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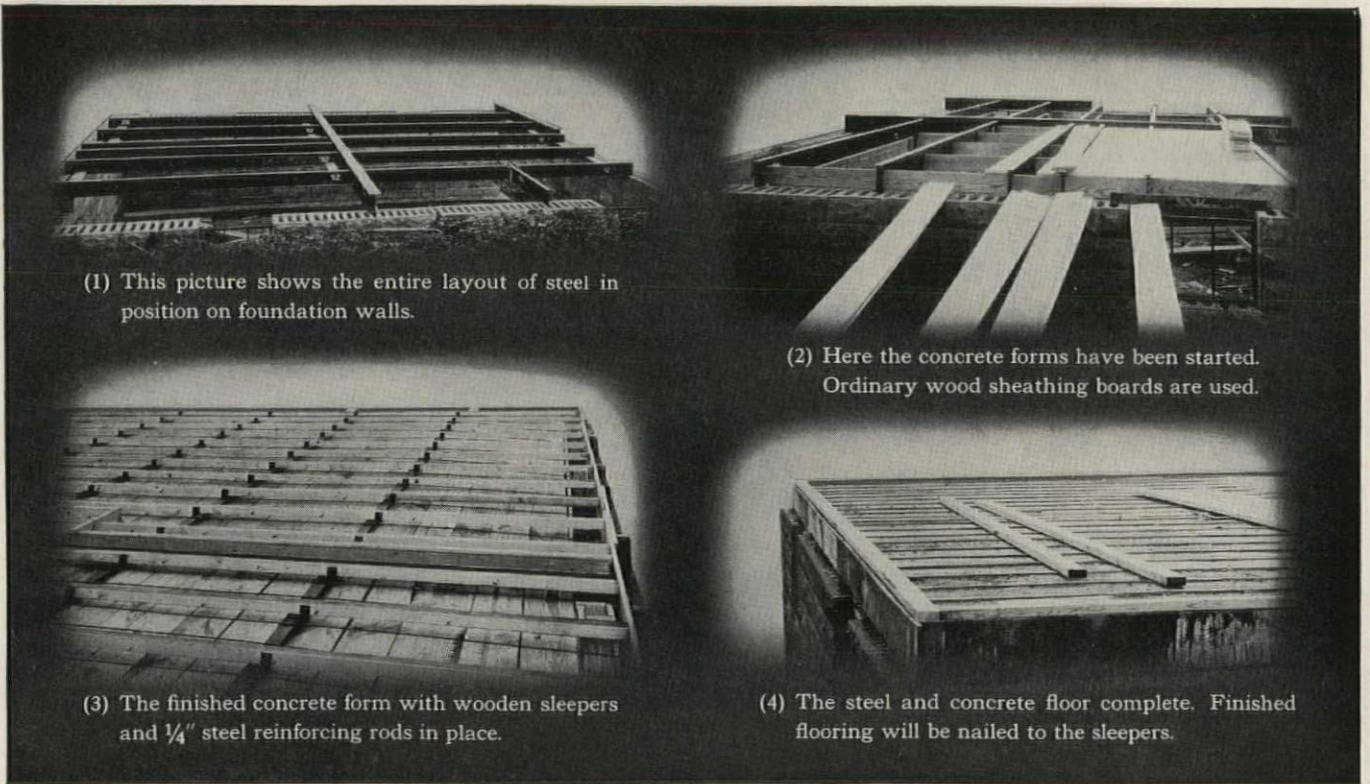
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The Architect's Share in Public Works

As a first-hand means of furnishing direct employment for architectural men, the first Public Works Program fell somewhat short of being adequate. The proportion of building projects as compared to heavy engineering and other types was not great. And yet it was responsible for most of the architectural work done by architects during the year 1934.

Now, we are told by close observers of the trend of things in Washington, there is to be another large Public Works appropriation by the coming session of Congress. It is our earnest hope that a larger part of whatever sum is to be appropriated will be allocated to works requiring the services of members of our profession. We are optimistic on this point—for Housing, particularly, is said to be in prospect to the extent of perhaps a billion dollars. There should also be a number of other types of projects of general social value that should be designed by architectural men.

In the natural desire of each man among us to get a share of the prospective work there is a danger that the fundamental principle underlying the works program may be lost sight of by many. Each architect should realize that even though he may not get a direct part in carrying out the program, he stands to benefit by it sooner or later depending upon the rapidity with which the money is spent and goes into general purchasing power. Only with a revival of general business will private construction go forward and this revival is dependent on the speed and volume with which the purchasing power is created and exerts its beneficent influence on commerce and industry. Of course, we all realize that private building is to come back one of these days and be the mainstay of professional activity. But the Public Works must come first and *must be done rapidly*.

