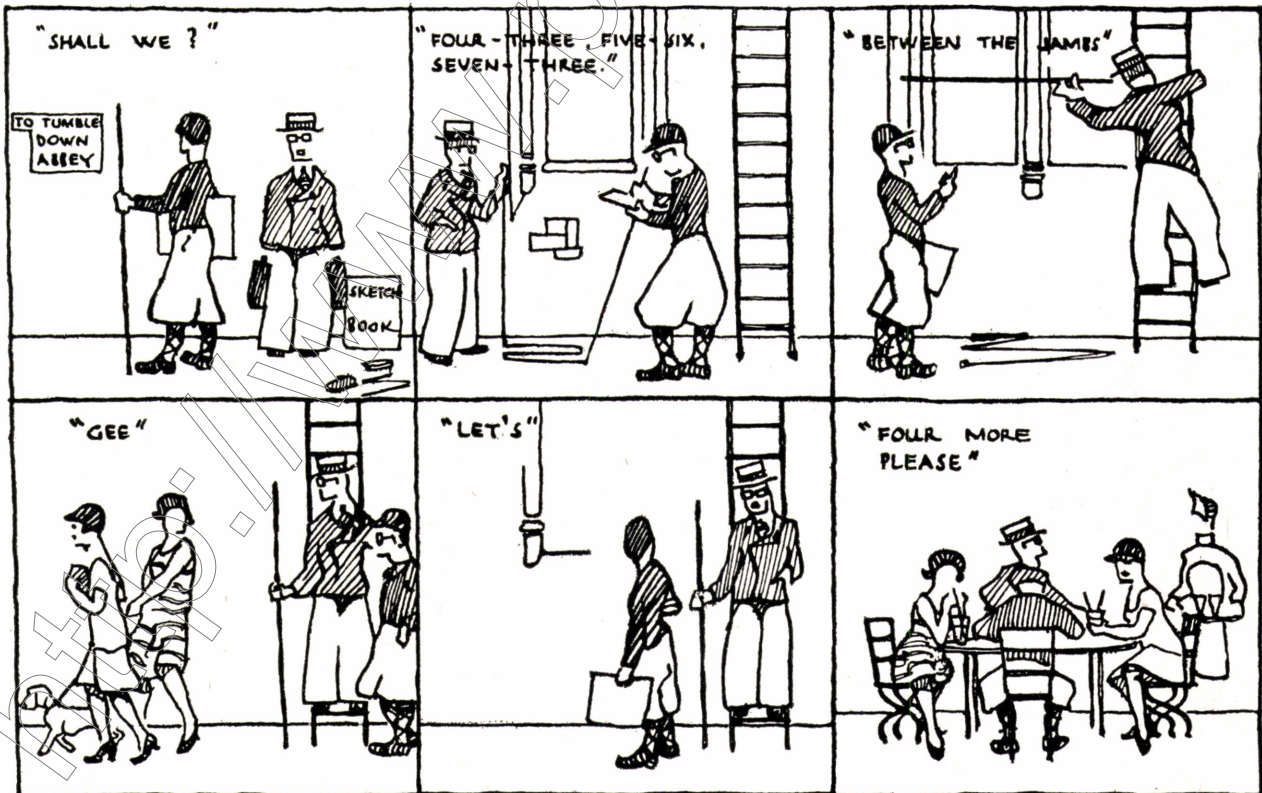
Bernard Marcus, Room 2100 Municipal Building, New York City, wants January, March, April, May, July and September 1926.



BOOKPLATE BY CHARLES A. DEWEY

(PRIZE—Class Four—October Competition)

The Clemson Agricultural College, Clemson College, South Carolina, Rudolph E. Lee, Professor of Architecture, wants 1920 complete; 1921 January; 1922 February; 1923, April, August, December; 1924, January, May, June, October; 1925, April, May; 1926, January.



