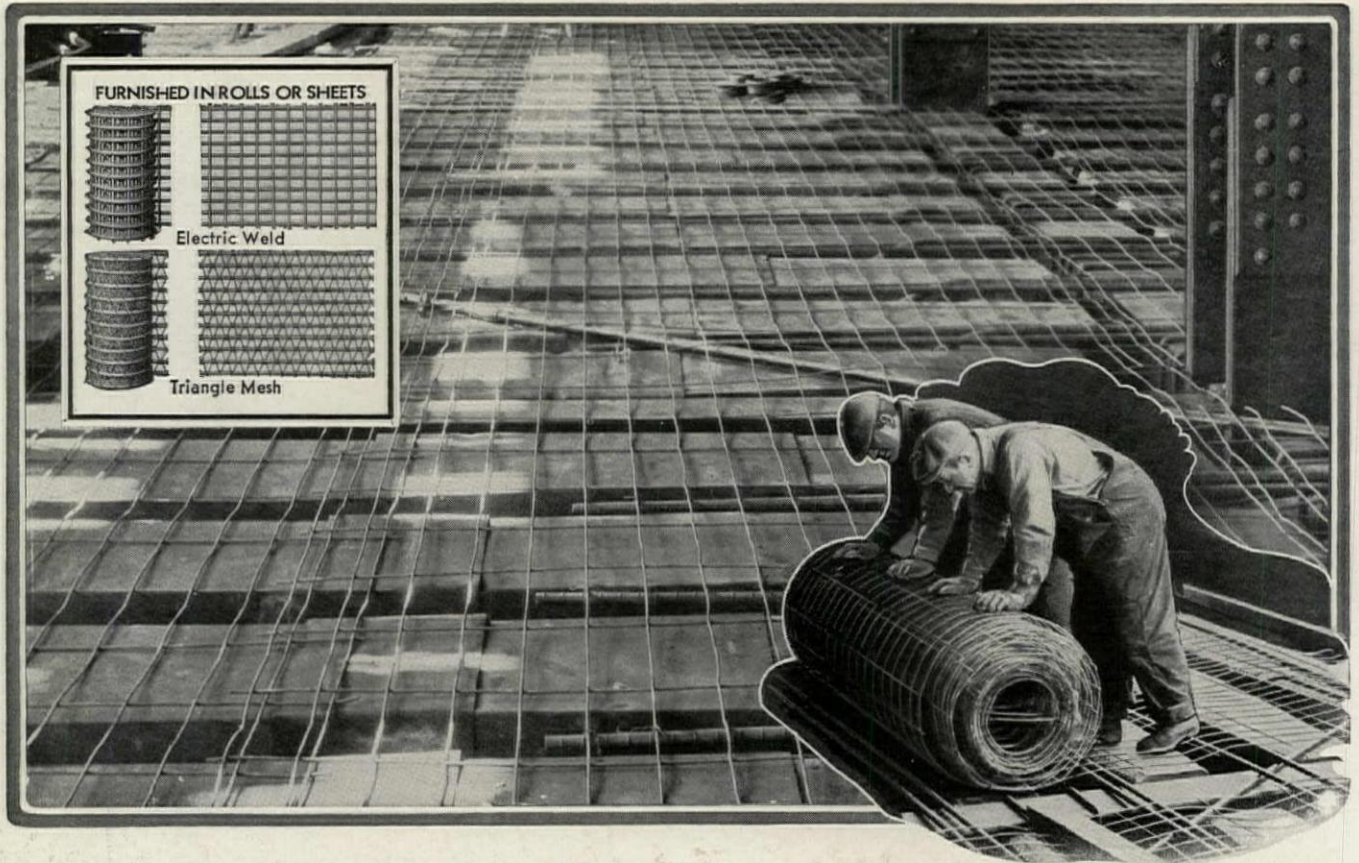


PENCIL POINT

NOVEMBER
1933

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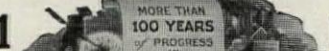
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PENCIL POINTS

Volume XIV

November, 1933

Number 11

An Important Distinction

Two Forms of Organization Proposed for Draftsmen

The necessity for the organization of the architectural draftsmen, brought about by the N.R.A. code for architects, is generally agreed upon by all concerned. President Russell of the A.I.A. has appointed a committee to confer with such organization when it is formed, to discuss mutual problems. This committee, headed by Ralph Walker of New York, includes John C. Bollenbacher of Chicago, W. O. Mullgardt of St. Louis, Robert H. Orr of California, and David H. Williams, Jr., of Detroit.

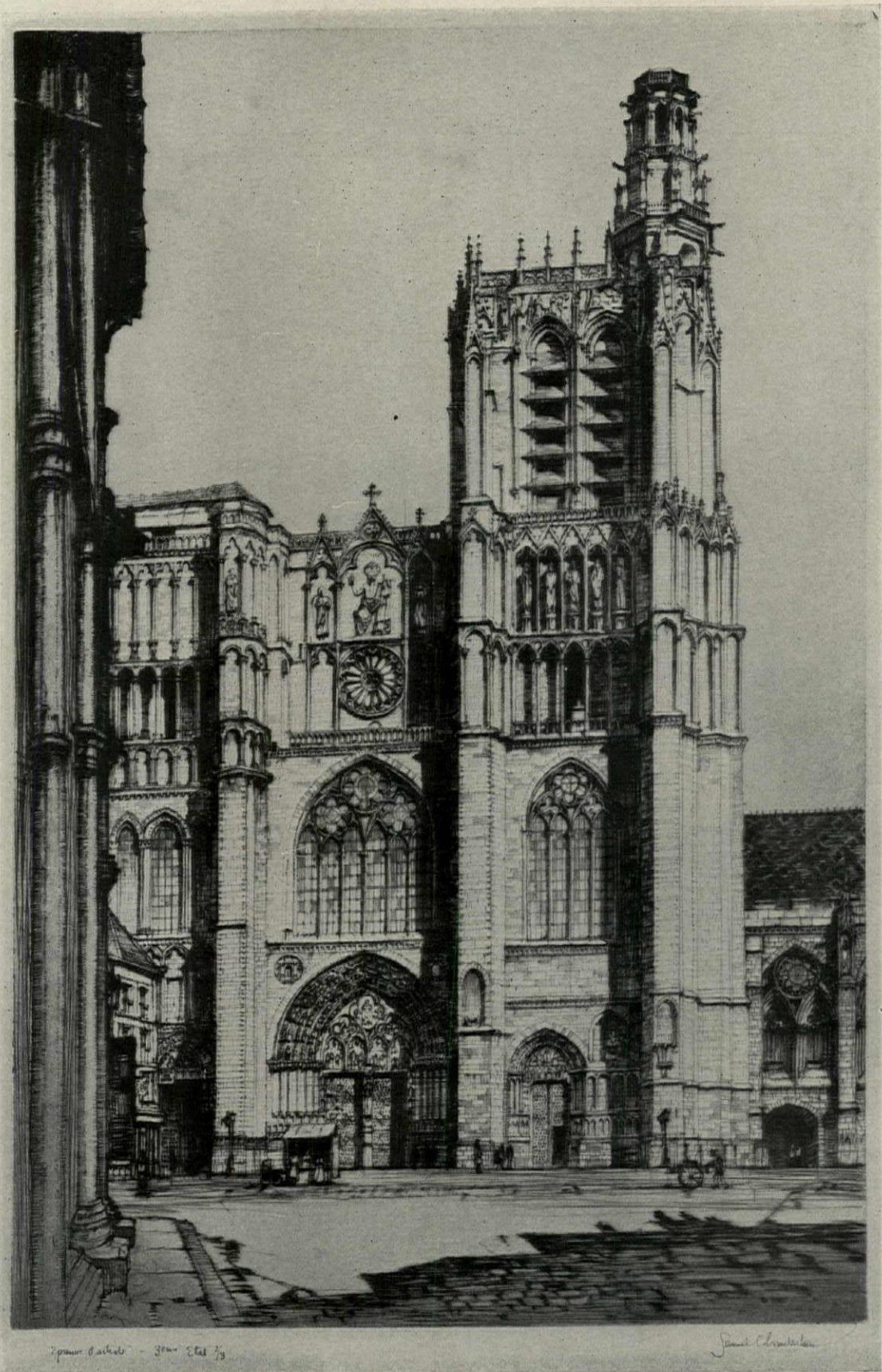
The work of organization is proceeding rapidly in New York. Last month we presented an article by Henry Sasch, who represented the draftsmen at the code hearing in Washington on September 7, describing the Federation of Architects, Engineers, Chemists, and Technicians which was then being formed. Since last month there has arisen a difference of opinion among the membership of this Federation as to its form of organization. One group views the Federation as made up of individual members, all on an equal footing, with no segregation according to profession except locally. The other group sees the Federation as made up of separate units—Architectural men, Engineers, Chemists, etc.—each organized nationally by itself and all thereafter joined together for common action on such problems as are mutual, but acting separately on problems which concern themselves only.

Views of proponents of these two divergent ideas are printed on pages 511-515 of this issue and also, beginning on page 517, several letters that have a bearing on the question. We urge all readers to read these pages carefully and thoughtfully for, it seems to us, that upon how the organization is formed will depend the direction it will ultimately take. Each individual draftsman (including all architectural employees) who wishes to join either of the two types of organization must make his choice with his eyes open. It is entirely up to the man himself; we do not wish to take sides by recommending either one or the other form.

Those who read the pages alluded to will discover that the distinction has been deemed so important by Mr. Sasch and some of his associates that they are now proceeding to organize the architectural men nationally into "The Architectural Guild of Amer-

ica" with the later intention of offering to join the Federation as a unit but in no other way. The issue is thus drawn clearly and the opportunity is open to the architectural man to take any one of three courses. If he believes that the architectural men should be organized separately he should join The Architectural Guild of America, addressing his application to 101 Park Avenue, New York. If he feels that all technical men have the same interests and should be organized without segregation into national units he should join the Federation, addressing himself to 232 Seventh Avenue, New York. If he feels that there is no need for an organization he will, of course, refrain from joining either.

The need for some organization was crystallized by the submission of the Architects' Code under the N.R.A. by the A.I.A. Code Committee. The minimum wage and maximum hour provisions were unfortunately so inadequate that a storm of protest has arisen, participated in not only by the draftsmen but by many leading architects who saw the injustice of placing the draftsman of "not less than two years' experience" on the same economic level as the common unskilled laborer. It was pointed out in defense of the code provision that the wage was a *minimum* and that the good man would make his own arrangements with his employer and would be well paid just as he always has. Subsequent events, alas, have shown the fallacy of this idea. With hundreds of draftsmen on the market for work and comparatively few jobs to be given out, the inevitable has happened. We know it to be a fact that certain architects have taken advantage of this condition to employ men at subsistence wages to work on government public works projects for which they, the architects, were receiving from 3.7% to over 6% commissions. Nor is this practice confined to the relatively small number of habitual chiselers of the profession. Some firms that have been hitherto considered above reproach are among the offenders. The better type of architects are viewing this tendency with alarm for it can only serve to hurt the profession as a whole if it is continued. Fortunately, the leaders of the profession are aware of what is going on and we are confident that something will be done about it.



FROM A DRYPOINT BY SAMUEL CHAMBERLAIN

THE CATHEDRAL OF SENS

Size of original 7" x 10½"

A Half Century of Architecture, 1

A Biographical Review

By H. Van Buren Magonigle, F. A. I. A.

Fifty-two years ago—how fast they slip away—a cousin had become engaged to Downing Vaux, younger son of Calvert Vaux the English architect who, with Frederick Law Olmsted, won the competition for the design of Central Park; and it was arranged for me to enter the office of Vaux and Radford, as the firm then was, and thus gratify my mother's desire to have me become an architect—an ambition founded, I fear, upon my childish habit of drawing houses all with two chimneys with their smoke blowing violently in opposite directions. Both my father and mother had a talent for drawing, and for years before this time she had taught me to draw flowers from life, and he had set me copies in the lettering in which he was proficient—"Old English," "German Text," and "Block Letters."

By means of "Gaskell's Compendium of Elegant Penmanship" I had learned to write a legible hand whose ornate character did not prevent, perhaps even helped in those so very different days, winning prizes in school for "elegant" penmanship. That copperplate hand was soon lost but it was a good foundation for drawing; I could also do swans, with a full sweep of the arm, composed of the most intricate curlicues and with necks of ineffable grace and extraordinary flexibility.

Vaux and Radford's office continued, I fancy, some of the traditions of English practice; Mr. Radford was also English and an engineer; his dropped aitches were a new thing to me and afforded me exquisite amusement and another dialect to mimic. I was entered as a "student," which meant that I got no pay and was able to be snooty to friends who were mere office boys. I wasn't articulated, paid no fee, and didn't live in "the mahster's 'aouse" (Mr. Radford speaking) as the "student" does in England; on the other hand I was not supposed to work on office work except for my education. Downing Vaux gave me things to copy and showed me how to grind India Ink (this was before the day of bottled ink) and how to use a ruling pen and trace a drawing in ink on tracing cloth; one sniff of tracing cloth or the camphorial smell of India Ink will still snatch me back to those first days in July of 1881. Downing was very kind to me and on hot days would take me down to the public swimming baths anchored along the sea wall at the Battery; he was like a seal in the water—I was not. Imagine frequenting the public baths nowadays!

The entire personnel consisted of Mr. Calvert Vaux, Mr. George K. Radford, Downing Vaux, a young hunchback whose name I've forgotten and who didn't stay long, and me (heads of the huge offices of the

present day, with your three hundred draftsmen, filing clerks, stenographers and office boys by the score, with secretaries for each of the firm and every departmental head, please note). Nevertheless, Vaux and Radford had an honorable place in the profession, professional distinction not then being measured by size of payroll or square feet occupied. The contrast reminds me of a story Russell Sturgis told, just a few years later when he was President of the Architectural League, about the architect who complained bitterly that if he got another job he'd have to take on a draftsman! Besides the firm of Vaux & Radford, Architects and Engineers, there was also Vaux & Co., Landscape Architects; Samuel Parsons, Jr., was one Co., Mr. Radford the other. Mr. Parsons was then and for many years thereafter Superintendent of Parks and came in quite often. Occasionally, in times of great stress they called in a German architect in a small way of business (smaller even than ours) and a Dutchman whom I chiefly remember because he used to make me grind ink for him by rubbing the ink-stick on my finger tip—the smooth china saucers then in vogue were too coarse for him, and straining the ink did not occur to him. I did not like that Dutchman. The tendency in those days, living as we did under the shadow of John Ruskin, was to do everything the hardest way. So I am particularly grateful to Downing Vaux who told me "not to stand on ceremony" with my work but draw upside down if that was quicker and easier.

Office methods were very simple indeed. Reproducing processes for drawings and documents were few and primitive. All original drawings were made on cloth-backed white paper carefully inked in, and colored with water colors—crimson lake for brickwork, prussian blue for stone, yellow ochre for woodwork—a loathly combination. One copy was traced off on cloth I think, for the contractor. Blue-printing had been recently introduced but no such new fangle was in use with us. As to specifications, we are now speaking of very primitive times and must bear in mind that the typewriter had only just been invented and was very little used, and any copies that had to be made were written by hand. Mr. Radford wrote the specifications, very illegibly, and I think one letter-press copy was made in a copying book for office reference (just as all letters in all offices, great and small, were copied in a press; and with all other right-minded office boys I loathed that job at the close of day just when we wanted to cut away home—rotten copies they were). But when I loomed up with my clear schoolboy script, extra hand-written specifications,

especially for clients' use, were saddled on me—I was supposed to be familiarizing myself with building terms and methods. My handwriting straightway declined in quality, but bad as it speedily became (with a dim idea that Mr. Radford might sense the mute and tacit protest) it was still so much better than his that I couldn't shake the job. Mr. Parsons found me out too, and flattered me into copying his planting lists by praising me for getting the Latin names right. I would have destroyed Mr. Gaskell cheerfully could I have gotten at him. A hundred times since I have thought, when gazing upon the serried ranks of letter files that take up so much expensive floor space in modern offices, that the typewriter has introduced, along with its miracles of rapidity, clearness, and convenience, an enormous amount of totally unnecessary duplication and multiplication—what the French call with distinctly sarcastic implications "*paperasses*." It is so easy to dictate and typewrite now that everybody writes much too much.

The titles of drawings and the designation of the job "A GATE HOUSE AND KEEPER'S LODGE FOR TRINITY CEMETERY TO BE ERECTED AT THE NORTHWESTERLY CORNER OF 153RD STREET AND BROADWAY" were elaborately lettered and I was able, thanks to my father's instruction, to shine in the lettering department: Mr. Radford, who was an old dear and as kind as they come, once said to Mr. Vaux; "Vaux, just see 'aow well 'Arry 'as lettered these drawin's; hif 'e 'adn't been able to do it, we should 'ave 'ad to get Kreisler in." Vaux pushed his spectacles up on his forehead, peered at the titles and said in his cultivated, abstracted way: "Oh! Ah! Yes! I remember when I was his age I could letter very well." And hurriedly added "Not that I wish to prejudice you against Magonigle in any way!"

Mr. Vaux was so unusual as to verge upon the eccentric; immensely absorbed at all times, he was one of the most absent-minded men I have ever known; indeed he is believed to have met his tragic death by walking off the end of a pier one dark night at the shore. Once, in Central Park, I saw Mr. Vaux skating around the lake with his hands behind him and his eyes on the ice, perhaps thinking of how he had helped to make that lake and establish those shores; and just to test him out I skated backward in front of him for at least a quarter of a mile; he looked up once or twice in a dim way but I doubt if he saw me, and if he saw me he didn't know who I was.

He belonged to a school of romanticists even then fast vanishing, heirs of the Byronic tradition and its pseudo-Oriental predilections; and the curious who care to do so may see its influence yet in Central Park, in the forms and details of the stairway leading down from the head of the Mall to the Bethesda Fountain and the Lake, in many of the really lovely and graceful bridges in the Park, and in kiosks here and there. But he had a real feeling for stonework; Central Park is full of splendid retaining walls, fine in structure, in texture, in everything that gives a wall meaning and

quality and reveals the fine mind and taste behind it. This early school was a naturalistic school in point of detail and revelled in bullrushes and those lanceolate water-plants gardeners seem to love, and in arabesques with birds and squirrels disporting themselves among them in the most un-Mohammedan manner. It was all for "originality" and the world well lost.