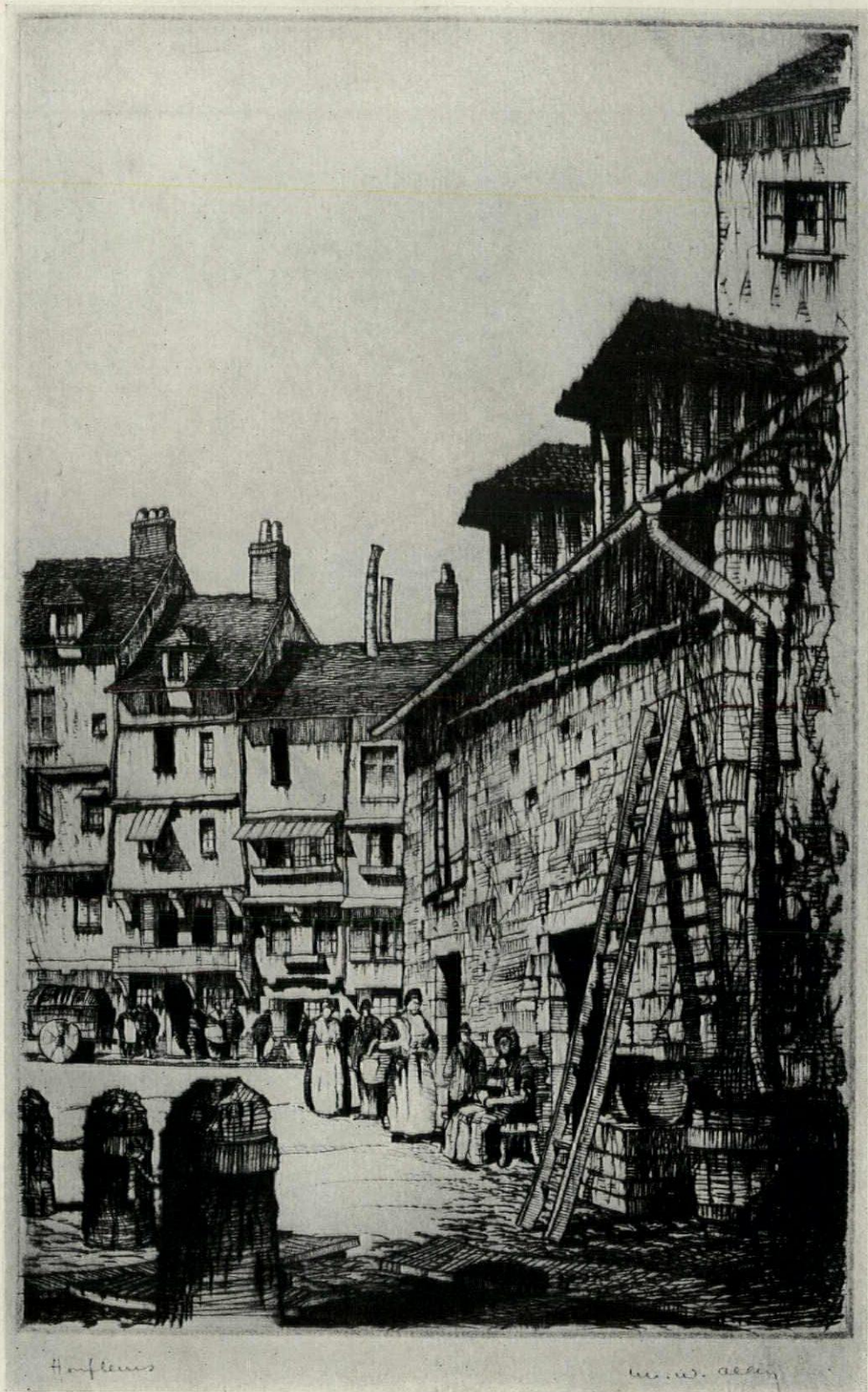
Those who doubt this and who look to the revival of the private capital goods industries through private commercial building and heavy construction as the key to recovery would do well to read David Cushman Coyle's leading article in the December issue of *Harper's Magazine*. His analysis makes it clear that, unless we are willing to face the rigors of the

complete deflation that was stopped by the intervention of the RFC, we will look in vain for a private capital goods revival as a means of ending the depression. But we digress.

Keeping in mind the necessity for *speed* in getting the Public Works money spent, we may be better able to understand such things as the recent change in the Treasury Department policy in regard to the designing of Post Offices.

The Department found that, for whatever reason—whether it was the fault of the individual architects doing Post Offices or that of the office of the Supervising Architect—the work was not going ahead fast enough under the old system. It therefore brought a number of architects and draftsmen to Washington where they could work in close touch with the technical experts of the Government. The projects of over \$60,000 were given to this new organization and those of less than \$60,000 were still left with the original Supervising Architect's office. The result has been to make things move faster in both divisions. Rivalry between them has acted as a spur and as a result we are told that about 400 Post Offices are going out for bids within the next month. Post Offices, of course, are only a small part of the total program, but every part pushed forward thus rapidly helps just so much toward the eventual resumption of private building. When we view the thing in this light we can perhaps curb our initial resentment at what seemed to be a slight for the profession.

The above should not be construed as a belief on our part that Public Works should be done as a general thing in the Government offices in Washington—even by private architects brought there for the purpose. The ideal way of handling the matter has not yet been worked out but we can assure our readers that the architectural men in charge down there are working very hard to invent a method that will be more satisfactory to all concerned. Pressure for a change will do no harm and suggestions from the field may do much good, but in the meantime let us keep our eyes on the main purpose which is that the Program must go forward with accelerated speed.—K. R.



"HONFLEURS"—FROM A DRYPOINT BY MERLE W. ALLEY
Reproduced at original size

PENCIL POINTS
(December, 1934)

"The Upper Ground"

Being Essays in Criticism

By H. Van Buren Magonigle, D. Arch., F. A. I. A., A. N. A.

"Take the upper ground in manœurin', Terence, I sez, 'an' you'll be a gin'ral yet,' sez I. An' wid that I wint up to the flat mud roof av the house, and looked over the par'pet, threadin' delicate."
R. K. "My Lord the Elephant."

