

# PENCIL POINTS

An Illustrated Monthly JOURNAL for the  
DRAFTING ROOM Edited by RUSSELL F. WHITEHEAD

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## DO YOU NEED ANY DRAFTSMEN?

JUDGING FROM THE frequency with which the addresses in our circulation files have to be changed, architectural draftsmen and other devotees of the profession have the migratory instinct developed to a higher point than any other group of men we have ever heard of. While a great deal of this moving about is undoubtedly voluntary, prompted by the natural desire of a draftsman to widen the scope of his experience or to improve his pecuniary condition, we feel that most of it is caused by the peculiarly unstable organization of the business of architecture. From what we have been able to observe, rare is the architect or architectural firm that can keep a constant amount of business under way and so keep the same number of draftsmen employed over an extended period. This phenomenon has long been recognized as a peculiarity of the art which has to do with the design of buildings. Many architects have given much thought to the question of how they could solve the problem, but no one, so far as we know, has found a satisfactory solution to date. When the architect has lots of work, he is often hard put to it to find a sufficient number of men properly qualified to carry on his work. When jobs are scarce, he is unable to afford to hold on to his organization,

even though his sense of loyalty to his men would prompt him to do so.

In view of the constant shifting about which seems to be necessary, it is essential that draftsmen, specification writers, superintendents of construction, and so on, shall have some means of finding out about positions which may be available. It is equally desirable that architects shall have some central place to which they can turn when they need men.

It was with this in mind that PENCIL POINTS started its Free Employment Service, through which a great many men have been placed without serious loss of time or expenditure of effort. At the present time we have a number of very good men on our list and nothing would please us more than to give them information which would lead to their becoming employed. Obviously, however, we cannot serve them effectively if news of available work does not come to us when it is red hot. Hence, Mr. Architect, we invite you to make use of us promptly whenever you are looking for good men and true to wield T-squares and triangles in your service. May your business grow, so that you will call on us often!

Just remember that our new address is 419 Fourth Avenue, New York, and that our telephone is Madison Square 5940.

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CAMERA STUDY BY PAUL HERMANN  
MUSEO CIVICO, VICENZA—BY PALLADIO



# PENCIL POINTS

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## THE RELATIONSHIP BETWEEN THE ARCHITECT AND THE DRAFTSMAN

### WHAT IS AN ARCHITECT AND WHAT IS A DRAFTSMAN?

*By William Leslie Welton*

THERE IS NOTHING abstract, obscure or obtuse about the acquisition of normal proficiency in the practice of architecture. It postulates, for its followers, good breeding, normal intelligence, esthetic discrimination, an active imagination, honesty and a reasonable willingness to work. If to these be added some technical training, acquired either in the architectural schools or outside of them and through the many facilities now available, we have the "draftsman". Add ten years, or more, of practical professional experience, and we have the "architect".

A lengthening experience, in the practice of architecture, convinces the writer, that the principal difference between men, in this profession, is in the quality of their views with respect to ideals and loyalty. A high regard for professional responsibility and unfailing loyalty, between men, is the canvas, it seems to me, upon which to portray the architectural relationship picture. Men who do not make the grade in these qualifications, sooner or later, join the great architectural fade-out and gravitate to other lines of activities.

It is, then, to men of high ideals and constant loyalty that we address ourselves.

The Golden Rule, it would seem, should suffice to fully describe any such relationship between men, as practiced by the Great Exemplar. With particular respect to this relationship, between architect and

draftsman, I like to consider such relationship as analogous to that between parent and child.

We have passed the age of rural whiskers. We are passing through the era of bobbed hair, emerging into the black bottom craze. From thence on no one can answer the riddle, "Where do we go?" What comic material conceptions men may set up for us, in the future, we know nothing about. Certainly the past decades have done their best! There is, however, one fact that is constant—I refer to the principles of truth and love which remain eternal—immutable and unchanged from the first cause, through the present and on to eternity, and one of the noblest expressions of these principles is paternal and brotherly love. No one should be jolted by getting back to first principles. It is getting away from them that gives us so much grief.

Such relationship should begin when a draftsman joins the personnel of an architect's office. It should carry on through not only the strictly office relationship, but into the personal affairs of the draftsman. It should continue also into an interest in the independent practice of the men, after the connection with the home office is severed. This relationship is, surely, a trusteeship of the highest order. It is the architect's clear duty to hold this stewardship sacred and to execute the trust only when actuated by the highest spiritual and professional ideals. An architect should give, un-



WILLIAM LESLIE WELTON



grudgingly, of the bounty of his long years of experience and should maintain a close contact with his men. He should give loving assistance, within reasonable bounds, to direct erring footsteps, endeavoring to gain the professional technical skill expected. With equal interest he should extend this service to recommendations and encouragement in the proper use of the out-of-office hours. He should encourage reading, sketching, life classes, exercise, the study of history and languages and should give financial, and even spiritual, advice, when requested or when required.

The conscientious architect should teach his men to seek beauty everywhere, not only in architecture, but in sculpture, painting, music and the sciences. One would be indeed dumb, who could not enjoy Chopin's Nocturne, a water-color by Turner, or Michael Angelo's marble slaves. An Italian lake landscape should dilate the soul of the hardest boiled, and a contemplation of the winter constellation, Orion, should dissipate the worst case of egoism.

Draftsmen have their responsibilities also. They should get acquainted with the principle that we only get out of this life exactly, and to the measure, what is put into it. Unfailing loyalty, to principal, is the building of the Archæan and best foundation for a future and independent practice. Straddling the fence with fifty per cent for the boss and fifty per cent for himself is the sedimentation process that pulls down the structure of loyalty. The practice of carrying on a surreptitious practice is but dishonesty masked under a cloak that eventually comes off to expose the nothingness within, and, in the last analysis, injures no one so much as its perpetrator. Moreover, dividing energies with its attendant overwork, depletes the forces of resistance and reflects on the health of its followers. Serving two masters and loving two women has always been a failure and always will.

Some years spent in Paris, at the Ecole des Beaux Arts, in the atelier Paulin, revealed to the writer the workings of the *patron élève* system as practiced in the architectural section of that great institution. Paternal assistance there is paramount and commercialism is taboo. Several years, later, spent in the office of McKim, Mead and White, disclosed the application of the paternal principles herein referred to, and I have no doubt that the application of those principles is largely responsible for the high char-

acter of the work to which that office owes its prominence. But neither in Paris nor in the very large offices of the large cities, should a draftsman expect to get the personal attention that is possible in cities of moderate size and under men with the qualifications referred to. The grand hurry and scurry of those large city offices preclude the possibility of intimate interest between principal and men. In the small offices the contact is more cordial, intimate and personal. The stream of inspirational thought gets a direct contact. It can flow direct without passing through chains of intermediaries to misinterpret and warp its meaning and thus crush out any budding talent and humiliate the faltering novice. In such offices, when vocational errors are discovered the artists are harbored and protected until they can be directed to the channel into which their genius more nearly fits. A now famous tenor attributes his prominence to his early training in an equanimous architect's office. It is said that St. Gaudens mingled more with architects than with sculptors. Many painters started their careers in such offices as these. In such offices the time clock means nothing, and when time off is asked to go hunting there is no grumbling about it. There, unqualified loyalty to the office, when *en charrette*, is universal, and to be of service is a privilege.

It is perhaps a commonplace to say that all good business is based on unselfish service. The low ideal of the dollar sign is often the pit-fall of both architect and draftsman alike. To make a comfortable living, in the practice of architecture, is simple almost to stupidity. It is hard to conceive of an architect getting rich, in his professional practice, except at great sacrifice of ideals. Architects who have become affluent, generally, either fell heir to their wealth, or made it in investments. The great "kick" we get out of the game is in its creative opportunities. If either the architect or draftsman doesn't get this "kick" he is certainly a round peg in a square hole. A sure enough misfit.

So, in summing up, the place to find the true relationship that should exist between architect and draftsman, that PENCIL POINTS asks us to write about, is in the smaller offices under men of high principles; men who are willing to give time enough to build up an intimate personal contact; men who have faith in the principles of truth, and love, reflected in high ideals and loyalty.

*This is the seventh 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, William A. Boring of New York, and William Emerson of Boston.*





TWELFTH CENTURY MOSAIC FROM A SARACEN CASTLE IN PALERMO

## THE DESIGN AND APPLICATION OF MOSAIC

By Alfred E. Floegel and K. Reid

(EDITOR'S NOTE:—Mr. Floegel will be remembered for his article on stained glass which appeared in the August, 1926 issue of PENCIL POINTS. He was a fellow in painting of The American Academy in Rome during 1922-1925 and made a special study of wall decoration.)

THE USE OF MOSAIC as a means of decorating the surfaces of walls, ceilings, and floors of buildings is an art of long standing but one which has been comparatively little practiced in recent times. And yet it offers such great possibilities to the designer of architecture that it will be surprising if it does not before long develop into one of the principal means of embellishing his creations.

Every student who has taken his architectural history seriously or who, better still, has travelled abroad and seen the mosaics of ancient and mediaeval times in their original settings, is acquainted with their beauty and fitness for the use to which they were put. That they have interested and thrilled the architecturally trained beholder is evidenced by the many color notes, rubbings, and photographs which have been collected every year by holders of fellowships and brought back to be filed away for future reference. Too often, however, this reference material has lain idle, principally because until recently the means have been lacking to have mosaics executed by craftsmen who were capable of interpreting the medium correctly. Now, the trained workmen are available, the materials used have been developed to a point where they equal or surpass what was used in ancient times, and an appreciable number of painters have studied the art until they know how to produce designs suitable for true mosaic.

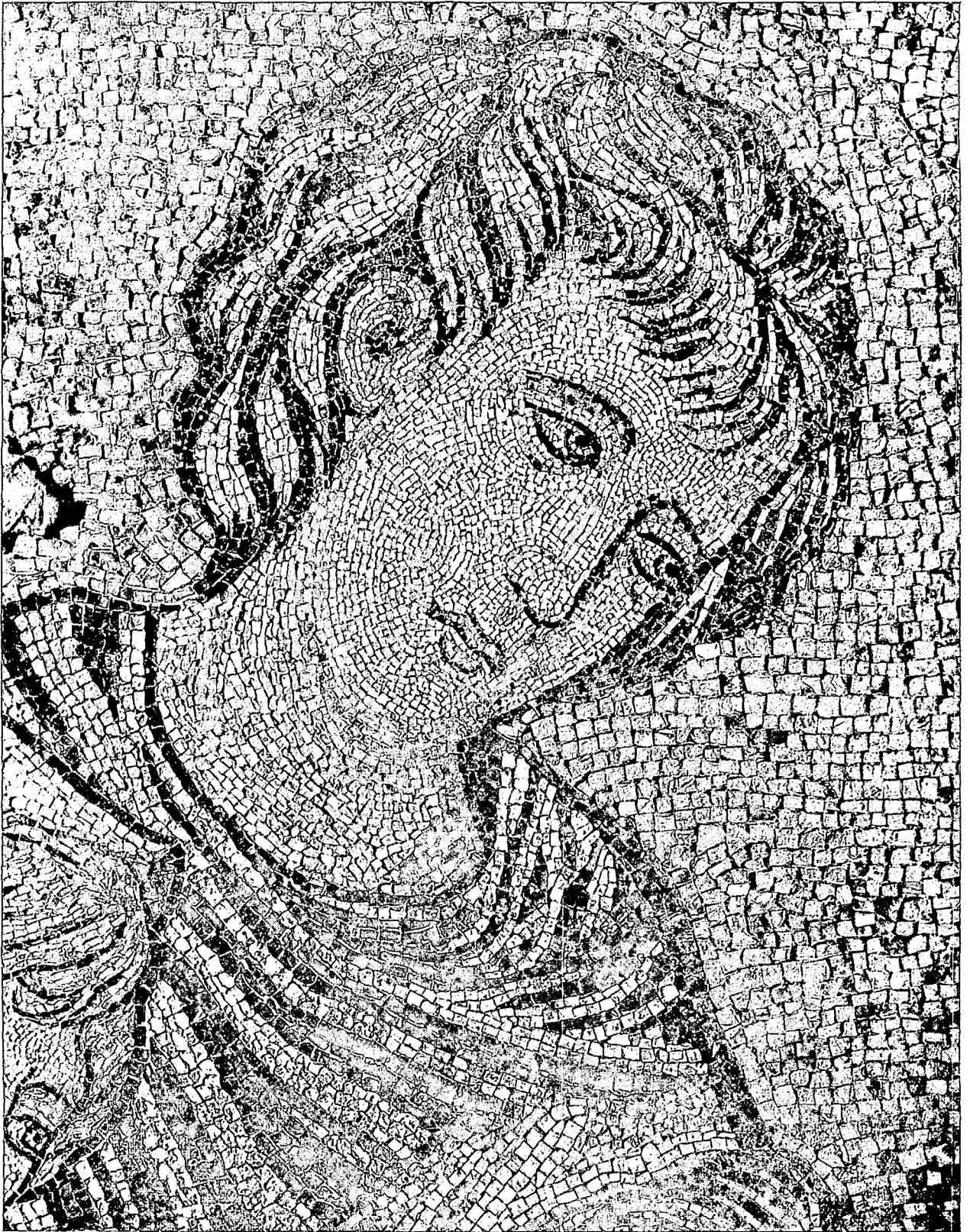
In designing mosaics, color is the most important consideration, although line and pattern must be

composed with an eye to beauty. A thing which is often lost sight of is that the picture is built up of small pieces of glass, or stone, called "tesserae" and that the individual tessera must therefore be the smallest color unit of the design. Many so-called mosaics have been made and put into our churches which are not really mosaics at all, but paintings. The tesserae in these cases are all carefully cut and fitted together so that the joints are hardly perceptible. The surfaces of the pictures thus produced are flat and inert, lacking in the scintillating vigor of the true mosaic, which sparkles with life, its tesserae set at many angles and sending the light they catch in as many directions.

One of the lessons which may be learned through examination of the old mosaics, is restraint in the use of variety in color. Today, when we have thousands of different colored tesserae available, we may be tempted to make full use of the entire range of colors. Where this has been done, the result has been that the mosaics produced are lacking in that simplicity which gave so much charm to the older work. Where we have thousands of colors, the Byzantine workers had a few. Furthermore, the colors they used were all derived from the natural permanent earth or mineral pigments. When glass colored with chemical pigments are introduced into the same design with these earth colors, the harmony is somehow disturbed and the effect becomes too sophisticated for the medium.

The design, of course, should be in key with its





*Photo by Alinari*

DETAIL FROM GLASS MOSAIC IN CUPOLA OF BAPTISTERY AT FLORENCE

NOTE USE OF SMALLER TESSERAE FOR FACE

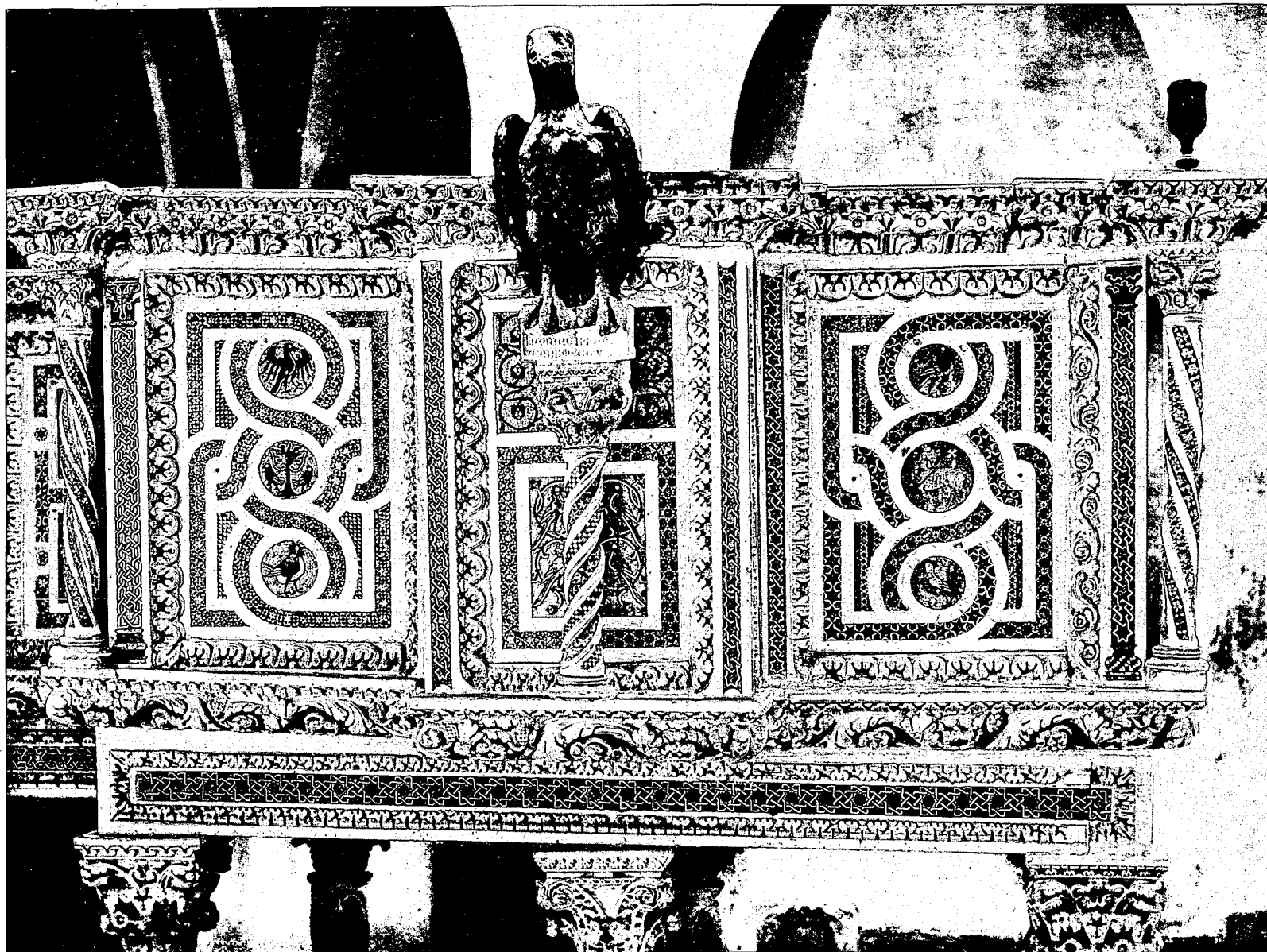




*Courtesy Ravenna Mosaics, Inc.*

GLASS MOSAIC FOR PENDENTIVE IN SAINT LOUIS CATHEDRAL  
TESSERAE MOUNTED ON PAPER AND ASSEMBLED, SHOWING REVERSE SIDE





*Photo by Alinari*

THIRTEENTH CENTURY COSMATI MOSAIC FROM AMBONE OF CATHEDRAL AT RAVELLO, ITALY



surroundings and should correspond in period with the architecture of the building. As in all mural decoration, it is a good principle to keep all pictorial representation in one plane and not to attempt to introduce perspective.

Mosaic decoration seems to be particularly appropriate for use in connection with modern buildings, which are made largely or wholly of concrete or whose walls are built of cement blocks. When applied to a surface of this kind, mosaic becomes almost a part of the actual structure. It is set in cement and will endure as long as the wall or ceiling to which it is applied. It is by far the most permanent form of wall decoration.

To illustrate one phase of its permanence, there was a case not long ago where a church interior suffered a serious fire. Some mosaic decoration on one of the walls was subjected to the action of the flames, and when everything had been cleared away it was found that the whole wall surface was blackened and apparently seriously damaged. The material of the mosaic, however, remained uninjured and when a hose was played upon the wall the soot coating was washed away, leaving the decoration as it was before the fire took place. If this same decoration had been painting, it would have been utterly ruined.

The materials which have been used for mosaic since the earliest stages of the art are of several kinds. The name mosaic may be defined as the art of arranging small pieces of colored stone, glass, wood, shells, or even leather in such a way as to produce geometrical patterns, ornaments, or pictures. The earliest mosaics were of marble and were probably first used on floors made of different colored marbles. As the art developed, we find simple symmetrical designs which were undoubtedly suggested by the earlier art of weaving carpets or tapestries. During Roman times, the art became pictorial in character and we find many examples among the ruins of Rome, Pompeii, and the North African coast. The areas covered by some of these pictorial floor mosaics were very large—in some instances taking in the entire floors of large rooms—and the compositions in many cases were very elaborate. Inasmuch as the colors employed were limited by the colors of the marbles available,

these early mosaics were pleasingly simple in their color schemes.

Glass mosaics were also used by the ancients on both floors and walls. Some of the oldest examples are to be found in Pompeii, where they are applied to niches, fountains, and columns, and used in connection with sculpture. Glass mosaics reached their highest point, however, in the early Christian period, when Christianity became the State religion. These mosaics included glass of a number of colors together with gold and silver. The gold and silver glass was produced by fusing a layer of gold or silver leaf between two layers of glass.

The Christian churches of this period were decorated largely with mosaic upon their walls, domes, and niches. The Byzantine builders here applied their art lavishly in the creation of pictures representing the saints and scenes of Biblical history. For the ornamentation of floors they had the wisdom to confine their mosaics to purely geometrical patterns which were inlaid in the marble and which did not disturb the structural quality of the floor. In these patterns, they mixed glass, stone, and even porcelain tesserae, taking whatever material was at hand which would supply the colors they desired.

A type of architectural ornament in mosaic, made up of these different materials, and familiar to us as applied in bands and spots of geometrical ornament to pulpits, thrones, door-ways, and so on, was used extensively by a family of artists by the name of Cosmati, who flourished in the Thirteenth Century. The name given to this type is therefore Cosmati work.

All of these types of mosaic may be appropriately used today. In this article, however, we will confine our attention to a description of the method of executing glass mosaics.

In the case of a glass mosaic decoration of any size and importance it is usual for the architect to select a properly qualified painter to whom he entrusts the work of making the design. It is important that the painter shall know the technique of the art so that he may make his design intelligently. After talking the matter over so that they are agreed as to the subject and general arrangement, the painter prepares a sketch in color, or perhaps several



SAINT CECILIA, MOSAIC BY A. E. FLOEGEL



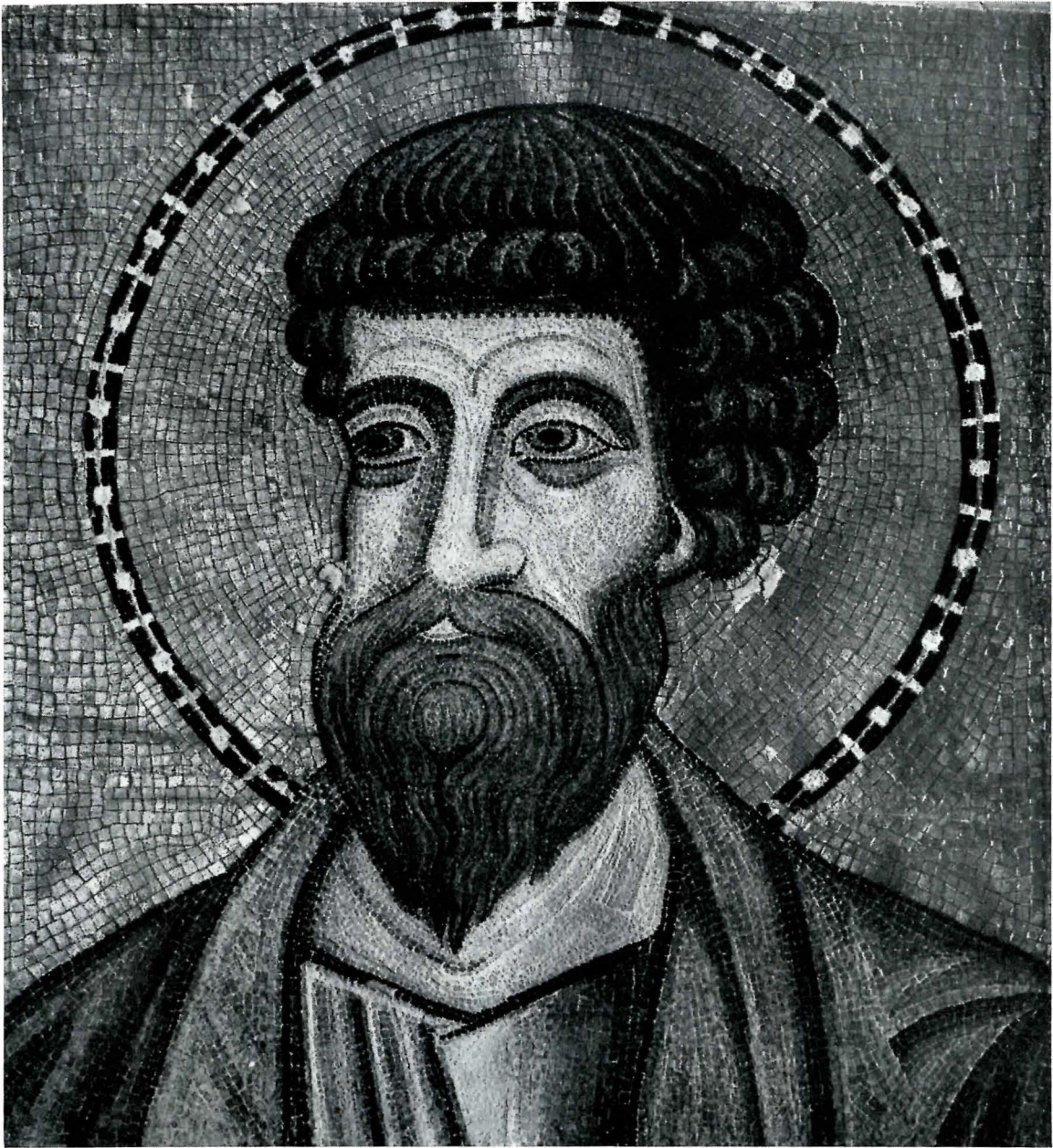


*Courtesy Ravenna Mosaics, Inc.*

PAINTER'S CARTOON FOR MOSAIC AND SECTION OF EXECUTED WORK

NOTE INCREASE OF LIFE AND SPARKLE GIVEN BY TESSERAE





COPY OF MOSAIC FROM CHURCH OF ST. PAUL OUTSIDE THE WALLS, ROME

"SQUEEZING" MADE WITH WET BLOTting PAPER AND COLORED BY A. E. FLOEGEL

sketches, for the architect's approval. When something satisfactory is produced the painter makes a full sized cartoon upon which he indicates the color and suggests in a general way how the tesserae are to be arranged. This is turned over to the mosaic workers who are to carry out the design, (under the direction or supervision of the painter and the architect if possible). From the original cartoon a tracing is made of the principal outlines of the composition, and from the tracing a reversed outline is rubbed onto a sheet of heavy detail paper, to which the tesserae are to be affixed in the studio. This reversed diagram is then divided up into parts, usually about 12" or 15" in diameter, which will be

convenient to handle during the process of putting the work in place. Each part is given a number and the tracing is correspondingly numbered so that there will be no difficulty in piecing the design together again. In dividing up the diagram care is taken to follow the lines where the design naturally divides itself; for example, the outlines of a face or of drapery. The detail paper diagram is cut up and the different parts are given to different workmen according to their abilities; the most experienced workers get the more difficult pictorial parts while those of less skill get the background areas. Even the background workers, however, have need of considerable training, for much depends on the way





*Courtesy Ravenna Mosaics, Inc.*

"FIREWORKS", MODERN DECORATIVE GLASS MOSAIC PANEL

FROM DESIGN BY ADOLFO BEST-MAUGARD



## THE DESIGN AND APPLICATION OF MOSAIC

in which the tesserae are arranged. Each mosaic man must have a delicate feeling for color because he is, in a way, an interpretive artist.