The poverty of the office library was amazing; I can remember only Vaux's own "Villas and Cottages" with dreadful little woodcuts that would have made the best design revolting, and Fergusson's "History of Architecture" which I was counselled to read and manfully tried several times; but I never could get beyond the rock-cut tombs of Lycia—in which I buried all hope of ever finishing that monumental and monumentally dull work.

The favored building materials were red pressed brick as smooth and "true" as they could be made, with black, white, and yellow brick used in bands and quoins and patterns, blue slate roofs, sometimes with a pattern in red slate, cast-iron ridge crestings, occasionally a cast-iron filigree along the eaves and up the gables. The Sheepfold in the Park near West 66th Street is an example of the mode.

Wooden houses, besides having too many features and gable-ends and bay windows and a general feeling that the clapboards were really made of tin, so thin and liney they looked, wooden houses had the crowning touch of jig-saw work in the upper part of the gables; Mr. Vaux himself expatiated to his solitary "student" upon the pretty shadows it cast upon the walls—and I wondered when I should be a great enough draftsman to be permitted to do such marvels. At that time there was a German draftsman in the office, a strange fanatical-looking being of military bearing and clumping Teutonic boots, with the heaviest and most insensitive hand I have ever known a draftsman to possess; it produced a line like a thick steel wire. He went mad later, poor fellow, and was haunted by spirits whom he kept warm at their request by burning up his clothes, and was pictured doing so in the Police Gazette. I hung over him as he drew with evident self-satisfaction what must have been the ugliest jig-saw pattern ever seen by man, and said I wished I could draw like that; "Ah! Herry," he said, "you haf nod godt dot schoor dtouch!" "Have you got it, William?" "Yess! I haf id!" and his grey fanatical eye looked far away over my young head into a Teutonic heaven drawn in lines as hard as steel.

These strictures upon design in that office would apply equally to most if not all of the work of the period. And for anyone who would like edification, amusement, and a strong spice of horror, I recommend the back files of the old *American Architect* and *Building News*.

No echoes of the outer world of architecture penetrated to our sequestered shades. I know by a recent comparison of dates that the great Henry Hobson Richardson was doing some of his best work at that time, and that McKim, Mead & White were rising to the primacy they later achieved; Richard Morris Hunt

was still vigorous, the dean of the profession. But we seemed to exist in an architectural vacuum; it would have been quite different for me no doubt in this and other respects had not Downing Vaux met with a dreadful mishap and came no more to the office. We had been in funny old offices in the old 71 Broadway, since torn down and replaced by the Rector Street Building; soon after Downing's accident we had moved up to still funnier ones in the Bible House at Fourth Avenue and 8th Street, on the court, where all day long the thump and rumble of the presses printing Bibles filled our ears, and the evil odors of paste and glue from the bindery assailed our noses, resembling in no way the odor of sanctity. With Downing gone and Mr. Radford in the field a lot (Vaux and Radford and Vaux and Co. did a lot of landscape work involving surveying and grading and all that sort of thing, in which I was often drafted into service, experience very valuable to me later on) and with the advent of an awful cockney bounder supposed to be a draftsman, who seemed from his own boasting accounts to have spent most of his time since birth in the stews and pubs of London, it began to be time for a change; the cockney's conversation, especially when plastered, while highly informative was hardly the thing for a fifteen-year-old boy. Also, I had joined a night class in drawing at Cooper Union and the manners of my schoolmates plus the conversation of the bounder began to affect my own to such an extent that at my mother's instance I dropped out of Cooper and later, through a friend of the family, left Vaux & Radford's and entered the office of Charles Coolidge Haight, down in the old Trinity Building at 111 Broadway, looking out into Trinity churchyard, just as the office windows in 71 Broadway had overlooked it from the south; and for the year at 71 and for nearly five at 111 I endured the "Westminster Chimes" from the tower of Trinity every quarter-hour of the working day. I never got used to them and grew to hate them bitterly; chimes to me are a piece of unspeakable cheek—and yet by an irony of fate I have designed a carillon tower in my time! Even now if I find myself within hearing of a clock furnished with a Westminster Chime I look around for something loose and heavy.

Haight was the architect of the Trinity Church Corporation, did a lot of ecclesiastical work and had quite a number of wealthy and prominent clients. The office force seemed quite large to me after the solitudes of the Bible House and their names amused me—Quaife, Gooch, Nash, Podmore, Kraiss, and Doobree (American for Dubreuil) made names like Briggs and Howe quite ordinary (Howe was quite horribly called the "foreman" by Mr. Haight). Later came Nathaniel Vickers who designed the building for Francis Kimball that is now 111 Broadway, and Andrew G. Thomson who had been Chief Computer in the Supervising Architect's office in Washington; he and Vickers were both good influences, with a broader outlook than most of the men. Here was a wider horizon, not by any means vast to be sure but wide enough for a boy to grow in. I received the splendid stipend of

six dollars a week but lost my status of Student and declined upon that of mere office boy.

The Trinity Building was pretty old-fashioned even for those days. The offices were heated entirely by open fires, cannel coal for the staff and wood for Mr. Haight. It was one of the duties of the office boy to keep the fires burning brightly; also, there being plumbing at only one point on each floor, to keep the water pitcher full and its mate and companion in the wash closet, the slop-pail, empty. I did these things a long time before a very refined young man came in as my junior, and emptied *my* slops—the contrast between his refinement and that hideous job, satisfied my sense of humor and was a great comfort to me.

This office was the proud possessor of a blue-printing frame that ran in and out of a window on a track; the prints after exposure were washed in a large flat tank. It has always amused me to see that the blue-print, a mere by-product and of no significance whatever, should have so seized the fancy of the fiction writer that the strong and silent engineer of the bridge in China, or Bolivia, or wherever it was most adventurous to be, figures with the blue-print as of about equal importance. I may assure the inquiring that I was neither strong nor silent about my blue-prints; I had to coat the paper with an emulsion too, and, everything to do with water being excessively primitive in that building, had to empty the tank into pails, carry them down the hall and refill the tank pail by cursed pail. Talk about the Sorrows of Satan! I know a job for him. Between times I drew a little.

Most of the men went to lunch at "Old Tom's," a famous restaurant of the time at the northwest corner of Thames Street and Temple, just north of the Trinity Building, where sanded floor, mutton chops two inches thick, musty ale, and mince pie with a "slip-on" of melted cheese, were of the order of the day. And sometimes when the ale had circulated more freely than usual and probably reinforced by something else, the boys (they seemed to me very old men—the oldest perhaps rising thirty) used to come back to the office quite nicely plastered. One day *A* had a thicker finishing coat than usual and slipped away from *B* who had a head that nothing seemed to affect—his eyes merely got more and more bloodshot; *B* hurried after him and found to his horror that *A* had chinned himself on the transom of Mr. Haight's private office door and was peering in at his employer, sitting all unsuspecting at his desk in the far corner; *B* slipped his arms gently around *A*'s legs, lifted him down from that perilous place, set him softly on his feet and shooed him down the hall to the door the draftsmen used—I say perilous, for, if Haight had seen him, *A*'s career in that office would have ended pronto. I asked *A*, an Englishman, while he was still very mellow, why he did it; "Oh becaush he looked sho damned 'mportant in there—he hopesh we'll think he'sh English an' he'sh only a dam' 'merican. Howe'sh dam' 'merican too." (Howe was unbeloved, not merely because he was "foreman.") "But *A*, I'm an American too." "Yesh, I know—but your condish'n's been 'meliorated!"

I think none of the draftsmen had had any formal architectural schooling except Nash, who had gone through the course at Columbia College (then, and for some time longer, at Madison Avenue, 49th and 50th Streets, where for several of the buildings Haight was the architect) under William Robert Ware, the famous and beloved Billy Bobby, hero of the well known parody of Peter Piper. All the others had come up through various obscure offices, learning as they best could as the rule was in that early time. The Englishmen seemed to have more cultivation than the Americans, few of whom had the least tincture; the English system of apprenticeship was better than our casual lack of system. Some of the Americans were of the type that watched the clock furtively all day long and slipped out at six or so into whatever mysterious life they led out of hours. But between Nash, Gooch, Vickers, and Thomson I began to pick up odds and ends of information; one day some of them were looking through the only architectural periodical published in America at the time, and referred to something as being "early in the style" and to something else as having "an Italian feeling." I asked them how they could tell. The answer was something like "Keep looking and it will come to you after awhile!" It took quite a while and a deal of looking.

Haight was fond of Collegiate Gothic. He handled it very skillfully, simply and quietly, with much charm, a charm that has not evaporated with the years. The school building belonging to Old St. Paul's at the foot of the churchyard is by him, and has a personal interest for me as being the first building for which I made quarter-scale working drawings. The fine General Theological Seminary group, 9th to 10th Avenues, 20th to 21st Streets is another job of his. For city residences, of which he did a goodly number of quite important ones, he had evolved a queer hybrid with Gothic and Richardsonian Romanesque reminiscences; the office used to call it "Romanesque with a *slight* touch of Early English" which was thought to show a pretty wit. Like everyone else he cribbed freely and when the original source of one of his designs was discovered the men would say "Too bad! The old man has been anticipated again!"

One day Kraiss was leaning his head on his hand, looking mournfully at his drawing, his fingers idle; Haight appeared at his elbow softly and suddenly, as his habit was, said in a dry falsetto, "What are you

doing, Kraiss?" "Thinking, Mr. Haight." "Thinking! Thinking! I'll do all the thinking! You'd better go on with something else."

Mr. Haight was a tall and very dignified man and carried his head a little as St. Just did his—"as though it were *le Bon Dieu*." He discovered the remnants of my handwriting and after that I had to act as a sort of amanuensis and soon had an insight into his really fine character and his high sense of professional ethics; never shall I forget the blast he gave a contractor who had suggested "a mutual advantage" in the use of his services or appliance! The man was blacklisted at once and never allowed to enter the office again. Upon a certain occasion, memorable to me, he was as kind as my father would have been; I broke a bone in my fist on the face of a large, anti-Bismarckian German office boy (not the refined slop-bearer), broke the glass in the door of Haight's private office with my elbow as I hauled off for another—Haight being in—went over to a staff doctor of a Life Insurance Company who probably hadn't set a fracture since he left medical school, and who put me under ether and gave me the two worst hours of my young life. When I wobbled back to the office very late, Mr. Haight was still there, and alone; I must have looked like a ghost—I know I had a sharp nervous reaction—and nobody could have been more decent; he never said a word then or afterward about the fight (although my German friend displayed as handsome a rainbow as ever was seen for several days, and I went around with my hand in a sling) nor that glass panel with the sign-writing on it, but gave me an arm to the Elevated and good and elevated advice all the way to his station, including *the value of a good handwriting in a professional career!* Peace to his memory.

While I was in the office he was in charge of the re-pointing and repairing of Trinity Church spire, and I was sent over there with a message to the foreman—I think Mr. Haight wanted to give me a chance to go up to the top—which I did, and stood with my feet on the base of the cross and *looked down on every building on lower Broadway and Wall Street* with one exception! Today you can hardly find Trinity spire, so buried is it among what the Rotarian likes to call "Cathedrals of Commerce." Robert S. Peabody once called it "a good deed in a naughty world."

(TO BE CONTINUED)

The next installment of this account by Mr. Magonigle of the development of the profession of architecture through the past fifty years will appear in the January issue. It should prove interesting and inspiring both to the men who have lived through the times described in contact with its outstanding personalities and to the younger fellows to whom the names of the great ones of those days are already becoming legendary.

Charles Adams Platt, F. A. I. A.

Etcher, Landscape Painter, Landscape Architect,
Mural Painter, and Architect

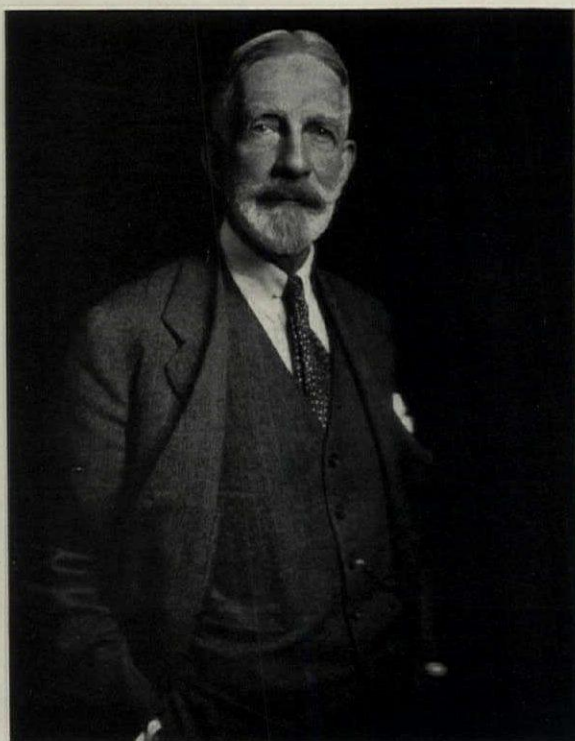
By Royal Cortissoz *

To spend a long life in the creation of works of beauty, to care unswervingly for the things of the spirit and the mind, to wake the love of innumerable friends through the promptings of a generous heart—to do all this is surely to fulfill a high destiny. Such was the achievement of Charles A. Platt. He was an artist in the very core of his being. Upon his personality and upon his work there was ever a gracious accent, as of one to whom a lofty standard came, in the old saying, as natural as breathing. He was a traditionalist, turning to the lessons of the past with unhesitating confidence. But never was there an artist who more decisively proved that tradition may energize progress and lead to essentially modern accomplishment. His superb Hanna Building, in Cleveland, is based in its broad lines upon a Renaissance palazzo but it is accurately adjusted to the uses of commerce, and the adjacent Hanna Theater is one of the structures in this country in which the practical problems involved in a building of the kind are perfectly solved.

That was like Platt. He designed from within outward. He looked first to his plan and then made the façade an expression of its purpose. He knew all about "functionalism" long before the modernists began to use the term. When he designed the beautiful Freer Museum, in Washington, he made it not only a monumental work externally but gave it a fairly unique status in matters of lighting, the arrangement of rooms, corridors and so on. He leaves behind him the drawings for the vast National Gallery, projected likewise for Washington. Their realization in stone will give to the United States a fabric devised only after exhaustive study of the principal museums of the world and

a sifting of the concrete issues that belong to the installation of works of art. Platt was a constructive architect, if ever there was one, for whom a public building or a private house had to have organic life.

It is as an architect that he is most widely known, but to look back over his fruitful career is to see upon how many adventures his artistic passion launched him. He was one of the founders of the American school of etching, producing many plates in his earlier years, plates marked by a firm, fluent line and by excellent composition. Only last winter an exhibition at the Century Club, summarizing the work as a landscape painter that coincided with and followed upon his work as an etcher, demonstrated again his technical ability, his sensitiveness to nature and to beauty, and his original charm. His book on the enchantment of old Italian gardens was the first on the subject to appear in this country, and on turning from the brush and needle he figured as a consummate master of landscape architecture. Platt, in a word, could do anything that an



Blackstone Studios

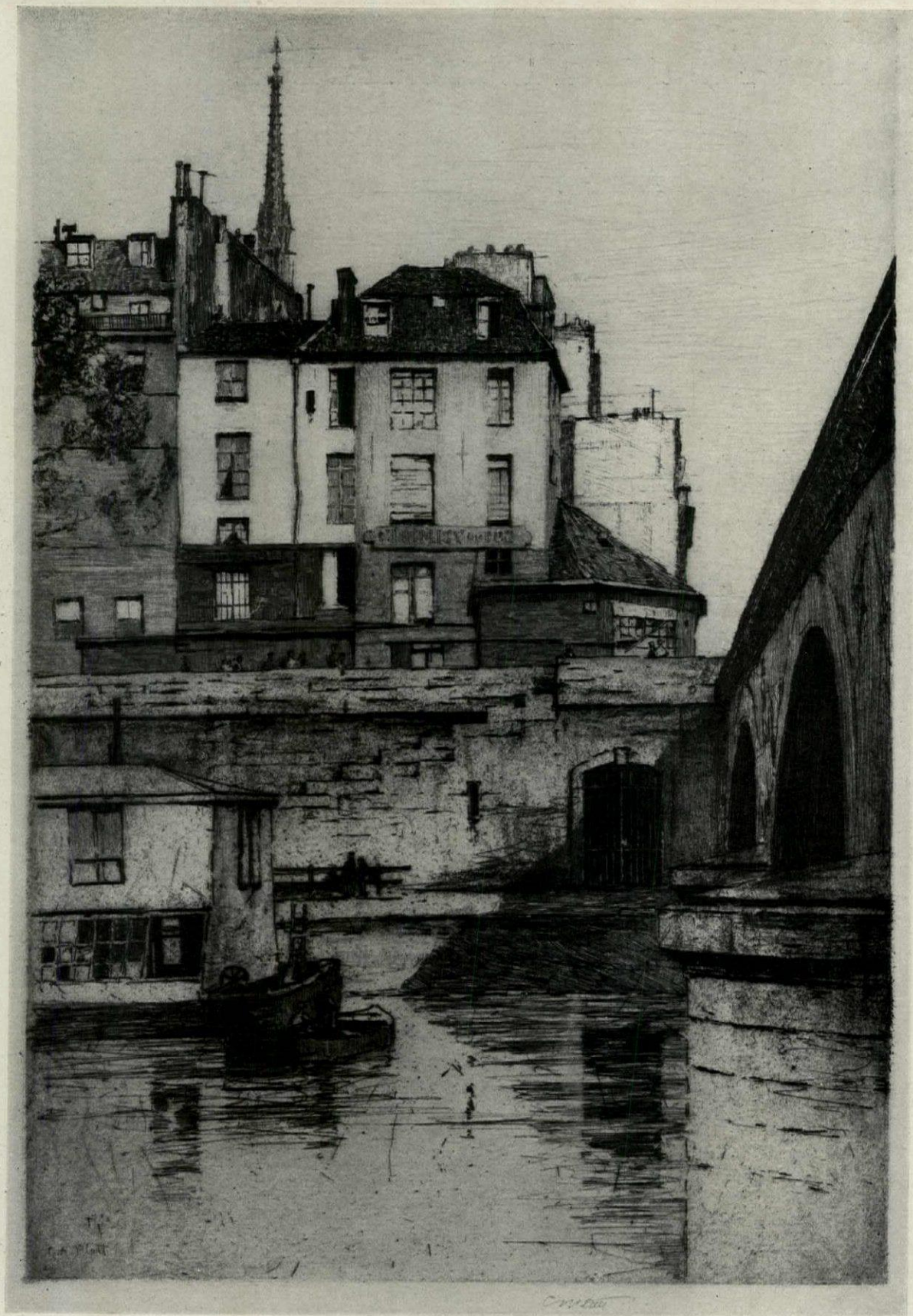
CHARLES ADAMS PLATT

1861—1933

artist could do.