VII

TO THE PROFESSION:

"Wake up"? You are evidently not only awake, but on your way! The mail that has poured in has quite swamped me for the moment—but I am arranging with the Editors at this time of writing to deal with the whole matter adequately. They are architects too and deeply interested. They will give us all the space we need.

My acquaintance among architects is pretty large now, but at one time I had reason to believe that I knew more architects all over the country than most men; and if I had not had a conviction, rooted in that acquaintance, that the profession is sound at the core and that the professionally minded men far outnumber the others, I should not have wasted my time and PENCIL POINTS' space in addressing you. The evidence mounts up every day that my confidence was justified.

The response has been, with astonishingly few exceptions, enthusiastically in support of the proposition to rehabilitate the profession. Very little dissent, chiefly as to details and partly due to more or less imperfect understanding of my meaning.

With the misapprehensions it is not my purpose to deal directly—they are negligible in volume anyway—but as time goes on I am sure that those who have not understood will come to do so. With reasoned disagreement, such as that of Mr. Robert D. Kohn, to be found elsewhere in this issue, I hope to be able to make direct reply.

Almost every letter asks in some form "What can I do to help?" Until a still larger body of opinion has registered itself and been analyzed, and a definite line of action resolved—for it should be understood that this has already assumed the proportions of a mass movement, no mere one-man enterprise—I would submit the following: For Institute members, I would suggest that since the leadership of the profession at large has been vested

for 60 years in the Institute, which has been also the representative and mouthpiece of the profession in communicating with the public and the local and national governments, the most practical way to impress upon the public that architecture is a profession and the architect a professional man, not a merchant or a trader, is through Institute channels. Mass action is usually more effective than individual—but the individual must remember that it is individuals that make up a mass, and the responsibility for success is with the individual not with the mass.

As I see it, the "Architects' Professional League" should be something in the nature of an "Invisible Empire" in which, whether a man is in the Institute or outside of it, he will find his place and work in presenting architecture to the public as a profession, not a business, at every opportunity—and if the opportunity is lacking create it! At one time we had a group in the Architectural League of New York called the "Vigilantes," to check divergence from wise procedure, to see that the League was well led and well guided; and we did a good job for some years, the best years the League ever knew. What the profession needs now is attendance at professional meetings, with the restoration of the profession as a rallying cry and a focus of interest, with an unremitting vigilance directed toward the nomination and election of men of the right kind in every Chapter and in the National body to lead the profession and to represent it to the country.

This latter qualification is much more important than some men think. A good bearing and presence, the finer the better, and the ability to think clearly and speak briefly and convincingly without cheap clap-trap and ballyhoo, have an incalculable but potent effect. Courage is needed, too, to stand up on the hind legs and call down the cheap skate, the opportunist, and the materialist; the ability to take their sneers with a smile and uphold an ideal without flinching.

Groups of "Vigilantes" in every Chapter of the Institute will accomplish wonders in a very short time. And it should be easy for any non-Institute man to get in touch with those members of the nearest Chapter, who feel as he does, and qualify as a member of the "Professional League"—a body without a constitution or officers but with a purpose. Let us remember as Americans that the men of '76 had only a purpose when they fired the shot heard 'round the world. They had no constitution, no president, only a purpose—Freedom. That purpose was their common possession, their unifying force—and they never let up through a thousand set-backs and discouragements until it was achieved. Is our fibre weaker than theirs? I don't believe it.

Let every member of the Institute provide himself at once with the list of members, officers, and Board of Directors or Executive Committee of his Chapter and of the Institute. Let him study them carefully, *for elections are approaching, and during this winter you will have to decide upon the delegates who are to represent you at the next Annual Convention, and they will be your proxies in the election of new officers and directors. And your own Chapter elections are important too.* Every man's record, every man's leanings toward or away from the professional attitude in the practice of architecture, should be scanned and only the right man elected to any vacancy—and the right man from the point of view being upheld here is the man who regards architecture not as a business but a profession; with professional ideals, not business objects.

I have been a member of the Institute since 1905, a Fellow since 1907, a member of the Board of Directors, Treasurer and President of my chapter, member and chairman of more committees than I care to count, and I know well how things go. I know that the artist type, the professionally minded type, is usually so engrossed in the creative side of his profession and his art that he takes a very languid interest in meetings that, frankly, are so often a deadly bore, and in the general issues of the societies he belongs to. The result is that the "business" type has gotten to be the one you see at meetings, that does most of the talking, that gets elected to office, that represents the Chapter at Conventions. And if this be not true always or everywhere it is merely the exception that proves the rule. Little by little in these thirty years I have seen the quality of the attendance at meetings and conventions change, and from my point of view—and that of many others

who remember Carrère, Peabody, Andrews, Stone, Day, Cram, and many others taking an active part in the conventions and often participating in the same debate—change for the worse. The subjects discussed, the point of view from which they were discussed, were on a plane distinctly higher than "advertising the profession," "selling architecture," and some of the other favorite topics of today. For little by little the business person has imposed his views upon the others not only by talk but by votes. Well, he has had his innings long enough, with the tiresome, pernicious, even sinister, ballyhoo that has given the outside public utterly fallacious ideas of what architectural service really is.

Next month I shall quote a professor of architecture who said in the public press that we must have "the scientific approach" to the study of architecture and supports the "machine age" theories. He has probably listened to the stuff of the "practical," the "modern" architects who have been handing it out through their publicity men.