Working with the colored cartoon before him and with trays containing tesserae of the colors he needs to employ within easy reach, the craftsman proceeds to build up the design on the piece of detail paper which has been assigned to him. The tesserae are fastened to the paper by means of a paste made of flour and molasses which may be easily softened later on when it is time to remove the paper. If it happens to be a piece of background which is being built up, the tesserae chosen are of several different shades and tints of the same color with an occasional

quite accurately as to the final effect of the entire picture by looking at the side which is to go against the wall. Now is the last chance to make any changes in the arrangement of color. If any of the tesserae seem to be of the wrong colors, they can be easily removed and correct colors may be substituted.

When the artist is satisfied with the results obtained, the paper diagram on which the design is mounted is again disassembled and the parts are packed for shipment to the place where they are to be erected.

Makers of mosaic recommend that the surface to be treated shall have had at least two coats of cement lime mortar before the final coat in which the mosaic



*Courtesy Ravenna Mosaics, Inc.*

MODERN GLASS MOSAIC PANEL DESIGNED BY NORMAN BEL-GEDDES

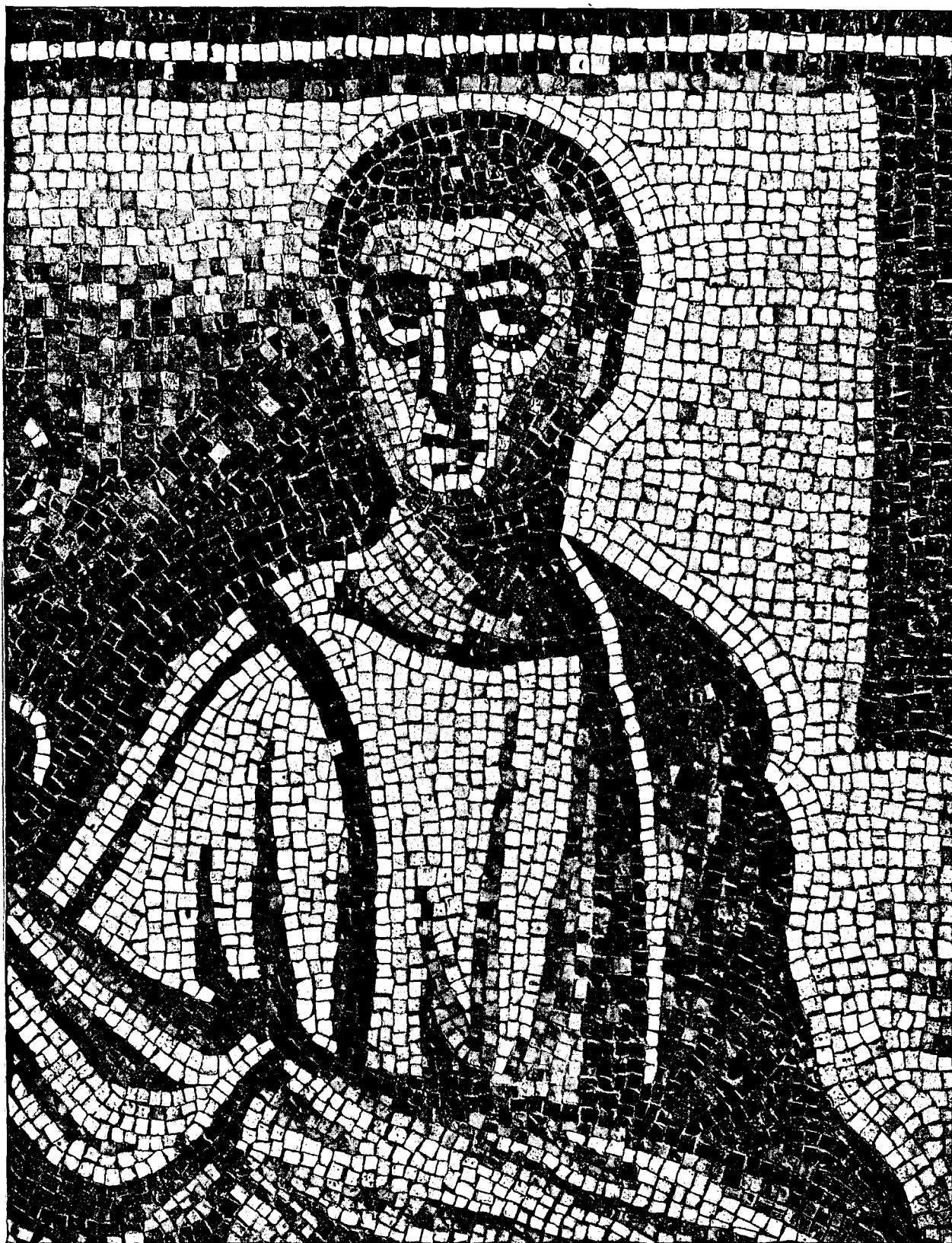
tessera of another color. This gives a variety and life which would never be obtained if all the units were of the same shade.

When the tesserae have been completely applied to all of the portions of the pattern, the pieces are assembled for inspection by the artist. Of course, the side which is to appear in the finished work is the side which is at this stage fastened against the paper, so that what is visible is the reverse. The color of each tessera, except in the case of the gold and silver, is sufficiently uniform throughout its thickness so that there is no material difference between the front and the back, except that the design is reverse. The artist who is sufficiently well acquainted with the medium, however, can judge

is to be imbedded is applied. The mixture used is composed of one part cement, one part lime, and three parts sand. It is necessary to allow about  $\frac{1}{2}$ " thickness between the last preliminary coat and the final surface of the mosaic. Upon this mortar finished surface a duplicate of the cartoon is drawn with sufficient accuracy to insure that the different parts of the mosaic will be applied to their proper places.

In applying the design, the best practice is to start with one of the sections in the center of the picture or panel and to work from this towards the outer edges. If there are any slight discrepancies, they may be corrected at the edges of the design without serious fear of detection. If we should start at the

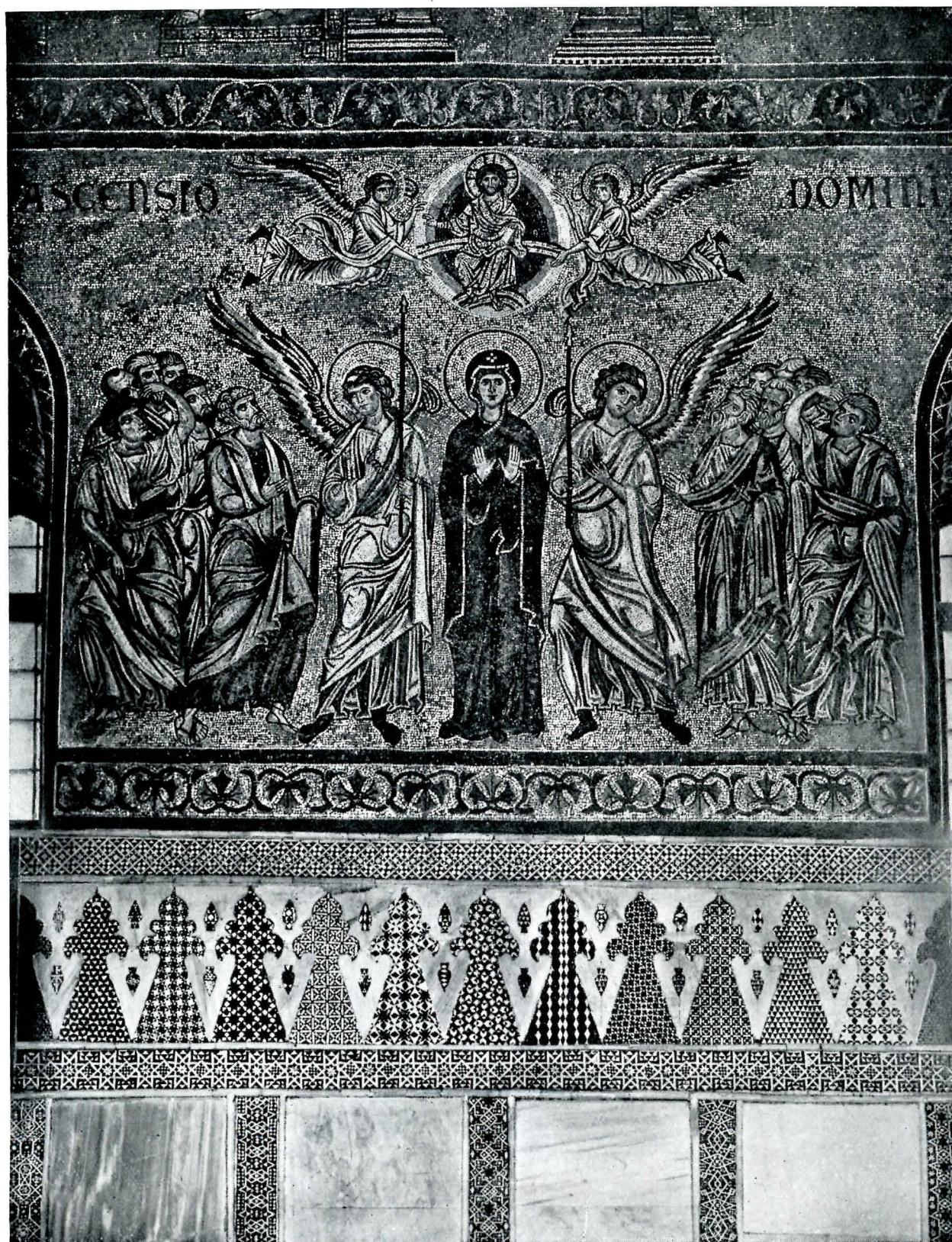




*Courtesy Ravenna Mosaics, Inc.*

MODERN COPY OF FOURTH CENTURY MOSAIC IN NAPLES  
FROM COLLECTION OF THE METROPOLITAN MUSEUM OF ART, NEW YORK

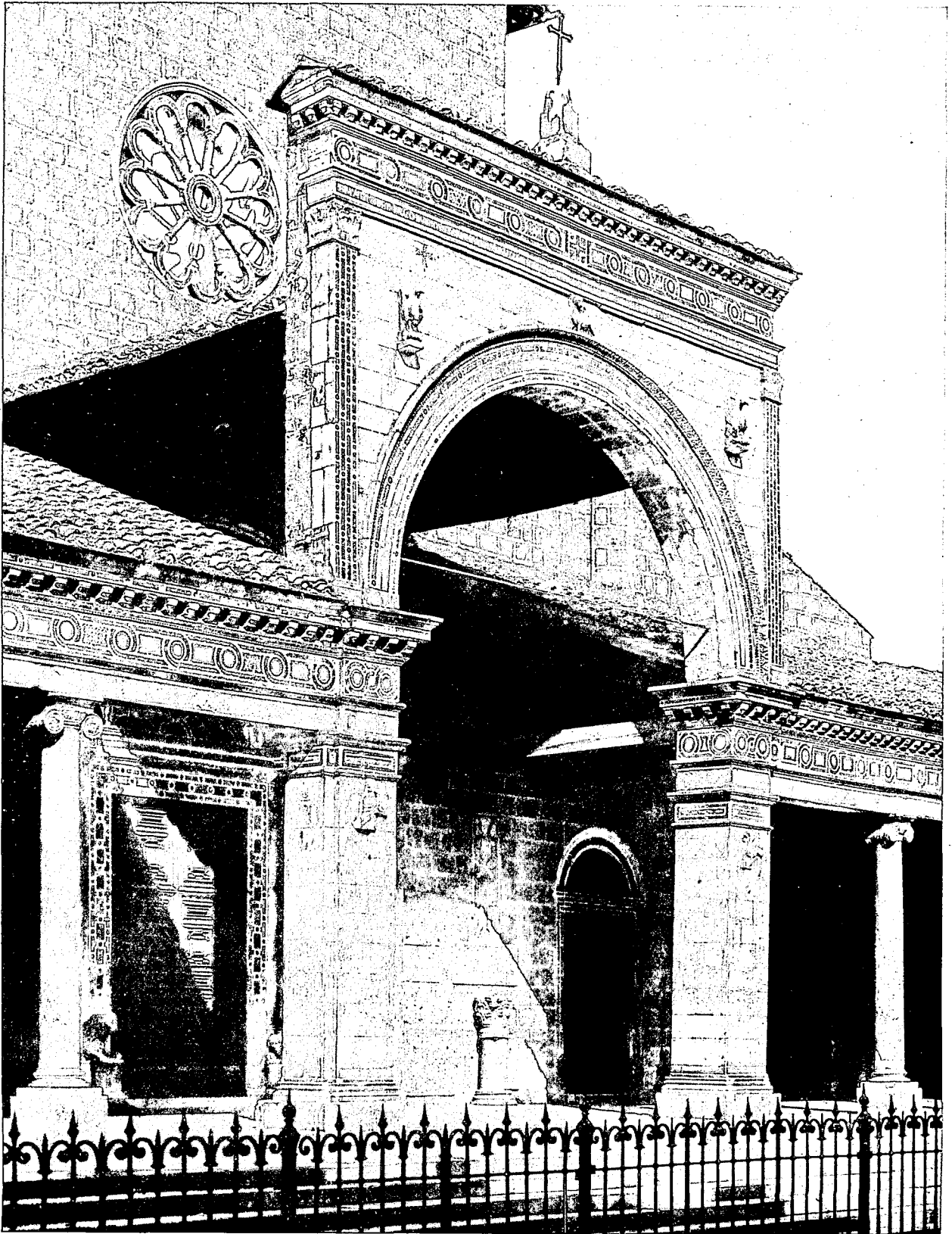




*Photo by Alinari*

TWELFTH CENTURY MOSAIC FROM CATHEDRAL OF MONREALE  
SHOWING COSMATI AND GLASS MOSAIC





*Photo by Alinari*

ENTRANCE TO CATHEDRAL AT CIVITA CASTELLANA  
SHOWING USE OF COSMATI TYPE MOSAICS

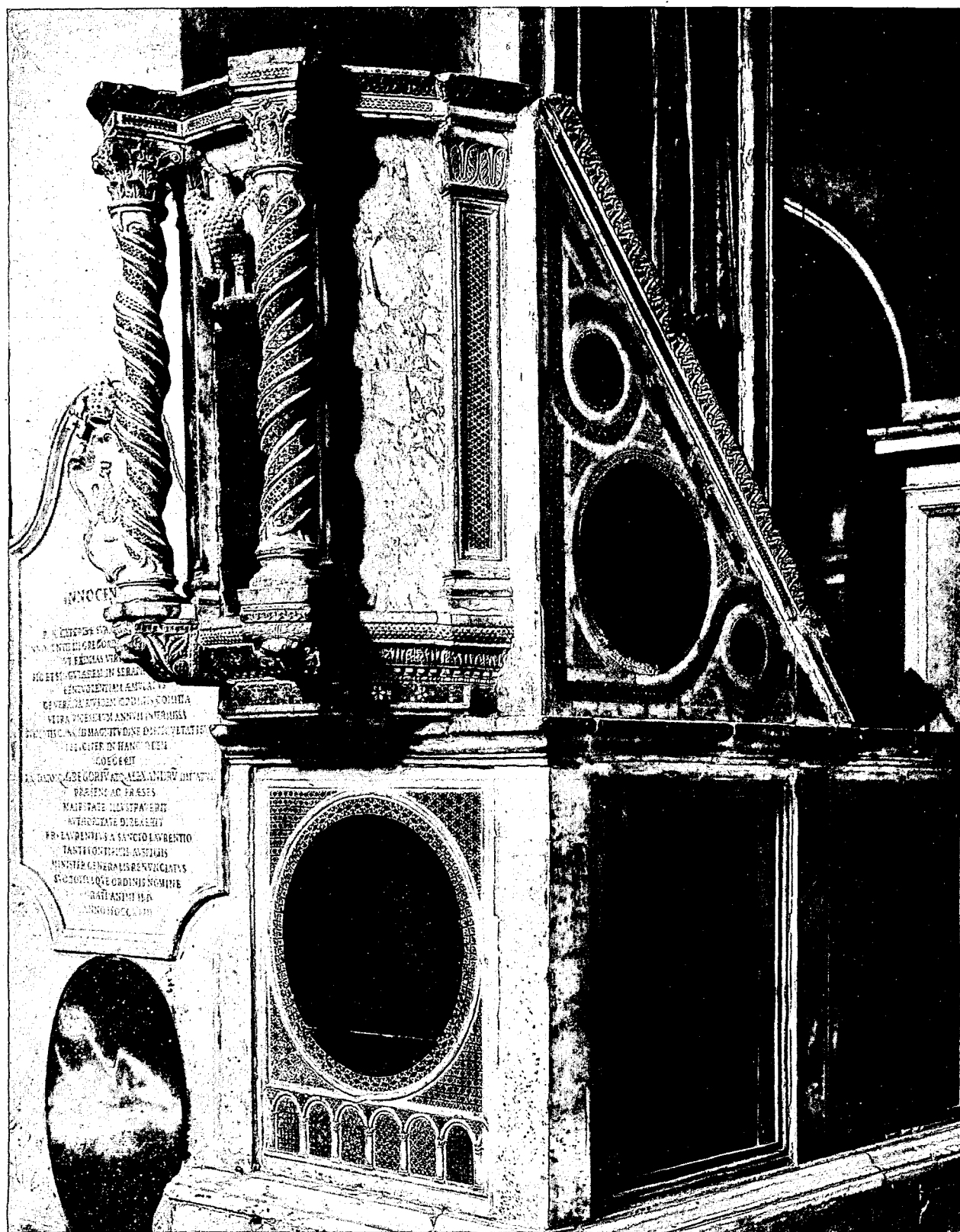


Photo by Alinari

PULPIT FROM CHURCH OF SANTA MARIA IN ARACOELI, ROME

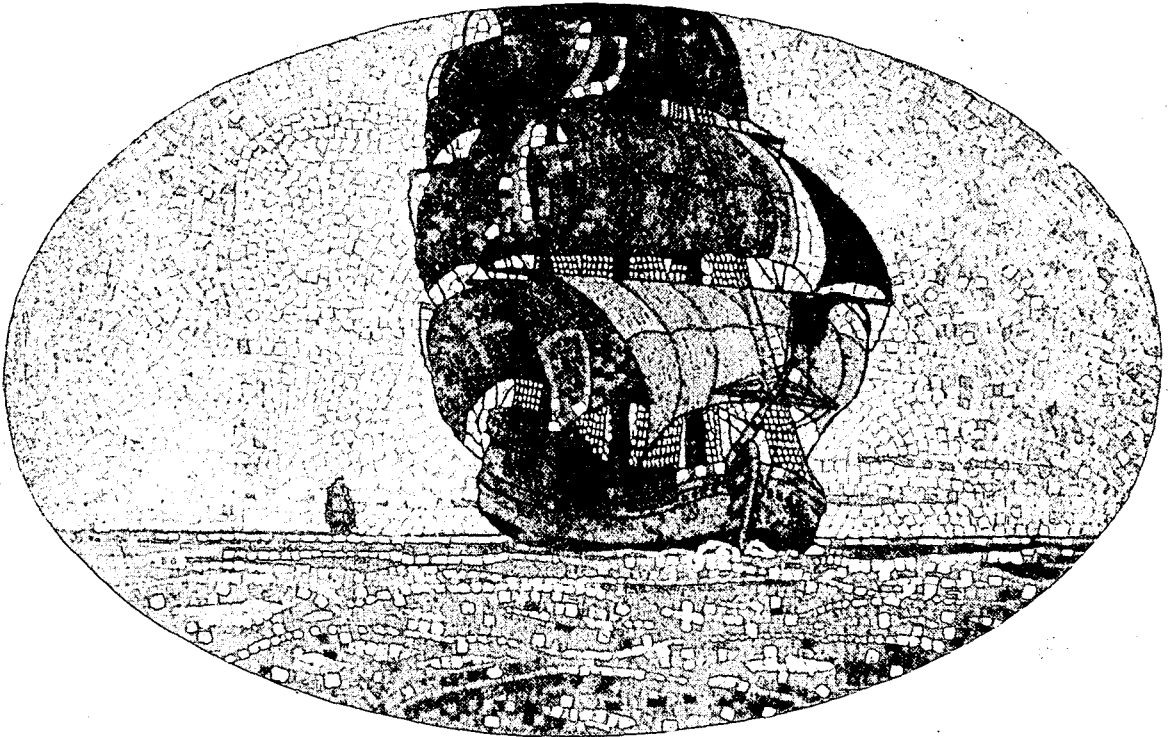
MOSAICS BY LORENZO AND JACOPO COSMATI



edges and work towards the middle, however, we should be likely to find a bad joint in some important part of the picture.

In laying the first section, a layer of cement mortar is spread over the corresponding space on the wall. A thin mixture of the mortar is then rubbed thoroughly into the crevices between the tesserae mounted on the paper. When the joints are well filled, the section is put in place and tapped slightly into the cement with a mallet or a block of wood. The mortar is then spread for the next section and so on until the entire area has been covered. When the cement has begun to harden so that it has some hold on the tesserae, the paper backing is wet thoroughly and can be removed without disturbing the tesserae. The painter, who should be present

at this stage, then makes minor adjustments in the setting of the tesserae, by pushing some of them further into the cement or tilting them to a slightly different angle to secure the best effect for his design. A thin mixture of the same mortar is then rubbed into the crevices which may have been developed by the final manipulation of the tesserae. When sufficient time has been allowed for the cement to have taken a final set, the surface of the mosaic is washed off carefully with weak hydrochloric acid and water, using stiff scrubbing brushes. This removes the remainder of paste which has stuck to the tesserae and also takes off the excess cement. A final washing with water leaves the design clean and fresh, ready to remain in place as long as the structure exists.



MODERN MOSAIC PANEL FROM A STORE IN BREMEN, GERMANY



# AN APPRENTICE DELINEATOR

## HE DEVELOPS A METHOD FOR LAYING OUT PERSPECTIVES

By Boyd A. Gill

THIS IS A RESUME of the experience of a novitiate who many years ago entered the employ of an architect, to start his career as an office boy with the hope of some day becoming an architect himself. The routine office practice of those days was different from that of today. Today the average junior draftsman has had an initial experience with the drafting board and a preliminary tryout with his drafting instruments, either through his high-school training, or through a year or two spent at a college or university.

The novitiate first served his term wielding the office broom and duster, then he did his turn with the erasing squad before he was given an opportunity of wielding the pen and the drafting pencil.

There were other routine tasks assigned to the apprentice, that are now but a memory of "ye olden days". The architects of the average small town made their own blueprints. The printing was done in a frame and the time required for printing depended on the available sunlight, so cloudy days were the cause of much delay in turning out rush orders. There was also a certain amount of fixing to be done with white ink on every set of prints turned out, where there had been a poor contact formed with the tracing. The fixing up of poor copies was generally assigned to the apprentice.

Nevertheless those fleeting moments were crowded with new experiences; each day there had seemingly been something accomplished. There was a satisfaction in knowing that one had crossed the threshold when day dreams were soon to become tangible things; to muse over those rosy day dreams of ambitious youth; to attempt to decide whether or not it all was worth while.