"THE MEASURING EXPEDITION", BY THOMAS MITCHELL, BARNHILL, BROUGHTY FERRY, SCOTLAND

(PRIZE—Class Three—October Competition)

THE LETTERS OF LISTERENUS TO ANTIACID

THE VALUABLE CORRESPONDENCE OF A ROMAN DRAFTSMAN TO HIS ATHENIAN FRIEND

Found and Translated from the Latin by Professor H. E. Knozall, M.Arch., Sc.D., Ph.D.

EPISTULA I.

Phillippe Antiacid
c/o Ulysses Kolinus
Architect.
83 East Acropolis Blvd.
Athens.

July 12th¹
171 Via Appia,
Roma.

DEAR TIA:²

Salutations, greetings and *comment savoir*, as Yvonne would say, or perhaps you would prefer that I use the more comprehensible Roman vernacular of the streets saying simply, "Hey!"³

Yes, I may as well tell you at once, O, Tia, that again *je suis en esclavage*, but this time to a *aux yeux Venus Gauloise* by the sublime name of Yvonne. Pretty and unique, is it not? She has the cutest little figure *et les graces des barbares et patois incommutable*. I will tell you more of her sometime, provided you promise to keep your head and remain in Athens. I merely mention *en passant*, *ma dernière conquête* so that you will understand why my letters are now so full of strange and barbaric phrases. I, for your culture, pass on to you *sa patois et expressions elections et naïves*. Live and learn.

I trust, Old Timer, that Kolinus has not been loafing on the job and that you have ample to do and are not giving light weights in the matter of lines and hours. Keep cool and refrain from overworking your young self during the heat these days and above all, do not let the Hellenic Goddesses turn your poetic head towards their shrines. I am told one look is fatal. As for me, I go twice daily to the Baths, to avoid the *coup de soleil*, to soothe my smarting eyes with visions of beauties at their bath (I will trust only you with this sub rosa) and to escape full sizing the Odd Fellows Building which we are erecting on the Corso.⁴ This thing of full sizing on a one meter board is no joke and besides, it is quite an item of expense as each time I soil my white ox-weave tunic and must have it laundered or else I shall be mistaken for one of the vulgar fable and crowded into the gutter by the nobility.

Scagliola and Screeds⁵ were low and accepted bidders at 185,760 denarii. Someone surely must have made a bull though for the next bid was 247,680 denarii. Detectio will be resident inspector for us, so they won't be able to get by with shoddy work, errors and omissions if I know anything at all about Detectio. I fear they are as good as on the rocks now, buying this job. I shall write more about it later. It really is not so bad even though small and insignificant. Of course Gurguylio claims to have designed it in toto. If only one fourth his claims were true, he would be famous by now, what?

Boy, Rome has surely built up since you left. We're some village now and our new office building dwarfs everything in sight. We moved in last Wednesday in the Ionic Bank Building. Of course, Ego, and those he claims as partners, had to select for their private offices (but if the

truth were told they are really only lounging rooms) all the rooms facing north, so as to interview their clients by and the better by which to interview their clients' wives and daughters. Then too, of course, all artists worthy of the name must have the northern light to be in fashion, while we poor devils who do all the thinking and work must sweat blood under the torrid rays of the sun in decline. I sometimes seriously wonder if any architect was, or is, really human and related to the rest of us men and if, by any oversight, any drafting room ever faces north. This is really a serious subject for profound thought.

Our building, as I suppose you have already heard from itinerant draftsmen or the rustics who are holders of the Prix de Rome,⁶ *en voyageant*, is some Colossus. The