Now let us see how this non-professional attitude works. Take the question of the "Code" under the NRA dispensation. The preamble of the Act distinctly excepts the professions from the code provisions. The architectural profession had a code of its own. They needed no further or different code under the NRA. Nevertheless the Institute bulged forward promptly, appointed a "Code committee" which proceeded to draft a code tying our profession in tightly with the building trades. A totally unnecessary piece of business and wholly undesirable from the professional man's point of view. The engineers, or some of them, misguidedly began to do the same. Three days ago, a friend of mine, an engineer, told me that he went down to Washington with his society and succeeded in stopping this unprofessional step. "Well," said I, "are the engineers getting government work under normal and usual conditions, as professional men, paid commissions, instead of salaries as the architects are?" "You bet we are," he said; "the architects sold *their* professional birthright." Now that of course is not the whole story of the present situation in Washington, but is anyone so dull as to believe that it was not a contributing factor in the Government's attitude toward architects? If we do not respect ourselves as professional men can we expect Government to treat us as a profession? It is one of the many ineptitudes that have lost us our professional rating. There has been nothing heard from that code business for some time

and I hope it is dead. But if it is revived I call upon every man in the profession who believes we are a profession to refuse to ratify it.

As I said last month, this kind of thing is the product of the minds we elect to lead us. One of my few dissenting correspondents in a very friendly letter chides me gently because he thinks I am making a personal attack upon the present administration of the Institute. I am not. I am attacking a general trend, drift, condition—call it what you like. A long time ago, at least ten years I should think, I was in the office of a firm of architects in another city, all three of its members closely identified with Institute affairs, and in the course of our talk I made the statement that most of the trouble in the Institute lay in the type of mind we elected to leadership. One of them said "Nonsense!" I said "Get your *Annuary*." He got it. "Turn to the list of Officers and Directors." He did so.

"Read it aloud from the beginning." He began. "Would you call *him* what you and I understand as an architect?" No, he wouldn't. "Go ahead." Same question, the answer sometimes Yes, sometimes No. By the time he was half way through he said "Oh Hell!" and threw the book aside. It should be clear from this that I am not now making a personal attack upon this administration. I am attacking a pernicious condition that has existed for a long time and of which I have been aware for a long time. I maintain that most of our troubles proceed from the lowering of our professional standards and the adoption of business standards. And with our professional standards overboard, disappear from public view our art and the standards of our art.

We are awake! What to do next? I say,
CLEAN HOUSE.

H. VAN BUREN MAGONIGLE.

In Parenthesis

Professional Leaders Discuss the Matters Laid Before Them Last Month

Editor's Note:—*The following pages are made up of a few of the many letters received by Mr. Magonigle in response to his November article. To the first letter (from Robert D. Kohn, Past President of the A.I.A.) Mr. Magonigle has chosen to reply paragraph by paragraph, his comments being printed in bracketed italics for the reader's convenience. The other letters follow with the names of their writers at the head of each. It seems to us a heartening sign that so many men in the profession are awake and ready to take part in the move towards rehabilitation. Free discussion of our problems will clarify issues and give us basis for action.*

November 22, 1934

H. VAN BUREN MAGONIGLE, ESQ.,
101 Park Avenue, New York.

MY DEAR VAN:

That was indeed an energetic call to arms you issued through PENCIL POINTS for November. It will stir up a lot of people. It stirred me up, but perhaps not just as you would wish. You invited architects to write you whether or not they liked what you said. I wonder whether you meant to include people like me in that invitation? For you know, don't you, that I am one of those men "most of whom are not architects at all in any real sense" into whose hands you say that the American Institute of Architects has fallen. I may not be an architect to you, but I can prove that I am not one of those business men to whom you refer. Why, my dear Van, I am still paying \$5 a year rent for a safe deposit box to hold stock certificates which I doubt anybody would pick up if I dropped them on the sidewalk. At any rate, I was President of the Institute until less than three years ago and stand for its general policies of recent times. So shoot if you will this old grey head.

Nov. 30, 1934

[In re: UPPER GROUND

My dear Bob:

Let me assure you at once that you were "included in the invitation." No, I don't know that you are one of those who "are not architects in any real sense." On the contrary, you had a thorough training as such. You are a designer, a draftsman, a planner, a constructor, an executive—an architect in every real sense. You are not a mere broker, employing men to do work for you that you are incompetent to do yourself, and posing as an architect. You did not ease into the practice of architecture through the door to the specification room or the "outer office," with more or less complete ignorance of the art of architecture or of the other arts of design. You are not a promoter. And I know you to be professionally minded because I know you to have the highest ideals of life and citizenship.

That you "stand for all (the) general policies (of the Institute) of recent times" has

been and is a regret to me. For I know you sincerely believe in, and have done much to bring about, the identification of the architect with the building trades in the public mind. That I respect the conviction behind such action in a man like you, goes, I hope, without saying. That I disagree with that conviction, and believe that it has done incalculable harm and is still doing it, is one element of dissatisfaction with the present status of what for want of a shorter and more precise definition I call "the real architect." You, for instance, I call a real architect and have defined you to myself, above. I shall not repeat here nor enlarge upon the distinction I drew in November between the profession of architecture and the highly respected business of building. I consider it a very real distinction with no nebulous middle ground. And I do not consider the builder as belonging to an alien "camp." We are merely traveling parallel paths that enter a goal big enough to have more than one entry—the best design carried out in the best manner. I respect the real builder and I respect the real architect. In both callings the broker type has edged in—and I have no more respect for the "builders" who have no conception of the craft of building and regard it as merely a very good way to make some money, than I have for the "architect" with similar views of the craft of architecture plus the kudos of being ostensibly a member of a "stylish" profession.]