Mr. C. W., now deceased, during his career as an architect maintained a very high standard in his professional practice. Though one could not now point out to the interested layman a large number of executed works of which he was the author, his commissions were much above the average in quality. His practice was generally spoken of among his contemporaries in envious terms.

He was devoted to his profession and spent a good portion of his time on his sketch plan work and the interpretation of his clients' wishes. After the preliminary sketch plans were ready to submit to his clients for their approval, the exceptions to the layout were noted on the margins of the drawings, which were then handed to the draftsman for revision.

He was never known to make a practice of submitting geometrical elevations with his sketch plans to his clients for their approval, since they were only block studies for mass and the ensemble of the motives. After the other details of office routine had been arranged with the client, in conformity with the general practice of that period, he was pre-

pared to give the client some idea of the exterior design of the proposed edifice which he was to erect as a monument to his own memory.

A perspective drawing, or perhaps two perspective studies from different points of view, differing in architectural treatment, would be submitted for the client's approval. In this architect's opinion, it was much easier to decide a question of architectural design by perspectives made with due regard for the value of the various motives in the ensemble, than by means of equally accurate geometrical elevations.

There was something about a perspective that made an unusual appeal to the untutored mind of the novitiate. It was representation of an object as it appeared to the eye. Apparently it was a better representation of a percept evolved in the inner consciousness and delineated or portrayed on a plane surface, than a geometrical elevation would be.

The method of delineating geometrical elevations was different from that of drawing a perspective. To draw geometrical plans, elevations, and sections seemed to be a process of mentally dissecting intangible things, then drawing a picture of a dissected portion. This process of dissection reminded me of the illustrations in the school text-books on physiology, where the organs of the physical body were shown in cross section, with a description of their functions.

A perspective was the representation of a tangible thing, a something that could be seen at any time. A percept of the object had been evolved in the inner consciousness, and as each line was drawn upon the paper, it formed a visible portion of that percept. Soon there was something taking on form, real enough to think of as a tangible thing. A monument erected to the conscious percepts of its author!

There was, however, much to be learned, regardless of what the untutored novice chose to do. Since there was no choice in these matters, I had to do what was assigned to me and do it to the best of my ability.

The average draftsman of those days knew very little about perspective delineation, so it was necessary for me to turn to other sources for information. It seemed quite likely that there were text-books on the subject in the public library, where one will today find text-books on almost any subject he is interested in and to which he may care to devote time and study. Upon going to the library I found that there were a number of text-books on perspective listed in the card index, but they were either out in circulation or were no longer available. A vest-pocket edition of Ruskin's "Elements of Perspective" was the only book I could get.

There was little need of my burning the midnight oil over Ruskin's "Elements of Perspective". I was



## PENCIL POINTS

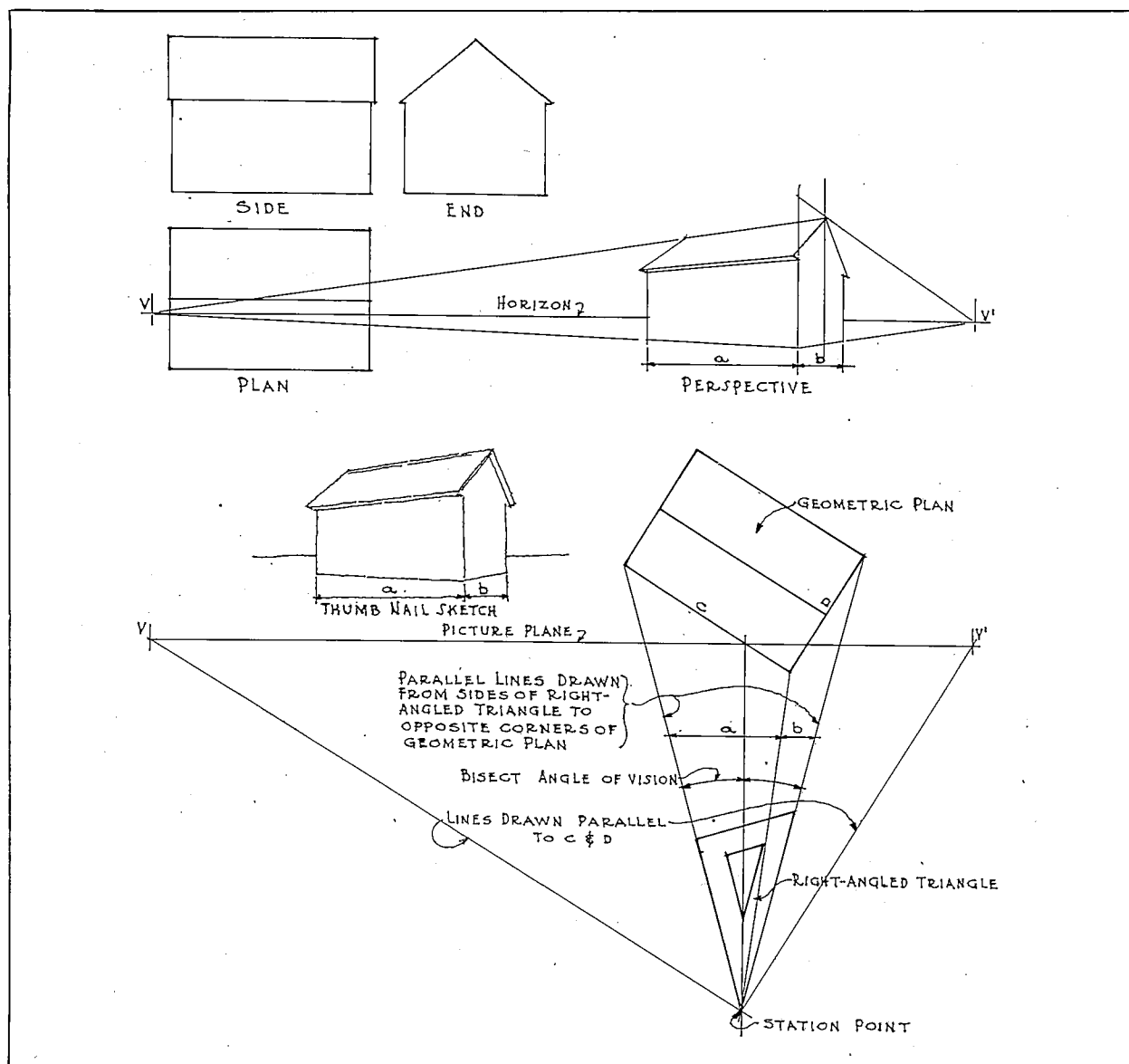


FIGURE 1, USUAL LAYOUT METHOD

not unlike the average novice, who desires to have the entire subject in a pre-digested form; to start the next morning as a full fledged delineator, equipped with the knowledge he has gained through scanning the subject as presented by an abridged source of study.

My interest in the subject waxed stronger as time wore on, since the delineation of perspectives made a stronger appeal to me than the prosaic methods of drafting geometrical elevations, plans, and sections. The major portion of the work, however, consisted of this lower order of draftsmanship, which could not be slighted in favor of something that made a stronger appeal to a yearning, ambitious apprentice.

By close observation of Mr. C. W.'s methods of delineation, I soon learned something of the preliminary methods of drawing perspectives. There was much that I did not know, however, since per-

spective to me was but a representation of an object on a plane surface; therefore a perspective was nothing more than that which it represented. This representation of the object, in order to be seen to best advantage, should be shown from a certain point of view. When Mr. C. W. gave me a thumb-nail sketch one day and asked me to block out the perspective, I was more anxious to score a point than I was to correctly interpret his explicit instruction. The result, therefore, was something totally different from what he expected. He merely commented, "You did not follow my instructions, so you will have to do it all over again". In order not to repeat the first mistakes, I made a notation of his instructions for the delineation of block perspective and closely followed every operation. In the course of time this became a methodical practice and was set down to form a series of rules for preliminary operations.



The primary object was to obtain a desirable point of view that would give a result closely resembling Mr. C. W.'s thumbnail sketch, since there were certain characteristics that he wished to bring out in the perspective. It was necessary to locate a station point from which the perspective could be drawn so as to resemble the thumbnail sketch. This was determined by the height of the eye above the grade and by the form of the geometric plan, also considering the portion of the side of the object that was to recede rather rapidly from the observer.

The point of view was obtained by continuing the sides of a 30 degree triangle whose apex would then be the station point, and shifting the geometrical plan until its opposite corners were enclosed within these lines. The angle of vision was bisected for the center line of the picture. At the intersection of this bisecting line with the inclined plane or face of the object as shown in plan, a horizontal line was drawn to represent the picture plane. The vanishing points were located in the usual manner, by drawing lines from the station point parallel to the sides of the geometric plan, to intersect with the line representing the picture plane. The fore-shortening in perspective was obtained by using the station point as a measuring point, and projecting the points on the plan to the picture plane. A block perspective that would closely resemble the thumbnail sketch was then drawn. If what was obtained by this method did not give what was intended, then it was

obvious that another point of view should be selected and another block perspective drawn, until something was obtained that more closely resembled the thumbnail sketch.

It was often difficult to draw a perspective that would be an approximate representation of the thumbnail sketch without making several attempts. It was therefore necessary to repeat the various manipulations several times. If the first point of view did not give the desired results, it was then just a question of revolving the plan to a broader or a narrower angle. If it was a matter of choice between a broader or a narrower angle, then this method of delineation could be reduced to a series of diagrams for delineating perspectives by the graphic method from the reduced scale block perspectives. It would only be a matter of determining the distances to the station points for the various angles, making the distance between the vanishing points equal to a line of unit length. The length of this line could be one foot, and the point that would correspond to the point of intersection of one corner of the geometric plan with the picture plane could be set off on this line; also the distance from the picture plane point could be represented by a line the length of which would vary according to the point of view (Figure 2).

When the center line of the picture had been found, which gave the approximate location of the picture plane according to the size of the picture

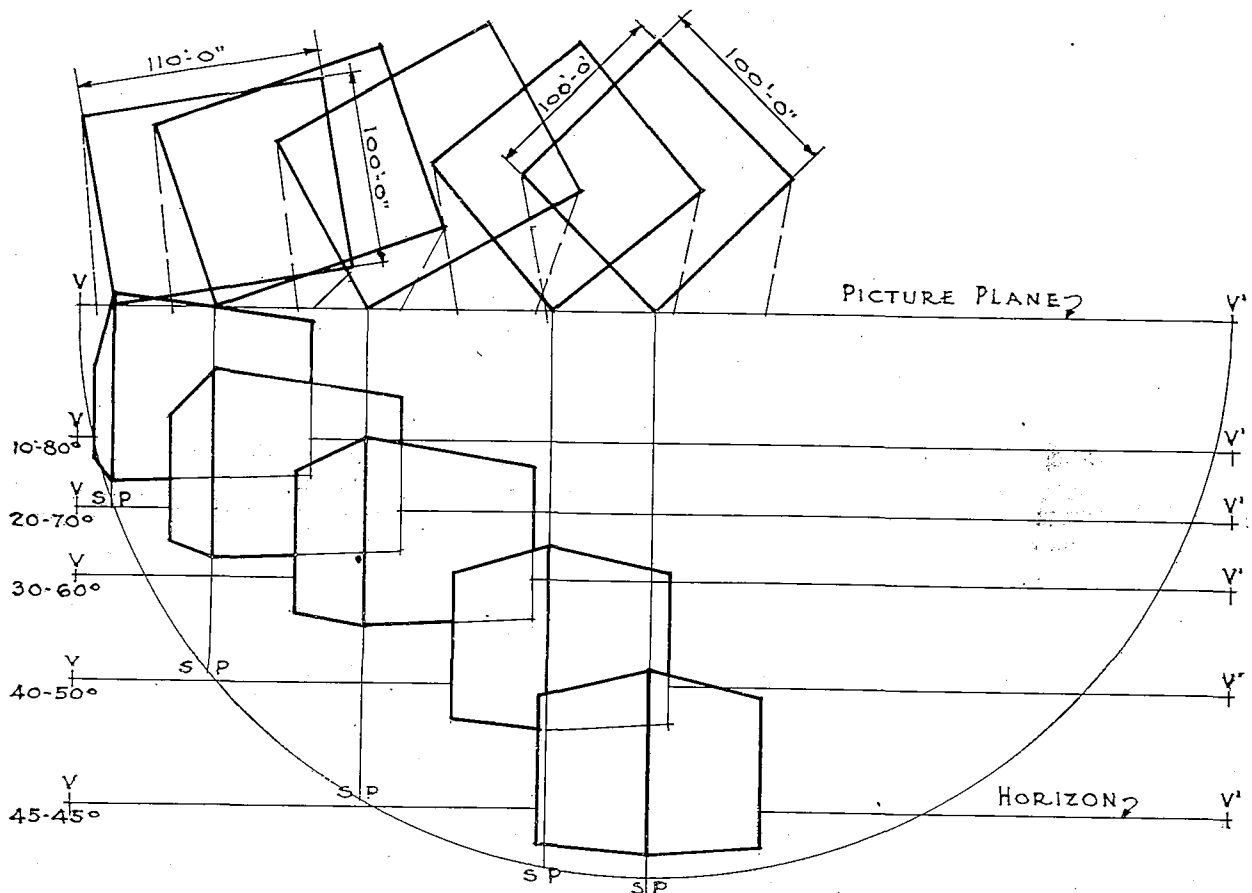


FIGURE 2, BLOCK PERSPECTIVE DIAGRAMS

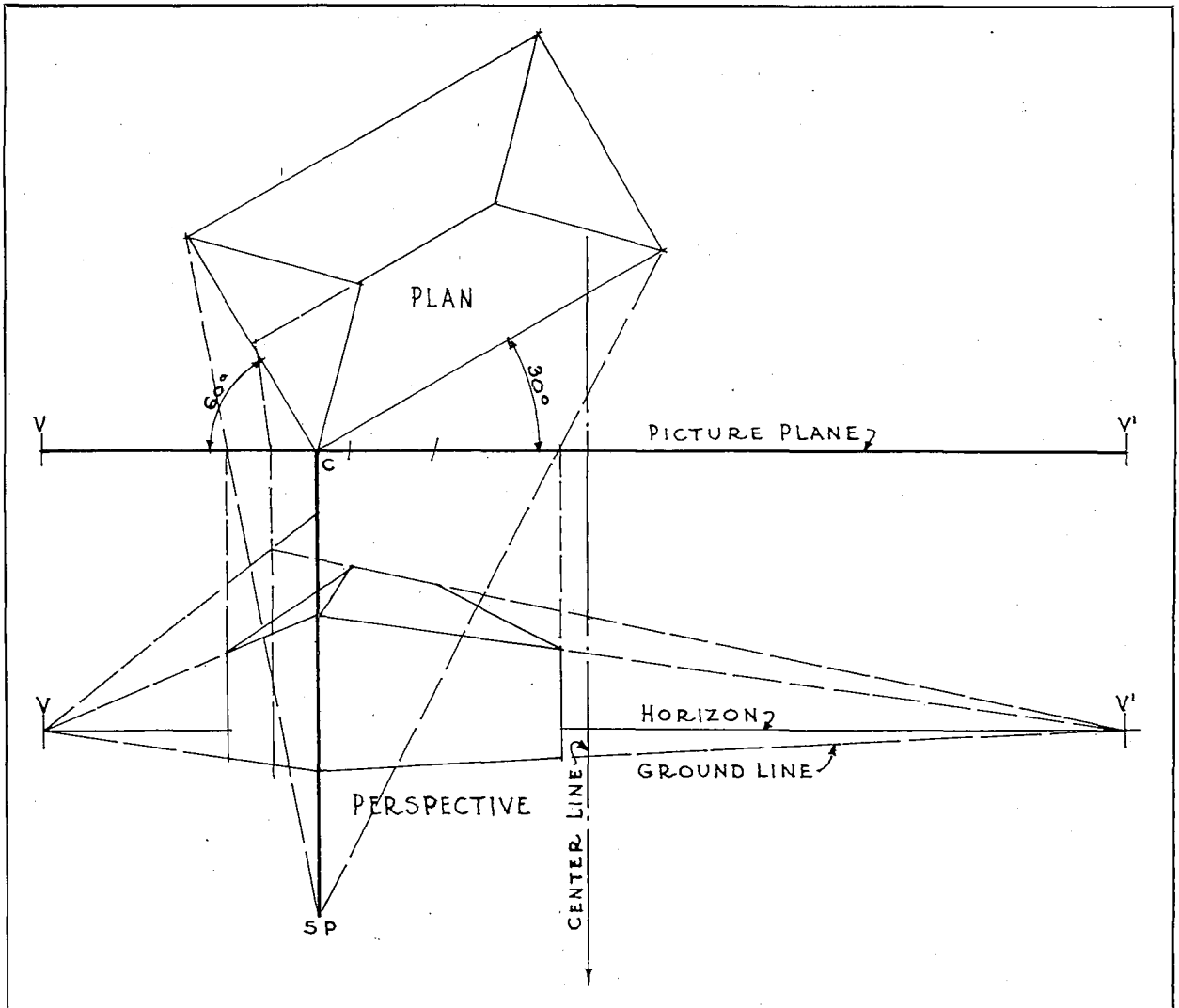


FIGURE 3, DIAGRAM OF LAYOUT BY USE OF PERSPECTIVE SCALE

desired, the point of view could easily be obtained by comparing this with the diagram for that angle of view. This would enable the delineator to determine from the block perspective the type of picture he would get. This method of approximation came much closer to the desired result than the former method. There was less repetition of the same series of manipulations. It was readily apparent what was desired. A point of view was taken with the object at a broad or narrow angle to the picture plane, according to the thumbnail sketch perspective.

In the course of time the first method was considered passé, and any question regarding the point of view for a perspective could be disposed of by comparing the thumbnail sketch with the block perspective diagrams. Then the point of view was readily determined according to the viewpoint of the thumbnail sketch, and the various points could be set off for drawing the enlarged perspective.

These diagrams were later reduced to a set of scales, fixing the distance between the vanishing points for a scale of unit length. The point of intersection of the geometric plan with the picture plane

was set off at "C" and the distance from the picture plane to the station point was set off on the same scale at "S P" for the various angles of view. These points were then ready to be taken from the scale and laid off to the left or to the right of the center line, according to the side from which the perspective was to be drawn. The various manipulations were reduced to ten operations after the point of view had been decided upon from the thumbnail sketch and the perspective diagrams.\* The procedure developed was as follows:—

- 1.—Draw a horizontal line of indefinite length at the top of the drawing board to represent the picture plane, allowing sufficient space above it to place the architectural plan in position.
- 2.—Take off the distance from V to V' on the perspective scale with a pair of dividers.
- 3.—Start spacing from the left-hand side on the line representing the picture plane. Space off the number of times the distance between V and V' is to be increased for drawing the perspective; say, 3, 5, 7, 9, 11 or 4, 6, 8, 10, 12 times the length of the line from V to V'.



- 4.—Bisect the line representing the picture plane to locate a point midway between V and V'.
- 5.—From the perspective scale take off the distance from C to the center line and lay it off on the picture plane the same number of times the length of the line V—V' was increased for the perspective, spacing from the center line toward the left-hand vanishing point. This will give the point C where the architectural plan will intersect with the picture plane.
- 6.—Draw a vertical line of indefinite length below the picture plane through the point C.
- 7.—Take off the distance from the center line to S.P. on the perspective scale. Increase it the same number of times the line V—V' was lengthened for the perspective. Lay this distance off on the vertical line below the point C. This will give the station point.
- 8.—Set the architectural plan in position so that one corner of it is on the point C and with the sides of the plan making the correct angles with the picture plane.
- 9.—Draw lines from the principal points on the architectural plan toward the station point. The intersections of these lines with the picture plane will locate the corresponding points in the perspective view.
- 10.—Draw a horizontal line arbitrarily between the picture plane and the station point to represent the horizon. Bring down the vanishing points V and V' to this line, also bring down C, the corner of the building. Measure off vertically below C the distance below the horizon, say

4'-6", to locate the ground line. Draw lines from this point to the vanishing points V and V' on the horizon line. The height of the building will then be measured above the ground on the vertical line drawn through C, which, because it lies in the picture plane, is seen at its true length and may be used as the line of heights. Draw lines to the vanishing points from the point representing the height of the building. Draw vertical lines from the points on the picture plane which mark the corners of the building as foreshortened in perspective. This gives a block perspective of the edifice without the hip roof. The hip roof can be projected as indicated. The actual distance from the picture plane to the station point can be determined by measuring the length of the line from the picture plane to the station point in feet and inches and multiplying it by the scale equivalent used in drawing the perspective. If the perspective is drawn to a scale of one eighth of an inch to a foot, or one-ninety-sixth actual size, and the length of the line from the picture plane to the station point scales 1'-8 $\frac{3}{4}$ ", it will actually be 166'-0" from the picture plane to the station point.

Scale equivalents to actual size.

1/2"	to	one	foot	1/24th	actual	size
3/8"	"	"	"	1/32nd	"	"
1/4"	"	"	"	1/48th	"	"
3/16"	"	"	"	1/64th	"	"
1/8"	"	"	"	1/96th	"	"
3/32"	"	"	"	1/128th	"	"
1/16"	"	"	"	1/192nd	"	"

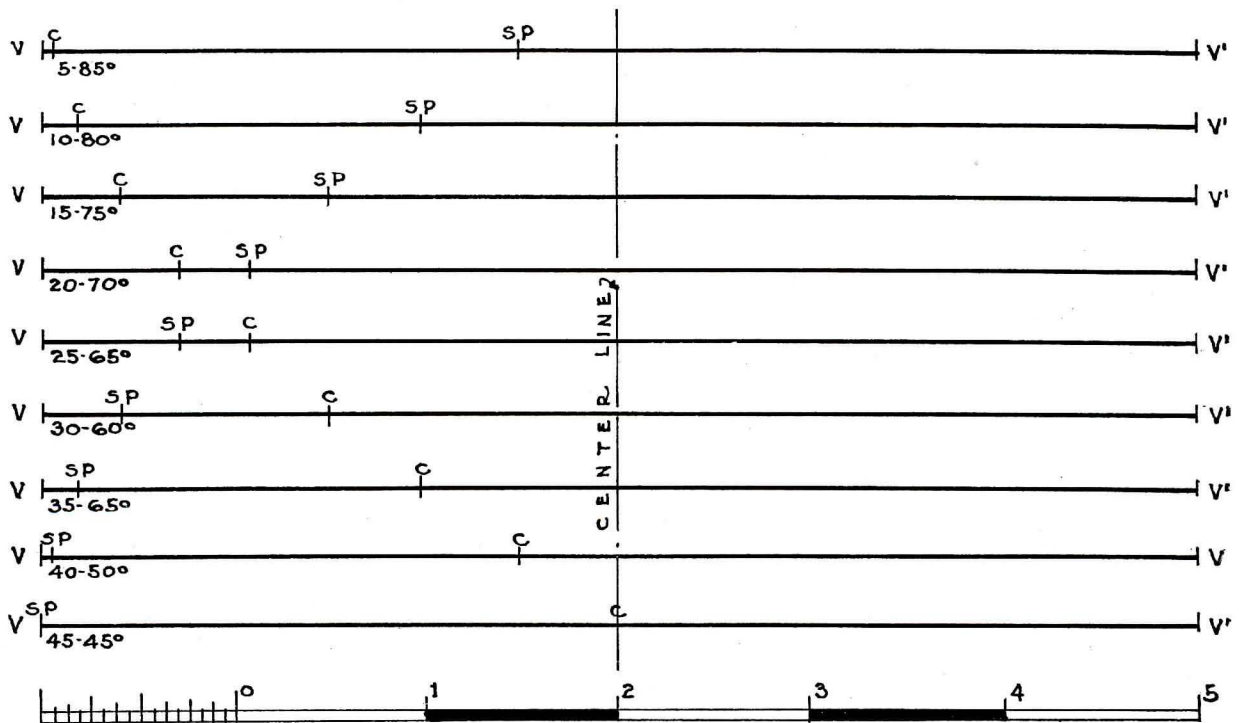
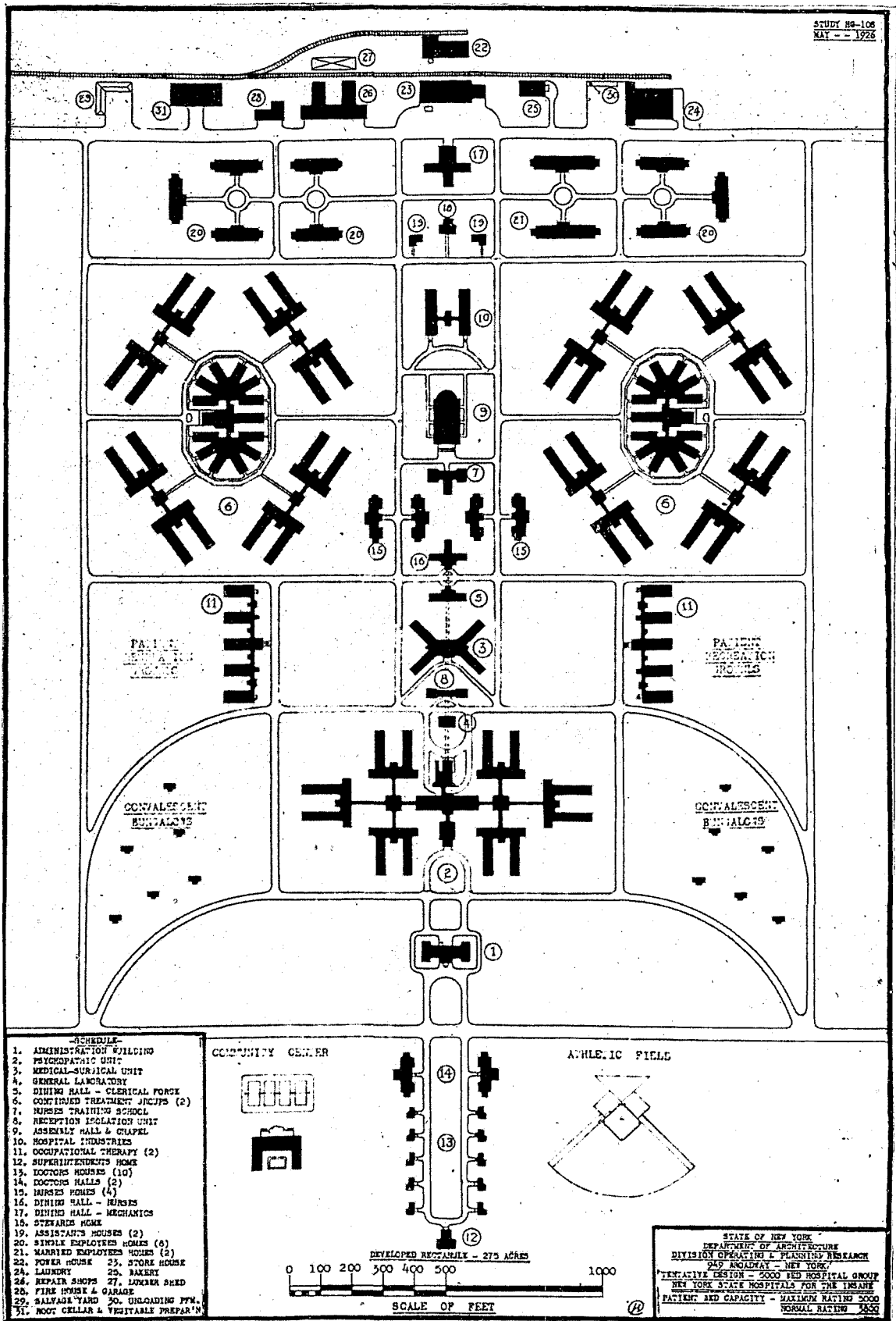


FIGURE 4, PERSPECTIVE SCALES FOR STATION POINT METHOD

# PENCIL POINTS



DIAGRAMMATIC LAYOUT FOR HOSPITAL FOR THE CIVIL INSANE

SULLIVAN W. JONES, NEW YORK STATE ARCHITECT



# PLANNING METHODS FOR LARGE INSTITUTIONS

By George R. Wadsworth

(EDITORS' NOTE:—This is the first of a series of brief articles concerning the methods used by the office of Sullivan W. Jones, New York State Architect, for the design of State Hospitals for the Insane. It is not every architect who has an opportunity to design such large institutions, but the methods employed in the preliminary stages of planning may be applied with profit to a much smaller project. Mr. Wadsworth, who is a consulting engineer, is Director of the Division of Operating and Planning Research for the New York State Department of Architecture, and the methods he describes were developed and carried out under his supervision.)