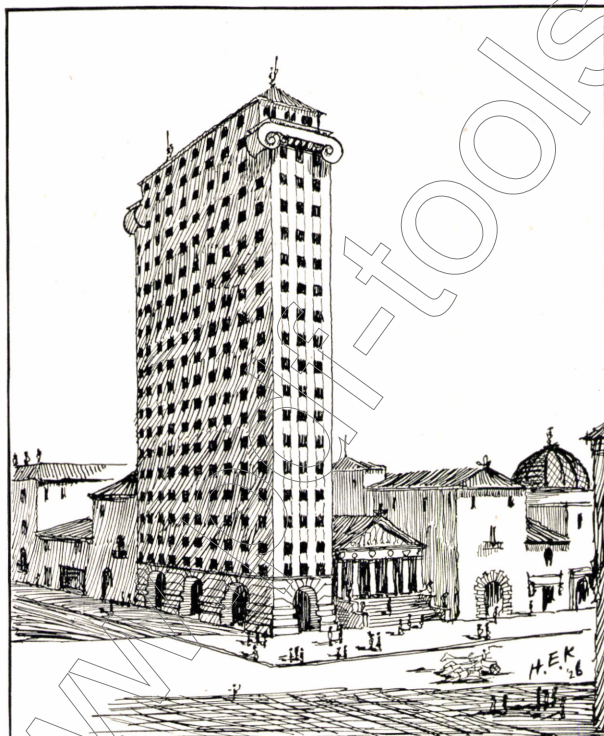
Bosses are all swelled up with their seeming success at having designed and erected the tallest building yet *sui generis*, but personally, when Thor begins throwing his battle axes around the skies I tremble for fear lest Old Metrico, our fossilized engineer, being *ferae naturae*, might have had one too many cups of nectar while figuring the footings. At such times I make my peace with⁷ Esto Perpetua, our newly made Goddess of Giant structures, and I trust she will ever smile on us. So far, she has and to-day our building majestically stands in *nubibus*, and I might almost say, in *vacuo*. We are located at the intersection of Tiber and Appia, in the heart of the business section and near enough to the Circus Maximus for us to enjoy the games gratis from our office windows, on festival days. This mitigates slightly the wrath of Old Sol.

⁸ As the name implies, our building is in true Ionic proportion, that is, it is if built as drawn, which is most unlikely. However, that may be, Gurguylio and Ego having no prototype to crib, used an Ionic column, minus its entasis,⁹ to proportion by. Now that the Emperor,

in his ignorance, proclaims it a success and has awarded a medal of Britannic tin¹⁰ to the firm of Tisticle and Pompus, who had no fingers in it, they are busy receiving the applause and bowing and scraping at all public gatherings. But the truth is, while Ego and Gurguylio are cussing and watching us sweat higgins, the lordly Tisticle spends all his time driving his latest model chariot and foursome about the streets and hillsides and fat old Pompus works harder than ever before in all his life, at the impossible—a hole in one. And the funny part of it is that he really believes for him it is possible.¹¹

But to come back to my subject. I, personally, think the main façade on Via Appia too slender and delicate.¹² Instead of telling you what floor we are on, or the height from grade line to cornice, out to out, I will give you a little problem and let you display your ingenuity, and ready wit and put into use your trusty slide-stick.¹³ No doubt you will easily arrive at its true proportions besides finding it a good substitute for those cross-word puzzles you have been writing me about that are now the *dernier cri* in Athens.¹⁴

The Ionic proportion, of course, only holds good on the



RESTORATION OF IONIC BANK BUILDING, ROME, AS SKETCHED FOR PENCIL POINTS BY PROF. H. E. KNOZALL

(Note the two statues on the roof ridge to the Goddesses Esto Perpetua and In Equilibrio.)

narrow and main façade fronting on Appia. The area of this façade, *in toto*, is for all practical purposes 326 centiares or 3,820 pes quadratus,¹⁵ whichever you prefer. Our office floor level is about 10.9 meters below the top of the main cornice, this cornice being approximately 8.3 pes, or 2.44 meters in height over all.