He has left a noble mark upon American art, one significant of taste, of refinement, of pure beauty. He had creative power and used it with remarkably balanced judgment. Of his traits as a man those who knew him will cherish grateful memories. There is an old designation that comes to mind from out of some byway of Stuart literature, "Carluccio Dearest." It belongs to Charles Platt. He will be remembered through his works. He will be remembered for his unselfish labors as president of the American Academy in Rome, labors directed with intense solicitude to the allying of young talent with an inspiring ideal. He will be remembered also as "Carluccio Dearest"—kind, gentle, good, a man to tie to and to love.

* Reprinted from *The New York Herald-Tribune*, September 15, 1933, issue.



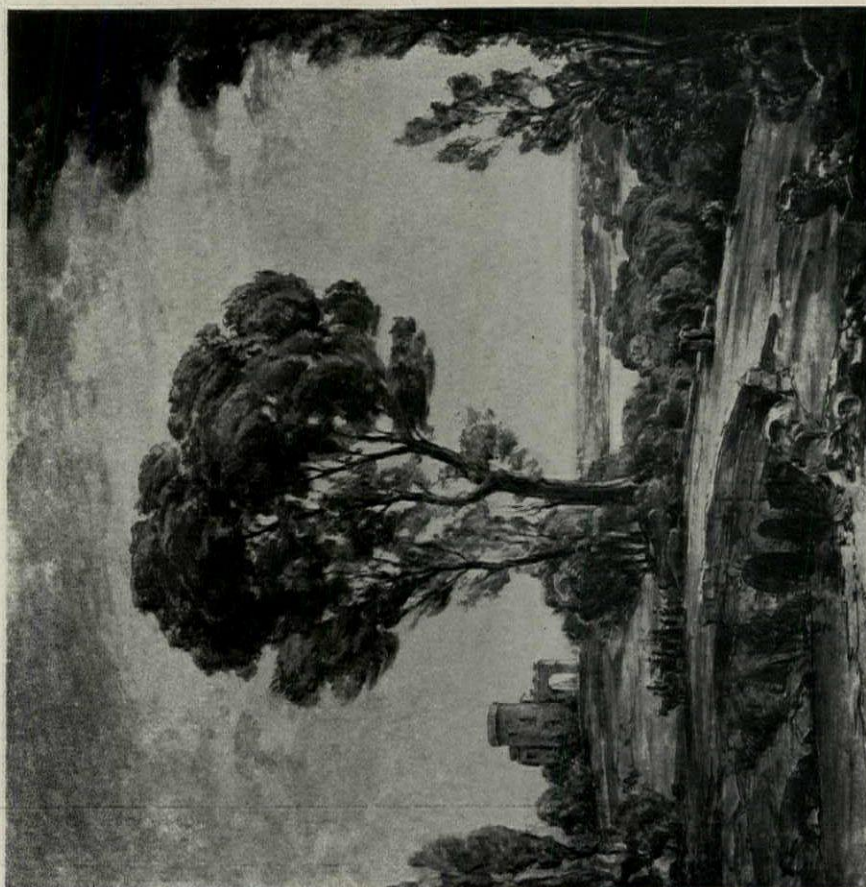
FROM AN ETCHING BY CHARLES A. PLATT
"PARIS"

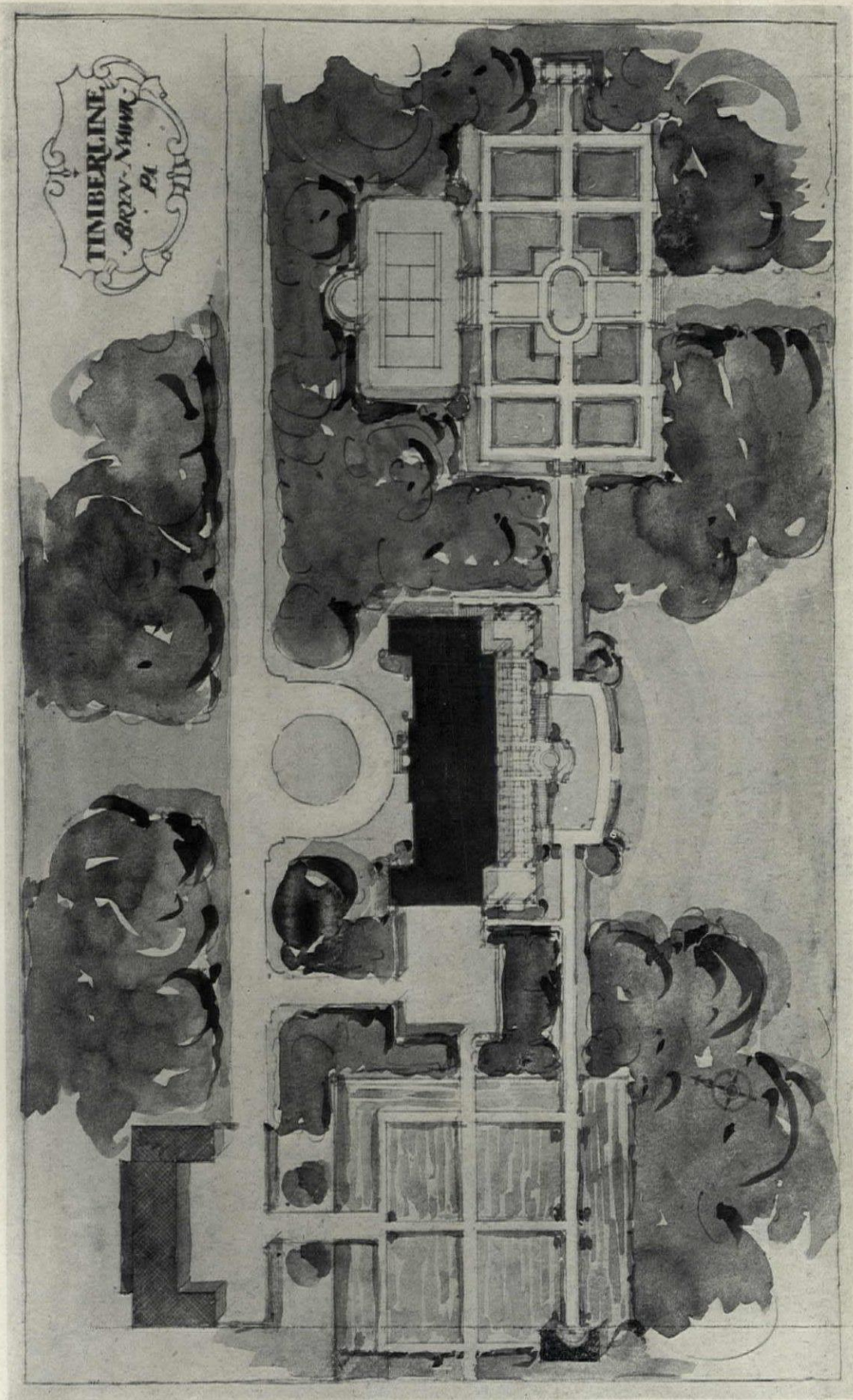


TWO OIL PAINTINGS BY CHARLES A. PLATT
 "WINTER LANDSCAPE" (ABOVE) AND "NEW HAMPSHIRE" (BELOW)



MURAL PAINTINGS BY CHARLES A. PLATT
DECORATION FOR A DINING ROOM IN SEATTLE, WASHINGTON





LANDSCAPING PLAN OF AN ESTATE, BY CHARLES A. PLATT
 "TIMBERLINE," BRYN MAWR, PENNSYLVANIA

PENCIL POINTS
 (November, 1933)



ONE OF CHARLES A. PLATT'S FINEST ARCHITECTURAL WORKS
THE FREER GALLERY OF ART, WASHINGTON, D. C.

PENCIL POINTS
(November, 1933)

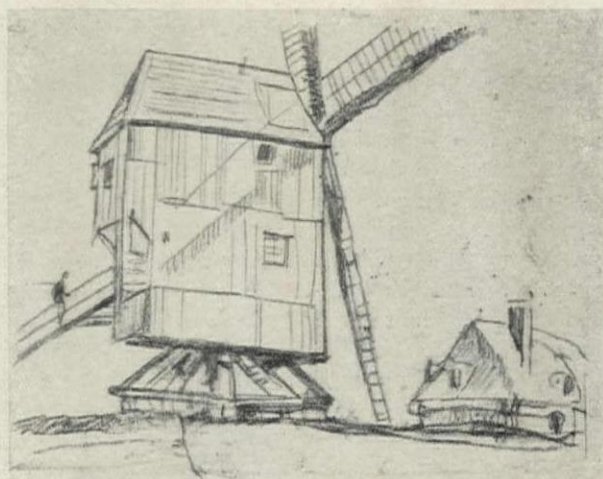
Soft Ground Etching

Some Technical Notes for the Amateur

By John Petrina

Soft ground etching could, in a sense, be called "Etching While Sketching," since the process involves the making of a sketch in ordinary pencil. In drypoint, where the lines are scratched on copper or zinc, or in straight etching, where the line is made by the action of acid on the metal where it has been laid bare by the needle cutting through the smoked ground, the artist has no clear idea of the final result until a proof is pulled. In soft ground etching, however, a drawing, made on a sheet of thin paper stretched over the grounded plate, is visible to the artist at all stages. As the sketch goes forward, the pressure of the pencil causes the soft ground to adhere to the under side of the paper wherever marks are made so that when the drawing is completed and the paper stripped carefully from the surface, the ground comes away from the plate in exactly the places where the pressure was applied. When the plate is then exposed to the action of the acid, the lines that are bitten are very similar in quality to the pencil lines of the original drawing and the prints therefore have the same spontaneity and directness.

The soft ground itself, which is the material with which the plate is coated at the outset of the process, is made by mixing ordinary etching ground, purchasable at artists' supply stores, with mutton tallow in various proportions, depending upon the time of year or the temperature. The mixture is made by melting

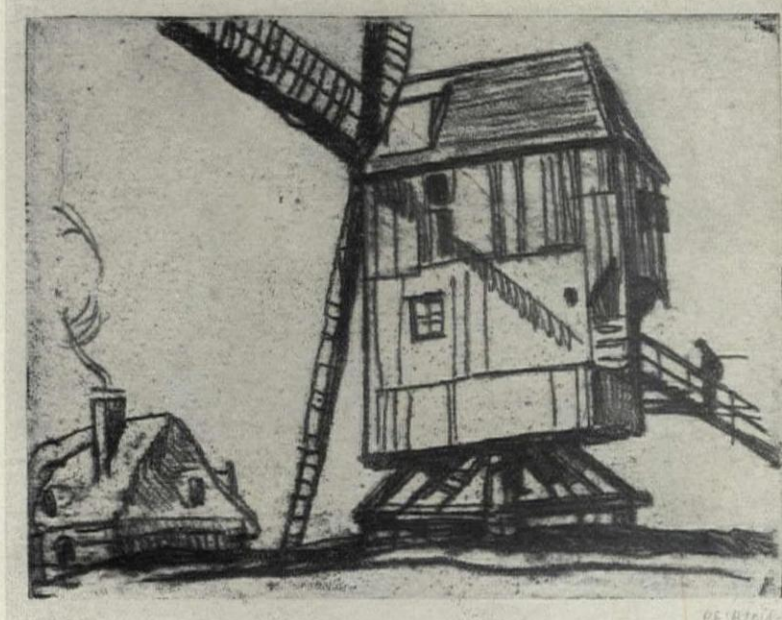


THE PENCIL SKETCH, REDUCED

the two ingredients together, taking care not to scorch them in the process. In summer the ground naturally needs to be firmer and less tallow is mixed with it but ordinarily about half tallow and half ground will be satisfactory. For those who prefer not to prepare their own ground, Sands soft ground, prepared by John Sellers and Sons, is very good. A ball of the ground should be wrapped in a small piece of silk or other thin material which will serve to keep it clean and make it easier to manipulate.

The soft ground is applied to the plate as in straight etching—that is, the plate is first thoroughly cleaned with whiting and water, the whiting removing any traces of dirt or grease from the plate and the water removing the whiting. Having cleaned the plate scrupulously, place it on a heater and warm it to a point where it will accept the ground but not scorch it. The ground is then equalized and thinned on the plate with a dabber, the aim being to apply sufficient ground to protect the plate when immersed in acid but still to have it thin enough to be readily picked up by the pressure of the pencil upon the paper when the drawing is made. Some workers like to use a roller in place of a dabber, but that is a matter of personal preference. Both can be obtained from dealers in artists' supplies.

When the plate is grounded, a



THE FINISHED PRINT, AT EXACT ORIGINAL SIZE

A SOFT GROUND ETCHING BY THE AUTHOR

sheet of thin absorbent paper, such as that used in making layouts and commonly made up in what is known as art director's pads, is laid upon the flat surface of a drawing board or table. The grounded side of the plate is placed face down on the paper and the edges of the paper folded back and fastened with glue or rubber cement to the back of the plate to hold it firmly in place. In handling the covered plate from this point on great care must be exercised not to touch the drawing surface with the fingers or any object which might pick up the ground, for this would show in the finished result.

We are now ready to make the drawing, which we must do in such a manner that our hand does not rub



The pencil sketch, somewhat reduced, by which the print shown below was made.

or even touch the paper we work on. This may be accomplished easily by making a sort of bridge over the plate to support the hand. For this purpose a small T-square may be used, supported at one end by its own head and at the other by a small book, block of wood, or whatever comes handy.

The drawing itself can now be made, using a previously prepared sketch to work from if so desired. If you are not sufficiently skillful at sketching to work with

complete assurance, it is sometimes an advantage to block out the sketch with a colored pencil on your thin sheet of paper before placing it in position on the coated plate; thus you will have a guide for the principal lines and masses of your composition.



SOFT GROUND ETCHING BY JOHN PETRINA, SHOWN AT FULL SIZE OF PRINT

SOFT GROUND ETCHING

When the drawing is completed, the paper must be removed or stripped from the surface of the plate. You can do this by carefully cutting around the edges with a sharp knife, taking care not to touch the top side of the drawing. Then, lifting the paper at one corner, it may be carefully removed from the plate. It will be found that the ground has lifted away with the paper wherever lines were drawn, so that the metal is laid bare in those places, ready for the action of the acid.

The next step is to bite the plate with the acid or "mordant." This can be done in several ways. One is to apply the solution in comparatively small quantities with a feather. Another way is first to protect the back of the plate completely with asphaltum or shellac brushed over it and then to place the whole thing in a photographers' developing tray and flow the acid over it. If the plate is a large one, exceeding the capacity of the tray, you can use "bordering wax" to build up a sort of wall around the edges so that the plate itself becomes a tray in which the acid solution can be retained. Whichever way is used, the essential feature of the process is to let the acid eat into the metal in the places where the ground has come away so that the lines of the drawing will be permanently depressed below the original surface of the plate. The depth to which they are eaten is proportional to the strength of the acid and the length of time it is permitted to act.

Copper plates bite slower than zinc; consequently, while a solution of about one part of full-strength nitric acid to two parts of water is used on a copper plate, for zinc we use about one part of acid to nine parts of water. Shortly after the acid is applied, bubbles will appear. These are caused by the liberation of gas as the chemical action takes place and, since they interfere with even biting, they should be brushed away with a soft feather as fast as they form.

Exactly how long a plate should be left in the acid depends on the kind of line used for the drawing and the quality of line desired in the print. Delicate lines and grays can be retained by taking the plate out of the bath after the action has gone far enough, washing it off with water, and applying "stopping out varnish"

to the parts desired. When the plate is replaced in the bath, further action will take place only on the lines to be strengthened. In handling the plate during this procedure, always remember how easily the ground may be damaged by contact with the fingers or any hard object.

When the plate appears, as near as you can judge, to be properly bitten, it is removed from the bath, again washed in water and rubbed with a rag soaked in turpentine to remove both the ground and the asphaltum. Unless one does a great deal of etching and is able to judge almost instinctively how deep the lines have gone, it is safer to determine the timing by means of a separate small plate. By doing this, one will know beforehand what to expect on removing the ground from the plate upon which so much labor has already been expended. If the ground is removed too soon the lines will be too weakly bitten and it will be practically impossible to do anything about it except to repeat the whole process on another plate. The examples shown here were bitten on zinc with a 30 per cent solution of nitric acid and left under the mordant for six minutes.

Before printing, the edges of the plate must be beveled and rounded off at the corners with a file so that they will not cut through the paper and possibly also the printing felts as the whole passes under the roller of the press. This can be done either at the very beginning, before grounding the plate, or at the end, when the ground has been removed. In the latter case, be careful not to let a slip of the file spoil the plate.

The printing of an etching is another problem—something based more on experience than knowledge. However, in a general way this is what happens. The plate is again slightly heated, the ink is applied so that it will penetrate into every cranny of the bitten lines, the surplus ink is wiped off with a soft rag, leaving a thin film of ink on the surface if a tone is desired. A sheet of paper, previously softened by dampening, is placed over the plate on the bed of the press, the felt blankets are laid over the paper to provide a springy backing, the whole is run through the press and we have, if we are lucky, a good print of a soft ground etching.

The author of the foregoing article is a well known illustrator and commercial artist who teaches classes in drawing, etching, lithography, etc., at Pratt Institute in Brooklyn. Paintings, drawings, and prints from his hand have been widely exhibited both here and abroad. Another article by Mr. Petrina, discussing the technique of sketching in pen-and-ink, charcoal, pencil, and brush, appeared in PENCIL POINTS last January.



PENCIL AND WASH DRAWING BY LOUIS C. ROSENBERG
"JAKOBKIRCHHOF, LÜBECK"—STUDY FOR AN ETCHING
Reproduced at exact original size

Ripley's Recipes

By Hubert G. Ripley, F.A.I.A.

*The skeptics think, 'twas long ago,
Since gods came down incognito,—
The poets now, and painters hold
This thesis both absurd and bold;
And your good-natur'd gods, they say,
Descend some twice or thrice a day:
"The Ladle," MAT PRYOR.*

VI—Fish Chowder

Now when Apollo, the Far-darter, went to Parnassus to confer with the Aganappides on the state of the Fine Arts, he found them engaged in a conflict of wingless words. The proceedings at these conventions were usually most harmonious, and were held on Parnassus every third Olympiad; the valleys and green woods that covered the sides of the mountain rendering it agreeable and fit for solitude and meditation. The Athenian Society of Architects marked these gatherings with libations and burnt offerings and an excursion to Delphi, where the achievements of their most distinguished artists during the past decade were exhibited before the Altar of the god.