## FOREWORD—A Journal of the Drafting Room.

"Hey, Bill!!! What's all this therapy stuff—Hydrotherapy, Occupational Therapy—and say, listen to this; 'develop here, special facilities for treatment of Acutely Disturbed Manic-depressive type female.' Hell! I thought we were designing a hospital; it sounds more like a zoo; let's get the Chief into this."

"Say Chief, how about all this bunk; we had none such at the Beaux Arts, it certainly can't be architecture."

Replies the Chief—"Well Charlie, it's new stuff; the Boss says to dig it out. You run up to the Public Library and proceed to delve; and Bill, you dash down to Police Headquarters and see what they know; I'll drift over to old Doc Stretchem and get his reaction, and Clara, you call up Madam Entente the Astrologer; she may have the dope. The Boss's a good scout and means well and we've got to lick the job somehow. Meantime run the office shorthanded till we get back."

THE ABOVE SOMEWHAT extravagantly reflects—in spite of a resourceful Chief—a complete lack of specifications for the draftsman. Research must precede planning as planning must precede design before design drawings can be prosecuted efficiently. Systematic and well directed research prosecuted by those equipped for the task will result in substantial office economies, as against methods—too often in evidence—where attempt is made to carry on research, planning and design coincidentally.

Planning involves the preparation of tentative scale designs, from grouping to details, concise in substance and compact in form, with necessary explanatory notes and schedules which shall direct the draftsman in no uncertain manner. He should be occupied with pencil and scale; not in a peaceful pose of disconsolate conjecture.

The general high level of efficiency of our modern industrial plants reflects meticulous planning of the design, whereby predetermined functions of operation and routing incident to production are held within prescribed and narrow limits. Nothing is left to chance.

Planning the kitchen with accessories, the laundry, as well as power units for a metropolitan hotel, in the main are industrial rather than architectural problems. Institutional planning, the modern hospital, the sanitarium, reformatory and welfare groups, call for study and analysis by the industrial engineer who sees in the institution a plant for processing material. He evolves determinations for planning fundamental to architectural design.

When the institution is to be measurably self sustaining, remote from metropolitan centers as usual in the case of a hospital for the insane, the problem is complex and calls for determinations of wide scope; and when the institutional capacity may be upwards of 5,000 patient inmates, with a staff of 1,200 doctors, nurses and attendants, the reflected problems parallel those incident to the design of a major industrial plant. It is essentially and primarily a job for the industrial engineer before the architect can apply his skill with intelligence.

Sullivan W. Jones, State Architect of New York, needs no one to point the way. With his customary acumen, early in his incumbency he caused to be created within the Department of Architecture, the Division of Operating & Planning Research toward essential determinations and planning fundamental to designs which should reflect maximum efficiency in the expenditure of State funds.

Today, after some two years of endeavor, as the initial units of the first new hospital for the care of the civil insane are about to be advertised for construction bids, the division of research and planning has well under way what is virtually a handbook on modern institutional planning, with subject classification in ten volumes as follows:—

- I — Charts—Analyses—Determinations.
- II — Psychopathic & Continued Treatment Units.
- III — Hospital Accessory Units.
- IV — Hospital Utility Units.
- V — Dining-Kitchen Equipment & Utensils.
- VI — Ward Equipment & Furniture.
- VII — Office Equipment & Furniture.
- VIII — Medical-Surgical Equipment.
- IX — Miscellaneous Fixtures, Fittings & Finish.
- X — Miscellaneous Structures.

The State Architect has already conclusively demonstrated his conviction that costs incident to the preparation of designs and specifications for institutional plants would show material reduction under a system wherein necessary research and planning were definitely provided for, prior to the advent of the architectural design. And economies in this regard will be increasingly evident as the State building program unfolds. Four research engineers under the direction of a chief, after due process of consideration by a construction committee, have charted the way for the draftsman.

It will be the purpose in succeeding articles to present, with illustrations, some examples of methods and accomplishments in the development of standards for grouping, plan, and operation, for the \$80,000,000 hospital building program now in

(Continued on Page 181)

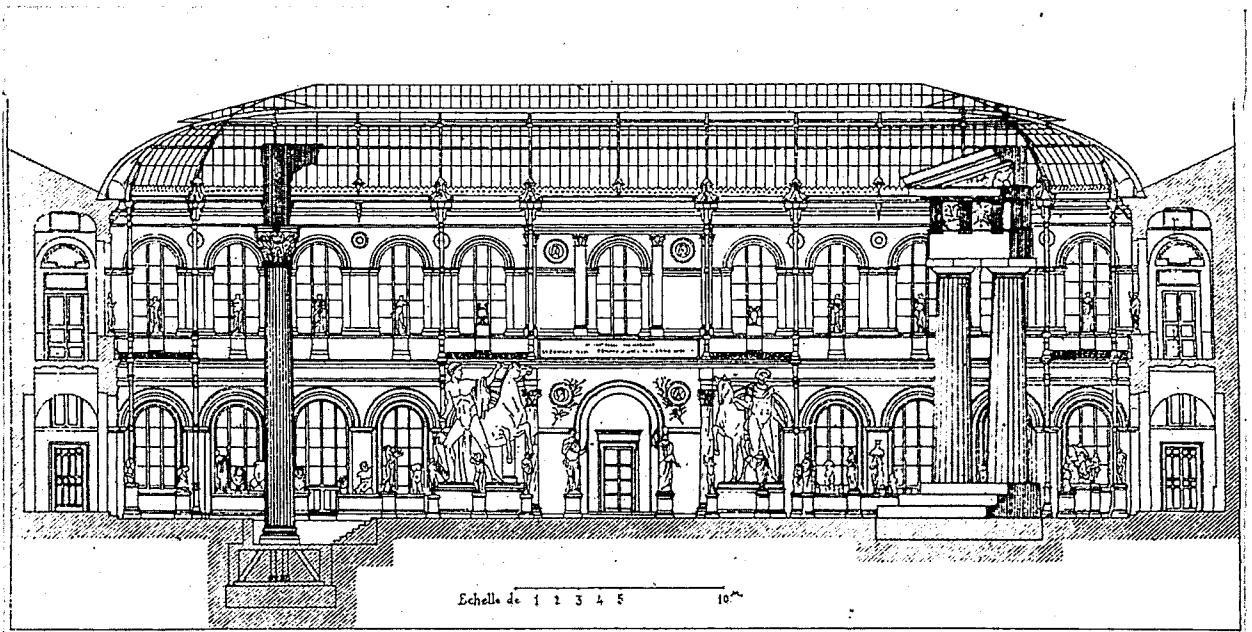


FIGURE 1, LONGITUDINAL SECTION, MUSEUM OF THE ECOLE DES BEAUX ARTS

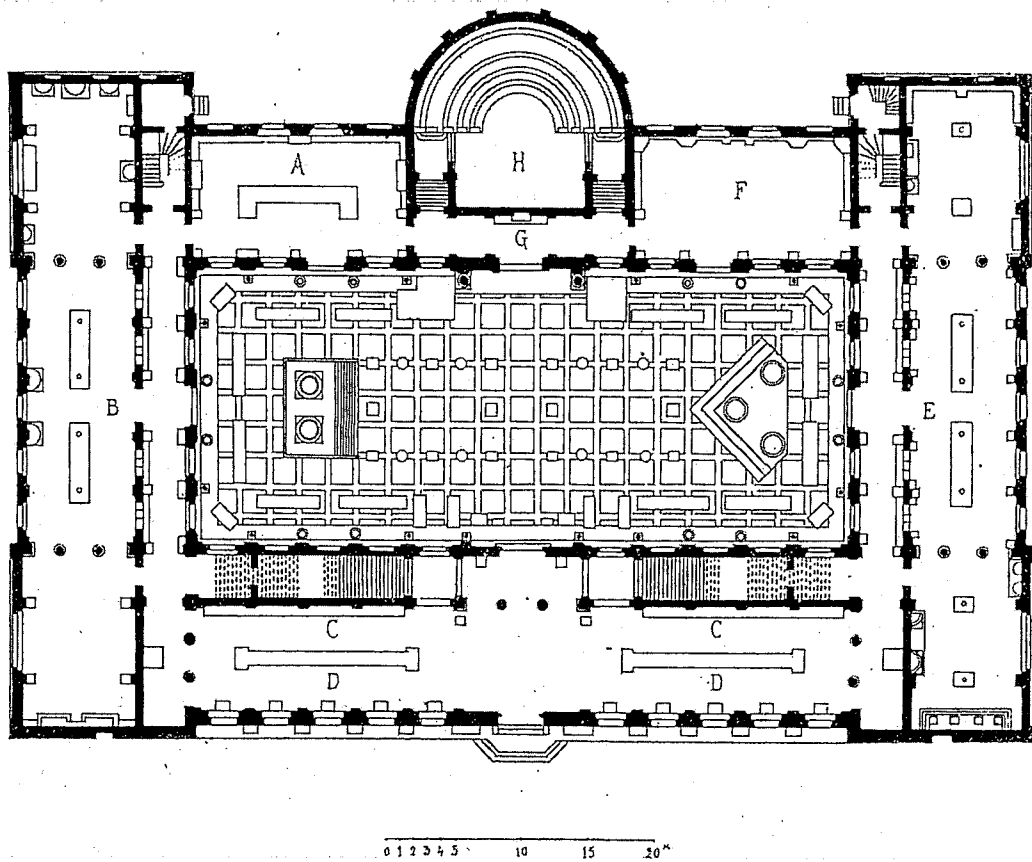


FIGURE 2, PLAN, MUSEUM OF THE ECOLE DES BEAUX ARTS



# THE RICKER MANUSCRIPT TRANSLATIONS, II

## GUADET'S "ELEMENTS AND THEORY OF ARCHITECTURE," VOLUME II

By Thomas E. O'Donnell

GUADET'S SECOND VOLUME on the "Elements and Theory of Architecture" is, in every sense, a continuation of the first volume. His entire work is arranged in divisions, or "books", of which Volume I contained the first five. Volume II comprises books six to nine, inclusive, each of which is a detailed discussion of the *elements of composition*, as applied to a particular class of buildings. The divisions are:—

- Book VI—Elements of Composition in Residences.
- Book VII—Elements of Composition in Edifices for Teaching and Public Instruction.
- Book VIII—Elements of Composition in Administrative, Political, Judicial and Prison Edifices.
- Book IX—Elements of Composition in Hospitals.

Each of these "books" is subdivided into chapters, each one covering some well defined phase of the class of building under discussion.

In Book VI, the opening book of Volume II, separate chapters are devoted to a brief historical consideration of the origin and development of the dwelling place; the location and functions of the various apartments and chambers; the relation of secondary rooms to the main chambers; the salon, reception rooms, library, study, etc.; the dining rooms; the kitchen; general accessories to the entire dwelling; and a consideration of all these elements when applied to collective dwellings or apartment houses.

While all of these factors are discussed on the basis of requirements for the modern French dwelling, and in many respects are not applicable to American work, yet the principles of composition involved are the same and may, therefore, be studied with profit. The very careful consideration given by Guadet to a fine logical arrangement on plan is the most valuable thing to be gained from his discussion of the elements of composition as applied to the residence. As always, he gives first consideration to the plan which he holds to be the basis for all worthy architectural compositions.

Book VII is concerned with buildings for educational purposes and is divided into a series of chapters covering all of the important phases of plan composition in the following types:—primary schools; academies, colleges, seminaries, and industrial schools; edifices for secondary instruction such as gymnasiums, small lecture halls, amphitheatres, large lecture halls and their accessories; laboratories of various types and their accessories; halls for collections; ateliers; dining halls; and music halls. Under edifices for public instruction are discussed the elements of composition of art museums of

various kinds and their accessories; scientific museums; and libraries.

Although we have perhaps progressed farther than the French in the matter of primary schools, academies and colleges, yet there is much in Guadet's discussion that will be helpful to the young designer, for his method of study and analysis may be almost universally applied. Concerning the more specialized college buildings, lecture halls, museums, galleries and libraries there is much that we can learn from Guadet that is directly applicable to our modern problems.

The following discussion, pertaining to lecture halls, is typical of Guadet's manner of study of the elements and factors entering into an architectural composition: "A lecture hall is built to satisfy its program, not to show a graceful curve on paper.—As to the form to be given to a lecture hall, it will depend on many things, and no single rule is to be formulated here. To determine this form, there must be taken into account the nature of the instruction, number of auditors, the effective size, requirements of lighting and ventilating and relation to adjoining services."

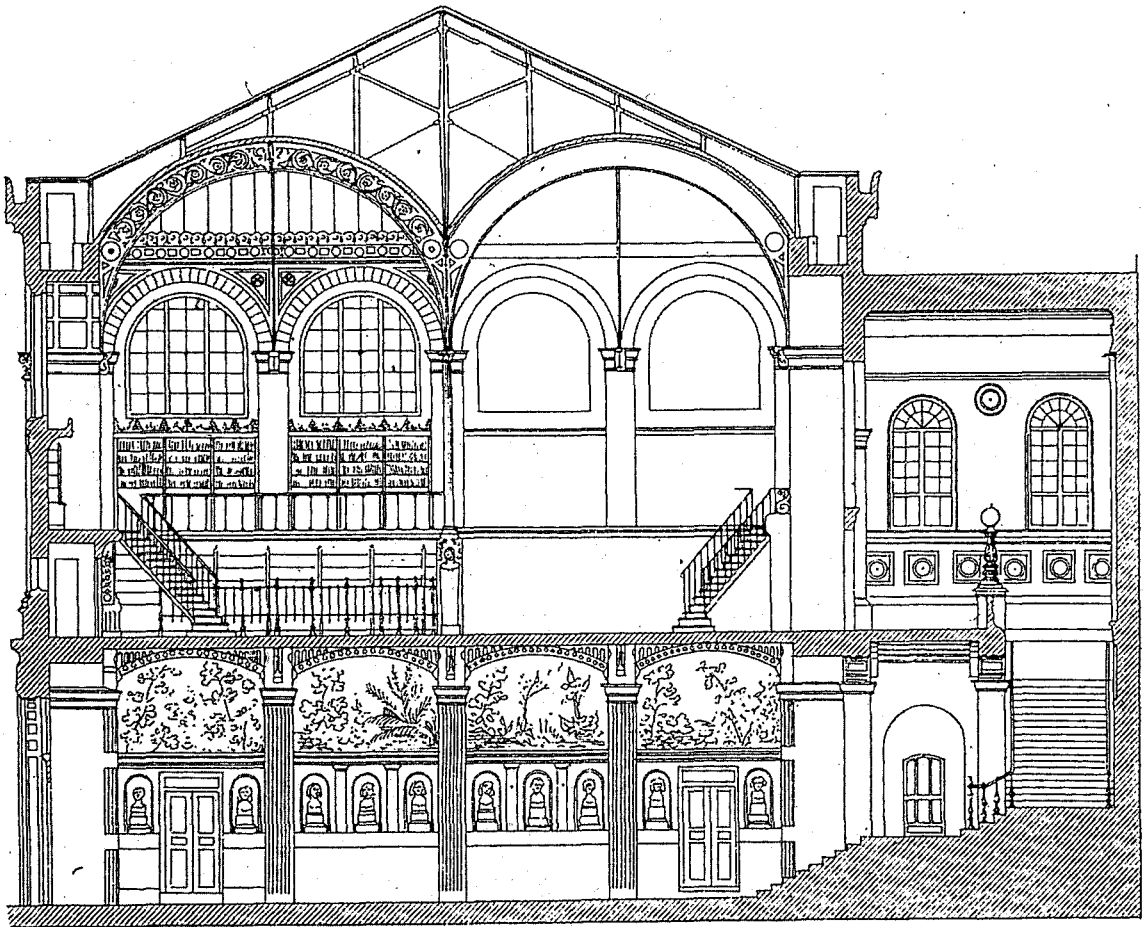
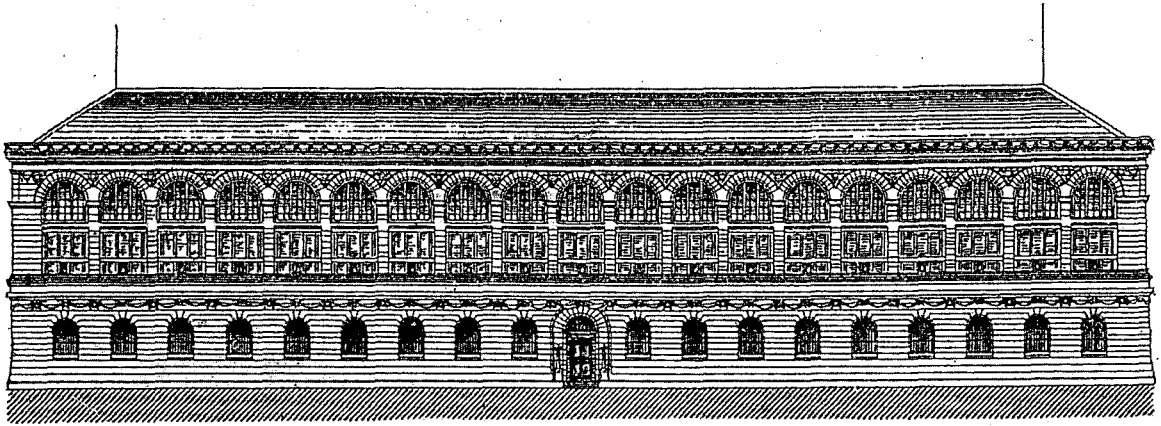
"For a long time,—Architects, impressed by the beauty of the antique theatres—adopted this form (semi-circular) with much enthusiasm."

"The semi-circular form is only suitable for large audiences and, for practical reasons, is not an economical form for a small lecture room. It has many inconveniences, complicated construction, difficulties with the lighting, troublesome arrangement in the plan and access often difficult." All of which more than offset the advantages of the semi-circular plan for a small lecture room.

In case of very large lecture halls, Guadet recommends the semi-circular form. He also treats at some length the layout of seating, the materials and finish of the walls, and the chief principles involved in that comparatively new science, acoustics.

A special type of edifice for public instruction discussed, is that of the Ecole des Beaux Arts, Paris, which is one of the outstanding buildings housing a school of fine arts. One of the special features of this building is the great museum or hall of casts, with its very fine system of lighting. Because of its general interest to architects, two of the illustrations used, a plan and a longitudinal section are shown here.

The subject of museums is treated at some length by Guadet. All of the usual classes of museums,—of art, sculpture, painting—and several types of scientific, archaeological and industrial museums, are considered, and the special requirements of each carefully examined. Among the first things discussed, is the character of the material to be placed on exhibition, the manner of displaying them, and the fitting of the plan to the objects. Then the



ELEVATION AND TRANSVERSE SECTION, BIBLIOTHÈQUE SAINTE GENEVIÈVE.



matter of access, circulation and lighting. Guadet lays down this general rule regarding the halls of museums: "Here, architecture and decoration have no reason for existence other than to enhance the objects exhibited; the architecture should not distract the attention of the visitor." It is generally true "that a hall of a museum is one with walls concealed; hence not only is it useless to decorate them by architectural motives, whose effect would be lost, but these motives,—columns, pilasters, panels, etc.,—would be intersected by the panes, glass cases and exhibits, producing the most deplorable effect. Not merely the architecture would suffer, but also the objects exhibited, for which the museum is erected. The decoration should always be sparing,—the hall of the museum will first comprise quiet walls as great vertical planes, whether serving as backgrounds or for receiving cases; the decoration will be reserved for the upper part, the ceilings and vaults."

Concerning the matter of lighting for the various kinds of exhibits, Guadet gives a detailed account, and cites numerous museums to exemplify the methods that have been found most satisfactory. He also gives much useful information on scientific museums.

The elements of composition in libraries of various types are also considered in this volume. Of the larger public libraries discussed, one of the most interesting to us is the Library of Sainte-Geneviève, in Paris, because it has offered inspiration for work in America. The two general types; the hall type, where the books and the readers are housed in the same room, and the stack type, where the readers are housed in one room and the books are housed in separate stack rooms, are discussed at length; the advantages and disadvantages of each noted as a basis on which a selection of type is to be made.

Book VIII, is concerned with the elements of composition in administrative, political, judicial and prison edifices. The special requirements of each type is discussed in detail, and logical solutions referred to in existing structures. Guadet traces the historical development of many structures of the general administrative and judicial character, in

order to find the indigenous elements that are always present and must be provided for.

"In buildings of this type," says Guadet "the principal element or unit of public or private administration is the office", and each office or group of offices offers a different problem, which must be carefully studied before a plan composition is attempted. A great diversity of programs is to be expected in this class of building; conditions vary for each building. They may be grouped under two general headings: offices for internal work (private), and for work with the public. Each group

has its accompanying service, archives, etc., and finally they may all be, of necessity, assembled in great administrative groups.

The elements of political edifices are those that have to do with halls for sittings of political assemblies, their arrangement, accessories, etc.; requirements to be observed in the general composition; character; and historical precedents are some of the aspects considered. The discussion included an examination of the elements as found in the Hall of the Council of State, the Municipal Council, the General Council of the Seine, and Senate Chamber, all in Paris, and of the Chamber of Deputies at Versailles. A further discussion extended to the Parliament House of England, the Palaces of Parliament in Vienna and Stockholm and of the Reichstag in Berlin.

In all of these a detailed investigation of the requirements of each type is discussed and a logical reason given for each characteristic in the plan and arrangement.