Now, Old Thing, sharpen your pencils and lets have your answer. If you come within ten pes of the total height I will buy you a dope on your next week-end trip here.¹⁶

When Thor¹⁷ is pacified, and permits it, we travel up to our offices by means of a new contrivance or engine, based I suspect on the Emperor's famous *levers militaires*. It is called, for want of a better name, a Rise and Decline, and was designed especially for this building of ours by a *rara avis* named Otisii. I assure you it is a queer feeling rising, but even more so declining. One for a moment, feels as though a fox had suddenly disemboweled one, but it does save a mountainous climb by way of the *escaliers*.¹⁸ *In limine*, we pray to the Goddess of this rising device,

another new Goddess by the way. (It's terrible on a poor draftsman having so many Gods and Goddesses to appease and on such niggardly salaries, too.) *In Equilibrio* by name,¹⁹ to take us up *in nubibus* and bring us down again safely, to *terra firma*. Come over some week-end, soon, and ride with us. I assure you that you will get a kick out of it that will make the sock of the proverbial army mule seem like a *percer d'amour*.²⁰

Well Tia, enough is a sufficiency, and as Old-Scourgeous, our *Abacus*²¹ or *sous chef dessinateur*, is glancing this was menacingly, I really believe the old hypocrite suspects me of soldiering during office hours.

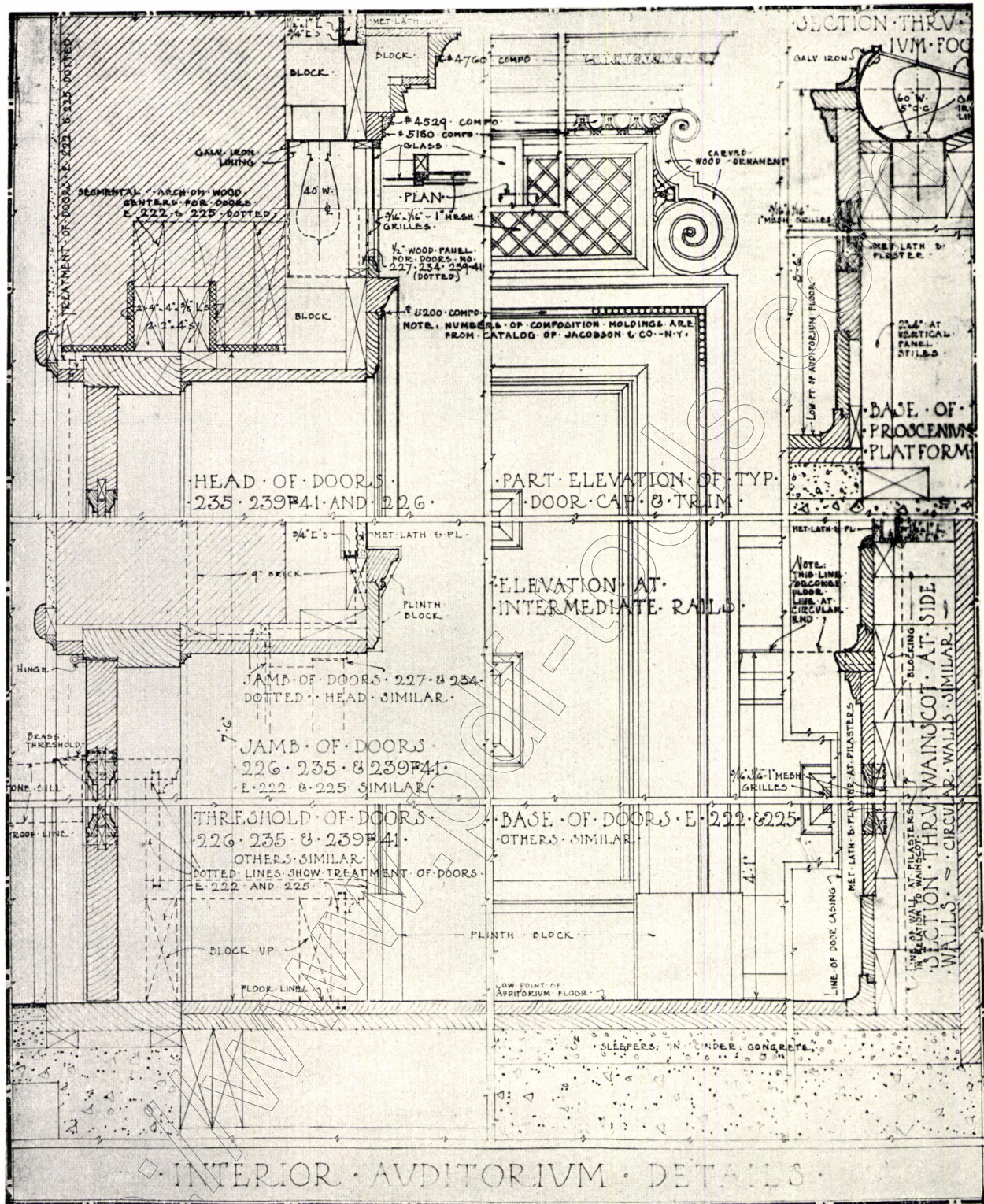
Drop me a line soon and pass on to me the latest wise-cracks²² you've heard dropped by the Athenian dandies and side-walk wits. They seem to be a pretty clever bunch. Have you much work on the boards at present? We are doing overtime, minus the extra compensation we are due, as usual.