On this particular occasion, the eighty-fifth Olympiad unless we're mistaken, Euterpe, Melpomene, Polyhymnia, and the gentle Urania, were arguing with unwonted warmth with Thalia, Erato, Terpsichore, and the loud-speaking Calliope. The subject for discussion at the Morning Session, was the fluting of the Doric column, and Clio of the fair-ankles, elder daughter of Mnemosyne, was taking notes with her plectrum on wax tablets, made especially for her by contented bees of Hymettus.

"My word, girls," said Apollo, "what's all this discussion about? Why waste a perfectly good morning in fruitless talk while the sun is shining on the groves of the Helicon and the breeze blows sweetly from the un-vintaged sea?"

"Calliope started it," answered Clio of the fair-ankles evenly, in her rich throaty voice, flecking a bit of wax from her peplum with her plectrum. "She's been down to Hippodamus' studio. He's doing Piræus, you know. She appeared before him in a pink cloud after he'd been dining with Pericles. Poor Hippo, he never *could* stand unmixed wine! And those salty Copiac eels make him goofy! The dear boy isn't strong, really, especially after the perfectly dreadful time he had with the priests of Rhodes. Calliope's crazy about him, wants him to write a book on the theory of Design. He's detailing the portico of the Deigma and the minx has half persuaded him to flute the columns horizontal, instead of vertical. Hippo's fallen for it, plumb balmy, I call him!"

"Why shouldn't columns be fluted horizontal?

Answer me that now!" cried Calliope of the periwinkle eyes and smooth-flowing tresses. "I'm sick and tired of seeing vertical flutes. There's no reason why my Hippo shouldn't make his the other way if he wants to. Let's have some fun out of Architecture, I say!" Four gentle goddesses looked shocked, while Apollo smiled indulgently. "The old traditions," went on Calliope, "are becoming worn and threadbare. They need new life, and Hippo's the boy for the job! 'Form's' right enough in its way, but how about 'Function'?"

Her ever-young voice rang musically clear above the harmonious murmurings of her sisters, even penetrating faintly to the atrium of Themistocles, causing his guests to look up, wondering who the new flute-player was their host had found for his symposium. (The general always gave a little dinner to President Emeritus Anaxagoras of Clasomenæ, son of Hegesibulus, and the officers and directors of the Athenian Society of Architects on the eve of their setting out for Delphi, and his flair for flute-players was proverbial throughout Attica.)

"Function indeed!" interjected the gentle Urania, with heightened color in her pearly cheeks, an ominous glitter in her starry eyes. "That word's been terribly overworked of late. One hears it everywhere, but just what does it mean? People seem to forget that Function is always changing, one thing today, another tomorrow, while Form, like art itself, rests. You probably mean Style, Calliope. As for that, haven't we all worn the same style clothes for ages? Don't us girls all patronize 'Penelope's Style Shop' for our Hymations and Chlamys? Think how ridiculous we'd look dressed like Tauric Chersonese or even Babylonians, though I must admit that Astarte looked perfectly sweet the other evening at Bel-Marduk's lawn party; but you could hardly call the cellophane thing she wore a *dress*! The function of flutes is to lead the eye to the refinements of the capital. The horizontal echinus stops them before they go too far. Purbblind mortals would be confused with the Horizontality and forget to look up, thereby missing the essence of the artist's dream, the cherry of the cocktail, as one might say."

"Let 'em miss the cherries if they can't see them. Cherries aren't much unless they're ripe, and are only good for the elect, anyhow. I like my ichor strong." Calliope's periwinkle eyes narrowed as she looked straight at the gentle Urania.

"Tut, tut! ladies," said Apollo, smiling on the group of lovely flushed faces before him, "let's see if we can't straighten this thing out somehow. All this Verticalism and Horizontalism seems to disconcert your normal poise. I've just come from Egypt where they've been

through all that æons ago. They even went in for Obliquism for a while, under Cheops and Cephren and Men-kure, but found it so terribly expensive it had to be given up. Tiglath-Pileser tried to combine the horizontal and vertical in Ashur when he built his 'Tower,' and you all know how *that* turned out! The expression of all Art is finite. It is the dynamic force in the mind of the creative artist behind that expression that produces æsthetic emotion, making the forms developed by the architect, the marble of the sculptor, the heard melodies of the musician, immortal." A gentle quiet descended on the groves of the Helicon as the god spake. The Muses were manifestly impressed. "Now my sister Cynthia's having sketches made for the completion of her partly finished fane in Ephesus. I never saw anything like the luck poor Di's had with that temple. When the Medes and Persians aren't pillaging it, a flood or earthquake comes along and raises merry Tartarus with the foundations. It's most upsetting, and what's more, Di doesn't like the new sketches a bit. Suppose we send Hippo back to the old country for a spell, he came from Miletus, didn't he?, and let him work off some of these new theories. I'm a firm believer in the Modernistic theorem myself. It helps to keep one young."

The god's suggestion had the effect of restoring good humor once more, for while the Muses never quarrel, differences will sometimes arise even in the most harmonious menage. Calliope put on her pink cloud again and slipped down to break the news to Hippodamus. She found him in a blue funk, wondering just what to do about the flutes, for, as soon as his Muse left him and the influence of her aura gone, he couldn't quite reconcile the deep-rooted traditions of the trained artist, which the Greeks call "Taxis," with the goddess' whimsies. Hippodamus looked up from his frugal noonday repast of plain boiled fish and garl'c, as the Muse entered.

"Hullo!" he said looking up, while the studio suddenly became rosy all over. "S that you Cal?"

"Yes," replied the goddess blushing slightly, whereat everything became rosier than ever. "It's me!" She really should have said "I," for the Muses are most meticulous in matters of syntax, but on this occasion was too excited at the prospect of a new job for her protégé and the opportunity for the employment of the advanced theories he was to develop, to notice her slip. (*Quonodoque bonus dormitat Homerus.*)

"Put on your new buskins and change that old exomis for the white one with the purple stripe and gold galoon, it goes so well with your eyes. That old thing you're wearing isn't fit to be seen. Keep your chiton, however, and run down to the Athens and Pæus general stoa (The A. and P., the Greeks used to call it), before it closes and bring back food for ten days. You're going over to Miletus for a spell, and show up those old fossils, those Bæotians who think they can design a fitting fane for the immortal Cynthia! While you're gone, I'll tidy up a bit, and perhaps there'll be something nice for you when you

get back. (See Excursus "A.") Hurry now! You've no time to lose. The god commands it!"

Hippodamus did as he was bidden, and although for a while after leaving Athens he grieved for the loss of the intimate inspiration of his sprightly Muse, he began work at once on the Temple sketches. Calliope was obliged to remain at Parnassus for the Convention, which lasted nine days. Immediately following that, a week of sightseeing for the visiting artists, guests of the Athenian Society. It would have caused comment had any of the Nine Muses been absent. Then, too, on the last evening, there was a side-splitting performance of a riotous comedy by a young poet called Aristophanes, whose name did not appear at the time, though it all came out shortly, when Calliope took such a fancy to him. She even forgot all about the Modernistic movement, and quite neglected her Milesian for an extended period.

At first, during the absence of the divine Muse, Hippodamus developed a hump as big as the tomb of Alyttes. However, after many rolls of tracing papyrus had been consumed in vain effort, the brilliant idea came to him of combining the vertical flutes with the horizontal, on the same column. He made a model in clay from the bed of the Meander, which Ctesiphon and Metagenes follows at a later date in Lydia, altering some of the details slightly. The shaft was embellished with flutes in the traditional manner, but the base was developed to an extent never attempted by artists up to that time. There were flutes, both concave and convex, and an intricate series of ornamented cushions that are the delight and joy of present-day antiquaries. He even suggested that the bases, shafts, and caps of the columns be not all the same, an unusual innovation that hasn't seemed to occur as yet to our modernists.

Cynthia was delighted, and praised the artist highly, so that his manner became almost insufferable towards the other architects, and they hated the sight of him utterly. Seeing this and fearing for the personal safety of her paragon, the goddess transferred him to Sardis and gave him carte blanche to work out his theories on the Artemesium. Colonel Fullerton believes that, though restored almost beyond recognition by many hands since the time of Hippodamus, traces of his influence may still be observed there by painstaking research and intensive study. The artist lived to the ripe old age of four score, continuing in active and lucrative practice until the end. His renown as an architect and town-planner won him universal acclaim, which still endures to the present day.

EXCURSUS A. It is held in high quarters that the dietary limitations of the Greeks influenced the character of their æsthetic conceptions. (See Taine on the Philosophy of Art in Greece.) We know that fish was their most important staple, and it seems fitting to give here the recipe for the fish chowder that Calliope prepared for Hippodamus, while the artist was packing up his effects for the voyage to Miletus at the behest of Apollo. This was the "something nice" (distinctive) the Muse had promised him, and for the lack of a better name, I've called it,—

FISH CHOWDER. Cut up a haddock into a number of fair-sized pieces, bones and all (minus the viscera of course). Place the pieces in a good-sized kettle or stew pan with some sprigs of parsley and sorrel and cover them with water. Let them simmer gently until the meat is tender, but still firm. Meanwhile cut about a half pound of salt pork into dice cubes of about one-quarter-inch size, and place them in a sauce pan. Try out the pork until crisp and golden, but take great care that the fat does not brown. When the pork scraps are done, remove them with a runcible spoon (C. Lutwidge Dodgson will tell you what kind of a spoon *that* is) and put them on a paper napkin in a warm place. Chop finely a large onion, or two or three small ones, and allow them to cook thoroughly in the hot fat without browning.

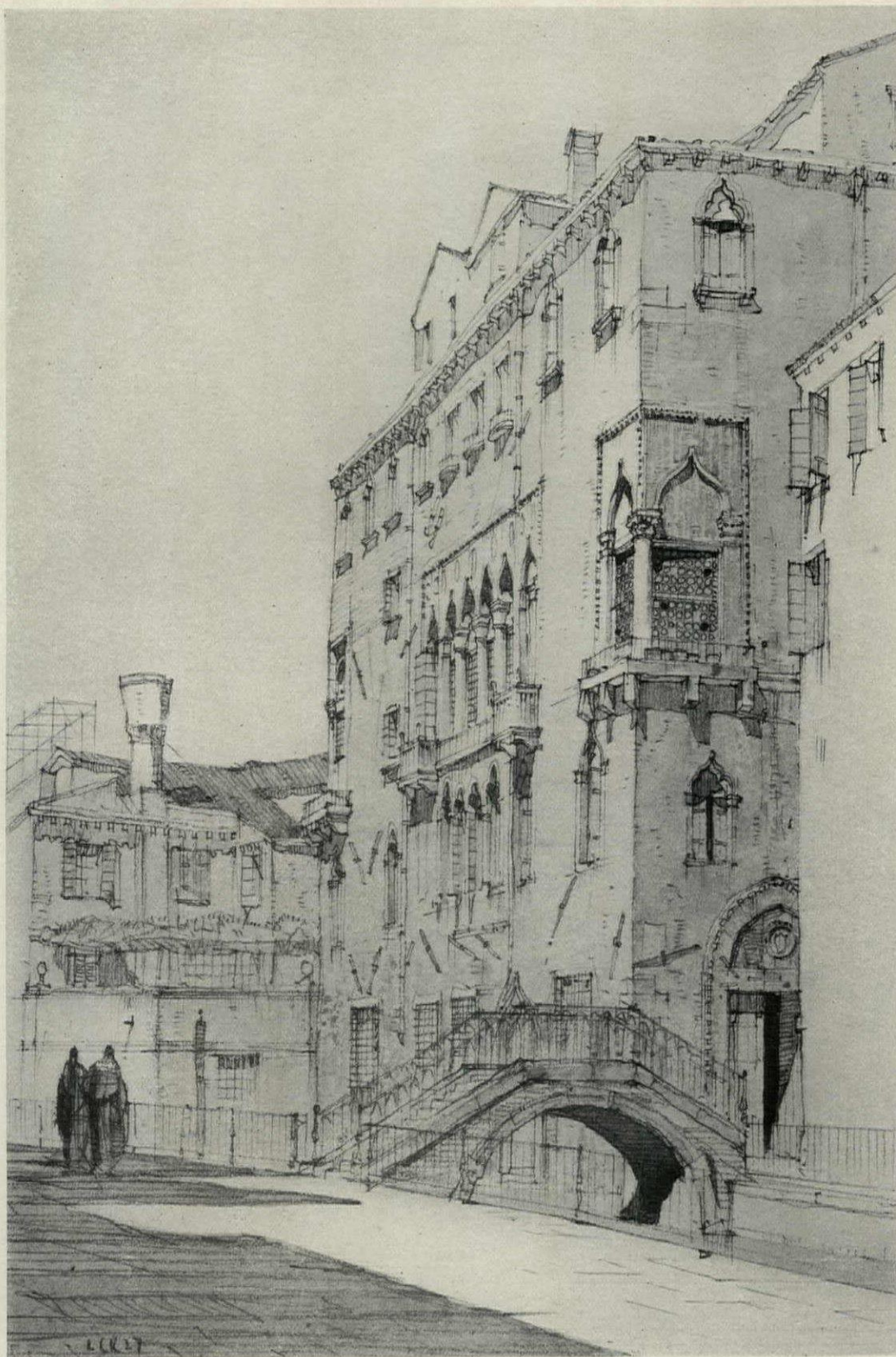
Now then, here comes the interesting part. When the fish is properly cooked, remove the pieces from the liquor and gently but firmly separate from the bones and skin, arranging the gobbits on a hot plate with as little disturbance to their stratification as possible. In other words, don't maul it any more than you can help. Remove from the kettle the parsley, fish bones and any odd bits of flotsam or jetsam that may be in evidence and give them to the cat who will doubtless be much interested throughout the operation. There won't be much, anyway, but you can pass the liquor

(there should be a quart) through a coarse sieve, if you prefer. Peel and cube two or three medium-size potatoes. You may adopt a sliding scale to determine the cubage, for tastes differ, and some like more potatoes than others. Put the hot fat, the onion, the potatoes, and the fish stock back into the kettle and boil it gently until the potatoes are almost done. Season with salt and plenty of good black pepper and add, toward the last, a quart of milk and a half pint of cream. While the potatoes are cooking, take out a cup of the liquor and dissolve in it a heaping table-spoonful of roux. (Roux, my dears, is flour cooked thoroughly in hot seasoned butter, and may be prepared in quantity and kept in jars. It is used for thickening purposes, sauces, and the like. There are two kinds, "Claire" and "Brune." Use "Claire" for fish chowder.) Stir in the roux and then add the pieces of fish, after which let the chowder become very hot, but don't agitate it too much or the fish will crumble. Serve in a heated tureen and pass around piping hot pilot-biscuit and the pork scraps to accompany the dish and you will be as pleased as Hippodamus. Perhaps you'll even design a masterpiece as fine as the Artemesium if another job ever comes along. Since fish is not only an economy these hard times, but also has a reputation as a brain food, we suggest the slogan for architects, "Eat more fish and improve the scale of your Architecture."



A PORTRAIT IN FRESCO BY C. A. ALBRIZIO

Mr. Albrizio, several of whose sketches have appeared in earlier issues of PENCIL POINTS, has recently returned to this country after a year's travel and study abroad.



PENCIL AND WASH DRAWING BY LOUIS C. ROSENBERG

"PALAZZO PRIULI, VENICE"—STUDY FOR AN ETCHING

Reproduced at exact size of original

Can You Learn From Another's Experience?

An Architect Records a Few Pitfalls

By L. A. C.

Much has been written about architectural practice—how to draw plans, write specifications, conduct an office and all the legal and business work, but I have seen nothing yet written on the subject of what to do if a “speculator-builder” walks into your office and wants free sketches.

Surely many architects have been inflicted with them. You old ones know the game; for the younger, and some not so young, here is a *way* or a policy I would recommend. It is born of experience and that is the great teacher.

First let me state that the volume of work done in the large cities, especially in this growing city of Los Angeles, by this class of operators is, or was, enormous. In the field of apartment houses and hotels it was at least nine-tenths of all the work, and in private residences it is still large, say three-quarters. So the problem is not to be brushed aside as unimportant.

Next let me define what I mean by a “speculator-builder.” In this class will be included promoters, real estate companies and agents who build to sell, finance and building companies who induce owners to allow them to gamble with their property, and contractors who build to sell (that is, buying the lot on terms, obtaining a loan and perhaps putting some of his own money into the deal, which has been known to happen in rare instances and in which case he expects to make one hundred to two hundred per cent profit). In any case his methods and manner of building are the same. The “speculator-builder” class has also been known to include certain loan brokers who know nothing of building, but who know all about the very important item of how to obtain favorable loans—by questionable methods, misrepresentation or exaggeration of the building or property values and of obtainable rentals.

I would include in this class anybody who walks into an architect's office and expects him to make sketches or do other work on a promise that if the job goes through he will somehow be paid for it. If, for any reason, the job never reaches a point where any money is obtained from the loan then the architect is just “out o' luck.”

Now, it ought to go without saying that the architect who takes these chances is a plain “damfool” but there are plenty of us. Have you listened to the siren song of the promoter, the rosy promises, the sure-things arguments? These fellows are good at it. If you do not think so, consider the volume of work that is done that way.

We all know that the situation is bad enough, but what to do? In these days of few jobs, any kind of project is to be looked upon with hopeful expectancy. We do not say at once “nothing doing” even if we are busy with other profitable work. We consider, and if we have nothing else to do we take a chance. Here is what I have determined to do in these cases. Any promoter must pay a fee before any sketches are delivered. A fee in proportion to the size of the job with a minimum of \$50. A promoter without \$50 to advance is “no good” and if he asks you to wait and get it out of the loan he is offering you a hundred to one chance which pays you about one to a hundred—and then, you are not told *all* the conditions.

This is gleaned from the light of my experience and I will cite a few instances. First let me say to all and sundry promoters, in the words of the song, “If you ain't got no money you needn't come around.” Or, in other words, if your financial resources or willingness to pay are inadequate, negotiations will be ineffectual and barren of results.

And let me say to all other architects, draftsmen, and just plain “designers” that unless you adopt the same policy you will be working for nothing. Of course it is your privilege to take a long chance—but, believe me, it is a long one.

Now listen to some actual experiences.