Concerning the elements of composition in judicial edifices, Guadet begins with an historical study of ancient Agora, forum, and basilicas, and then takes up in detail the palace of justice, its practical requirements and accessories. As for examples, he says: "there are magnificent examples of halls of justice, notably at Rouen, Dijon, Rennes and Paris. These halls are very different in the character of their decoration; at Rouen it is still almost Mediæval, and at Dijon it is Renaissance, the halls of Rennes are of the time of Louis XIV, those of Paris being modern", yet "in spite of the distance in centuries and the dif-

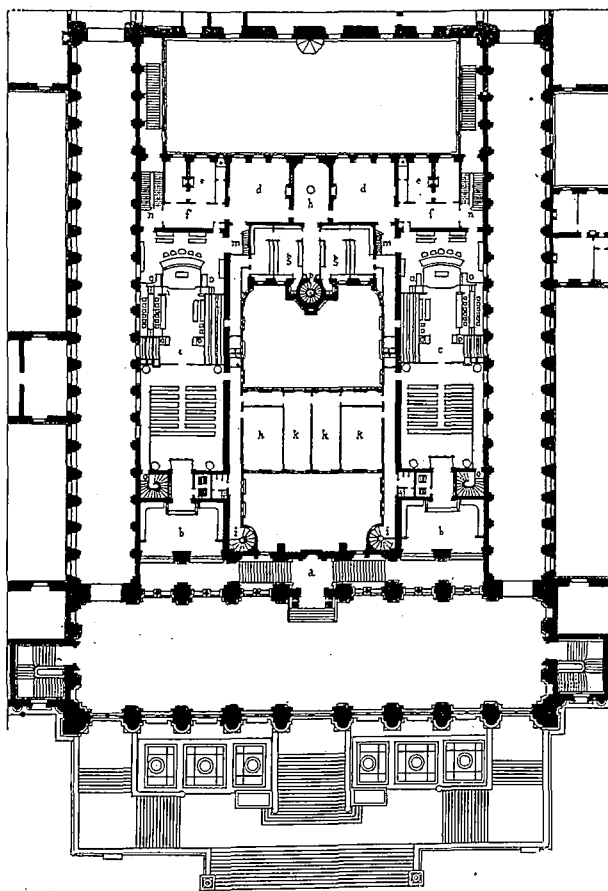


FIGURE 4, PLAN DE LA COUR D'ASSISES, AU PALAIS DE JUSTICE DE PARIS

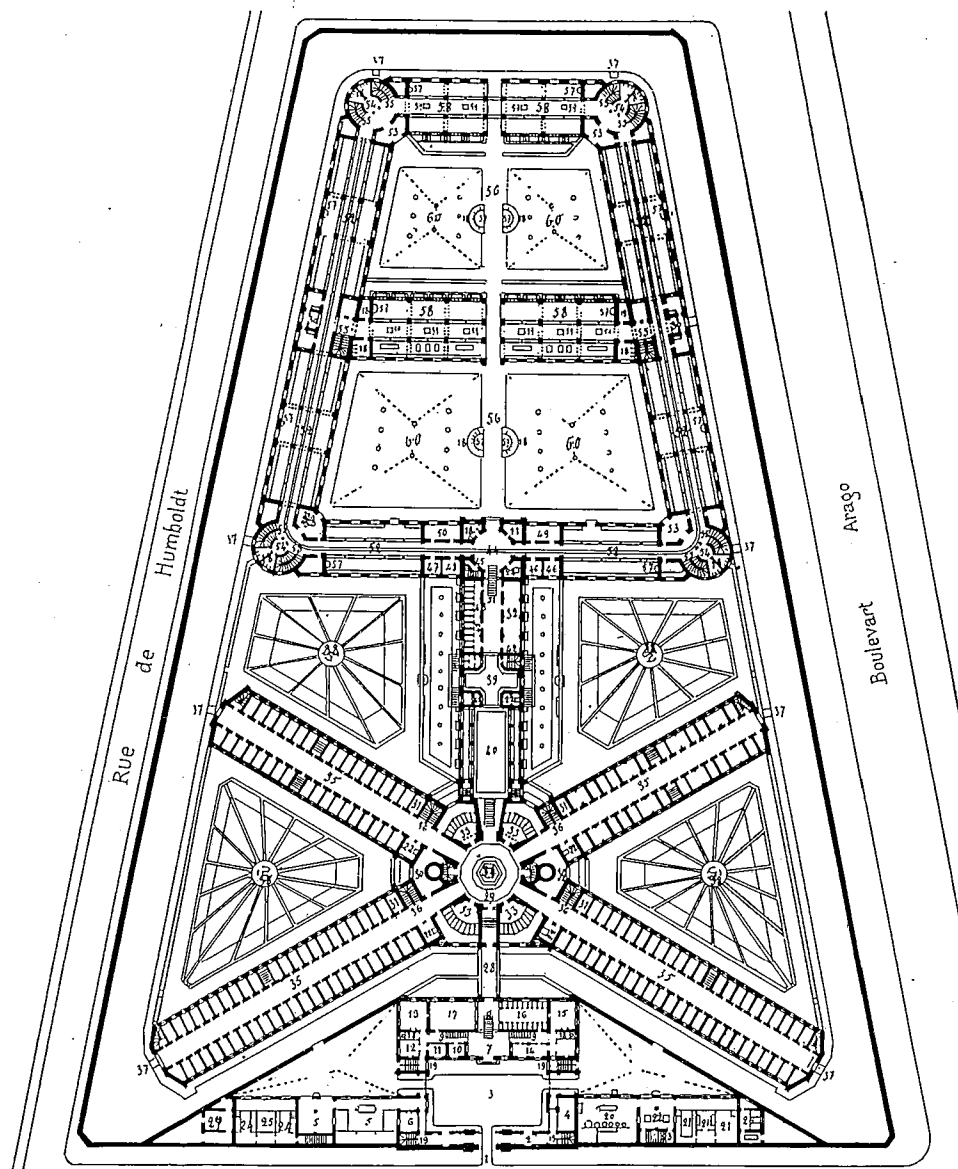


FIGURE 5, PRISON DE LA SANTE, PARIS

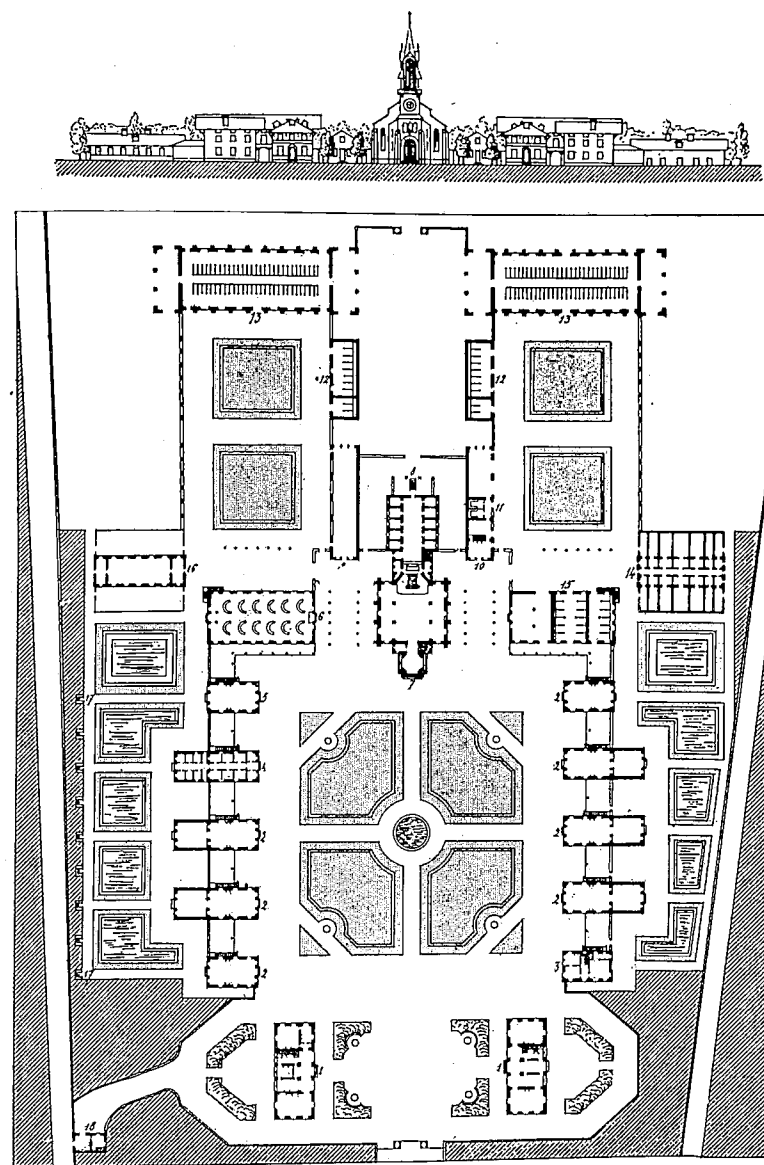


FIGURE 6, COLONIE PENITENTIAIRE, METTRAY



ferences in character, there are striking analogies between these halls. All are rectangular and are lighted by great windows; all, with perhaps rare exceptions, have ceilings; all have plain walls without architectural projections or recesses."

The accompanying illustration, from Guadet's original work, shows the Palace of Justice at Paris, complete with all of its main elements and accessories.

An unusual subject treated by Guadet is the composition of elements in prison architecture, especially the penitentiary. The various types of imprisonment and the resulting architectural types are fully discussed. The essential elements, including modern humane considerations, are brought forward as the key elements or units upon which the scheme of the plan should be predicated.

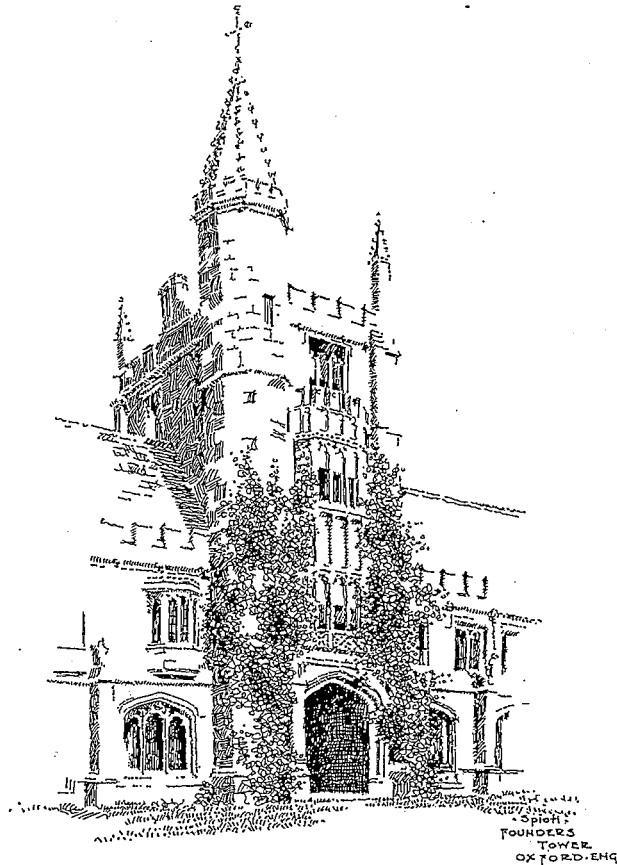
Various types of penitentiaries are discussed: the central penitentiary; for confinement and labor; mixed or Auburn system; colonies or reform schools, etc. In connection with these, all the usual accessories are fully discussed. Various types of plans are considered, the central or radiating type being considered the best, and one that is particularly interesting to us because it is being used in this country.

The accompanying illustration shows the Prison de la Santé at Paris, and a colony penitentiary at

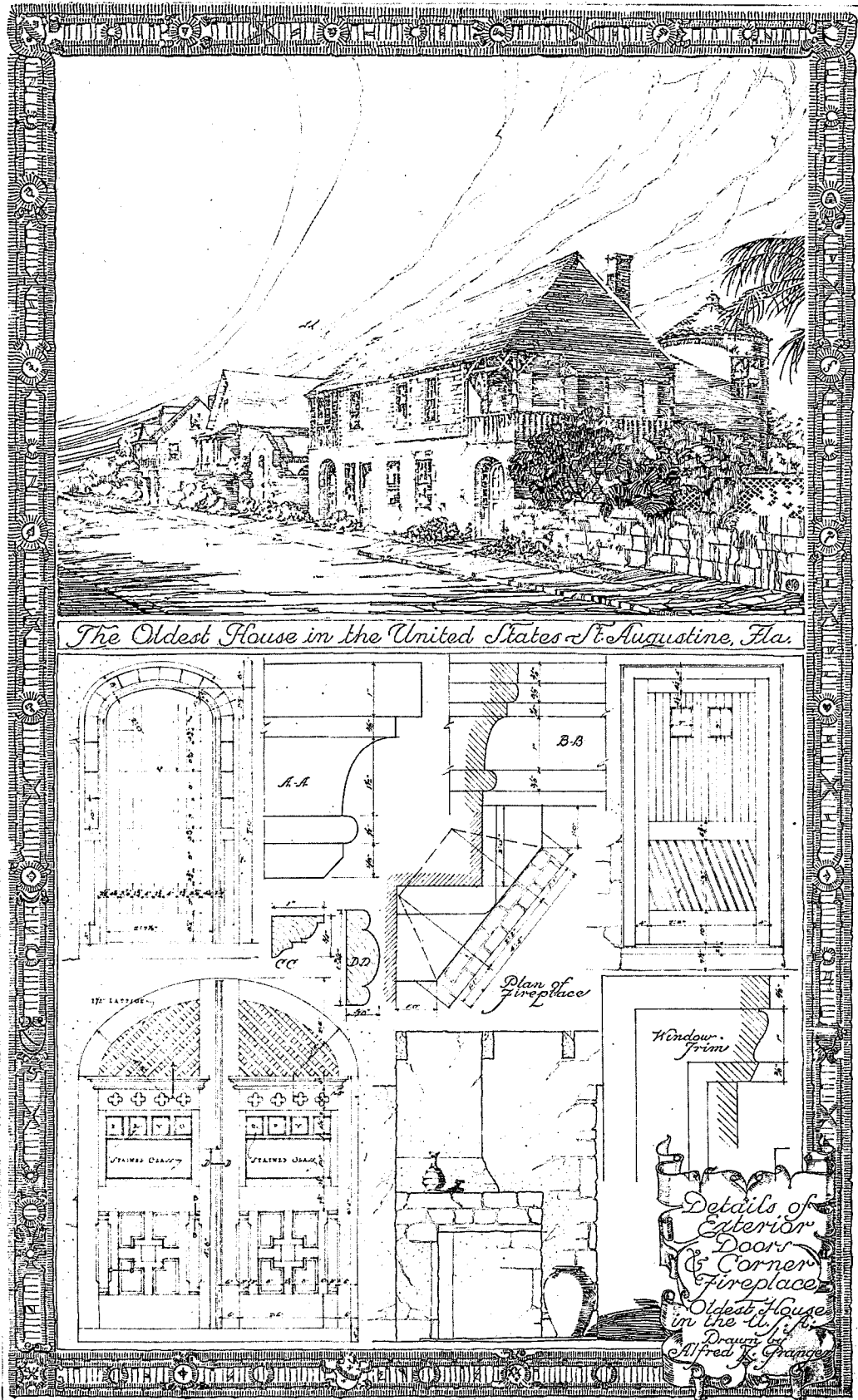
Mettray. The former is an extended development of the radiating type and the latter, a reform school, laid out on a picturesque plan.

The last book in Volume II is a study of the elements of composition as applied to hospitals. Every phase of the requirements of hospitals is discussed in detail. Although much of this is not new, and in fact not up to the standard of this country, yet the method of study, the various theories advanced, etc., are worth examining. Many fine points are brought out that will show the value of extended study. The various types of hospitals are examined and compared, and the ideal arrangement for each given.

Taken as a whole, Volume II contains valuable suggestions, not only in a practical way, but more especially in the method of study. Guadet's thorough examination into the requirements of each type of structure discussed and the frank, truthful manner of providing a logical working plan, are things that we can study with profit. Throughout the entire volume, a thorough knowledge of the elements and of the logical plan requirements are the chief considerations. The façades, or external aspects of structures, are scarcely referred to. Guadet strives, first of all to have his pupils prepare a logical, beautiful plan, assuring them that, should they attain this, the outward expression of their designs will develop logically into beautiful forms.



PEN-AND-INK SKETCH BY GEORGE F. SPINTI



RENDERING AND MEASURED DETAILS BY ALFRED T. GRANGER  
OLDEST HOUSE IN THE UNITED STATES



# SOME NOTES ON ST. AUGUSTINE

## THE FORT AND THE OLDEST HOUSE IN THE UNITED STATES

By Alfred Thompson Granger

IN SEARCH FOR the Fountain of Youth, Juan Ponce de Leon sighted Florida on March 27, 1512 and on Saturday morning April 2, found his ship anchored in nine fathoms of water off the shore at 30 degrees, eight minutes. Seeking a haven, he anchored that night in eight fathoms of water, landing the next day April 3, which was Easter Day. He took formal possession of the country and gave to this vast space the name Florida, as it was the Feast of Pasque Florida. Just where the site of the landing is located is dubious, but it was possibly near the deep water channel next to Fort Marion which now stands, a sturdy sentry, overlooking the picturesque old city of St. Augustine.

The first permanent settlement in St. Augustine was established by Pedro Menendez de Aviles on August 28, 1565. This expedition sailed from Cadiz, Spain, in July of that year; consisting of 2600 souls embarked on board 34 vessels. Immediately upon landing they built a fortified structure, probably a large communal house of logs. Ditches were dug, and cannon landed, and all care taken to guard against treacherous savages. Later, as reports show, this house was destroyed by fire. Then the ambitious Spaniards thought to provide more sturdy means of protection so they located an islet about three miles south, off the bar of the inlet, and here built a fort of wood.

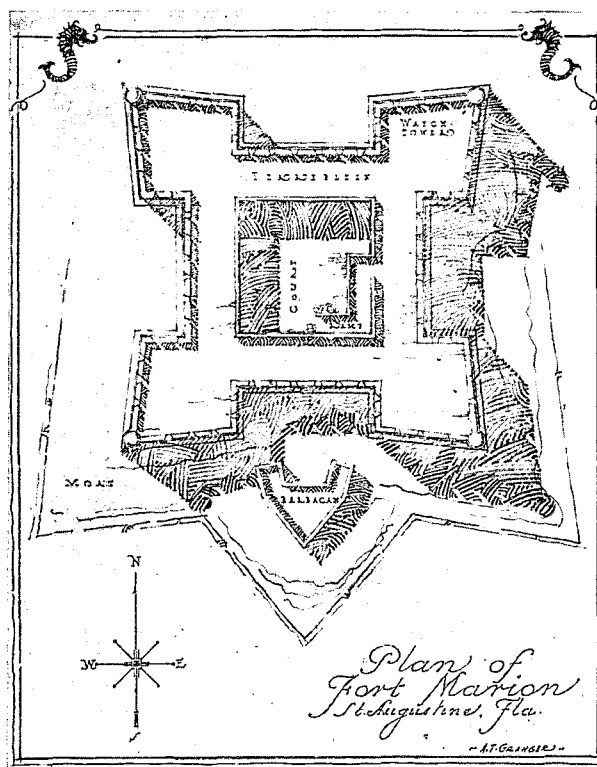
Among those who founded St. Augustine, was a small body of Franciscan Friars, who came from the convent of Pedroso, diocese of Palmata, Spain, and who later founded the convent of St. Helena of St. Augustine. In 1599 the convent was burned and the Friars took refuge in the Hermitage and chapel of Nostra Señora de la Soledad, then being used as a hospital. Here they remained until their church and cells were rebuilt. Continual hardships were encountered and many lives were lost, but a new country belonged to Spain, and the King strengthened his claim by sending over more of his people. During the English occupation the Franciscan con-

vent was made into barracks for troops. It is now the state Arsenal.

In 1586 the gallant Sir Francis Drake made his debut, landing his troops on Anastia Island. The next day he planned to attack the city, but during the night the Spaniards fled, leaving behind 13 or 14 great pieces of brass ordinance and hundreds of pounds of sterling, which had been sent to pay the soldiers. Learning that the Spaniards had left, Drake crossed the bay, plundered and destroyed the fort, and burned the town.

Then in 1595 Hernando de Mestas went to Spain,

presenting a petition to the King asking that a fort be made of stone. As he stated, "there was plenty of stone and lime around from which a masonry fort could be built." This petition has notes on the margin, one of which is "See the plan, and if it is approved by engineer; if so, let it be built of stone." Another note mentions an appropriation of 10,000 ducats. So there arose a structure of coquina rock, named San Marco Castle, which is known to all now as Fort Marion, the latter name being dedicated in recent years to General Francis Marion of Revolutionary fame. The coquina rock, which is a shell rock of natural formation, was obtained from quarries close by and most of the



work was done by slaves.

The fort was so designed as to have four nearly equal bastions (the triangular shaped corners), known as St. Peter, St. Paul, St. Augustine, and St. Charles. Connecting these are four walls called curtains, which are twelve feet thick at the base, nine feet at the top, and twenty-five feet high. Three of the bastions are sentry towers, while on the northeast one there stands a high watch tower commanding a view of both land and water. A forty foot terreplein connects the outer wall to the court wall; a parapet six feet high and three feet thick penetrated with sixty-four guns surrounds this. The ascent to this flat deck is up an inclined plane or ramp leading from the courtyard or plaza. The

courtyard is one hundred feet square, and from it lead many doors to the various rooms, such as case-ments, a chapel, and dungeons.

On entering this stately courtyard from its only entrance through the sallyport in the south curtain, one can imagine what would take place if a combat were in progress. An occasional glance at the mighty walls will show scars of battle which stimulate our imaginative powers to reconstruct the fort's many encounters.

In the southwest corner of the court is the courtroom, on the floor of which is a raised platform where the officers sat, debated, and passed sentence. Penetrated by only one window, this barrel-vaulted room suggests only the gloomiest of sentences. From it we walk over to the north side of the court, directly opposite the sallyport, and enter a chamber known as the chapel. The same coquina barrel vault welcomes us, possibly more worn by the action of the elements than in the previous room, but dressed with moss of a beautiful tone of green which has clung to its mighty walls for centuries. On each wall are small niches for holy water; just beyond these, pieces of cedar embedded in the masonry mark the place where confessionals were fastened. At the rear is a raised stone platform which was used as an altar, and above the altar a large niche where stood the patron saint, St. Augustine.

Looking up we see, near the spring of the arch, the ends of old timbers which supported the platform for the choir; then directly overhead, near the middle of the room is a square hole from which hangs an unusually large wooden cross, called the rood. Through the iron bars of doorways on either side of the chapel, prisoners could hear mass before being executed. It is said these bars were necessary, for should a prisoner gain access to the chapel and kneel at the altar, he could claim the right of sanctuary.

Just beyond the entrance to the chapel is a door which leads to a room called the "pennancarrah". At the north side of this room we enter a dungeon thirty feet long on the west side, sixteen feet on the east, seventeen feet on the south, and twenty feet on the north; this we are told is a prison. Through an opening at the north side of this room we enter a room five feet wide at the east end, seven feet at

the west, twenty-nine feet long, and fifteen feet high. This was a torture chamber, on the walls of which can still be seen hooks and chains where many an unfortunate hung suffering. From this room we find a small opening thirty-six inches wide by thirty inches high, which at some time had been carefully walled up in such a manner as to almost baffle discovery, so that it was not found until recent years. It leads to a dungeon twenty feet long, thirteen feet wide, and about seven feet high. In this dismal hole, never penetrated by the faintest ray of daylight, were found crumbled human bones. At the furthest corner is a trap door opening to the quick-sands below. If that door could only speak of the tales it knows!

Around this solid mass of coquina protection is a moat forty feet wide, being now filled in with sand to a depth of about six feet. Protecting the only entrance is the barbican which the waters of the moat formed into an island. Access to the barbican and to the fort was gained by means of drawbridges. Inside the last drawbridge was the portcullis. Above this may still be seen a hole some five or six inches in diameter, through which melted rock could be poured upon the heads of invaders should they succeed in crossing the drawbridge — which, however, they never did.

Outside of all, except on the water front, is the glacis, an earthen embankment leading up to the fort, so constructed that the guns on the walls could sweep every foot of it.

After such an interesting exploration we walk through the narrow streets of the town passing many spots of interest, back yards and sun-baked walls, until finally we find ourselves before the Don Toledo house. This is a most dilapidated abode, with hardly any approach except an old narrow street worn by years of travel, charming and picturesque to the eye.