Till next time, your fellow slave,

LISTERENUS

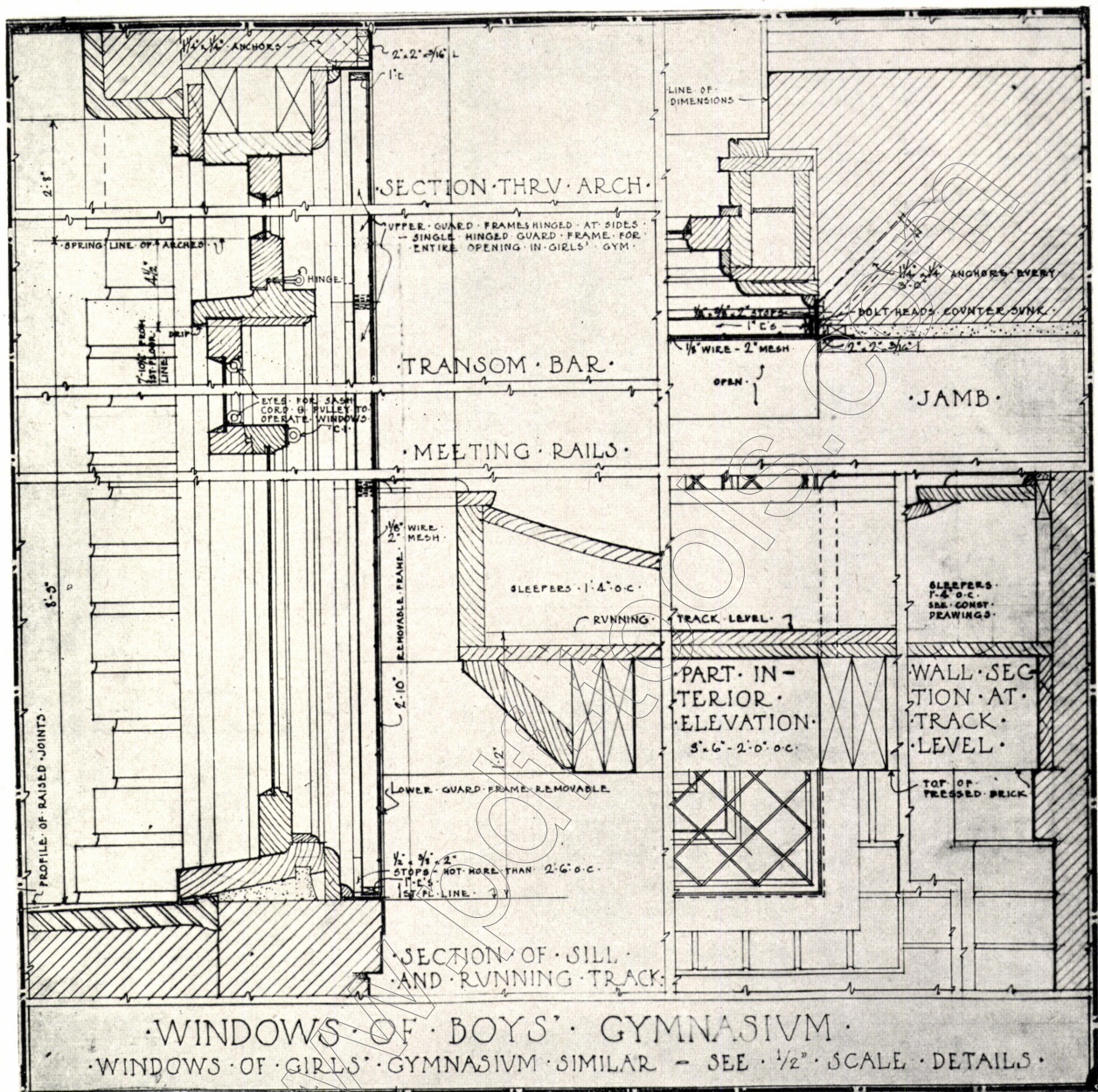
EXPLANATORY NOTES BY PROF. H. E. KNOZALL.