Only a few years ago a promoter we will call A signed a contract with our firm to prepare plans and specifications for an apartment house in Hollywood to cost approximately \$200,000. Our payments were to come out of the loan, with the proviso that if, for any reason, the job did not go ahead, we were to be reimbursed for actual cash outlay for draftsmen and other expenses. This job did go ahead but when the plans were all made and sub-estimates in, there arose some doubt about its continuing, and for this reason.

The “joint control” is a function of the Bonding Company and a “lien and completion bond” is required by the loan company, to insure that all the money goes to pay for the building and is not diverted elsewhere. To insure the completion of the building, they also demand to know that there is enough money available. If the estimates run too high they would come out “short” so they include in their estimate or “set-up” what they call a “cushion,” or contingency fund, which they arbitrarily set, in this case, at \$11,000. This made the available funds about \$10,000 short, so, to make this up, A came to the

architects, among others who were furnishing work or materials, and got us to accept his notes for half our fee and give a waiver for that amount to the joint control, so as to bring the total cost within the required amount. A assured us that the "cushion" would take care of the notes at the end of the job. This was after the plans were all made, passed in the Building Department, estimates all in, and the job ready to start—and it was represented to us that, unless we did this, the job would never start. So we fell for the rosy representations along with a lot of the subcontractors.

Upon excavating the site, the Building Department required the footings to be enlarged at an additional cost of \$2,500 and additional marble work was added amounting to \$1,200. There were also some offsets or credits for work omitted which we estimated at \$3,000. Imagine our chagrin when we were informed at the end of the job that there was nothing left in the "cushion." The grafters who were supposed to protect the subcontractors and see that they got their money had "swiped" it, or at least it was never accounted for. They "sat pretty" hard on the "cushion."

Of course there were liens and law suits, but no money. We obtained a judgment against A for three thousand dollars and were able to attach some stock he held in the corporation in whose name the building was built, and we considered ourselves fortunate to sell it for \$550. Where we made a fatal mistake was to take A's notes to our bank, as collateral, and obtain cash with which to pay our draftsmen, rent, and other expenses. When the notes came due, we were required, both my partner and I, to give the bank mortgages on our houses for \$1,800 each. These are still there, whereas if we had never seen Mr. A we would have our homes free and clear, as before.

So, believe it or not, all I have to show for that job is some photographs of the building hanging in the office and the mortgage hanging over my home.

Now take the case of B and C who were two Jews, proprietors of a stall in a big market where they sold ham and bacon. They were induced by a slick real estate broker, who made a specialty of 99-year leases, to take a lease on a very desirable corner in Hollywood. This agent had inveigled the lot owners to sign a ground lease for 99 years, which provided among other things for the "use of the fee." That is, the title or "fee simple" was to pass to the lessees, B and C, while the mortgages were recorded against it, after which the title was to be returned to the owners. This was done in escrow so as to insure its return. It also insured the owners against any deficiency judgment in case of foreclosure, and in this case it also "insured" the owners from all control or income from the property. Can you imagine an owner falling for it? Yet I know of three who did that, in one neighborhood in one year.

Here is what happened. After we had signed a contract similar to A's, we went ahead and prepared the sketches. In this case there was a general con-

tractor who made up the difference in cost of the building and the money available from the loan by taking a second trust deed amounting to \$30,000. This included a "pick-up" on the lot (that is, an existing mortgage). This building cost \$250,000 and the first loan was for \$236,000.

Negotiations went along until it was time to provide for the furniture, and the Loan Company took care of that before it would proceed. So B and C were called upon to put up the cash for that, about \$50,000. They were quite unable to do so and were frozen out. The broker handling the project was really in control and he produced a hotel man who put up a bond to supply the furniture when the building was ready and took an operating lease from B and C. All these negotiations were made on the basis of some $\frac{1}{8}$ "-scale sketches. When the papers were finally signed up we proceeded with the working drawings, whereon we demanded some payment and they paid us about \$2,000—not quite sufficient to pay for the cost of the plans. We took their note, secured by the ground lease, for the balance, on which they made payments of \$75 per week while we were working on the plans, and then quit. We sued and got judgment. B assigned all of his interest to C and went through bankruptcy. C assigned the lease over to us but it has never been worth a cent, because after the building was completed, there was a difficulty due to shortage of money attributed to the "pick-up" and to the fact that the broker had "milked" the deal copiously.

The creditors got together and agreed that the Loan Company should act as trustee and collect the rent from the hotel man who was to run the place and pay 60% of the net proceeds to the trustee, and that this money should be applied; first, to the payment of taxes and insurance; second, interest and amortization of the first mortgage; third, subcontractors' claims paid off; fourth, payments on the second mortgage, principal and interest; fifth, the ground rent on the 99-year lease; and lastly, any payment on the said lease from the rents by the operator, who was entitled to keep 40% of the rentals for his expense and profit.

The operator's monthly reports were sent to us for some time, until the Loan Company went out of business, but they never showed that the third item, or the claims of the subcontractors were ever paid a cent or that the second mortgagee or the owners of the land ever got a cent. All of which is due to the fact that the hotel man turned in about one-third of what was figured he should turn in. We have a judgment against C but since then he has gone through bankruptcy, so all we have for that job is some paid bills for money spent in producing the plans, a worthless lease, and some photos hanging in the office; and, oh, yes, the experience, that is worth a lot.

Another example we will call Mr. D, a promoter who came well introduced and represented to us that he had a hotel job all but put over. All he needed was some floor plans, which would show how many rooms he could get and the sizes of the stores on the

first floor. This we made for him. After some time he came back and wanted a perspective to show the Loan Company. I demanded a fee of \$50 before I would do any more. He refused, either through unwillingness or inability to pay, and went away.

Some weeks after we saw in the papers that the job was going ahead with another architect, so we said to ourselves, with a metaphorical kick in the shins, "Well, that is a job lost through standing out for an advance fee." But that is not the end of the story. Some weeks later we saw notices of liens, and then a foreclosure of the mortgage, and we heard that the architect got "stuck plenty."

Then there was another one, Mr. E, a "hot air merchant" as I sized him up. He had me go with him down to Dana Point, about 50 miles from Los Angeles to look over a hotel site; about a \$100,000 job. I spent the day with him; we had lunch at the expense of the real estate company and at the end of the day I asked for an advance fee of \$250. He would pay nothing, so we parted. He gave the job to another architect whom I knew and who afterward told me he made the plans, sued for his fee, got judgment, but could find nothing to attach—absolutely nothing.

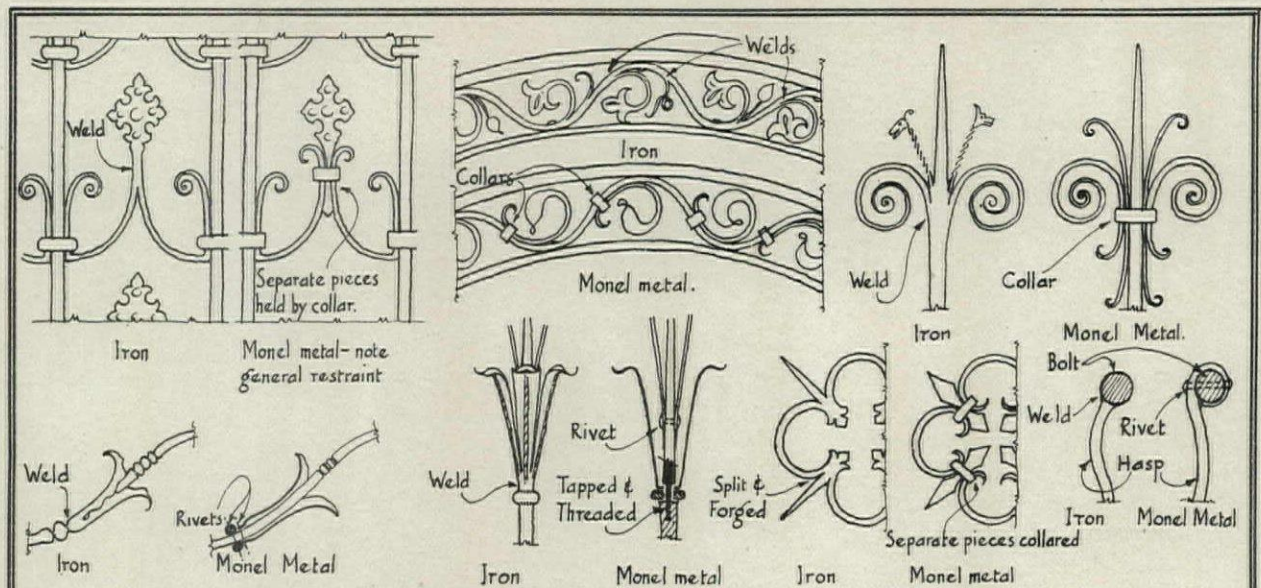
Then there was the case of the F Corporation. My contract provided that in case the job did not proceed, for any reason, I was to receive a fee of one per cent, for which I was to do a limited amount of work. This I did, and after some waiting, during which the job did not proceed, I sued, after trying to make a collection, and got a judgment but that is all. The responsible men in the corporation got out, the irresponsible one was thrown out, leaving nothing. My attorney has had the president and agent up on supplementary proceedings and can find nothing to attach. The drawings are still held as an exhibit by the court and all I have to show is a bill from my attorney (unpaid).

I have just looked over my book where I keep a list of the jobs done in the last ten years. In every job that we did for speculator-builders or promoters, we got "stung" in one way or another; or, if we did get paid, it was such a mean, stingy fee as to be unprofitable. Fortunately I have done other work in the last ten years than the class I have been telling you about or I would have starved to death.

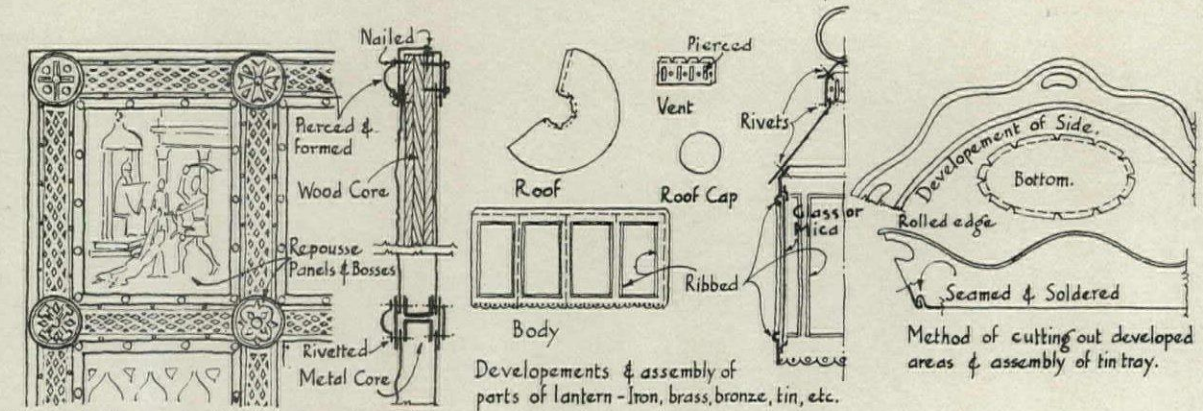
So it all comes back to an old adage that my father tried to impress on me when I was young; "Experience is a hard school but fools will learn in no other."



HOUSE FOR LOUIS R. HOFF, ESQ., AT NEW ROCHELLE, N. Y.—FROM A RENDERING BY JOSEPH McCOY
E. DEAN PARMELEE, ARCHITECT

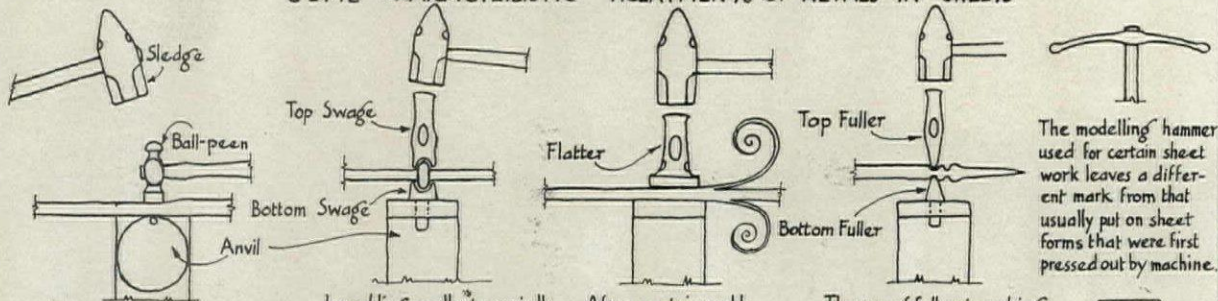


SOME COMPARATIVE INTERPRETATIONS OF DESIGN IN IRON & MONEL METAL



Doors & other work of this type may be carried out in sheets of forgeable or non-forgeable metals.

SOME CHARACTERISTIC TREATMENTS OF METALS IN SHEETS



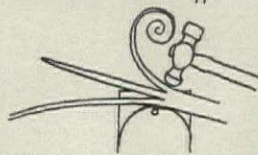
In heavy work two hammers of different sizes are used. If the work were left rough evidence of the use of both would be apparent.

In welding a collar to a spindle the use of swages tends to eliminate evidence of the use of the hammer.

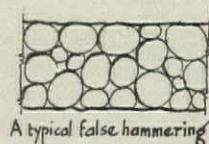
After certain welds & in straightening work the 'flatter' is the last tool in contact with the metal.

The use of fullers in making 'necks' etc. renders illogical the appearance of hammer-marks in such places.

The rawhide or wood mallet-used in adjusting finished work to avoid marking it.



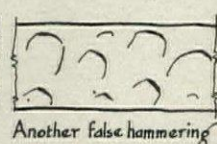
Correct use of ball-peen



A typical false hammering



Hammermarks in illogical places



Another false hammering

THE LOGIC OF HAMMERMARKS.

B.H.

IMPORTANT POINTS WHICH AFFECT DESIGN IN WROUGHT METALWORK

Wrought Metalwork, 4

By Bernard Heatherley

Having seen how the three main structural processes in wrought ironwork relate to certain problems let us, before dealing with further problems, examine other metals more closely to find whether the nature of each will permit similar methods or whether a different treatment must be substituted. Iron, we find, is the only metal submitting to all known processes in making decorative metalwork. Closely related to it is monel metal. This alloy of iron with nickel, copper, etc., is sometimes preferred because of its greater resistance to corrosion. To allow any metal to corrode so far as to weaken its structure or change its form is to subject it to neglect that few other materials suffer. The results of such carelessness and disregard of property are deserved because the necessary amount of preventive care is so slight and its returns so gratifying and cumulative. Rarely is iron allowed to go so far as actual disintegration, however, but the appearance of rust (surface oxidation rather than corrosion) is quickly objected to. There seems to be an unwillingness to deal with iron oxidation, although no more effort is entailed than with other metals—any of which are subject to oxidation or some change of surface due to atmospheric conditions. When finishes are considered we shall see how to turn this oxidation to good account. The often expressed wonder that some modern ironwork rusts quickly while work centuries old withstands Nature's disintegrating forces is answered by the fact that the old iron is purer and denser than that produced commercially today. The protracted heating and hammering necessary for the mediæval smith to obtain the requisite sizes of material seems to have been more effective in producing these qualities than are modern mill methods. But the power of heating and hammering remains with us and their proper application greatly increases the resistance of available iron. To treat thus all parts of the material takes time and uses fuel—which is one reason why the real craftsman must ask a greater price for his work than the man who uses commercial bars and employs neither heat nor hammer except at points where the attachment of parts or the making of forms demands it. The failure to heat and hammer permits the "scale" present on the surface of most stock iron to remain—objectional in appearance and a fertile field for rust. Until fairly recently most wrought "ironwork" has been made of soft steel. For interior work of many designs there is no objection to this, and a higher polish is possible with this material than with pure iron. For exterior work, however, it is not completely satisfactory. Steel is notorious for quick corrosion when exposed to the elements and, where decorative ironwork is concerned, the carbon that makes iron into steel must be considered an impurity, reducing corrosion resistance and ductility. The effects of good heating and hammering, nevertheless, are

proportionately the same with soft steel as with iron.

The purest iron now available is Swedish iron of which there are several grades—not all perfect. Of all irons, the best Swedish is most resistive to corrosion and of greatest ductility in working. Fortunately, domestic manufacturers are now looking into the possibilities of producing a pure iron and an American iron is now to be had which approaches the qualities of that from Sweden. Refined and Double Refined irons are domestic products which, while very resistive to corrosion, lack ductility. For designs not calling for free or elaborate forging they are very satisfactory. The ratio of cost of material to the cost of the finished work is controlled by a project's degree of elaboration. In simple work the price of material must be considered more seriously than in elaborate work when it is so far exceeded by labor costs as often to be negligible. Of the irons mentioned, soft steel is cheapest, the domestic irons next higher in cost, and Swedish iron the most expensive.

Work done in monel metal is necessarily more costly than ironwork for several reasons. The cost of material is much higher and labor costs increase because the metal is much harder than iron and takes longer to work. Owing to a certain brittleness it will not submit to the same liberties at the forge as iron will—another time-consuming element. Also, the use of charcoal fuel for the best results adds to the expense. While greater effort will bring this metal to do many of the things iron can do, its economical use requires designs to be kept simple and made to conform with its particular traits of character. It must not be assumed that one design may be carried out alternately in iron or monel metal. It can, however, be forged artistically and is capable of receiving a very beautiful finish. For exterior work where local conditions or a client's attitude makes it desirable to take extreme measures against corrosion and where genuinely wrought work is desired, monel metal may be recommended. The necessity for care and treatment of oxidation must, of course, be remembered.