A few steps more bring us to the oldest house in the United States, a structure far from being a model of architecture, but nevertheless a historical gem. By tradition it was built for the Friars who came with Menendez. Its sturdy frame consists of coquina rock for the first floor and wood for the second. The large lot that went with it contained 2484 square varas. When the Friars moved into the large convent, it was turned over to a Spanish

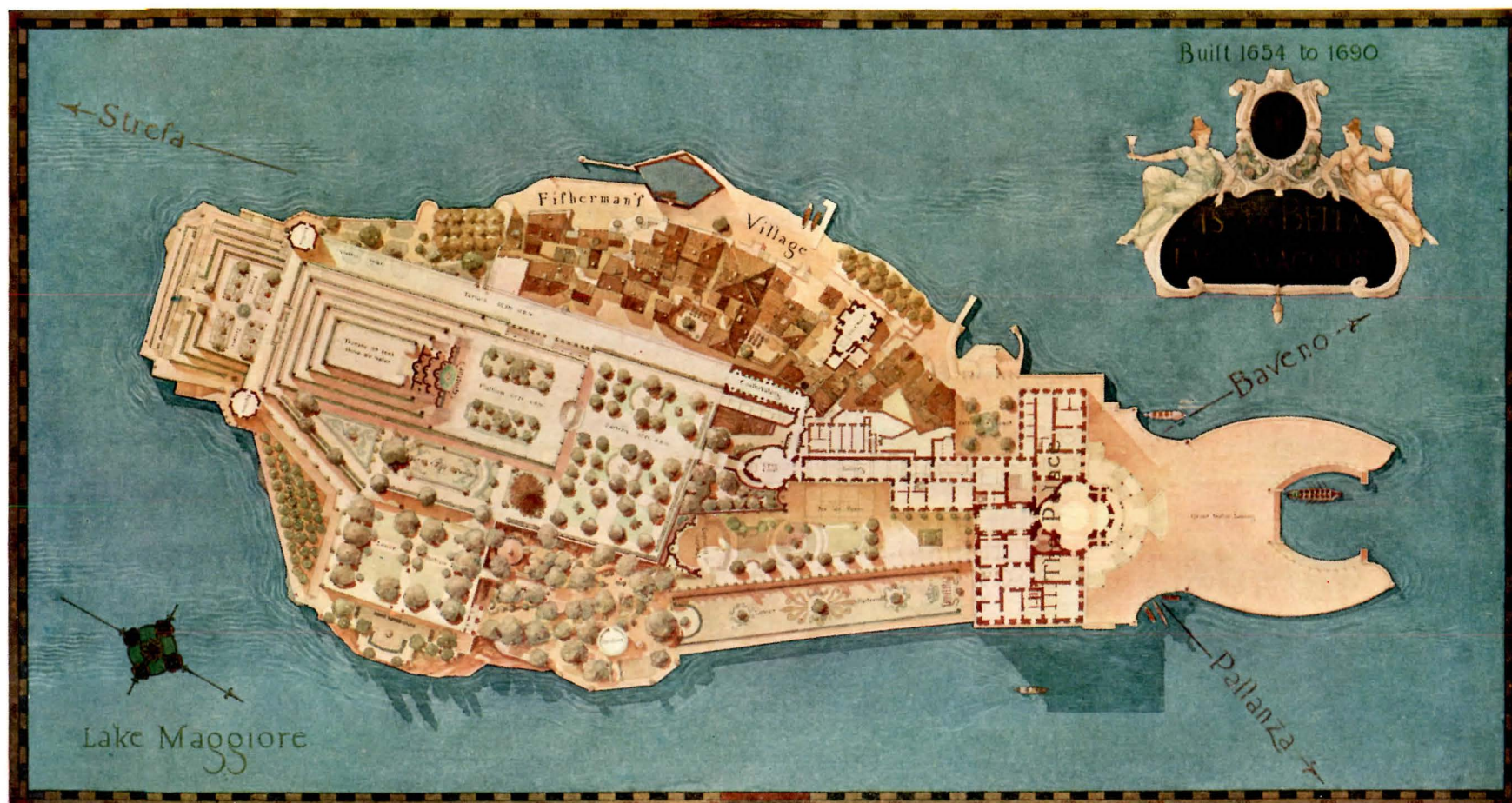
(Continued on page 180)





PENCIL POINTS SERIES  
of  
COLOR PLATES

*This water color plan rendering was made by Edgar I. Williams at The American Academy in Rome where he was Fellow in Architecture from 1909-1911. It is one of a set of several measured drawings of this famous island, all of which are remarkable for their fine draftsmanship and handling of color. The originals are the property of The Massachusetts Institute of Technology, Department of Architecture. This particular rendering was done upon a line drawing in dilute India ink, mostly in transparent water color with some gold. It measures 88" x 48".*



PLAN OF ISOLA BELLA, LAKE MAGGIORE, ITALY, MEASURED DRAWING IN WATER COLOR

*By Edgar I. Williams*





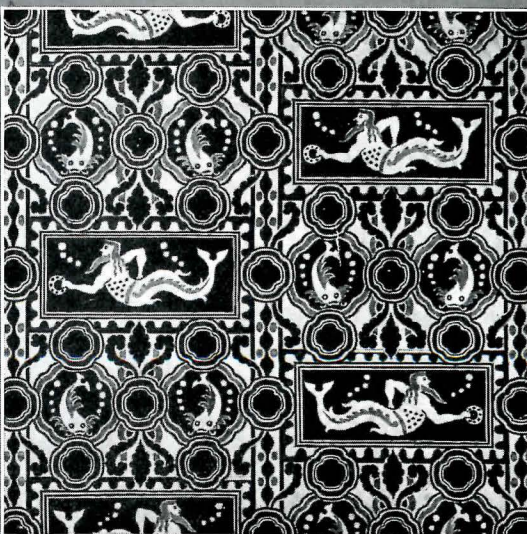
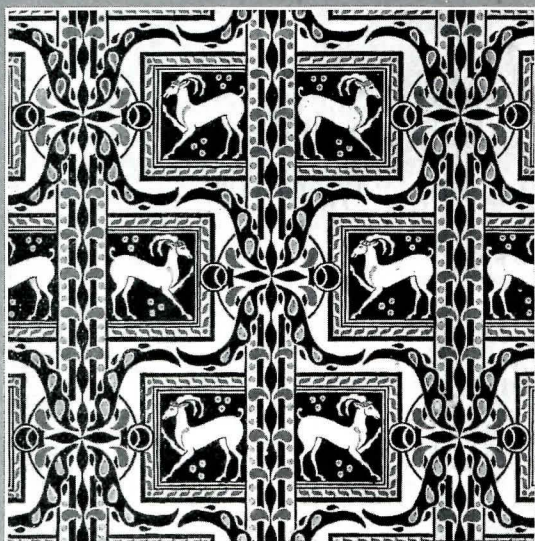
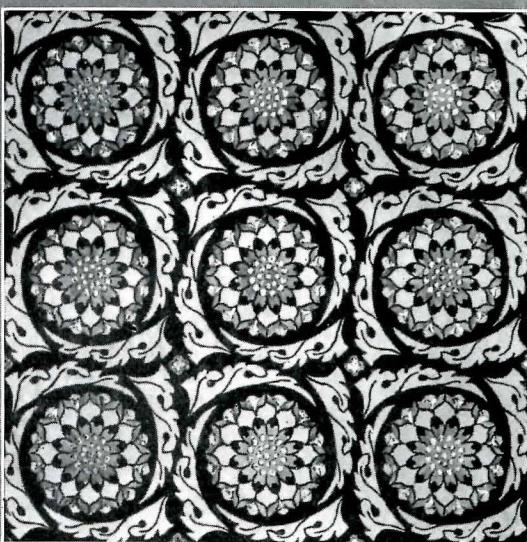
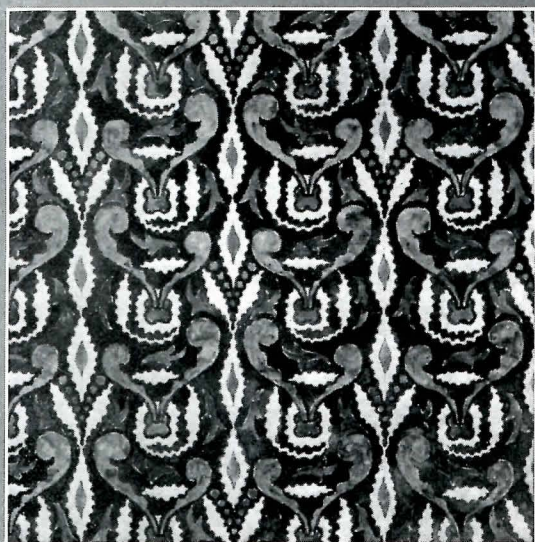
"IL PONTE VECCHIO" AT FLORENCE, ITALY, PASTEL DRAWING ON BLACK PAPER

*By Harry Sternfeld*

PENCIL POINTS SERIES  
of  
COLOR PLATES

*This drawing in pastels was made by Harry Sternfeld in 1921 when he was travelling as holder of the Paris Prize awarded to him by the Society of Beaux Arts Architects in 1914. It was done on black paper and measures 18" x 12". The reproduction serves to further illustrate Sternfeld's work which was treated in an article in the January 1927 issue of PENCIL POINTS.*





DESIGNS BY WALTER A. DE SAGER  
PATTERNS FOR WALLPAPERS OR TEXTILES

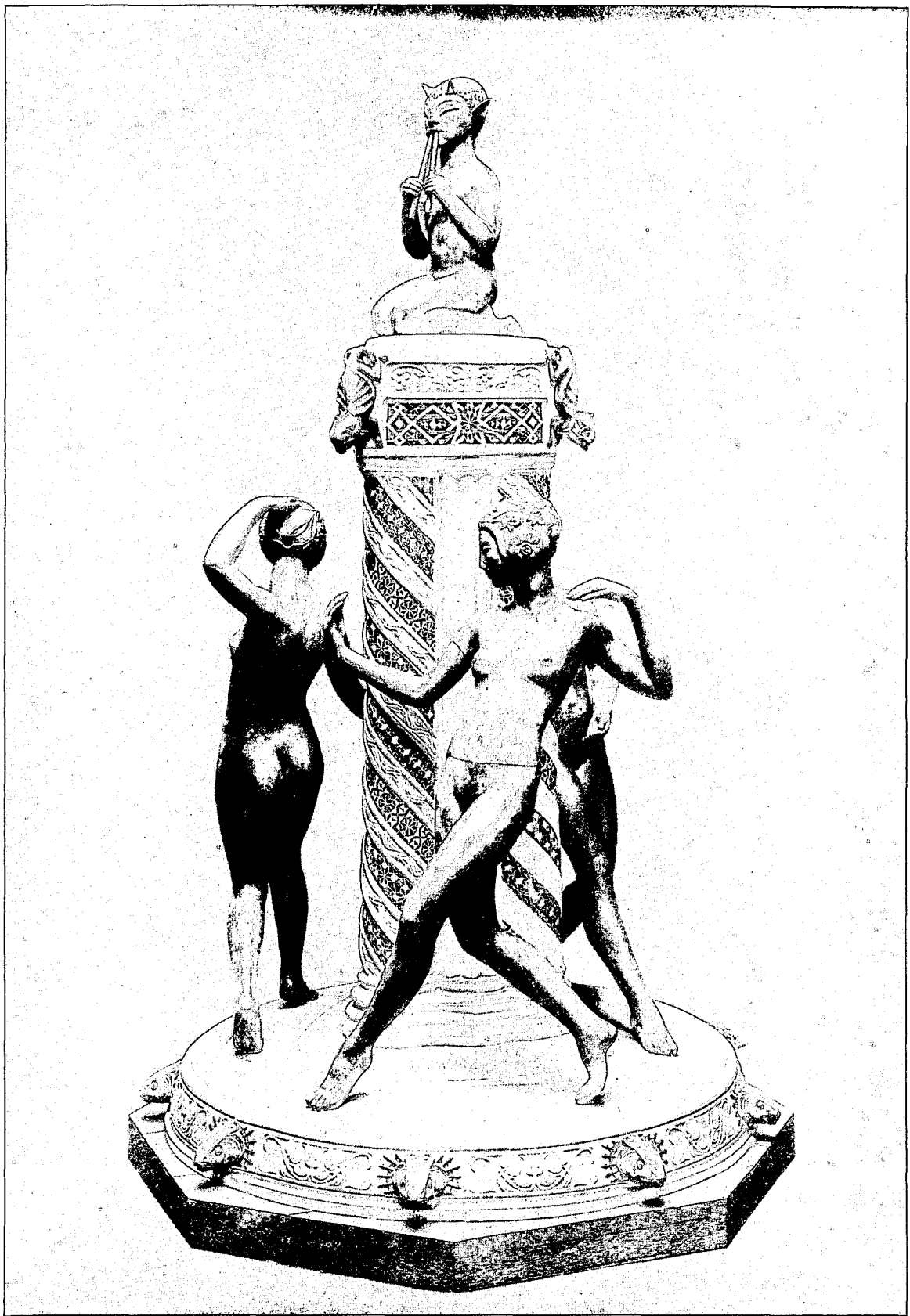


PLATE IX

VOLUME VIII

NUMBER 3

*On this plate we have reproduced six designs suitable for use on wall paper or textiles. The designs were made by Walter A. de Sager, a young Swiss architect who has taken up residence in this country. The artist has shown considerable ingenuity in producing designs which are modern in spirit.*



FOUNTAIN IN BRONZE, STONE, AND MOSAIC, BY ALVIN MEYER  
"PETER PAN"



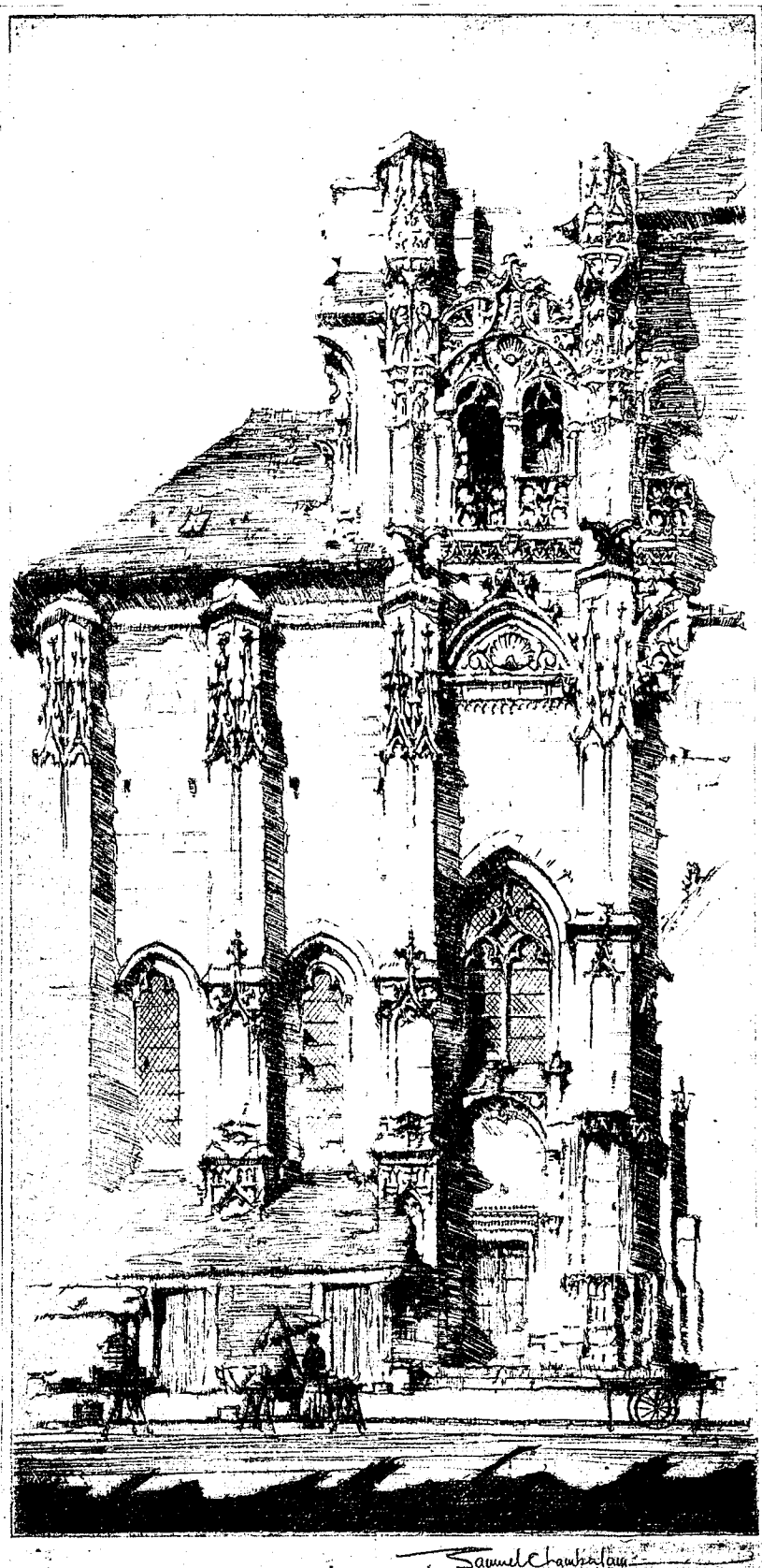


PLATE X

VOLUME VIII

NUMBER 3

*This fountain by Alvin Meyer was modelled by him as his final work at the American Academy in Rome. The mosaic is executed in red, black, white, gold, green and blue. The model measures about eight feet high and is being shown as a part of the Architectural League Exhibition at the Exposition of Architecture and Allied Arts at the Grand Central Palace, New York.*



DRY POINT ON COPPER BY SAMUEL CHAMBERLAIN  
REMNANTS OF GOTHIC LACEWORK, PONT-AUDEMER

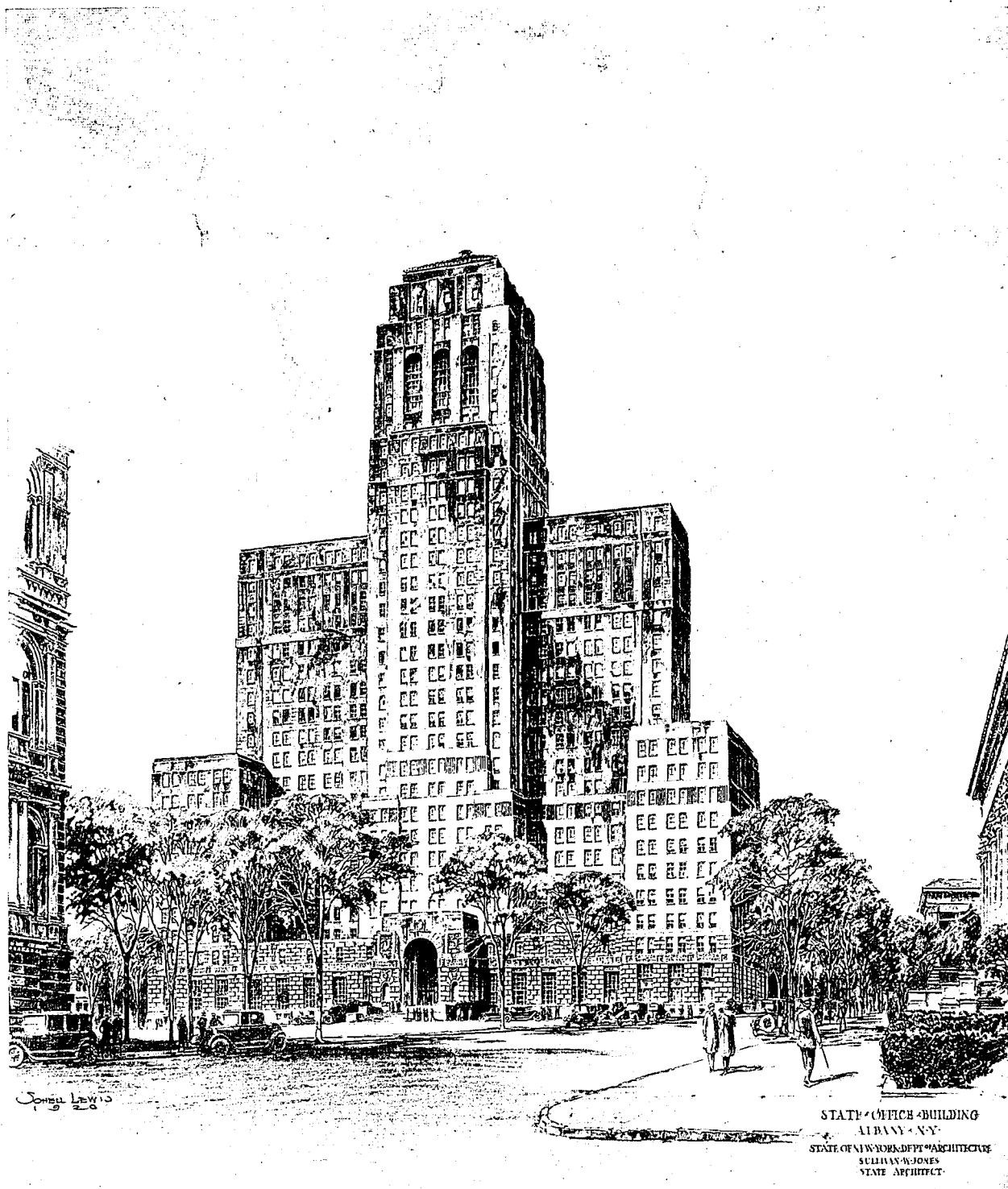


PLATE XI

VOLUME VIII

NUMBER 3

*We present here another drypoint recently made by Samuel Chamberlain, who is at present carrying on his work in France. This drawing was made with a steel point on copper directly from nature and is an example of the delicate and sure draftsmanship which this artist has attained through constant application to sketching architectural subjects.*



PENCIL RENDERING BY SCHELL LEWIS, STATE OFFICE BUILDING, ALBANY, N. Y.  
SULLIVAN W. JONES, NEW YORK STATE ARCHITECT

PLATE XII

VOLUME VIII

NUMBER 3

*A rendering by Schell Lewis is always a welcome addition to the pages of PENCIL POINTS. This perspective of a thirty-two story State Office Building is a recent example of Mr. Lewis' skill with the pencil.*





# W H I T T L I N G S

LE CORBUSIER,

*Widely known French Architect and author of a much discussed book on the subject of Architecture:*

"A Cathedral is not really beautiful. It may be dramatic and interesting, but it is essentially a drama rather than a plastic work of art—a conflict against gravity. We are compelled to invest it with all sorts of subjective emotions to be able to believe it is beautiful."

CYRIL H. BURDETT,

*Vice-President of the New York Title and Mortgage Company, in a report on building-line encroachments by architectural ornamentation:*

"Architectural ornamentation is essential, but the ultimate victim, when the builder has insisted upon using every inch of building lot space and the architect was instructed to employ suitable ornamental devices, is the owner. His plight may be imagined when it is discovered that these gargoyles, rustications, pilasters, columns, ornamental projections, quoins and the like are really occupying city property because they extend over the building line and constitute violations of the Building Code. This may bring up serious questions on the resale of these buildings when the validity of the title is gone into."

CHARLES J. CONNICK,

*Stained Glass Craftsman of Boston speaking at the Albright Art Gallery in Buffalo, N. Y., on "Jeweled Windows as an Artist's Medium":*

"I regret the commercial tendencies in the early 80s and 90s and the fight for legitimate workmanship against unscrupulous competition. But, thanks to the support of the architects the victory of the best workmanship was made possible. Finer pieces are being produced in this country now than ever before."

F. W. JONES,

*Editor of "The Architect and Engineer" of San Francisco:*

"If you measure the Western man's opportunities with those that have come to our Eastern brethren, there need be no hesitancy in saying that Pacific Coast architecture is as good as any developed east of the Rocky mountains. Personally, I think we have put it over on some of the Eastern men. Unquestionably we are doing great things here."

CHARLES R. RICHARDS,

*Former director of the American Association of Museums, at the opening of the new art galleries of Jacques Seligman & Co.:*

"As a general fact, our people are not aware of the remarkable modern movement in applied art that has taken place in Europe in the last quarter of a century. They do not appreciate that there is in evolution a new style in decorative art that even now is possessed of very serious qualities and is marked by some splendid achievements."

"The movement at present is mainly represented by the work of individual artists and craftsmen, although in certain countries it has reached in some degree the field of quantity production."

ARCHITECTURAL JURY,

*Of the Brooklyn Eagle's Model House Planning competition, open to the general public, discusses the plans submitted:*

"Many home plans submitted lacked a bathroom. Another design would be found that was without some equally important part of the home. Some one in his enthusiasm for a wide hall would have stairs only two feet wide. Many designed houses without closets. But the greatest fault found with the plans was that the contestants paid no attention to the consideration of cost. Nearly every home design was found to be too costly to construct and far in excess of the cost limitations of the contest."

STANLEY BALDWIN,

*Prime Minister of England, turns attention to residence architecture as practical in the tight little island in an address before the Royal Society of Arts:*

"The beautiful old cottages of England, seem to have risen with a spontaneity wholly lacking in those abortions of red brick and slate which have risen over the country since the industrial era began."

"We want to bring the old houses back into the main stream of the national life."

JOHN M. LYLE,

*Canadian architect of distinction, speaking at a banquet in honor of two contemporaries, Henry Sproatt and Ernest Ralph:*

"In architecture crudities of taste and ineptitudes in execution cannot be glossed over and even lauded as evidences of unique temperamental gifts, or of originality of mind and outlook. The architect cannot leave the roof off a building or neglect to provide for windows and defend himself on the ground that his is a new 'school' and that persons who do not appreciate it are prejudiced shell-backs."

ROBERT BECK,

*President of a Connecticut building concern, in an interview with the Waterbury "Republican":*

"Business men everywhere are beginning to look upon the buildings they occupy in much the same critical manner that they consider their business stationery, or their clothing. Individuality, dignity and a pleasant appearance are desired."

W. L. SOMERVILLE,

*Toronto, Canada, architect, writing in "Canadian Homes and Gardens" advocates the exercise of common sense in architecture:*

"In decoration, as in architecture, fads and fancies should be avoided. At the present time, our friends to the South are having Mediterranean villas, largely the result of the late Florida land boom. A few years ago, it was the California bungalow. Just after the war the French château was quite the vogue. If they came into the League of Nations, no doubt it will be the Swiss chalet. Imagine a Swiss chalet in Texas! Still, after all, it would not be much worse than a California bungalow in Canada—and we have lots of them."

ROYAL CORTISSOZ,

*Art critic of the "New York Herald Tribune" in a lecture at the Metropolitan Museum of Art:*

"You may draw like an angel, but if you haven't the design you can't make a picture."

EDITOR,

*Of the "New York Evening Post", philosophizing on the demolition of the famous Senator Clark residence on Fifth Avenue:*

"We wonder whether a coming generation will ever be bemoaning the pulling down of those 'dear yellow-brick apartment buildings which are so characteristic of New York'. Possibly so. If we can regret the passing of the Clark mansion, we can regret anything."