Whether you meant it for the likes of me or not, I have to get off my chest just a few things about your article. I skip lightly what you say about the relation of the profession to Governmental agencies, with which opinions, in general, I agree. With that item excluded, I am pretty much in disagreement with you about all the rest. From my point of view the profession of architecture in America stands higher in the esteem of the public and in the scope of the architects' influence than ever before in our history. Of course, we still have a very long way to go. But traveling through the country from coast to coast, north and south, I have found that marvelous changes have taken place in twenty years in the quality of work done by architects and the extent to which not only cultured individuals but even hard-boiled corporations and business men use architects and use judgment in choosing them. And the construction industry, the builders and all the rest of them whom you consider a menace to our profession, have gone out of their way to recognize publicly, as indispensable, the service which the architect must render if the art of building is to be advanced. There are exceptions, of course, but the better class of builders, individually and through their associations, are trying to be helpful to the profession and particularly in this time of dire need.

[The letters coming in from all parts of the country do not bear out your main contention

"that the profession of architecture stands higher in the esteem of the public," etc., etc. That it does not stand higher is lamentable in view of what you say about the quality of the work of our colleagues and the kind of service they are equipped and prepared to render the public and in all of which I heartily agree. I can't imagine how you get the notion that I think otherwise. And, my dear Bob, just recall anything I ever said or wrote on the subject and tell me why you say that I consider the "construction industry" or "the builders" a "menace to the profession." I have never said anything remotely resembling such a statement. The menace to the profession is inside it not outside. And I have not been 53½ years in my profession, 35 of them in active practice, and at least 20 of them intimately (too intimately from a worldly point of view) immersed in Institute work, without having a pretty accurate and comprehensive knowledge of what has been going on. No, Bob old dear, I am not viewing things from my "ivory tower": but I feel just far away of late to get a wide view of them—and clearer than down in the dust of the arena. And believe me there is no moss growing around here.]

Now as to Government building: It is indeed deplorable that in a time of emergency when the Government tries to find means of relieving distress in other fields, it should be treating architects and engineers with so little consideration. But there is another side to this business of architects in private practice doing Government work; a side which I will not discuss since it might be misinterpreted and furnish ammunition to the enemy. But this much I will say, that when the employment of private architects for Government work is resumed, as it must be if the blight of bureaucratic sterility is to be avoided, I hope that an entirely different class of architecture will be produced than that which in such notable cases the stuffed shirts of the profession have handed our national, state and local governments during the last three decades. I guess you and I will not quarrel on that score.

[No, we won't. And I am aware of "the other side": in relation thereto I shall always nevertheless advocate the abolishment of the office of the supervising architect! and the creation of a Bureau for administration, maintenance, repair, and governmental inspection (not supervision) of work in the field.]

No, I can not agree with you that everything is going to the bow-wows because the Institute of Architects has fallen into the hands of the wrong kind of men. I am afraid that you are basing your opinion of that and of the present status of architecture in America somewhat from your "ivory tower" near the Grand Central. In the country at large (here is where I pontificate!) architects are better trained, the quality of their performance is more sincere, and there are more architects who have a high regard for their pro-

essional obligations than ever before. Moreover, although I have only an ordinary member's knowledge of the work of the governing body of the Institute since my term of office expired, I venture to say that in view of the poverty-stricken condition of the profession it is making adequate progress in advancing the purposes of the Institute as indicated in its Constitution.

[See paragraph 2 above.]

Perhaps Governmental agencies sooner or later (generally later!) follow the best of public opinion regarding the worth of any profession. A very much more able type of physician and surgeon came into control of our public hospitals when the citizens generally employed good physicians and gave up patronizing quacks and patent medicines. A similar reform may be expected with regard to public architecture—a reform which we must help to bring about. The profession is getting more, not less, recognition from the public day by day as it grows in the number of its members who look upon architecture as a combination of many arts, and many rare qualities, not the least of which is that of social vision. As I look at the work being done today by such men and particularly the younger men, I am enthusiastic about the promise of the future.

[I have only one general comment to make: It has been my observation that our profession as a whole lacks a sense of proportion, and in pursuing that group of ideas that may be included in your phrase "social vision" they become so engrossed in these that the idea of good architecture gets itself forgotten. If you have ever read Kenneth Grahame you will doubtless remember the little boy who went high-heartedly to buy a certain tea-set for his sister, became so immersed in other distractions that he was nearly home before it came over him that he had forgotten the tea-things!

Now, old dear, don't tell me that good architecture has social vision at the roots of it—but it is a tool not a goal—as to which see below.]

The trouble is with me, my dear Van, I know it. I can not go into the future looking backward. I am an incorrigible optimist. I expect to stay eternally young in that respect. Your appeal for action is valuable as a sign of dissatisfaction with what is. And there is plenty of room for improvement, goodness knows, in our national professional organization also. But when we are in serious trouble (and we are—aren't we all?) it is a great relief to blame some goat. We ought to find the right goat. I am sure we do not need new tools to work with. The fault is not with our tools.

Always cheerfully yours,

ROBERT D. KOHN.

[I yield to no one in optimism. That does not mean that I think all is for the best in the best of all possible worlds. There have been many japes at the optimist, of which one is a

classic—but think how much optimism it would take to live with a pessimist!

There was a primitive custom somewhere, to bind the sin and trouble of the community upon a goat and drive him forth into the wilderness. I think I know the right goat to bear that burden in our case—the loss or abeyance of professional standards sired by business objects. And as to tools, some years ago I went on record against the worship of the mere tool by the Institute, in a parable very few seemed to understand at the time, but in which was set forth the whoring after false gods that is still going on.