The stainless steels and so-called "forging" bronzes are subject to various limitations when worked by hand. Typical of most of them is a hard brittleness which prevents the attainment of freely forged forms or results in very forced effects. Their working consumes much time and their cost as material is high. In cases where they forge well enough they are apt to leave behind in the fire their non-corrosive properties—thus nullifying the main reason for their use. None are capable of being welded under the hammer or presenting a really fine natural finish. For such limited effects as the combination of standard members will give, such materials are satisfactory but work of this sort hardly requires the services of a craftsman. The natures of bronze, stainless steel, or aluminum demand that they be regarded mainly as casting materials if

fine, logical results are sought. They also lend themselves to extrusion, rolling and similar types of mechanical handling, but cannot be regarded as forging metals. Hammering and forging are especially antagonistic to the nature of any aluminum yet produced. The slightest knowledge of this metal's reactions to heat and the hammer will show that such pieces as have been "forged"—with obvious hammermarks, wide flaring scroll ends, split ornament, welded collars, etc.—are absurdly strained and false. In some cases the necessarily mechanical methods of fabrication have been hidden or disguised and the "hand-wrought" effect superficially applied *after* the work has been done. I have not found it possible to bring aluminum to a red heat at the forge. It has crumbled or melted before reaching that point. A degree of plasticity may be gained by slight heating but, since there is no glow to indicate the temperature reached, overheating is very easy when a blow of the hammer crumbles the metal to dust. Aluminum obviously, then, should not be treated with heat and the hammer, but should be worked cold—the lathe, hacksaw, shaper, file, and mechanical welder being its natural tools and a "cut and fit" or carpentering technique its natural treatment. When cold it may be twisted, bent, and, in a slight degree, beaten thinner; much hammering, however, brings hard brittleness. Riveting and collaring may be done cold in the material when of light sizes. Good work may be "wrought" in aluminum if its limitations are recognized, but it is unfair to demand of it things alien to its nature, especially as, treated in the proper manner, it responds very kindly with effects as beautiful as cast leadwork.

The foregoing considerations of these non-forgeable metals are limited to solid stock, their possibilities as sheet metal being much less restricted. All of them may, in this form, receive some easy and natural hand wrought expression. Most sheet work is done cold and ornamental panels, complete doors, and similar work, with designs formed, repoussé, or incised may be carried out in sheets built up on wood or metal cores. Also, such work as lanterns, trays, rainwater heads, lock boxes, etc., may well be made of these metals in sheets. Brass and copper, capable of fine casting, of drawing and extrusion, are well enough known for their beautiful possibilities as sheet metal and nobody would think of trying to forge them. In modelling these materials a combination of ductility and thinness permit a wide range of handling. In the case of sheet tin and zinc, however, which in the past have received some very lovely treatments, ductility is lacking and attempts to model them are not very successful. The cutting and fitting together of carefully developed areas is the correct way to handle these materials with riveting and soldering doing the structural work and piercings and ribbings (the latter greatly increasing the strength) as logical decoration. The nature of lead makes its sheet form quite adaptable to wrought handling. Thus we see that most of the metals in architectural use can be wrought by hand in the sense that "wrought" means "worked." But we should be very careful how we employ the term

"forged" which, in its accepted sense, means "heated in the fire and formed while hot with the hammer."

The fact that work formed with the hammer is bound to bear some imprint of this tool has, unfortunately, led to much abuse, misunderstanding, ugliness, and dishonesty in modern metal work. The subject of hammermarks should have been disposed of long ago, but continuing tendencies show that the craftsman's beliefs in the matter cannot be too frequently stated. The good smith makes his work as smooth as possible within the reasonable use of his natural tools, and regards as poor work that which is covered with rough hammermarks. Old work seldom shows further use of the hammer than the delightful texture its proper employment imparts—indicating that more rather than less hammering has taken place in bringing the work to a fine finish. Yet there seems to lie rooted in human minds the belief that obvious hammermarks guarantee a piece to be handmade and therefore "artistic." This false belief has been capitalized in a number of ways and we are surrounded by work made in a purely mechanical and commercial way, covered by objectionable great hammermarks or absurdly small ones made by hammers that obviously contributed nothing to the forming of the work. Often cast work is introduced into these pieces and incongruously hammered. Almost unbelievably, pieces have been made, hammered crudely and used as patterns for cast reproductions—an hermaphroditic confusion as insulting to the fine art of casting as to forging. The only possible inference would be that the perpetrators of such practices are entirely devoid of ethical sense in trying to represent cheap machine made work as hand work—to command a higher price—were it not for the fact that an occasional architect or educator calls for such practices. Within the last two years the ironwork on a certain Government project was specified to include cast parts, hammered to "match" the rest of the work. The specifying architect probably would not tolerate such immorality in a faker of antiques or in a quack doctor. False hammermarks are easily recognized. Frequently the ball peen of the hammer is used on large areas, making silly little pockmarks, whereas its proper use is restricted to confined or curved surfaces. If the flat of the hammer is falsely used the marks are apt to be exaggerated and the hammer not brought down squarely in the manner of a good smith. Since the saving of time and fuel necessary for proper hammering is attractive to the faker he does his hammering cold, leaving marks distinguishable from those done hot. While improper hammering seldom covers the whole surface of the work, it usually finds its way into some places where the hammer would not logically be the last tool used. Unnatural hammermarks have been defended on the grounds that they give "texture" to metalwork. This merely places metals in the nightmare of false and affected textures which building is suffering. Something might be said for the attitude if the natural texture of a material were insupportable; but with metals there can hardly be a finer texture, by any criterion, than that coming from its intrinsic qualities brought out by the proper use of the proper tools.

More Data on Sundials

NOTES ON DIALLING.

By Lewis M. Lawrence, S. B.

The September 1928 number of PENCIL POINTS contained an article entitled "The Laying-out of Sundials" which explained a simple system of dialling by orthographic projection. For those who are not familiar with projection, or who desire a still simpler and quicker method for the more usual forms of dials, the following notes are compiled.

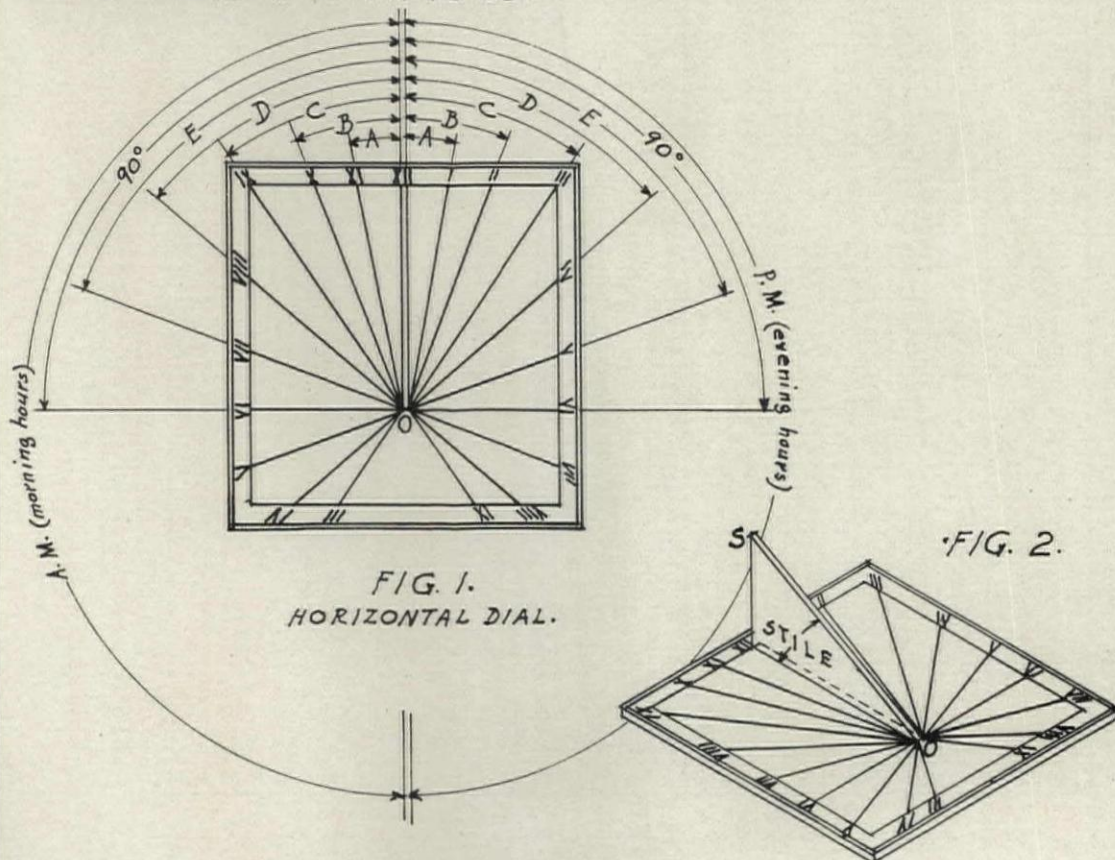
HORIZONTAL DIALS.

Fig. 1 is the diagram of a horizontal dial. The dial face should be a plane and may be any shape such as square, rectangular, circular, etc. The dial must be set horizontal with the XII o'clock line pointing to the true north (not magnetic north).

The angles A, B, C, D and E (from Table I) for the proper latitude, are to be set off from the XII o'clock line as indicated in Fig. 1. For example, on a dial for latitude 42° , angle A is $10^\circ 10'$; B, $21^\circ 7'$; C, $33^\circ 47'$; D, $49^\circ 13'$; and E, $68^\circ 11'$. The angles between the XII o'clock and VI o'clock lines are 90° for all horizontal dials. The hour lines from VII P.M. to V A.M. are continuations of the hour lines from VII A.M. to V P.M. respectively. The hour lines may be laid out with a large accurate protractor or by trigonometric coordinates. Between latitudes approximately 30° to 45° the hour lines from IV A.M. to VIII P.M. should be used. Farther south use the lines from V A.M. to VII P.M. Farther north to latitude 56° use the lines from III A.M. to IX P.M.

The stile, which casts the shadow, must be erected on the XII o'clock line as shown in Fig. 2 and must be perpendicular to the dial face. The two parallel XII o'clock lines are separated by a distance equal to the thickness of the stile. The angle S-O-XII of the stile must be the same as the latitude of the place where the dial is erected.

These dials should be sufficiently accurate $30'$ north or south of a given latitude. For example, a dial made for latitude 42° may be used without appreciable error between latitudes $41^\circ 30'$ and $42^\circ 30'$.



A TABLE OF ANGLES FOR HOUR LINES IS SHOWN ON THE FOLLOWING PAGE

TABLE I.																					
HOUR LINES FOR HORIZONTAL DIALS																					
Degree of Latitude	Angles of hour lines.										Degree of Latitude	Angles of hour lines.									
	A		B		C		D		E			A		B		C		D		E	
	Deg	Min	Deg	Min	Deg	Min	Deg	Min	Deg	Min		Deg	Min	Deg	Min	Deg	Min	Deg	Min	Deg	Min
1	0	16	0	35	1	0	1	44	3	44	46	10	55	22	33	35	44	51	15	69	34
2	0	32	1	9	2	0	3	28	7	25	47	11	5	22	54	36	11	51	43	69	53
3	0	48	1	44	3	0	5	11	11	3	48	11	16	23	13	36	37	52	9	70	10
4	1	4	2	18	3	59	6	53	14	36	49	11	26	23	33	37	3	52	35	70	27
5	1	20	2	53	4	59	8	35	18	1	50	11	36	23	52	37	27	53	0	70	43
6	1	36	3	27	5	58	10	16	21	19	51	11	46	24	10	37	51	53	23	70	59
7	1	52	4	1	6	57	11	55	24	27	52	11	55	24	28	38	14	53	46	71	13
8	2	8	4	36	7	55	13	33	27	27	53	12	5	24	45	38	37	54	8	71	27
9	2	24	5	10	8	53	15	10	30	17	54	12	14	25	2	38	58	54	29	71	40
10	2	40	5	44	9	51	16	44	32	57	55	12	23	25	19	39	19	54	49	71	53
11	2	56	6	17	10	48	18	17	35	27	56	12	31	25	35	39	40	55	9	72	5
12	3	11	6	51	11	45	19	48	37	49	57	12	40	25	50	39	59	55	27	72	17
13	3	27	7	24	12	41	21	17	40	1	58	12	48	26	5	40	18	55	45	72	28
14	3	43	7	57	13	36	22	44	42	5	59	12	56	26	20	40	36	56	2	72	38
15	3	58	8	30	14	31	24	9	44	0	60	13	4	26	34	40	54	56	19	72	48
16	4	13	9	3	15	25	25	31	45	49	61	13	11	26	47	41	10	56	34	72	58
17	4	29	9	35	16	18	26	51	47	30	62	13	19	27	1	41	27	56	49	73	7
18	4	44	10	7	17	10	28	9	49	4	63	13	26	27	13	41	42	57	3	73	16
19	4	59	10	39	18	2	29	25	50	33	64	13	32	27	26	41	57	57	17	73	24
20	5	14	11	10	18	53	30	39	51	55	65	13	39	27	37	42	11	57	30	73	32
21	5	29	11	41	19	43	31	50	53	13	66	13	45	27	49	42	25	57	42	73	39
22	5	44	12	12	20	32	32	59	54	25	67	13	51	27	59	42	38	57	54	73	46
23	5	59	12	43	21	21	34	5	55	34	68	13	57	28	10	42	50	58	5	73	53
24	6	13	13	13	22	8	35	10	56	37	69	14	3	28	19	43	2	58	16	73	59
25	6	28	13	43	22	55	36	12	57	37	70	14	8	28	29	43	13	58	26	74	5
26	6	42	14	12	23	40	37	13	58	34	71	14	13	28	38	43	24	58	35	74	11
27	6	56	14	41	24	25	38	11	59	27	72	14	18	28	46	43	34	58	44	74	16
28	7	10	15	10	25	9	39	7	60	17	73	14	22	28	54	43	43	58	53	74	21
29	7	24	15	38	25	52	40	1	61	4	74	14	27	29	2	43	52	59	1	74	25
30	7	38	16	6	26	34	40	54	61	49	75	14	31	29	9	44	0	59	8	74	30
31	7	51	16	34	27	15	41	44	62	31	76	14	34	29	15	44	8	59	15	74	34
32	8	5	17	1	27	55	42	33	63	11	77	14	38	29	22	44	15	59	21	74	37
33	8	18	17	27	28	34	43	20	63	48	78	14	41	29	27	44	22	59	27	74	41
34	8	31	17	54	29	13	44	5	64	24	79	14	44	29	33	44	28	59	32	74	44
35	8	44	18	19	29	50	44	49	64	58	80	14	47	29	37	44	34	59	37	74	47
36	8	57	18	45	30	27	45	31	65	30	81	14	49	29	42	44	39	59	42	74	49
37	9	10	19	10	31	2	46	11	66	0	82	14	52	29	45	44	43	59	45	74	52
38	9	22	19	34	31	37	46	50	66	29	83	14	54	29	49	44	47	59	49	74	54
39	9	34	19	58	32	11	47	28	66	56	84	14	55	29	52	44	51	59	52	74	55
40	9	46	20	22	32	44	48	4	67	22	85	14	57	29	54	44	53	59	54	74	57
41	9	58	20	45	33	16	48	39	67	47	86	14	58	29	56	44	56	59	56	74	58
42	10	10	21	7	33	47	49	13	68	11	87	14	59	29	58	44	58	59	58	74	59
43	10	21	21	30	34	18	49	45	68	33	88	14	59	29	59	44	59	59	59	74	59
44	10	33	21	51	34	47	50	16	68	54	89	14	59½	29	59½	44	59½	59	59½	74	59½
45	10	44	22	12	35	16	50	46	69	15	90	15	0	30	0	45	0	60	0	75	0

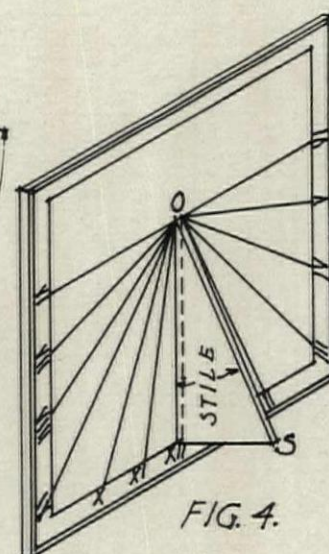
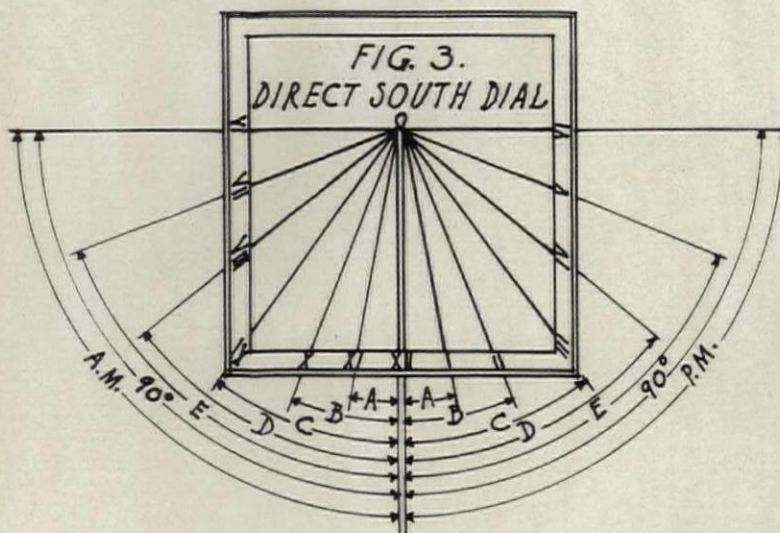
TABLE FOR HORIZONTAL DIALS, PREPARED BY LEWIS M. LAWRENCE

TO BE USED IN CONNECTION WITH FIGURE 1, OVERLEAF

DIRECT SOUTH DIALS (VERTICAL).

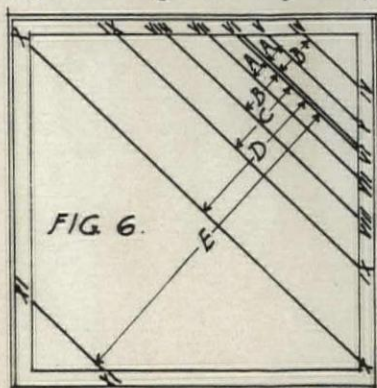
Fig. 3 is the diagram of a direct south dial. The hour lines should be laid out in the same manner as described for a horizontal dial, using the angles given in Table 2. Only the hour lines from VI A.M. to VI P.M. are used on direct south dials. The dial must be set with the XII o'clock line perpendicular and the dial must face the true south (not magnetic south).

The angle $S\cdot O\cdot XII$ of the stile, in Fig. 4, must be the complement of the latitude of the place where the dial is erected. The complement of the latitude is 90° minus the latitude. Thus, for a dial at latitude 42° , the angle of the stile should be 48° .



DIRECT EAST AND WEST DIALS (VERTICAL).