D. KNICKERBACKER BOYD,

*Architect of Philadelphia, discusses the question of skyscrapers in that Sesquicentennial community:*

"This city never seemed to have the strong desire for tall structures such as New York has, and, furthermore, there is no necessity for them. Of course, there will likely be some taller structures here than are now planned for construction, even if we don't need them."

## WALTER L. HOPKINS FONTAINEBLEAU SCHOLARSHIP

A SCHOLARSHIP OF THE value of \$500, offered by Mr. Alfred Hopkins in memory of his brother, Walter L. Hopkins, will be awarded to the Class "A" student in the Department of Architecture who obtains the highest number of values in the five first Class "A" *Projet* and *Esquisse-Esquisse* competitions of the current school year, 1926-1927.

The scholarship is open to all architectural draftsmen who have not been abroad before, who are regularly employed in architects' offices and who have been so employed for a period of at least two years previous to the date of award on May 19, 1927. It is the intention of the scholarship to help only those draftsmen who have come up through the architects' offices, who have not had the advantage of study or travel outside of the United States, and the ruling on these points will be strict as the intent of the terms of the scholarship are clear. No one who has regularly gone to a day architectural school for a period of over one year is eligible.

According to the rules of the Fontainebleau School, all students must be white and must be citizens of the United States.

In case of a tie in the highest number of values, preference will be given—First, to the student who has obtained values by medal awards; Second, to the student who has submitted the greatest amount of work, in this or previous seasons.

Students desiring to compete for this scholarship must signify their intention by writing to the Institute before May 19, 1927, so their values may be calculated from the Institute records.

The winner of this scholarship must agree, within seven days of the announcement of the award, to attend the three months' course for architects at the Fontainebleau School of Fine Arts for American students, to make a written report to the Secretary of the Board of Trustees of the Beaux-Arts Institute of Design, and to loan all his drawings and sketches made during his sojourn abroad, for an exhibition, if requested.

This scholarship does not cover passport expenses or fare to New York from competitor's home, or incidental expenses thereto. See Fontainebleau School of Fine Arts Circular for details.

A first and second alternate will be selected by the jury to take the place of the winner in case he should be unable to go abroad at the time designated.

Circulars of the Fontainebleau School of Fine Arts may be secured from the Fontainebleau School of Fine Arts, National Arts Club Studios, 119 East 19th Street, New York, N. Y.

WHITNEY WARREN, *Director*,  
BEAUX-ART INSTITUTE OF DESIGN  
EDWARD S. HEWITT, *Director*,  
DEPARTMENT OF ARCHITECTURE

## THE ARCHITECTURAL SKETCH CLUB OF CHICAGO

### COMPETITION FOR TRAVELLING SCHOLARSHIP

THE PROGRAM COMMITTEE of The Architectural Sketch Club of Chicago has announced a competition for the selection of a beneficiary of its 27th Annual Foreign Travelling Scholarship, an award of \$1,000 for some architect or draftsman to aid in paying the expenses of an European trip lasting not less than six months. The program for the *esquisse* will be issued at the club rooms, 1801 Prairie Avenue, on March 5th, from 2 P. M. to 11 P. M., calling for drawings to be delivered at noon May 1st, 1927.

Each entrant must be a male American citizen thirty years of age or under and must have passed the two years previous to this competition as architect's assistant or student of architecture, wholly or in combination within the territory represented by the Chicago Chapter of the A.I.A., and must be recommended by three members of the Chicago Chapter of the A.I.A. Men who have been members of the Club in good standing for one year, within the age limit, are eligible to compete without such nomination.

All contestants, other than members of the Architectural Sketch Club of Chicago, should arrange at once for nomination by a member of the Chicago Chapter of the A.I.A. Nominations should be sent to Joseph F. Booton, *Chairman of the Program Committee*, 190 North State Street, Chicago, Illinois.

## FELLOWSHIP FOR FRENCH ARCHITECTS

A TRAVELLING FELLOWSHIP in the United States for French architects has been established by the American Institute of Architects under the auspices of the French Ministry of Education, it is announced. The annual value of the fellowship, the donor of which is Julian Clarence Levi of New York, is \$1,500.

"The Institute," the announcement says, "deems the establishment of this fellowship a valuable contribution to international architectural education and a graceful recognition of our educational debt to France."

The fellowship will continue for an experimental period of three years, and will be administered by a committee of the Institute consisting of Chester Holmes Aldrich, Harvey Wiley Corbett, Julian Clarence Levi, and Lawrence Grant White, all of New York.

The following jury, the Institute is advised, has been named to select the first fellow:

The president of the Society of Architects holding French Government diploma, the president of the General Society of French Architects, Prof. Pontremoli of the *Ecole des Beaux-Arts*, Jacques Greber, architect; Jean Hébrard, architect and chief of the Bureau of Teaching at the Ministry of Fine Arts; Paul Leon, director of Fine Arts at the Ministry of Education and of Fine Arts in France.

M. Leon is president of the jury, and M. Hébrard is secretary. The fellow will spend part of his time in travel and part in employment in the offices of prominent American architects.

## EBERHARD FABER AWARDS \$1000 IN PRIZES

OVER ONE THOUSAND DRAWINGS coming from all parts of the United States, Canada and Europe, were submitted in the Eberhard Faber Van Dyke Pencil Drawing Competition. The drawings were judged by a jury of well known artists consisting of Messrs. Franklin Booth, Frank Alvah Parsons, Chester Price, Arthur Crisp and John Alonzo Williams. The report of the jury will be found on page 83 of the advertising of this issue.

The first prize of \$500 was awarded to Artur Brusenbauch of Vienna, Austria. The second prize of \$300 went to Herbert F. Roese of New York; and Hibberd Van Buren Kline's drawing won for him the third prize of \$200. These prize winning drawings are reproduced on pages 176, 177 and 178 of this issue. The ten honorable mentions in the order of merit were: Harold E. Cressingham, New York; Stanley W. Woodward, Boston, Mass.; Phillips Brooks Nichols, White Plains, N. Y.; Edwin F. Bayha, Philadelphia, Pa.; Paul Ockert, Cleveland, O.; Ben Klein, New York; Louis Hechenbleikner, New York; Joseph Pnla, Vienna, Austria; Claude Moore, Denver, Col.; and A. M. Hathaway, Allston, Mass.

## PENNSYLVANIA STATE COLLEGE OFFERS CORRESPONDENCE COURSE IN BUILDING CONSTRUCTION

PENNSYLVANIA STATE COLLEGE has announced a practical course in "Working Drawings, a course in Building Construction", suitable for correspondence study, thereby broadening the Engineering Extension Department of the College.

The course has the approval of the head of the department of Architectural Engineering, Professor C. L. Harris, and the correction service will be handled by a member of that faculty.

The instruction covers timber, framing, architectural lettering, drawing of foundation details, drawing of balloon framing, stairs and stair details, the first floor plan, fireplace details, first floor framing plan, wall section, the second floor plan, window detail, the basement plan, cornice details, front elevation, front entrance details, end elevation, dormer detail, framing of end elevations, and is particularly useful to men who have in mind engaging in building construction for themselves.

The prospectus of the course may be had upon application to *The Pennsylvania State College, State College, Pa.*



GUY LOWELL

THE ENTIRE PROFESSION mourns the loss of one of its most distinguished architects in the death of Guy Lowell. Personally, I feel so much the loss of a very dear friend that in writing about him I have a natural inclination to tell of his character as a man, so attractive and so interesting about so many things, rather than to write what will be expected of me in my appreciation of his architecture.

Without enumerating the many important works which he has so well executed and which are so well known, I would rather consider his work in its entirety, in its direction and in its relation to the development of American architecture. He seemed to have, perhaps intuitively, strong classic convictions which in their application to the solution of modern problems, have resulted in producing a character to his work which, to my mind, is modern in the truest sense of the word. His work always seems to be closely related to the work of his immediate predecessors in the best period of architecture before this modern confusion; he seemed to realize that since the revival of learning and the Renaissance, which was contemporary, there had not appeared any possible reason or excuse for the modern architect to express himself in any mediaeval style.

I feel that the entire profession should be thankful for this good example, and I also feel that there is still another outstanding virtue in all his work which should receive recognition—there is always a personal character to his work which seems to indicate that it was never dependent upon the changing personnel of a large office. There was always a relation between his most successful and least successful efforts; he was always himself in his work which seemed to show that he was never divorced from his tee-square and triangle. This, I believe, is just as important an element in the success of the architect as the constant handling of the brush and palette is necessary to the life of the painter.

I do not trust myself in writing about Guy Lowell, my friend. He was always loyal and always a gentleman with the finest and highest ideals in his relation to his fellow architects. My affection for him will now continue in my remembrance of a man of real character.—*Thomas Hastings.*

Guy Lowell died suddenly from a heart attack at Madeira, on February 4th, 1927. He was born in 1870 and graduated from Harvard in 1892. He studied architecture at the Massachusetts Institute of Technology and at the Ecole des Beaux Arts. While in Paris he also took a special course in landscape architecture, which he later put into practice with his architecture.

Among the buildings designed by Mr. Lowell are the Boston Museum of Fine Arts, Emerson Hall at Harvard, Cumberland County Court House at Portland, Me., and the Iowa State Memorial erected at Vicksburg, Miss. He is responsible for many notable private residences including the Paine Whitney Estate at Manhasset, L. I., Clarence Mackay's place at Harbor Hill and Paul D. Cravath's house at Locust Valley, L. I. His most recently completed work, the New York County Court House, was dedicated on February 11th.

During the World War, Mr. Lowell served as a Major and was in Italy for fourteen months as director of the department of military affairs of the American Red Cross. He received the Italian Medal of Valor, Italian Military Cross, the Order of S.S. Mauritius and Lazarus and the Order of the Crown of Italy.

Mr. Lowell was, at the time of his death, working on the solution of a treatment for Copley Square in Boston, and the erection of a fitting war memorial. Fortunately, Mr. Lowell's design for the memorial, a fountain, was completed, and is now under consideration by the commission.

He was an enthusiastic yachtsman, his boat, the *Cima*, having been one of the three American yachts to take part in the Kiel regatta in 1911. In addition to his organization in Boston, Mr. Lowell maintained an office in New York. He was a member of the Somerset Club, the Tavern Club, the Eastern Yacht Club, Automobile Club, and Tennis and Racquet Club, Harvard Club, the Brook Club of New York, the New York Yacht Club and the Piping Rock Club, also of New York.

#### AMERICAN ACADEMY IN ROME

FROM A LETTER recently received by C. Grant La Farge, Secretary, from Gorham P. Stevens, Director, we quote the following:

"During the last month there has been one new registration in the School of Fine Arts. There are at present 24 registered in the School of Fine Arts and the same number in the School of Classical Studies.

"Professor Rhys Carpenter, Annual Professor in the School of Classical Studies, has accepted the Directorship of the American School of Classical Studies at Athens, Greece. He will have charge not only of the excavations which the School has undertaken but also of the publication of the results. And there is a fair possibility of the School receiving a large sum for the excavation of the North slope of the Acropolis at Athens.

"A nephew of Mr. Carrère of Carrère and Hastings is practicing architecture in Florence. He called upon me the other day to inform me of a new arrangement for visiting eighteen of the best Tuscan villas, many of which have never been open to visitors. The owners, working in conjunction with the Italian Government, are now issuing tickets for the villas, the proceeds of which are to be used for charitable purposes. A booklet permitting one to see the eighteen villas is sold at Lire 100, and on each ticket the directions are printed for reaching the villa, when it is open, etc. Our little plan, started several years ago, of trying to make Italian villas more accessible to students of landscape design is beginning to bear fruit.

"Mr. Breck Trowbridge's splendid bust by Tom Jones has arrived and been placed in the Library, where it looks particularly well.

"Mr. Kendall is still in Africa. He writes that his trip has been full of interest and adventure. Several of the automobile runs were made across the desert. Once he was overtaken by a sand storm which entirely obliterated the route. He is due in Rome next Saturday. The architectural models for the McKim-Morgan monuments in the Academy are ready for him to inspect. We expect him to remain in Rome from four days to a week.

"The Saint Gaudens tablet was unveiled on Jan. 15 by the wife of the American Ambassador, and the Ambassador made a short but excellent speech."





FIRST PRIZE DRAWING BY ARTUR BRUSENBAUCH, VIENNA, AUSTRIA.

EBERHARD FABER VAN DYKE PENCIL DRAWING COMPETITION.



SECOND PRIZE DRAWING BY HERBERT F. ROESE, NEW YORK  
EBERHARD FABER VAN DYKE PENCIL DRAWING COMPETITION.





THIRD PRIZE DRAWING BY HIBBERD VAN BUREN KLINE, SYRACUSE, N. Y.

EBERHARD FABER VAN DYKE PENCIL DRAWING COMPETITION.



# PENCIL POINTS "152" COMPETITION

## Report of the Jury of Award

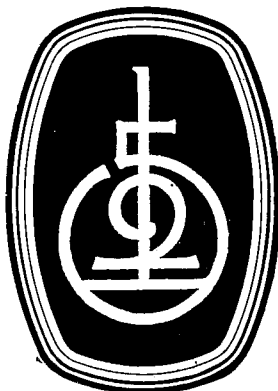
THE MEMBERS OF THE JURY OF AWARD, in the Competition for a "trade-mark" for PENCIL POINTS, met on February 1st, 1927, the day following the closing date established in the program. Nine hundred and fifty-seven designs were submitted by three hundred and fifty-one competitors, so that the task of reducing the designs to a number which demanded the most careful scrutiny was difficult.

The Jury, made up as it was of the principals directly interested in the PENCIL POINTS Organization, considered the problem presented from exactly the point of view stated in the program. An "all purpose" emblem or trade-mark was wanted for the publishing house of PENCIL POINTS.

The sum of the letters in the name PENCIL POINTS makes a total of 152, when each letter is given a value according to its position in the alphabet—*P* the sixteenth letter, *E* the fifth and so on to the grand total of 152. It was thought that the publisher's mark should serve a double purpose; that of following in the footsteps of the early printers and publishers who were proud to set their mark upon the work they did, and at the same time arouse the attention of the reader so that PENCIL POINTS and 152 shall come to mean one and the same thing.

The "all purpose" feature of the design was considered to include its adaptability for use on all surfaces of paper used in the manufacture of books, covers and body stock of the journal, letter heads, labels and printed matter in general. It was felt that the monogram or mark should be of such nature that it could be decoratively employed as an ornament or as a signature on published works, easily recognized—something either very legible or characteristic or, as the program stated, "full of pep and personality".

The prize of \$100.00 was awarded to Mr. J. E. Pulver of Brookline, Mass. The choice of the Jury was unanimous and was governed by



WINNING DESIGN

By Jack E. Pulver

the fact that his design was the best solution submitted for an "all purpose" trade-mark. It may be reduced to three-eighths of an inch without losing its legibility or it may be enlarged with equal effectiveness; the numerals are not overshadowed by meaningless ornament. It may also be reproduced in line and printed in one or two colors to advantage on all kinds of paper. This design seemed to combine the spirit of the marks of the famous printers of by-gone days with the requirements of the stated problem. The Jury felt that the designer was undoubtedly familiar with the famous printers' marks of the fifteenth and sixteenth centuries, inasmuch as he has cleverly suggested in his design the feeling of the original mark of Nicholas Jenson, a French

printer during the reign of Charles VII. The prize design, however, is sufficiently different from its classic predecessor as not to be lacking in originality, which was particularly desirable.

Although the program did not state that there would be any Mentions awarded, it was felt, nevertheless, that at least ten of the designs considered were worthy of some recognition. The ten selected are here reproduced, and the author of each of these Mention Designs received a book selected from among those published by PENCIL POINTS.

The Jury wish to express their appreciation to all the competitors for their cooperation and interested efforts in helping PENCIL POINTS to find a suitable mark. It has been a task of great pleasure to become more personally acquainted with many of our subscribers and to realize that they are ready and willing to tender us active assistance.

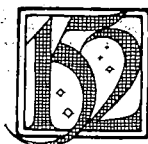
RUSSELL WHITEHEAD	} Jury of Award
KENNETH REID	
RALPH REINHOLD	
W. V. MONTGOMERY	



By B. H. Pistorius



By Teasdale Barney



By M. A. Spencer



By Rudolf Kausch



By R. Van Handel



By H. M. Irwin



By Harold Ehlert



By M. Seklemian



By Bernice Jamieson



By Philip Schroedel

DESIGNS AWARDED MENTIONS IN THE TRADE-MARK COMPETITION

## NOTES ON ST. AUGUSTINE

(Continued from Page 164)

deputy and was handed down in the family until sold by them in 1882. St. Elmo Acosta and his sister Ella were the last of this Alvare and Menendez family to own this ancient home.

A map of St. Augustine made in 1765 and a later one that gives the ground floor plan, state it is in "mal estado"—bad condition. This plan is different from that of any other house around there. The English report in their claim on Florida that they found a house with the date 1571 upon it. And Drake's map of 1586 plainly shows the city of that date was near St. Francis Street in which this house is located.

The real interest lies in the interior where there is a corner fire-place at the end of the living room near the hallway of approach. The beams of the ceiling are hewn and show their age well. The exterior has been greatly modernized, the doors being made within the past one hundred years, but the feeling of mystery and history still prevails.

## SCHWARTZ AND GROSS ANNUAL DINNER

THE SIXTH ANNUAL DINNER of the Schwartz & Gross Alumni Association was held Saturday afternoon, February 5th, at the Astor Gallery of the Waldorf Astoria, New York. It was the biggest dinner yet given, ninety-eight being present.

The usual array of local talent came into evidence after the professionals got through. Charles Straus, our high stepper, Louis Becker, our Charleston Strutter, Mr. Bush, our piano wizard, La Blanc, the Violinist, Carl Berg, our gymnast, and others of renown did their stuff credibly. And we had a fine menu card designed for us by our noted cartoonist, Tom Raad. Davey Jones wanted to talk on the Serving Pantry situation but his jokes got the better of him. We tried an innovation. Each man was called on to say eight words and with the exception of those who couldn't say that many words, everything worked fine. It served as an introduction of some of our new members. Mr. Schwartz suggested one way of increasing our membership while Mr. Gross was speechless.

We hope each year's dinner will be as successful as the past one.

## ANNUAL DINNER OF ATELIER HIRONS-MORGAN

THE NEW ATELIER at 769 First Avenue was the scene of the 16th Annual Dinner of Atelier Hirons-Morgan. The festival had for its purpose the honoring of Mr. Hirons, our patron, who was recently made a Chevalier of the Legion of Honor, and the commemoration of the founding of the atelier in 1911. A round-up of old-timers resulted in the appearance of many *vieux anciens*, including Louis Feldman, who conceived the idea of instituting the atelier.

For the occasion, the atelier was transformed into an exact replica of the Blue Grotto in the Bay of Naples, and so realistic was the attempt that Harry Gnerre, formerly employed by the Italian Government as echo in the Grotto, wept tears of tempera wash when he beheld it. The menu served followed closely that presented by Cleopatra for Anthony on his triumphal return from Rome, as recently unearthed in the excavations of Tut-Ankh-Amen's tomb.

To gain the Paris atelier atmosphere, the boys were led in songs of the Ecole by Maurice Gauthier, basso. Splendid order prevailed (at first), and toasts were drunk to Messrs. Hirons, Morgan, d'Amato, Feldman, Skidmore, the President of the Czecho-Slovakian Republic and Mayor Walker. Telegrams of regret were read from Eliel Saarinen, Waldorf, Hafner & Schultz, and Hart, Schaffner & Marx.

Professor d'Amato, fresh from the boulevards, and eight times winner of the Lord Lonsdale diamond-studded belt in Architecture, entertained with Turkish folk songs. When complete recovery was accomplished, it was found possible for Senor Correa to give his original exhibitions in *léger-de-main*, which further mystified his observers.

Senorita Rita Ritola was to have given her famous dance number, but was refused permission when her attire was found to be far too scanty. When the Massier, Mr. Euston, had clubbed the audience into order again, the feature of the evening, the composite mural, was painted on the north wall of the atelier. In this number, led by Mr. Hirons, members and guests were given brushes and buckets of paint and the fun started. Considerable of the paint actually reached the north wall, but it is marvelous what beautiful tones were reproduced on the ceiling and south wall. The act was stopped by the referee when it was found that the painters, in mistaken zeal, were really decorating each other. The result was some notable murals for the atelier. The affair ended thus, with the waiters on the floor and the members on their feet. No casualties were reported—and no police interference.



SIXTEENTH ANNUAL "RIOT" OF ATELIER HIRONS-MORGAN, NEW YORK

1. Hirons; 2. D'Amato; 3. Bacon; 4. Mellor; 5. Euston; 6. Gambaro; 7. Delamarre; 8. Swensen; 9. Beeston; 10. Angilly; 11. Gregson; 12. Sapienza; 13. Hautman; 14. Dyer; 15. Johnson; 16. Spencer; 17. Garrison; 18. Ellis; 19. Gonzales; 20. Simonson; 21. Rowe; 22. Skidmore; 23. Gauthier; 24. Feldman; 25. Harrison; 26. Munizaga; 27. Yersin; 28. Condit; 29. Knebel; 30. Lewis; 31. Arnone; 32. Rustay; 33. Dymock; 34. Judge; 35. Sullivan; 36. Anderson; 37. Sommer; 38. Baum; 39. Schillinger; 40. Correa; 41. Bradley; 42. Jansson; 43. Waldorf; 44. Gnerre; 45. De Rocco.

## COMPETITION FOR BUILDINGS FOR UNIVERSITY OF WESTERN AUSTRALIA

THE UNIVERSITY OF WESTERN AUSTRALIA is inviting architects of the British Empire and of the United States of America to submit designs for a group of buildings to cost about \$750,000 (£150,000).

Questions which competitors may wish to ask should reach Perth not later than March 31st, 1927. Architects in Canada and the United States will require to post questions in time to catch the mail leaving *San Francisco* by s.s. *Manganui* on *March 19th, 1927*.

The competition closes at Perth W. A., Australia, on August 24th, 1927. Architects in Canada and the United States will require to post drawings in time to catch the mail leaving *San Francisco* by s.s. *Sonoma* on *July 14th, 1927* or by s.s. *Makura* on *July 13th, 1927*.

Technical questions should be addressed to the Clerk of Senate, The University of Western Australia, Perth, W. A., Australia.

Copies of the conditions of the competition may be obtained upon application to the Official Secretary, Office of the Commission for Australia, 44 Whitehall St., New York.

## PAUL VALENTI TO CONDUCT TOUR IN ITALY

UNDER THE AUSPICES of the Royal Italian Government, Paul Valenti will conduct the second session of the "Summer School and Tour of Instruction" in Italy. The trip is planned for American students and others interested in art-culture. Those who enroll become, virtually, the guests of the Italian Government and as a consequence the trip is exceptionally educational, as well as most economical. The itinerary includes the principal cities of Italy, and visiting these under the able leadership and instruction of Professor Valenti the student cannot but gain fair knowledge of Italy, its people and its art. Due to the brevity of the summer vacation the tour is limited to Italy, but an extension of the trip through France and England may be arranged upon request at an additional cost.

The party sails from New York on June 18th, and will have first class travelling and hotel accommodations throughout the time, returning to New York on September 20th. The tuition fee is \$850.00. Further information may be had upon application to *Professor Paul Valenti, School of Architecture, Washington University, St. Louis, Mo.*

## SAN FRANCISCO ARCHITECTURAL CLUB

The Club officers for this year are: H. Burnett, *President*; L. Keyser, *Vice-President*; R. Coleman, *Secretary*; J. Devitt, *Treasurer*, and A. Janssen, H. Langley and I. Springer, *Directors*. It would be hard to find a harder working, more enthusiastic group than this.

The February meeting was graced by the presence of Mr. M. A. Vinson, an authority on conditions architectural in the great Middle West, who dwelt so strongly on the excellence of clubs and ateliers in that part of the country that "Tiny" Art Janssen could not refrain from informing the gentleman of the many fine points of our own club. Mr. E. Born, who is taking the Le Brun Competition in the club atelier, favored the boys with a few words and the meeting was concluded with a novelty act presented by Don Works, Al Johnson and C. Trudell, assisted by Ira Springer at the curtain. The rest of the evening was spent in bull and pool shooting. "Tiny" Janssen again worked the boys into a frenzy by his eloquence in support of the membership drive. Listening to Art for a couple of hours caused several of the boys to pass right out, strong men broke down and had to be repaired, and many bit their lips to the bone.

Ol' Dan Cupid found good hunting in the club last year. Such good men as Ernie Born, Russ Coleman, Ted Vierra and Fred Monk succumbed to the poisonous shafts and are now "Happily Married". The Club also mourns the loss of Orin Bullock, now studying at Harvard, who will shortly enter the holy bonds of matrimony. Best of luck, Orin, old boy, and may all your sons be draftsmen.

The atelier gave birth to a bouncing baby stove last month. Both "Andy" and the stove are doing nicely and by June we hope to have the hottest atelier in the country. "Big Bad Bill" Freeman deserves the congratulations of the world at large. Billie captured his ticket recently and is now a full fledged architect. Best wishes Mr. Freeman.