If you refer to a "professional league" as a tool, read this month's continuation of November's address and you will see that I am proposing old tools, but cleaned up and sharpened. And this despite the fact that some of my correspondents exhibit impatience and disgust with the Institute, one saying: "To hell out of the window with the Institute."

But this is not a mere Institute question. I have addressed every architect in the United States in or out of the Institute. When every man in the profession, the beginner as well as the oldest, the unregistered or unlicensed as well as the Institute Fellow, feels equally his responsibility as a professional man in his community, refuses to follow the materialist, the opportunist, the false prophets of false "business" dawns, then our profession will take its rightful place in society; and "prosperity" will flow "naturally, like Arno from Falterona."

With old affection,

Van.]

* * * *

HUBERT G. RIPLEY, F.A.I.A.
Boston, Mass.

Mr. Magonigle's pungent—nay poignant—statement contains meat worthy of thoughtful consideration by "the architects of the United States in and out of the Institute."

These be winged words and I feel in entire sympathy with, and like the idea of, an "Architects' Professional League."

While some of the statements contained in his philippic (perhaps not quite *le mot juste*) are obviously exaggeration—many engineers and specification men have even more constructive imagination than some architects, for example, and a Rear Admiral might well be in charge of a Government building programme, especially when he's got a Louis Simon as Supervising Architect—Mr. Magonigle's main theme is sound. Philippics have to be built up on hypotheses.

Perhaps we have been badly led, admittedly some Institute policies may be justly criticized, but suppose our leaders had always been creative artists, would they have done better? I must confess that the idea is appealing, but the number of creative artists is small and it's a cold, unappreciative world they live in.

Centuries separate Hatshepsut, Hadrian, and Thomas Jefferson.

I've asked Mr. Magonigle to put me down as a charter member of his League because I love him and have always looked up to him as a creative artist. He points out evils and abuses, contumelies and injustices, sufferings and hardships that architects have endured meekly. These things should be corrected undoubtedly, but how? The Good Book says the meek shall inherit the earth and perhaps Mr. Magonigle will himself answer the questions he poses and lead us out of the wilderness and up from the Slough of Despond.

Only last evening some old friends dropped in for tea. After the exchanging of greetings, coming in from the pantry with a trayful of glasses of Angelica (made in the U. S. A.), walking gingerly so's not to spill over, I remarked, "I don't know whether I can do this steadily or not." Whereupon my old friend said, "*Courage, mon ami!* You've been doing it steadily for twenty-one years to my knowledge."

Let us then proceed courageously and steadily and not slop over.

* * * *

C. GODFREY POGGI, A.I.A.
Elizabeth, New Jersey

I quite agree that our profession in this country should be on a higher ethical plane. I more than agree that the general public now holds it in low esteem. I am not prepared, however, to go along in the thought that its very apparent downfall is due to lack of high professional ideals; rather, am I inclined to believe that we have fallen from grace because with our heads in the clouds we have for many years failed to observe what has been going on about our feet.

It is true that the born artist and idealist occasionally meets the requirements of the client of means. On the other hand, the clientele of less than average artistic perception has little use for the artist who has but minor conception of how to construct what he designs, and it is this section of the general public which is now in practically absolute control of public affairs, as well as largely in control of private enterprise.

It is probably needless for me to recall that in the years of long ago when Architects were looked upon as men of ability and standing, the Architect did not then consider himself eligible to practice unless he could construct, manage and administer as well or better than he could design. The general public then, as now, demanded of him that he know his stuff, as it were, from all angles. He was required to be designer, executive, engineer, administrator, lawyer, business-man and all in the same breath. The Architect of the old days sensed this demand of the public and met it exactly as the merchant and politician sense public opinion. It is true that a few in the upper strata, possessing ample funds, held their heads high and disregarded the hand-writing on the wall; nevertheless the majority made the grade and satisfied their public.

While it cannot be said that the average quality of design in those days was by any means as excellent

as at present, we rarely then heard clients, for instance, complain that their Architects omitted this and that from their specifications, and that they extended steam pipes through wine cellars, neither did Architects then annoy their clients with many other more serious evidences of impracticability, such as has been the case within the past few years.

The American public is just now very careful as to how it spends its money with reference to building. It takes it for granted that the Architect is a good designer, but unless the Architect can prove to be practical, as well as artistic, the public will place and is even now placing him in the category of the indigent artist.

Another peculiarity of the public is its inclination to favor the Architect, who, by his general attitude, indicates that he values his service highly from a monetary standpoint, and this is not confined to Architects alone. The Architect who today enters competitions and does a lot of work for nothing is in public opinion just a poor fish; nevertheless there are thousands in our profession who have for many years past been doing just that. Is it any wonder that so many Architects are now on the bread-line?

The public of today is a money-mad public. It gauges everything by the standard of the almighty dollar. It cannot understand the Architect who gambles his money away in useless competition and who works at his profession for Art's sake only. I am speaking, of course, of the average public and it is the average public that is now in the saddle.

A complete change has taken place with regard to the public's attitude. We are no longer esteemed Architects but mere pencil pushers and beggars. Every time a job appears in the offing we all run in that direction like a pack of hounds. Is it any wonder that we are now so despised?

Then again, there is the ever-present annoyance with regard to our rates and charges. We must everlastingly explain why 6% is the basic rate and why we charge extra, as it were, to cover engineering, field supervision, etc., etc. Why have we not long ago fixed a maximum rate and then scaled it down according to the lack of need for those special services? It is mighty poor business in any line to fix a basic rate and scale it up. The average public cannot appreciate this polite gesture toward its sense of justice, and it never will.