Fig. 5 is the diagram of a direct east dial and Fig. 6 a direct west dial. The dial face must be erected perpendicular and face exactly east or west respectively. The hour lines must be at an angle with the horizontal equal to the latitude of the place where the dial is used. The stile is erected on the VI o'clock line perpendicular to the dial face with the upper edge of the stile parallel to the dial face. The hour lines are parallel to the VI o'clock line and are set off the distances given in Table 3, assuming the height of the stile as 1 unit. For example, if the stile is 1" high, distance A is 0.26"; if the stile is 3" high, distance A is 0.78", etc. The ratio of A, B, C, D and E are the same for any latitude, but the dial must be set with the hour lines at the correct angle for the latitude required. Fig. 7 is a diagram of a direct east dial indicating the position of the stile.



DIRECT WEST DIAL.

TABLE 3.				
A	B	C	D	E
0.26	0.57	1.00	1.73	3.73

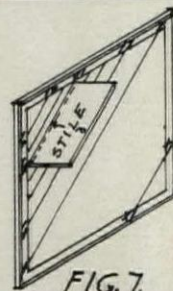
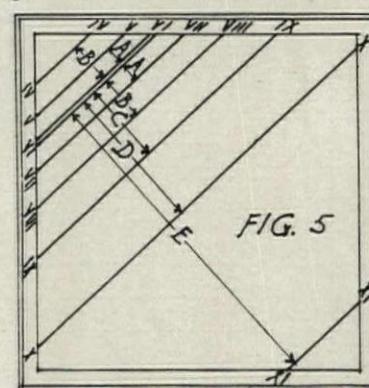


FIG. 7.



DIRECT EAST DIAL.

DIRECTIONS FOR LAYING OUT DIRECT SOUTH, EAST, AND WEST DIALS

PREPARED BY LEWIS M. LAWRENCE

TABLE 2.																					
HOUR LINES FOR DIRECT SOUTH DIALS (VERTICAL)																					
Degree of latitude	Angles of hour lines.										Degree of latitude	Angles of hour lines.									
	A		B		C		D		E			A		B		C		D		E	
	Deg	Min	Deg	Min	Deg	Min	Deg	Min	Deg	Min		Deg	Min	Deg	Min	Deg	Min	Deg	Min	Deg	Min
1	14	59½	29	59½	44	59½	59	59½	74	59½	46	10	33	21	51	34	47	50	16	68	54
2	14	59	29	59	44	59	59	59	74	59	47	10	21	21	30	34	18	49	45	68	33
3	14	59	29	58	44	58	59	58	74	59	48	10	10	21	7	33	47	49	13	68	11
4	14	58	29	56	44	56	59	56	74	58	49	9	58	20	45	33	16	48	39	67	47
5	14	57	29	54	44	53	59	54	74	57	50	9	46	20	22	32	44	48	4	67	22
6	14	55	29	52	44	51	59	52	74	55	51	9	34	19	58	32	11	47	28	66	56
7	14	54	29	49	44	47	59	49	74	54	52	9	22	19	34	31	37	46	50	66	29
8	14	52	29	45	44	43	59	45	74	52	53	9	10	19	10	31	2	46	11	66	0
9	14	49	29	42	44	39	59	42	74	49	54	8	57	18	45	30	27	45	31	65	30
10	14	47	29	37	44	34	59	37	74	47	55	8	44	18	19	29	50	44	49	64	58
11	14	44	29	33	44	28	59	32	74	44	56	8	31	17	54	29	13	44	5	64	24
12	14	41	29	27	44	22	59	27	74	41	57	8	18	17	27	28	34	43	20	63	48
13	14	38	29	22	44	15	59	21	74	37	58	8	5	17	1	27	55	42	33	63	11
14	14	34	29	15	44	8	59	15	74	34	59	7	51	16	34	27	15	41	44	62	31
15	14	31	29	9	44	0	59	8	74	30	60	7	38	16	6	26	34	40	54	61	49
16	14	27	29	2	43	52	59	1	74	25	61	7	24	15	38	25	52	40	1	61	4
17	14	22	28	54	43	43	58	53	74	21	62	7	10	15	10	25	9	39	7	60	17
18	14	18	28	46	43	34	58	44	74	16	63	6	56	14	41	24	25	38	11	59	27
19	14	13	28	38	43	24	58	35	74	11	64	6	42	14	12	23	40	37	13	58	34
20	14	8	28	29	43	13	58	26	74	5	65	6	28	13	43	22	55	36	12	57	37
21	14	3	28	19	43	2	58	16	73	59	66	6	13	13	13	22	8	35	10	56	37
22	13	57	28	10	42	50	58	5	73	53	67	5	59	12	43	21	21	34	5	55	34
23	13	51	27	59	42	38	57	54	73	46	68	5	44	12	12	20	32	32	59	54	25
24	13	45	27	49	42	25	57	42	73	39	69	5	29	11	41	19	43	31	50	53	13
25	13	39	27	37	42	11	57	30	73	32	70	5	14	11	10	18	53	30	39	51	55
26	13	32	27	26	41	57	57	17	73	24	71	4	59	10	39	18	2	29	25	50	33
27	13	26	27	13	41	42	57	3	73	16	72	4	44	10	7	17	10	28	9	49	4
28	13	19	27	1	41	27	56	49	73	7	73	4	29	9	35	16	18	26	51	47	30
29	13	11	26	47	41	10	56	34	72	58	74	4	13	9	3	15	25	25	31	45	49
30	13	4	26	34	40	54	56	19	72	48	75	3	58	8	30	14	31	24	9	44	0
31	12	56	26	20	40	36	56	2	72	38	76	3	43	7	57	13	36	22	44	42	5
32	12	48	26	5	40	18	55	45	72	28	77	3	27	7	24	12	41	21	17	40	1
33	12	40	25	50	39	59	55	27	72	17	78	3	11	6	51	11	45	19	48	37	49
34	12	31	25	35	39	40	55	9	72	5	79	2	56	6	17	10	48	18	17	35	27
35	12	23	25	19	39	19	54	49	71	53	80	2	40	5	44	9	51	16	44	32	57
36	12	14	25	2	38	58	54	29	71	40	81	2	24	5	10	8	53	15	10	30	17
37	12	5	24	45	38	37	54	8	71	27	82	2	8	4	36	7	55	13	33	27	27
38	11	55	24	28	38	14	53	46	71	13	83	1	52	4	1	6	57	11	55	24	27
39	11	46	24	10	37	51	53	23	70	59	84	1	36	3	27	5	58	10	16	21	19
40	11	36	23	52	37	27	53	0	70	43	85	1	20	2	53	4	59	8	35	18	1
41	11	26	23	33	37	3	52	35	70	27	86	1	4	2	18	3	59	6	53	14	36
42	11	16	23	13	36	37	52	9	70	10	87	0	48	1	44	3	0	5	11	11	3
43	11	5	22	54	36	11	51	43	69	53	88	0	32	1	9	2	0	3	28	7	25
44	10	55	22	33	35	44	51	15	69	34	89	0	16	0	35	1	0	1	44	3	44
45	10	44	22	12	35	16	50	46	69	15	90	0		0		0		0		0	

TABLE FOR DIRECT SOUTH DIALS, PREPARED BY LEWIS M. LAWRENCE

TO BE USED IN CONNECTION WITH FIGURE 3, OVERLEAF

The Draftsmen's Organization

A Difference of Opinion Crops Up

By Henry Sasch

In the October issue of PENCIL POINTS, I spoke of the Federation of Architects, Engineers, Chemists, and Technicians, the purpose of the organization, the proposed form of organization and government, and accomplishments to date in connection with combating unfair conditions in the various proposed N.I.R.A. Codes.

Organization matters are moving very rapidly, and inasmuch as the subject is of nation-wide interest and urgently important, I, together with a group of responsible draftsmen in New York, feel that certain basic principles as to the fabric of organization, upon which there is sharp division of opinion, should be placed before the architectural men of the country for comparison and consideration, in order that the consensus of opinion be established without delay, and thereby facilitate the completion of organization on a sound, solid basis.

The readers of this article who are architects are urged to consider this matter very carefully; also to bear in mind that they are vitally concerned. The object of organizing the draftsmen at this time is to acquire positive recognition as a body. As such, it will strive to obtain protective clauses concerning the economic welfare of employees in the architects' and other codes which will be binding on the profession in general. Therefore, it behooves each and every architectural man who at any time earns his livelihood as an employee, no matter in what part of the country, to give this matter his closest attention, discuss it with his near-by colleagues, take immediate steps to join the movement, and become immediately active in the organization of regional chapters. Such chapters will be allocated and officially established just as rapidly as solidification of organization permits.

* * * *

As to the issue:—in the first place, it has been found to be almost a unanimous opinion that it is desirable (and very essential) that there be a general organization encompassing all fields of technical employees—such as the Federation of Architects, Engineers, Chemists, and Technicians—first, to present a united affiliation of all men and women in technical occupations and, second, to be prepared at all times to cope with any such problems or emergencies as may uniformly concern all technicians.

The question now comes up as to how such an organization shall be composed, to what extent its component units shall have freedom of action in their specific professions, and to what extent the Federation's governing body shall have mandatory powers over the various units within the Federation. The question is of the *utmost importance*. So much so that the rise or fall of the Federation rests upon the answer.

At the inception of the Federation it had been resolved that the organization shall consist of various units representing the various professions; each of these units, i. e., Architectural, Engineering, Chemical, Bacteriological, etc., to have its own constitution and by-laws. In this way, specific questions and problems concerning any one unit particularly and especially, would be dealt with by that particular unit—thereby avoiding the danger of confusion

and misunderstanding which would result if the matter were placed in the hands of a mixed group of technicians for solution. Individuals were to be members in their various professional units, and the governing body of the Federation was to be composed of representatives from the various units.

This was understood by the architectural men to mean that they were to organize into a distinct Architectural National Unit, with chapters in the various cities or regions, with their own constitution and by-laws and National Headquarters as an autonomous body. *It is inconceivable to us, as architectural men, that we could retain our identity as a national body, capable to deal with architectural questions nationally, upon any other basis but this.* Upon this basis we are organizing the architectural men in the Metropolitan Zone of New York. Upon this basis we invite all architectural men throughout the country to join hands with us in a great national organization. Upon this general principle, and none other, we stand ready to affiliate with the Federation of Technicians, and work together to the fullest extent in all matters of general economic welfare, which concern all technicians in general alike.

Unfortunately, certain individuals within the Federation are exerting a great deal of energy in an effort to place the Federation upon a different basis entirely, as follows:

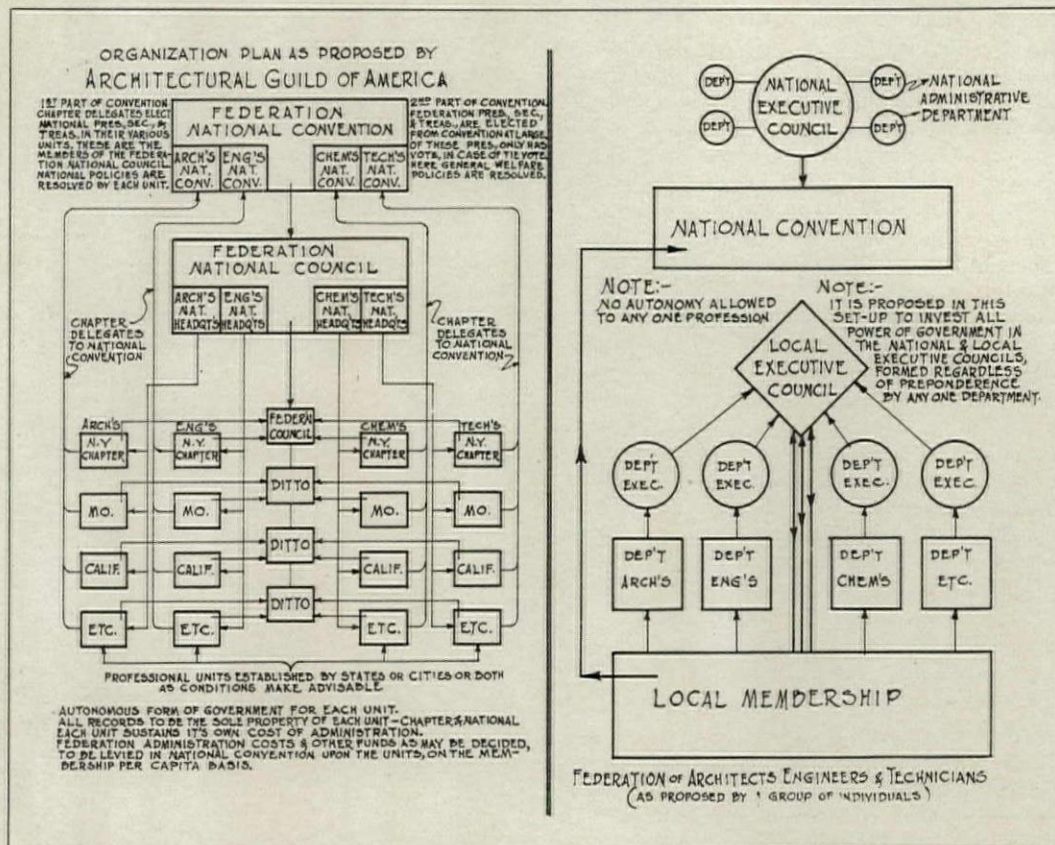
It is proposed by these men that membership in the Federation shall be *as individuals*. It is proposed that *all governing bodies—local and national—shall be composed entirely of mixed technicians*. It is proposed (and being put into operation at the present time) to set up "Departments" of the various units, *but with such departments only acting locally*. All attempts or suggestions to establish national headquarters for the various professions are *strenuously opposed*. Autonomous government, if proposed by any particular unit, is bitterly fought.

Let us analyze what this means. As regards "membership as individuals," it means that the Federation will exercise absolute control of every member, regardless of what profession he is in. Also that all funds will be in one general treasury, and those in power will have the authority to expend them along almost any line of activity that a small governing group may decide upon. As regards governing bodies, the proposed plan means that there will be grave danger of top-heavy preponderance and undue influence exercised by some one profession or unit. By this form of government practically all professional identity as a body is submerged and obliterated. It also means that any and all problems that may arise which concern only one of the several professions or units will be resolved (?) by a heterogeneous group of technicians, most of whom may have no understanding whatever of the matter involved. This will happen particularly in matters national in scope. As regards "Departments," this means that the members will be set up in groups; namely, Architects Department, Engineers Department, Civil Service Department, etc., etc., *but only locally*. Each local group will

be isolated from all other local groups in its own profession, except through the intermediary of the general governing body. On this basis we fail to see what particular influence such a department could bring to bear on any matter. It could never hope to accomplish anything of importance in its own sphere as a local, and being deprived of a national headquarters it could not institute any unified measures. Perhaps the architects could get together and discuss the classic proportions of egg-and-dart mouldings. The structural engineers might get up quite a hot argument as to how far the rivets in the Empire State Building would reach if placed end to end. This may be topped off with a strenuous debate in the Chemists Department as to whether there should be one or two juniper berries used to every 500 c.c.'s of alc., etc.

and hours of work is satisfactorily adjusted. Then what? Can we hold together a gigantic national organization for police duty alone to see that the adjustment is maintained? We feel that after the economic questions have been agreeably settled, a great organization of highly-trained, intelligent men, such as we propose to bring together in a Federation, will have a vast amount of important, valuable work to perform, each profession in its own field. This can only be done by each profession maintaining its own national headquarters. Such additional scope will tend to keep the various units alert and active and more closely bound in the Federation for general moral support and the influence of the united weight of numbers.

The constitution of the Federation should be laid out



CHARTS SHOWING TWO PROPOSED PLANS OF ORGANIZATION

FOR THE FEDERATION OF ARCHITECTS, ENGINEERS, CHEMISTS, AND TECHNICIANS

At the left is shown the set-up advocated by those who wish the architectural men to have their own distinct autonomous national organization which will join the Federation of A. E. C. and T. as a unit. At the right is the proposed scheme of those who want all classes of technical men to join the Federation on an equal footing as individuals with no provision for the national organization of the architectural men as a unit distinct from the other professional groups. It is important that the difference between the two set-ups shall be understood by all prospective members.

Please take this very seriously. The group for which I am speaking does not mean to appear either facetious or caustic. We certainly do mean to emphasize, however, the futility of setting up "departments" on the proposed basis. To us it tastes like sugar coated pills. So we ask, why bother to establish "departments" at all?

We readily agree that the basic principle of economic interest and welfare is extremely important, and sufficient reason in itself to unite all technicians. But let us not be blinded by the present great need and emergency. Let us assume that by united action the question of compensation

on the broadest possible lines consistent with soundness, and the widest possible leeway allowed for individual activity. Likewise, all unit constitutions should be so framed that they will not conflict with the scope of the Federation, but rather provide for the closest kind of co-operation in matters which are uniformly important to all the units. The Federation should only concern itself directly with such matters as are of uniform importance to all of its component units, and should be ready at all times to exert the weight of its influence on the side of any one of its component units, if the position assumed by such

THE DRAFTSMEN'S ORGANIZATION

a unit is found to be in good cause and approved by the Federation Council.

We do not mean to imply that there is any ulterior motive on the part of any one in the Federation. On the contrary, we feel that they are a group of very energetic, sincere, hard-working individuals, and much credit is due them for the good work done to date. However, we feel that some of the men now in key positions in the temporary organization are taking a narrow, short-sighted attitude which we are positive will prove extremely detrimental and perhaps fatal to the Federation. We believe, though, that there are enough level-headed, broad-minded men active in the Federation to steer it in the right direction. *When that is definitely established, the architectural men should be ready and willing to affiliate and cooperate in the fullest sense.*

* * * *

In the meantime, the group with which I am associated will proceed with the organization of the architectural men on the basis of an autonomous body.

Inasmuch as the Metropolitan Zone of New York contains the largest number of architectural men in any one part of the country, we feel that it is justifiable and proper that the ground work of a national organization be instituted and set in motion at this point.

The name, ARCHITECTURAL GUILD OF AMERICA, has been chosen.

A number of general meetings have been held to date. A temporary executive committee was elected and instructed to proceed at once with the drafting of the constitutions and to take action in organizing nationally.

The Guild will, as now conceived, consist of chapters in various parts of the United States, designated as the need for same develops. Upon the completion of the organization, a national convention will be called to ratify the ground covered and establish policies and actions for the future.

The following are eligible for membership in the Architectural Guild of America:

All men and women employed by an Architect, Engineer, Contractor, or others, in the preparation of the design, planning, and the superintending of the erection of a building or the preparing of the specifications therefor; landscape architecture, interior architecture, the preparation of shop drawings, etc., are also included. (No employers are eligible for membership.)