CLYDE TRUDELL, *Chairman Publicity Committee.*

## PRIZE WINNERS IN THE TRIBUNE SMALL HOMES COMPETITION

THE REPORT OF THE JURY in the Tribune Small Homes Competition is not complete at the time of going to press but believing our readers will be interested we print herewith a list of the prize winners:

**FIVE ROOM HOUSES:** 1—William J. O'Connor, Chicago, Illinois; 2—George D. Conner, Chicago, Illinois; 3—H. Roy Kelley, Los Angeles, Cal.; 4—Hillard Russell, New York; 5—John Paul Turner, New York; 6—Anthony Wuchterl, Milwaukee, Wisconsin; 7—Clarence W. Hunt, New York; 8—Russell E. Yates and E. Wayne Yates, Detroit, Michigan; 9—Angus McD. McSweeney, San Francisco, Cal.

**SIX ROOM HOUSES:** 1—Richard E. Bishop, Indianapolis, Indiana; 2—Amedeo Leone, Detroit, Michigan; 3—Louis C. Rosenberg and G. Dewey Swan, New York; 4—Pierre & Wright, Indianapolis, Indiana; 5—H. R. Bishop, New York; 6—Constantin Alexandre Pertzoff, Cambridge, Mass.; 7—William P. Hellen and Burwell F. Hamrick, Los Angeles, Cal.; 8—Edward D. James and Joseph D. Small, Indianapolis, Indiana; 9—W. F. Mullay, Los Angeles, Cal.; 10—Owen Lau Gowman, New York.

Detailed information regarding the awards will be published in the April number.

## PLANNING METHODS FOR LARGE INSTITUTIONS

BY GEORGE R. WADSWORTH

(Continued from Page 155)

process by the state.

The illustration on page 154 shows, in more or less diagrammatic form, a complete layout for a hospital for the civil insane, exclusive of farm colony and farm requirements. The developed rectangle involves 275 acres, and the capacity rating of the institution is 3,800 patient inmates normal, and 5,000 maximum.

The grouping is concentrated to effect maximum construction and operating economies and implies a fairly level topography. It is, however, sufficiently open to provide adequate spaces between sub-groups and units. In reality there are three separate hospitals for patient occupancy and treatment served by common hospital accessory and utility units and by staff and employee quarters general for the three units.

The Psychopathic Hospital—denoted at 2 on the drawing—is the important unit of the group. Here cases with mental diseases are first received; here they receive treatment of one sort or another depending upon the character of psychosis or mental ailment, the treatment being intense and often continuous in an endeavor to effect cures. If the patient in due course does not favorably react to treatment he is then transferred to a ward in one of the continued treatment groups—denoted at 8 on the drawing—where facilities for treatment are somewhat more limited. Although suffering from mental disease, the patient is just as susceptible to physical ills and to personal injury as is the normal being, hence a general hospital or medical surgical unit is provided for surgical cases and for the treatment and care of acute illness. This unit is denoted at 3.

Each of the three major groups or units is served by its individual kitchen, serving and dining rooms, and in addition diet kitchens are provided on many of the wards. Nurses' homes are close to the center of the development at 15, with nurses' training school and cafeteria in close proximity.

Quarters for attendants, as distinct from the medical staff and nurses, are grouped toward the rear of the plot with separate halls or buildings for single and married employees. The utility units—power house, laundry, storehouse, bakery, etc.—are located along the railway siding in the rear.

The group incorporates in hospital buildings exclusively two story, 92 wards for patients in the four units—Psychopathic, two Continued Treatment and the Medical-Surgical Building—embodying 712 single rooms and 330 dormitories with an average of 13 beds each and a maximum of 24 beds.





FLAGPOLE BASE FOR PLAINFIELD, N. J., WAR MEMORIAL. GAETANO CECERE, SCULPTOR, HELMLE & CORBETT, ARCHITECTS

*(A model of this memorial is being shown at the Architectural and Allied Arts Exposition in New York.*

*The finished work, executed in bronze, measures 20' from base to sockets.)*

# DETROIT ARCHITECTURAL BOWLING LEAGUE

ON FEBRUARY 4TH, WE finished the second round of the three scheduled for 1926-27, and are now beginning to make plans for the annual banquet which takes place at the close of the season.

We are also planning to have a league tournament, with possibly a head-pin affair at the same time, some night before we put our bowling equipment back into cold storage.

We will be very glad to have any of our architectural friends of other cities who happen to be in Detroit on a Friday evening, call on us at the Recreation Building, 7th floor, from 6 to 9 P. M., and make themselves known.

We wrote some time ago to the New York Architectural Bowling League asking for an opportunity of demonstrating our bowling ability, but thus far have had no answer.

Perhaps there is a reason. At any rate, if we do not hear from them soon, we will have to revise the old favorite about "having left my bed and board, etc." to read something as follows,

## NOTICE

The New York Architectural Bowling League, having refused to meet us in competition, on and after this date, we will not recognize any claims made by them concerning their skill in bowling.

(Signed) DETROIT ARCHITECTURAL BOWLING LEAGUE.

The result for the second round, February 4th, is as follows:

### Standings of the teams.

	W.	L.
1. F. H. Nygren	34	20
2. Malcomson & Higginbotham	32	22
3. McGrath, Dohmen & Page	32	22
4. Louis Kamper	31	23
5. Donaldson & Meier	28	26
6. Smith, Hinchman & Grylls	27	27
7. Janke, Venman & Krecke	25	29
8. Albert Kahn	24	30
9. Weston & Ellington	21	33
10. Van Leyen, Schilling & Keough	16	38

High Scores: Lindeman (J.V.&K.) 200; Krecke (J.V.&K.) 222; Bratton (L.K.) 217; Mackenzie (S.H.&G.) 225; Wolfe (S.H. & G.) 205; Smith (M.&H.) 202; McGrath (M.D.&P.) 205; Grimme (L.K.) 208; Miehl (A.K.) 201; French (A.K.) 214; R. Fraser (D.&M.) 211.

## ARCHITECTURAL CLUB OF GRAND RAPIDS, MICHIGAN

ALTHOUGH A SCANT six months old, the Architectural Club of Grand Rapids, Michigan, has proven to be a lusty infant, giving every evidence of developing into an organization that will exert a fine influence on the professional life of the city. With a charter membership of 33, all of whom are either practicing architects or architectural draftsmen, the club has already justified its existence by bringing into closer and more friendly contact a majority of the local men who have the best interests of architecture at heart. The first roster of officers includes the following:

President, E. G. Zillmer; Vice-President, William H. McCarty; Treasurer, Walter Pearl; Secretary, Milton Blair; Directors, Roger Allen, Ben Hertel, and Pierre Lindhout.

Weekly luncheon meetings are held, with a monthly dinner and business meeting. At every alternate luncheon meeting, a speaker is obtained to deliver a fifteen-minute address on subjects of professional interest.

One of the most successful activities of the club is the weekly Sketch Class, meeting at the studio of Mr. George Murray, a professional artist who has recently returned to Grand Rapids after seven years' study under the best masters in the East. The course of instruction includes both life drawing and water-color rendering. A bowling tournament, under the direction of Glenn Lyon, has also proven a popular feature.

At the present time the energies of the club are concentrated on the problem of obtaining suitable quarters, and it is hoped that in the near future we may be able to announce the acquisition of a permanent clubhouse.

## DALLAS ARCHITECTURAL CLUB

THE DALLAS ARCHITECTURAL CLUB is alive and functioning and so is the chairman of the publicity committee, from the neck down (the Chairman, not the Club).

The annual election of officers has been held and the following members were elected to office:

Hubert H. Crane, President; Grayson Gill, 1st Vice President; Archibald Crook Baker, 2nd Vice President; Everett Welch, Secretary; Harold G. Sprague, Treasurer; Arthur Thomas, Charles Kribs, Jr., Executive Board.

Irish Eddie O'Brian was made chairman of the publicity committee and he started out like a million dollars but he went to New York and saw *Sex* and has been behaving like a Pilgrim Father ever since.

Frank Sweeney, the Czecho-Slovakian council to Dallas, was chairman of the first entertainment and the last man on his feet. We are still having calls from members who want to know when he will be chairman again.

The annual banquet with Harre Burnet as Toastmaster was a success worthy of Harre's best stories. Abbie Abby won a box of cigars for the best story and Jim Crowder rendered a dance worthy of Ted Shawn. The Jefferson Hotel rendered a bill for \$9.50 worth of dishes after the party and Jim was rendered speechless when we told him the details and gave him the bill next morning. All in all it was what you might call a wonderful architectural rendering.

Prof. Horrace Dillingham has been serving both kinds of ham and eggs each noonday at the club rooms and some of the A.I.A. have taken on weight.

Among the more serious endeavours of the club undertaken this year, the Sunday morning sketch club and the sketch and working drawing exhibit have proved of sustaining interest. The boys are turning out in force and we have gotten some really excellent work.

The writer is signing this letter but please withhold the name from publication. If you must print it please also print the name of an architect in Alaska who will take a partner without any money.

EDITORS' NOTE: *As we are not at this time in a position to supply the name of the architect in Alaska we feel that it is only fair to withhold the name of the author of the above article.*

## LOS ANGELES ARCHITECTURAL CLUB

AT A RECENT MEETING of the Club the annual election of officers was held. H. Roy Kelley was elected, by unanimous vote, to the office of President for the coming year. George W. Hales was elected Vice-President, J. R. Wyatt Secretary and H. B. Smith, Treasurer; all unanimously.

Mr. Kelley has, within the past year, been successful in winning four national architectural competitions.

The meeting was held at the Elite Café and about fifty members attended. The retiring President, H. O. Sexsmith, and Secretary, J. R. Johnson, gave their annual reports and President-elect Kelley made a speech of acceptance and outlined the policy of the administration for the coming year. The other new officers followed with short talks.

Julian Ellsworth Garnsey, who has just returned from Hawaii where he has been engaged in the mural decoration of Government buildings, gave a very interesting talk on Hawaii, its people and customs. Lee Rombotis, 1923 Paris Prize Winner, who has just returned from Europe, gave a short talk on Paris. The meeting was then adjourned to the Furman Print Shops where a very fine collection of etchings, paintings and Chinese Rugs was viewed.

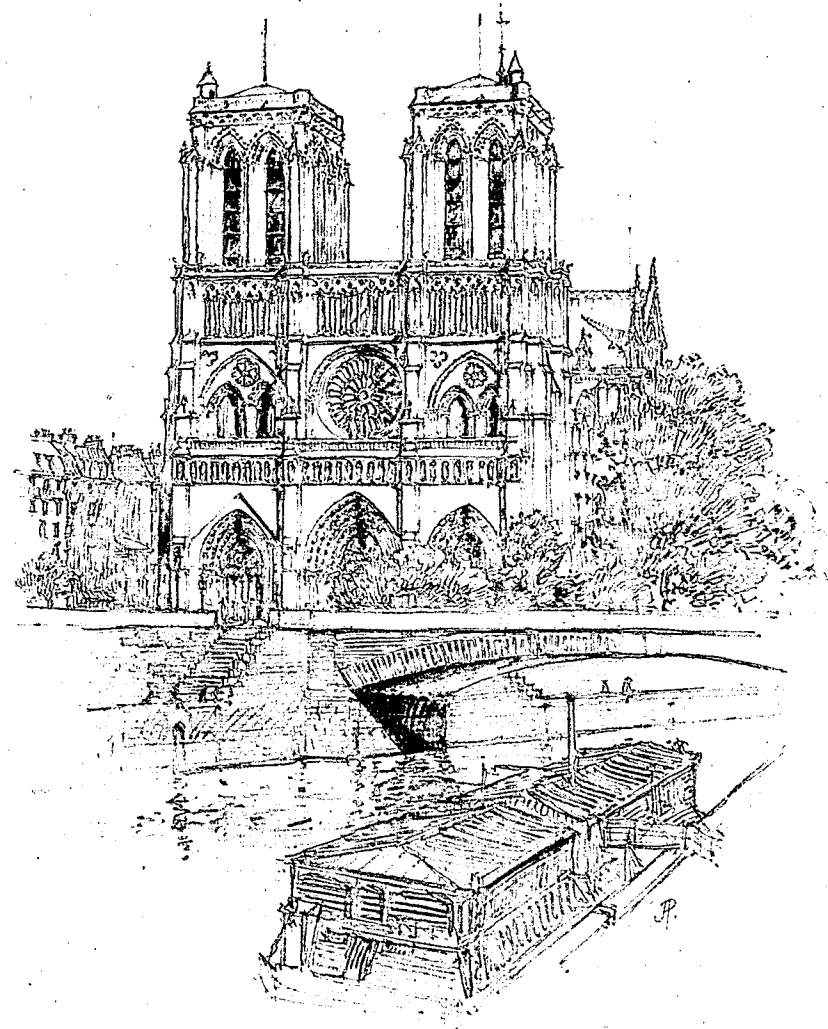
## ARCHITECTS AND ENGINEERS CLUB OF SACRAMENTO

THE ARCHITECTS AND ENGINEERS OF SACRAMENTO staged their annual banquet at the Hotel Sacramento, February 3, 1927. There were over 120 present classified as Architects, Engineers, Contractors, and Material Men. The main speaker of the evening was A. J. Evers, Secretary of the State Board of Architecture and Secretary-Treasurer of the San Francisco Branch of the A.I.A. Other speakers were A. R. Heron, Chairman of the State Board of Control, A. S. Dudley, Secretary-Manager of the Sacramento Chamber of Commerce, R. B. Giffen, Chairman of the City Planning Commission, and Mr. Hudson, Transportation Engineer for the City Planning Commission. Speeches were interspersed with vocal, instrumental and dancing entertainment.



PENCIL SKETCH BY FRANK M. RINES, BOSTON, MASS.

(PRIZE—Class One—February Competition.)



PENCIL SKETCH BY JULIET PEDDLE, CHICAGO, ILL.

"Notre Dame de Paris"



# HERE AND THERE AND THIS AND THAT

CONDUCTED BY RWR

THE INTEREST DISPLAYED in recently announced competitions of various kinds is not only most gratifying to those conducting such enterprises, but also shows a keen desire on the part of young men, especially, to participate in these competitions even though the chance of pulling down the main prize is more or less remote.

In the sketch competition conducted by Eberhard Faber over a thousand drawings were submitted and the jury was greatly impressed with the quality of the work shown. In the little PENCIL POINTS Competition for a trademark (announced in detail in this issue) over nine hundred drawings were entered and we were simply amazed with the ingenuity displayed and the intelligent effort given to the solution of the problem.

The PENCIL POINTS COMPETITION FOR A SMALL HOUSE AND GARAGE, which closes on March 14th, also bids fair to be very successful as several drawings have already been received well in advance of the closing date.

The great thing, as we see it, in connection with all of this is the good which accrues to the participants in tackling these problems whether they win or lose. Of course everyone wants to win and those to whom prizes are awarded receive direct financial benefits as well as the encouragement which comes from success in competition. But the losers have by no means wasted their time. If you do your best it is no disgrace to fail and it is very evident that thousands

of draftsmen and designers throughout the country are improving themselves by means of the experience gained in these competitions. We advise every man who has the time to work on each competition problem presented and to go into it heart and soul.

The ten dollar award in Class 4 has gone begging this month. The prize winners in the other classes are as follows:

Class 1—Frank M. Rines, Boston, Mass.

Class 2—H. C. Reiff and L. M. Miller, St. Louis, Mo.

Class 3—Jay Ed. Allen, Philadelphia, Pa.

We wish all of the readers of this department would send in letters on any and all subjects pertaining generally to the field covered by PENCIL POINTS so that we may consider publishing extracts from them under the caption "Whit-tings". This little section of the paper has met with a most favorable reception and the opinions of our readers are earnestly desired.

Yes, we finally got moved and it was an awful job. We are now doing business at 419 Fourth Avenue, on the 14th floor, and the latchstring is out.

CONFESION

We Will Tell You Why We Like Your Page — Two Fives  
This May Seem Evde, But Our Truth Is Nvide, — No Lies  
We Admit That We're No Bobby Burns  
But We'll Tell You In No Uncertain Terms  
We Like The Whole Darned Page, But We Never Spurns  
Two Fives

We Ourselves Have Sketched For This Page — And Ten Bucks  
Our Luck So Far Has Not Been Much — Oh Shucks  
The Verses We Think Are All Devine  
And Look Thru The Pages Every Time  
For Our Own John Haycock On The Limelight Line  
And Ten Bucks

We Like The Sketches, The What-nots, — And Ten Bones  
We'll Do Our Stuff In Roses And Oil, — No Stones  
Now You May Think This Verse A Fright  
The Rhymes All Wet, But The Theme Is Right  
And If This Goes Over — We Spree Tonight  
On Ten Bones

We Could Ramble On Indefinitely For — Ten Smacks  
No, We've Not Exhausted Our Store Of Near-Wise Cracks  
But Many A Thing Has Been Started In Vain  
Just Because They Couldn't Stop The Dad-blamed Thing,  
So It's Curtains Here And Maybe It'll Bring  
Ten Smacks

By H. C. REIFF AND L. M. MILLER, ST. LOUIS, MO.  
(Prize—Class Two—February Competition.)

GET DOWN OFF  
YOUR PERCH! —  
DROP THAT F.S.  
DETAIL! — AND  
COME TO THE  
FOURTH ANNUAL  
REUNION DINNER  
OF THE STAFF  
(PAST &  
PRESENT)

OF  
SIR HERBERT BAKER, A.R.A.  
AT  
THE RENDEZVOUS RESTAURANT - DEAN STREET - SOHO  
ON  
28<sup>TH</sup> JANUARY 1927

GENERAL 'SPECIFICATION', 'CONTRACT',  
PRICE & 'LAYOUT' AS LAST YEAR —  
BUT NOTE THE  
CHANGE IN 'SITE  
PLAN'!! —

SO, ASK NO QUESTIONS — JUST  
GRAB A HAT, — (YOUR OWN WILL DO) —  
SOME MUSIC, BAGPIPES OR  
TIN WHISTLES &c. &c. — (BEARING  
IN MIND THAT THE FINE FOR NON-  
PERFORMERS IS A ROUND OF  
DRINKS) — AND  
COME!

(R.S.V.P. TO  
NON-SEC.  
SLADE AT  
ONCE — OR SOONER!)

LEARN THAT SONG!

INVITATION DRAWN BY ARTHUR SLADE, LONDON, ENGLAND  
Reunion Dinner of the Staff of Sir Herbert Baker.

# THE LETTERS OF LISTERENUS TO ANTIACID, II

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 II.

Phillippe Antiacid  
c/o Makae Mistakas<sup>1</sup>  
123½ Rotten Rue, Athenae.  
O'Tia:

Oct. 21st.  
171 Via Appia.  
Roma.

I felicitate you. Your most welcome letter reached me securely and was the *feline's feelers*.<sup>2</sup> So your brush with Kolinus ended in your telling him in plain old *romanus vulgaris* where he could go with his job. I congratulate you. Kolinus is a *brutum fulmen* and a *pater asinorum*. Your great analytical gifts and inherent versatilities, architectural, mundane and otherwise, let them be entrusted, for the time being at least, to one apparently more worthy; as you yourself say, perhaps, Makae Mistakas; for one can always change one's employer, *ad libitum*, so why waste one's *bel esprit sur une bete noir*, as Madelon would say.

Madelon? Ah! Who is she? Boy! I know what you will say, "But my dear Listo, be reasonable; you have but just said in your last epistula, Yvonne," etc., etc. But life changes, Tia, and I progress with it. Yvonne, she married a "salt" of the Emperor's Trireme "*Equus Mare*". Did I shed tears? Nay, Brother! I snapped my fingers nonchalantly, like that; uttered solemnly those immortal words, "*cito maturum; cito putridum*,"<sup>3</sup> donned my best wrap and hied me to the nearest *Thermae*. There, I found me a bigger, better and sweeter sweetie; more graceful, more barbaric, and with a lingering, scintillating, tantalizing, Gallic lisp that would turn old grey-beards to flaming youths and marble statues to flesh and blood on the instant. While you remain in Athenae, son, all will be well in Roma. Madelon is in her own words, *une chefee d'auverree*. I cannot sufficiently thank Great Caesar for bringing these enticingly barbarous femininities to Old Roma to enliven our decaying civilization. His idea was, I believe, to furnish for the prize beasts of the arena a choice morsel, but instead, these foreign graces have been ravenously attacked, *ad interim*, by the two-legged variety; the social lions, including M'sel. Now! Now! I know that you will say, "Dear Listo covereth too much territory now"—but that is what all the girls tell me, Tia.

A bit o' news that might interest you mildly, is that Old Scourgeous, our abacus, is no longer with us. Yes, he left rather unexpectedly for the foothills of Mt. Olympus, and I imagine he is now in the *Champs Elysees* swapping yarns and hardluck stories with other would-be immortals, Ictinus, Phidias, Callicrates,<sup>4</sup> *ad infinitum*. I rather envy him his idle freedom and daily dole of *ambrosia*. It is of little consequence, but since you lack the mild thrills of the games I will describe briefly for you what the *Evening Scroll* termed "A Gruesome Spectacle". The editor, either has a rare sense of humor, had had too many cups, or had just returned from the blood and sand affair at the Circus Maximus. Listen!

It was last week, I forget the day. In our blood-sweating

plan-factory everything was quiet and drowsy with only the nectar-tenors harmonizing closely and fervently on "*Dans le Soir, par le Clair de Lune*"<sup>5</sup> as usual. In the midst of this calm, in rushes Garçon, our office dog, shouting, "Noble Caesar approacheth our lintel, O'Scourgeous!"

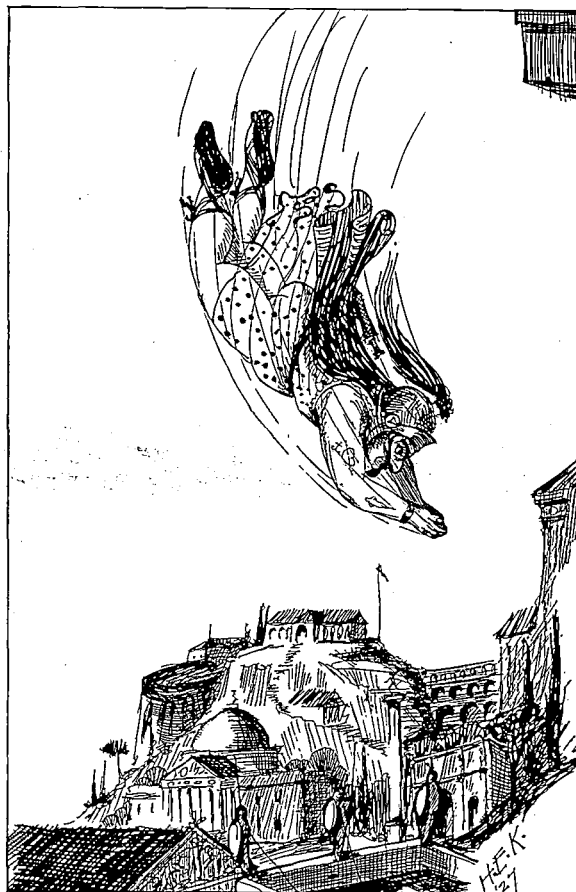
"Ye gods and half-fry!" ejaculated Scourgeous, the while Higgins flowed out of his nibs and the blood receded from his extremities. A stilly, chilly air pervaded all; the solidified silence which none dare break, save only the water-clock,<sup>6</sup> whose tick tack rivaled poorly the rapid tock tock of Scourgeous' knee-caps striking together. This phenomenon never faileth him at the Emperor's approach. He is weak and loose-kneed as well as weak and loose-minded, it would appear.

As the pendulum swings, or as the worm turns, if you prefer and understand the latter simile the better, so did Scourgeous swing or turn from a ghastly-hued, sthenic, appoplectic statue into a veritable masculine fury, if such be in the realm of possibilities. He was seized, as it were, with a violent, uncontrollable rage, becoming very boisterous, diatribic, vituperative, and I might even venture to say, possibly insulting and vulgar, if one chose to consider him from that angle, (which is a right-angle).

"Holy Mackerel! Great Caesar's Ghost!" etc., etc., were spitted through his horrent zits,<sup>7</sup> pell-mell. I, myself, kept my usual equanimity beautifully, remembering the instruction of my stoic logician, "Though the kettle be up to its neck in boiling water, yet doth it sing."<sup>8</sup> and also, Tia, I had had recent erotic intrigues with the late Yvonne, who too was like that; *comment-çi*, like marble, cold; *Comment-ça*, like the sun-ball's torrid flare.

It seems that, His Majesty had authorized Ego, Tisticle and Pompus, on penalty of *ex-headra*, to prepare a most pleasing, suitable, modish and economical sketch for a villa to be erected for one of his old *amouresses*. The bosses having turned this command, with its penalty, over to

Scourgeous, had, so to speak, cleansed their digits of the matter. Now be it known, O'Tia, that we were so engrossed in designing a whole village, to be built on the sides of a cliff, the cycloped walls of which were almost inaccessible, except to the gods, that the small matter of a villa escaped our notice completely, and nowhere could the original data concerning this Imperial Domicile be found. Though we searched diligently from the city dump to Scourgeous' vest-pocket notebook, it presumably had vanished in thin air. Personally, I believe the Furies took it as a practical joke on the old reprobate. In passing, let me say that, what fascinated us so with this village on the crags was not the engineering problem, for that was but a simple matter of trust, thrust and counter-thrust; compression and tension; torsion and contortion; gyration and section moduli in right proportions and places; the same old story, and that's all. But the keeping out of the villas, the multitudinous swarms of the treacherous and villianous *Anopheles*<sup>9</sup> which soar from the flat swampy fen of the *Agro Pontino*<sup>10</sup> below,



SKETCH BY PROF. H. E. KNOZALL  
DEPICTING SCOURGEOUS' LEAP