Another factor which has caused our descent is that we have deliberately penalized ourselves by setting up boards of professional control. We thought we did the right thing by requiring examinations and the issuance of licenses, but what happened? Did not State and College politics immediately enter into the situation? Can it be truly said that all who now hold certificates are fully entitled to them? What is the public's reaction? Well, I hate to guess but I do know that in the public mind any Architect who holds a certificate, be he shyster or what-not, is just as capable as any other until it is discovered that he is not. Then all Architects suffer condemnation alike.

What happened during the Great War? Did the Federal Government call upon the Architects of the

country to assume high command of its many necessary building projects? It did not. On the contrary, it availed itself largely of the services of outstanding practical builders and engineers, and the Architects were given second place. Why?—because the Architects were looked upon as nothing but impractical dreamers capable of practical planning only under the supervision of practical builders; a fine situation, wasn't it.

To those æsthetically constituted, it may appear trivial and hair-splitting to say that another contributing factor to our seeming downfall has to do with the ever-present egotism of a vast majority of Architects. This element in our make-up is one of long standing and has probably done as much to lower us in the eyes of the public as any other of our shortcomings. In laying plans for our professional rehabilitation, this failing should by no means be overlooked.

It has been common practice for Architects to criticize the work of their fellows, also to make it extremely difficult for salesmen to gain personal interviews. In addition, many in our profession have held their subordinates, within their own organizations—such as specification writers, junior draftsmen and engineers—in low esteem. As to dealings with contractors, there has been little or no discrimination made between an honest mistake and a deliberate attempt to evade specification requirements. Architects in general have been entirely too arbitrary, too egotistical and too lacking in common courtesy in their dealings with others.

Whenever an Architect criticizes the work of another he immediately lowers himself in the eyes of the public. Whenever he deliberately refuses an interview he creates resentment. When he assumes the role of king and master before his own organization he holds himself up to silent ridicule, and when he fails to deal fairly with his contractors he becomes widely so advertised not only among the trades but to the public as well. Infinitesimal as these sins may of themselves appear; taken collectively, they have wrought for our profession a world of woe. Temperament has little place today in any line of endeavor and should be rigidly curbed if not altogether eliminated. In our dealings with others we should follow the example of executives in other fields. It has often been said by salesmen that it is easier to interview a Railroad President than an Architect.

Much of lasting benefit can be learned from salesmen, engineers, specification writers and others with whom we come in daily contact. It costs nothing to be polite and approachable. The Holier than Thou attitude must go.

True it is that a more liberal attitude may invite imposition, but surely if the heads of large business organizations have found means to separate the goats from the sheep so can we, and in like manner we can deal with each such situation on its merits without injury to ourselves and to our profession.

I fully agree with Mr. Magonigle, that the great issue is the rehabilitation of the profession as such and will go a long way myself in putting my shoulder to

the wheel, but in view of the present condition which is far from being a theory, I cannot see that our status will be greatly enhanced by the formation of a new ethical society nor by ignoring the fact that there is a very important business element within our sphere. This is no time to split ranks. We must hold together, and if it is true that those in high A.I.A. command have fallen down on their jobs, it seems to me, we should first ascertain why and then endeavor either to uphold and support them or to oust them from office, according to our findings; in the latter case, of course, in favor of more practical officers.

If it is our purpose to have our profession rehabilitated, it is evident in the light of all existing circumstances that we must, above all things, prove our worth to the public in a practical as well as an æsthetic sense, for while John Q. Public has only a superficial knowledge of our æsthetic value he is fully cognizant of things practical, hence, quick to discern errors of judgment as evidenced in the outcome of our planning and supervision. He has unfortunately, and at much financial loss to himself, discovered our weakness in these respects and is now governing himself accordingly.

Personally I have seen our downfall coming for a long time, and on many occasions warned my colleagues, only to be laughed down. I have been both directly and indirectly told by young Architects fresh from College and Art Schools that I am out of date; that the Architect is not expected to be a business man nor have more than a superficial knowledge of construction; that it is silly to waste time in preparing detail drawings, except in outline; that the Architect's responsibility begins and ends with things purely æsthetic; that it is up to the builder to put the thing together. Well, they have had their own way and the builder, being a good business man, was not slow to grasp this wide-open opportunity to make capital out of their idiocy. Instead of the Architect being master of the situation, the reverse is now true, and the weight of public opinion is with the builder.

You ask what we are going to do about it. Well, let's first shake down those colleges which have flooded our domain with half-baked material. Let them include within the curriculum a keynote course on the subject of professional ethics. Eliminate entirely the theory that a college graduate is qualified to be exempt from state examination. Make it mandatory that at least four years of engineering and field work be included, and in addition that no student be qualified to practice who has not had at least two years of service within the confines of an Architect's office, after which, if he is still dumb let him try politics as a profession. He will then at least learn how to deal with a fickle public.

As to our immediate needs, it is difficult at this late date to plan a course of action. One thing is certain, however, such a plan cannot be worked out in the mind of any one man or small group of men. My thought is that the American Institute should be the best medium through which to work; with the aid of its membership at large it should immediately start a

comprehensive survey of the entire subject. All matters of detriment to the profession and its practice should be thoroughly analyzed and traced back to causes, after which it may be discovered that our entire method of practice will have to be revised. All of this of course will take time and in the interim the politicians and builders will, no doubt, reap a harvest. I doubt very much if any quicker and less thorough method will suffice to properly rehabilitate our profession within the next decade.