The membership will be under the following classification, with the minimum compensation schedule as presented to the N.R.A. by the Federation and which we endorse, indicated in each case.

CLASS "A"—ADVANCED SENIORS:—Salary by Agreement, Above Class "B" Minimum.

Registered Architects who work for a salary, Office Managers, Chief Designers, Chief Superintendents, Chief Specification Writers, and those who through ability and own initiative have made themselves eligible to be in Class "A."

CLASS "B"—SENIORS:—Salary \$65.00 Per Week Minimum.

Registered Architects who work for a salary, Job Captains, Specification Writers, Designers, Superintendents, Senior Draftsmen, Senior Checkers, Senior Detailers. The title "Senior" shall apply to one who has been graduated from an accredited college or professional school and has received a degree in a recognized technical course and has in addition six (6) years of experience in his profession; or to one not

so graduated who has had ten (10) years' experience in his profession.

CLASS "C"—JUNIORS:—Salary \$45.00 Per Week Minimum.

Draftsmen and Detailers. The title "Junior" shall apply to one who has been graduated from an accredited college or professional school and has received a degree in a recognized technical course and has in addition one (1) year of experience in his profession; or to one not so graduated who has had five (5) years' experience in his profession.

CLASS "D"—SUB-JUNIORS:—Salary \$35.00 Per Week Minimum.

The title "Sub-Junior" shall apply to one who has been graduated from an accredited college or professional school and has received a degree in a recognized technical course and has had no practical experience; or to one not so graduated who has had four (4) years' experience in his profession.

CLASS "E"—APPRENTICES:—Salary \$.50 Per Hour Minimum.

The title "Apprentice" shall apply to anyone employed to do the most elementary technical work and who has had no experience or training of a professional or sub-professional nature.

All overtime work to be paid for at double the normal rate in each classification.

The following ratio between Senior and Junior members to be maintained:—Seniors 80%, Juniors 20%.

Maximum hours of work, thirty (30) hours per week.

Maximum days of work, five (5) days per week.

We recommend the above reduced number of working hours in complete accord and agreement with the N.R.A. that it is necessary to reduce the number of working hours in order to spread work among a greater number of people.

The compensation schedule of minimum salaries as we recommend it is from 25% to 35% below the rates for similar work prevailing in 1930.

It is important that all men and women who belong in any of the above classifications join this organization at once, without any delay. This is made mandatory upon each and every one by the urgent need to take immediate joint protective measures to safeguard our mutual economic and professional welfare. It will be necessary in the very near future to again appear at the N.R.A. code hearings in Washington. When we do so we want to be able to represent as great a number of men as possible before the government authorities. *The more universal and stronger the organization, the more recognition and consideration we will receive.*

We urge you, in our common interests, to make every possible effort to make immediate contact with all other eligible members whom you can reach, and urge them to join also. Every eligible person for membership in this way becomes a potential organizer, and our organization will thereby be completed in a very short time.

We propose to build this into a strongly knit, serious organization which will be able to exert a very strong and decisive influence upon the myriad questions with which architecture in general is concerned. To build it upon a plane of dignity in full keeping with the high standing and importance of architecture in the fabric of civilized society, the profession which we inherently adore and which we have embraced for our life's work.

The membership dues have been set low enough to be within the budget of everyone even in these terrible times, as follows:

Initiation fee—15 cents.

Dues, if unemployed—10 cents per month.

Dues, if earning up to \$30 per week—25 cents per month.

Dues, if earning over \$30 per week—50 cents per month.

This applies to all classifications alike.

Although no one connected with, or active in, the movement receives any pay, it runs into considerable expense to build an organization of this magnitude. Therefore, if convenient for you to do so, it will be very much appreciated if you can send in dues even beyond the present month. An acknowledgment will be forwarded for all funds received. *Be very sure to give your complete address including city and state.*

It is our earnest desire to have this organization as truly representative as possible. We therefore ask you for the following information whether you join at this time or not, in order that we may be able definitely to establish the consensus of opinion. Please answer the questions concisely, and be sure to *enumerate* your answers correspondingly in order to make it easier to tabulate the answers.

1. What is your opinion on our schedule of salaries?
2. The proposed rates are from 25% to 35% below the rates prevailing in 1930 in the New York region. How does that compare with the prevailing rates in *YOUR* region in 1930?
3. What is your opinion on the 30-hour 5-day week?
4. What were the prevailing number of hours of work per week in *YOUR* region in 1930?
5. If our proposed salary rates and hours of work were to be enforced in *YOUR* region, what effect would it have in relation to architectural work?

6. What would you recommend fair rates and hours for *YOUR* region?

7. Are you in favor of having a national organization such as the proposed *Architectural Guild of America*?

8. Have you joined?

9. How many others have you induced, or will try to induce to join?

10. Approximately how many eligible prospective members are there near you? Within what radius of miles?

11. Do you favor autonomous form of affiliation in the Federation of Architects, Engineers, Chemists, and Technicians as proposed by us in this article?

12. Do you favor the form of affiliation as proposed by other individuals of the Federation, i.e., that all governing bodies—local and national—shall be composed of mixed groups of technicians?

13. Are you in favor of establishing some form of unemployment insurance?

14. Are you in favor of establishing some form of pension fund?

15. Other suggestions?

We invite employers also to give us their views on the above questions. Such answers will of course be tabulated separately and will be used for comparison of opinion.

PENCIL POINTS has kindly extended to us the privilege of conveying information as to the progress of the organization in its pages and we will avail ourselves of this privilege until further notice.

All communications should be addressed as follows:

ARCHITECTURAL GUILD OF AMERICA, 101 Park Avenue, Room 432, New York, N. Y.

The Opposition's Rejoinder

Representatives of the Present Federation Have Their Say

MARCEL SCHERER, *present Chairman of the Federation of Architects, Engineers, Chemists, and Technicians*, writes from Federation Headquarters at 232 Seventh Avenue, New York, as follows:

"In the October issue of your publication, there is an article 'The Draftsmen Organize,' by Henry Sasch. This article deals with the work of our organization, the Federation of Architects, Engineers, Chemists, and Technicians, which Mr. Sasch was delegated to represent in the N.R.A. code hearings in Washington.

"Unfortunately Mr. Sasch has given a description of the organizational structure of our Federation which is not correctly stated. In the interests of our Federation and as its Chairman, I feel that it is necessary that a clear statement be printed in your next issue and I appeal to you, therefore, to publish this letter in your next issue.

"Our organization is an economic organization of all technical professional employees. We are unified as one organization nationally. In each city, our locals will subdivide themselves into professional departments, where the members of each professional subdivision will take up their problems and carry on the work especially concerning that professional subdivision. Each such department will be a subordinate part of the local organization. There is to be only one constitution nationally and this constitu-

tion to prevail for each local of the Federation. Ample opportunity will be given to each department to take care of its own problems and backing up the decision of each department there will be the full weight and strength of the local and national organization.

"This form of organization has been decided upon up to the present time. It remains subject to any further action that the members may see fit to take and all those joining the organization will be given the opportunity to have their say in regard to the form of organization and all matters of vital interest to them and to the entire organization.

"Please be advised that the Federation has taken national headquarters at 232 Seventh Avenue and by action of the executive committee has unanimously chosen I. Ehrlich as the provisional national secretary.

"All organizations of architectural employees, all groups of architectural employees, and all individual architectural employees, employed and unemployed, are invited to join the work of our Federation, in establishing decent minimum living standard pay for professional employees.

"Our Federation is to be a permanent organization to protect and promote the economic needs of the technical employees. We invite the active cooperation of existing organizations in pushing a program of these purposes to a

successful conclusion. The work of presenting a code for the N.R.A. is only one phase of our work and we will take up, as we have already started, problems dealing with the employed technicians, 'emergency relief,' technical workers and the pay and working conditions in all offices, in private concerns, and in civil service as well."

JULES KORCHIEN, *present Chairman of the Architectural Department of the Federation, has this to say:*

"May I compliment Mr. Sasch on his efforts in behalf of the employee architects and other technicians. I think there is no further question or argument on the necessity for an organization of employees in our profession with the economic protection of the employee as its motive.

"Mr. Sasch appears to be speaking in the name of the 'Federation of Architects, Engineers, Chemists and Technicians,' yet he leaves certain erroneous impressions. Before and since becoming a member of this Federation, it has been my understanding and that of all other members I have spoken to, and also expressed by the architectural members at a departmental meeting of the Federation that:

- (1) Members belong to Federation as individuals.
- (2) No matter which of the technical professions we belong to, our aims are identical.
- (3) Individual professional problems are not of major economic significance and can be solved at the departmental meetings of the various groups.
- (4) Unified direction must come from one executive body to make our collective effort effective.
- (5) The organization must be democratic in character and all major questions must be submitted direct to the membership.
- (6) It is unwise to have the Federation made up of separate autonomous professional groups, because of the resultant lack of unity of action and the possibility of cross purposes of the leadership of these groups.

"The present necessity is for a large organization and a unified one. Events are happening rapidly, requiring immediate action on our part. If there are other professionals in the same predicament, we must unite with them—it is still true, in numbers there is strength.

"Let us be realistic. We need not worry for the A.I.A. They know how to take care of themselves, and we cannot expect them to worry over our plight. We can only rely on our own efforts. This organization is not a one man show and there is room for all to contribute help."

JOHN J. KLABER, *of New York, adds a thought:*

"The basic philosophy of the National Industrial Recovery Act is that of cooperation between employers and employees, with the assistance and supervision of the government. The President and his advisers believe the majority of employees realize that they can become prosperous again only if there is widely distributed purchasing power among the workers of the country, who constitute the mass of the people. They will therefore assist in building up this purchasing power if they are assured of a market for their own output at a reasonable profit.

"There are, however, in every industry, a few employers who will try to interfere with such a recovery program by unfair competition, selling at unduly low prices, cutting wages to a minimum, and imposing unfair working conditions. To protect industry as a whole against such employers, compulsion is necessary, and the N. R. A. codes have been instituted for this purpose.

"We know that in architecture this is the case. Most architects are willing to treat their draftsmen fairly, but a few unethical practitioners cut commissions, break down

wage scales, and compete unfairly with their more scrupulous colleagues. Often, too, plans for buildings are made by persons not trained in architecture, but in other fields, at unreasonably low rates of pay. Work done under such conditions is not only discreditable in design, and often in construction, but it involves exploitation of the draftsman in a most vicious form.

"This is probably the greatest evil of architectural practice. It is estimated that over three-quarters of the buildings in this country have been built without properly qualified technical service. This has been made possible by the practice of playing one group of draftsmen against another, and making them compete to their own disadvantage.

"And this evil is not confined to architecture. Men in other technical work complain of the same practice, and have the same interest in combating it.

"The problems of the architectural draftsman differ little from those of the employed engineer, chemist, physicist, or any other technical worker. To segregate architectural draftsmen is not to their advantage, nor to the advantage of general recovery. It can help only the unscrupulous employer, who puts his own temporary advantage ahead of a general effort at recovery. And as architectural organizations tend to grow larger and more commercial, the personal contact between architect and draftsman tends to disappear, and only by a unified organization can the draftsman protect his interests.

"The Federation of Architects, Engineers, Chemists and Technicians, with its national headquarters at 232 Seventh Avenue, New York City, and branches in several other cities, is such an organization, and the only one in this field. It has sent its representatives to Washington, to take part in hearings on codes presented by the American Institute of Architects and the American Society of Civil Engineers, and these representatives have been listened to by government officials. As a result important changes in the codes will probably be made, from which all draftsmen will benefit. Any attempt to form other organizations of draftsmen, either in architecture or in other fields, can only cause division in ranks where unity is essential. However sincere and honest the organizers of such groups may be, the result is sure to be harmful to those whom they wish to help, and all draftsmen who wish to help themselves and their fellow technical workers should refuse to participate in any such attempt to divide them against their own interests."

PRATT INSTITUTE ALUMNI

The Eighth Annual Fall Dinner of the Pratt Architectural Club, Inc., will be held on Friday, November 17, 1933, at 7:30 P. M., at the Fraternity Clubs Building, 22 East 38th Street, New York. Arthur Bates Lincoln, President of the Club, has appointed Eric Anderson to act as Chairman of the Dinner Committee, thus ensuring an enjoyable time for all who attend.

The Board of Governors of the Club voted, at a recent meeting, that the third Tuesday in March be designated as the date for the annual Edminster Memorial Luncheon. Daniel N. Bugel was appointed Chairman of the committee in charge of this luncheon.

HUDSON COUNTY SOCIETY OF ARCHITECTS

The officers of the Hudson County Society of Architects for the ensuing year are: Hugh A. Kelly, President; Albert S. Gottlieb, Vice-President; George Roth, Treasurer, and Anthony D'Elia, Jr., Secretary. For contact, address "Secretary" at 26 Journal Square, Jersey City, N. J.

JOHN LAWRENCE MAURAN

1866—1933

It is with sincere and deep regret that we record the death, on September 23, 1933, of John Lawrence Mauran, past-President of the American Institute of Architects (1916-18). Mr. Mauran was born in Providence, R. I., in 1866, studied architecture at the Massachusetts Institute of Technology, went to work for Shepley, Ruten and Coolidge of Boston, and later was put in charge of their Chicago office during the construction of the Chicago Public Library and Art Institute. When this job was completed he went to St. Louis as the firm's resident partner. In 1900 he headed the firm of Mauran, Russell, and Garden, which later, in 1911, became Mauran, Russell, and Crowell. This firm has had a long and successful practice and has been responsible for the design of many important buildings including the Federal Reserve Bank, the Railway Exchange, Globe-Democrat, Southwestern-Bell, and Missouri Pacific Buildings in St. Louis, the Galvez Hotel in Galveston, Texas, and the Rice Hotel in Houston, Texas. Mr. Mauran was president of the St. Louis Memorial Plaza Commission since 1925.

Mr. Mauran was in every sense an ornament to the profession of architecture and contributed greatly to the maintenance of its high ideals. His loss will be felt keenly by those who knew him both in and out of the profession.

HOUSING CONFERENCE LUNCHEON

A public luncheon is being arranged by the National Public Housing Conference for Saturday, November 18th, 1 o'clock, at the Hotel Commodore. Mrs. V. G. Simkhovitch, President of the Conference, will preside.

The following gentlemen have been invited to speak: Sir Raymond Unwin, Technical Adviser to the Planning of Greater London and recently Chief Architect to the Ministry of Health; Werner Hegemann, former Editor of *Stadtebau*, the leading German town-planning monthly, and of *Wasmuth's Monatshefte für Baukunst*; Robert D. Kohn, Director of Housing, P.W.A.; and Lt. Gov. Bray.

Consideration will be given at this luncheon to the Federal housing plan in relation to the proposed programs of local communities. Tickets are \$1.50. Reservations should be made at the National Public Housing Conference, 112 East 19th Street, New York City, by Nov. 8.

NEW SCHOOL OF SOCIAL RESEARCH

The New School of Social Research announces a course in Architectural Design under direction of W. K. Harrison. Criticism Tuesdays, Fridays, 3-6, commencing November 3rd. Class limited and selected. Previous training in Architectural or Mechanical drawing required. Fee: three months—Twenty-five Dollars.

SCOVILL MFG. CO. COMPETITION

The awards made in the competition sponsored by the Scovill Manufacturing Company earlier this year, calling for essays describing the modernization of a building with special reference to the part played by plumbing and discussing important points to be considered in specifying plumbing, are as follows:—Class A, Winner, Roi L. Morin of Seattle, Washington, Prize \$100. Class B, Winner, Bernard R. Klekamp of Chicago, Prize \$75.

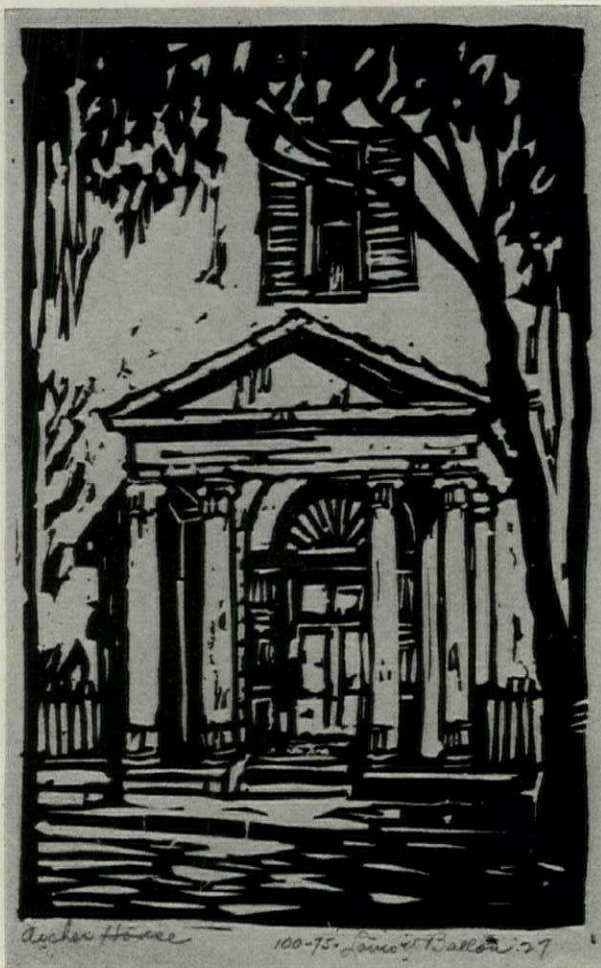
TREASURY DEPARTMENT NOTICE

The Treasury Department will look with much disfavor on those architects or engineers who retain legal counsel in Washington to aid them in securing professional contracts from the Department; in fact, it will be the disposition of the Department to eliminate such architects and engineers from consideration altogether. This announcement was recently made by Assistant Secretary of the Treasury Robert who has requested the American Institute of Architects and American Engineering Council to make the attitude of his office widely known.

Early in the summer the Treasury Department learned that certain Washington lawyers had been soliciting engineers, architects, and others, interested in obtaining Government business, representing that to retain such counsel would enhance the opportunities of the engineers and architects to obtain desirable contracts. This activity has been particularly prevalent in western states.

The Treasury Department has not made the names of the lawyers who engaged in this practice public, feeling that probably they did not realize (1) that their proposal was in itself a reflection on certain Government officials; (2) that representation of the nature lawyers would provide could not possibly have any bearing upon the selections made by the Treasury Department.

The Department desires to make its selections on the merits of each case alone. There is no disposition on the part of the Department to prosecute any of the parties concerned, but it does want it emphatically understood that such a practice will be outlawed.



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