- 1—The first thing worthy of note in this first letter of Listerenus', are the addresses.
- 2—Tia, is Listerenus' novel contraction for Antiacid.
- 3—Here is proof that the expression "Hey", used to-day as if newly discovered, by our so-called flappers and drug store cow-boys was the vogue then or "the vernacular of the streets," as Listerenus puts it.
- 4—Corso, as we all know, was the main square or concourse in Rome.
- 5—The originators of imitation marble and guides for plaster work which probably enabled them to secure the Odd Fellows Job, which Listerenus says they "bought", at a figure of 61,920 denarii less than their next competitor. Listerenus, however, seems to think they made an error and does not attribute their success to their economic invention, or perhaps their method was kept a secret then and not yet revealed to Listerenus and his employers.
- 6—It is also interesting to note that the Prix de Rome was then in force, giving traveling scholarships to country boys.
- 7—19. These Goddesses for some unknown reasons have either been overlooked or deliberately omitted in all books on Roman mythology I have ever read. Their names should be memorized.
- 8—It is interesting to note that this first "sky-scraper" was named and proportioned after the graceful Ionic Order. As no sketch was found of this marvellous building among Listerenus' manuscripts, I have taken the liberty of making the restorative drawing, as per his instructions to Antiacid, published herein. I shall not tell you what height I find this building to be, but rather, I will leave it to you fellows of the profession to do your own figuring and checking of my restoration.
- 9—Quite a daring procedure, I should say, and only successful in the hands of a Master.
- 10—Note tin was then more precious than gold.
- 11—Aren't these gentlemen very human though?
- 12—I disagree here with Listerenus. Personally, I find the slender effect very satisfying and dignified.
- 13—The slide-rule we find was then in use.
- 14—Also, our supposedly new cross-word puzzles.
- 15—It is to be remembered that Centiares correspond to several of our square yards and likewise the pes quadratus approximates closely our square foot. It is a very interesting little problem that Listerenus has set for us, and it is to be greatly regretted that we have not Antiacid's solution for comparison.
- 16—We have no definite information as to just what kind of beverage was meant by dope. It is hardly possible that it referred to our present day Coco-Cola.
- 17—Why the Scandinavian God of Thunder is mentioned here is hard to understand. Perhaps Listerenus has been conversing with some of the Great Caesar's prisoners and desires to show off his newly acquired knowledge to Antiacid. I strongly suspect this of him.
- 18—Most interesting in this description of the first elevator or lift, used for conveying human cargos to the tops of tall buildings. We have often read of the Rise and Decline of the Roman Empire, but hitherto we have always taken it to refer only to the political aspects. Rise and Decline though a long name is a very natural and descriptive one.
- 19—See note 7.
- 20—You will note the proverbial mule of the Army was then an old story.
- 21—Abacus or Cap, hence Captain, is the Latin term for Head-draftsman. Judging by his name, Scourgeous, he must have been a hard taskmaster, found, I feel certain, nowhere in this world to-day. Every Head-draftsman I have had the pleasure of meeting has been a polished and polite gentleman.
- 22—This is rather a free translation here, but we have no other word in the English language that so closely approximates it.



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