* * * *

EUGENE DAVIS, ARCHITECT
Dallas, Texas

It was with a feeling of gratitude that I read your article in PENCIL POINTS, addressed to the architects of the United States.

Several years ago I was a member of the Institute, but I am not now. The influence you mention was noticeable then. Recently I have been invited to attend meetings of the North Texas Chapter, and, as far as I can see, the situation has not improved.

It has been my hope that the depression would effect a change for the better by breaking down the "Big Business" attitude of some of the really capable men.

It seems to me that your idea of a Professional Architects' League (pardon the transposition) is good.

* * * *

PAUL PHILIPPE CRÉT, F.A.I.A.
Philadelphia, Pa.

The "upper ground" seems to be a pretty good place to see more than the immediate foreground—I am entirely with you in your appeal to the architects.

* * * *

ARTHUR WOLTERS DORF, F.A.I.A.
Chicago, Ill.

Mr. Magonigle wrote in heat. Very much of what he says of the condition of the profession today is only too true. He is, however, unjust to the men entrusted with the higher offices in professional societies. These men have not achieved for the profession what we all hoped for. I think they have tried and failed. The times are too much for them. I agree fully with Mr. Magonigle's view that architecture is first and foremost a profession and that the architect must conduct himself accordingly; but the architect cannot strip himself of business responsibilities and the greater his job, the more onerous is his business task.

The Institute has failed completely, Mr. Magonigle thinks. The Chicago delegation to the A.I.A. Convention of May, 1934, forwarded to the Secretary a list of what it thought necessary and essential changes in the conduct of the Institute and even proposed new names for the higher offices. This delegation's views did not carry in Washington in the matter of officers. I am convinced that the present incumbents are sincerely and conscientiously working to alleviate the profession's ills, but whether they are doing it in the right way and whether they are the best men in the profession to do it, is an open question. Where are

the McKims and Burnhams and Cass Gilberts to lead the profession out of the wilderness?

The A.I.A. is a national body and draws its membership from the Atlantic to the Pacific and from the Canadian border to the Gulf. It still operates under its New York State charter and I fear many of the New York men still labor under the impression that it is a local society.

Let me suggest that, with the thought in mind that the A.I.A. is the national leader in the profession, Mr. Magonigle formulate a ticket of officers that he would propose for the national body—men able and willing to give up their time to lead the profession out of the wilderness and back to the position of respect and honor that he says the profession held in this country up to ten years ago. The profession at large would read with great interest who, in Mr. Magonigle's judgment, are the able men to do this.

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JOHN CALVIN STEVENS, F.A.I.A.
Portland, Maine

During my practice of more than fifty years, and all of it in this comparatively small New England city, there has not been much opportunity to educate the public as to the real status of the Architect, though I endeavored to do so when possible.

I feel as you do about the proposed "Architects' Code," and believe it entirely unnecessary.

The A.I.A. Code has been enough for me, and I have found it impressed most of my clients very favorably.

I am writing this in response to your invitation, merely to assure you that there are others beside myself in this State who will approve your article, and although we have only seven Institute members in Maine, we are now taking steps to form a Chapter.

From so small a body, far from the great centers, we probably cannot expect to exert much influence on the parent body, yet "pin pricks," often applied, sometimes receive attention.

* * * *

ARTHUR N. GIBB, F.A.I.A.
Ithaca, N. Y.

Your article hits the nail and the Architectural Profession right on the head. Our heads unfortunately seem to have become ossified to such an extent that the slams from Federal, State and Municipal Governments don't register any more. I am with you heart and soul but being not far from the close of a long professional career and one of the lesser lights at that I fear that my support is but a slender reed on which to lean.

I feel with you that the Institute, the Chapters and such other Architectural leaders as there may be have totally failed the Profession as a whole. I was at the first meeting of the C.N.Y. Chapter called in Rochester to consider the proposed NRA Code for Architects which was to be a part of the General Building Code. Our first action was to blow up and swear. Our final resolution began with the statement that no such code was necessary—already had a good

code of ethics—and anyway we had no business—code or no code—followed by amendments to the damn fool thing and a grudging and surly acceptance. I think we all felt we had been beaten with clubs, I know I did. That was a year ago. Nothing since.

My conception of what the Profession of Architecture means, *and is*, is now out of date. The New Deal is utterly beyond my comprehension. An Admiral of the U. S. Navy in control of the Federal Architectural Program!! A retired Army Officer and Engineer in control of the State Architectural Program!!! Good Lord!! We hide our diminished heads in the sand Ostrich fashion and offer our behinds to any one who wants to take a slap at them, and do we get them—we do!!! Like Hamlet we do “suffer the slings and arrows of outrageous fortune,” and then we hold a meeting and pass resolutions.

* * * *

PRENTICE SANGER, A.I.A.
New York, N. Y.

I have read your criticism in *PENCIL POINTS*, I agree with every word and thank God that you had the guts to come out and say so.

I visited the office of the supervising architect in the Treasury Department in Washington often within the last two years. The Government is taking the bread right out of our mouths but I am convinced that, until our Government is made to feel a proper respect for the architect, they are going to continue to hire us and stick us in that sweatshop where we will do as we are told.

I for one would be glad and happy to join an Architects' Professional League and to help restore the profession to the dignity and standing that I have always felt for it.

* * * *

RALPH C. FLEWELLING, A.I.A.
Los Angeles, Calif.

In the main and in many of the specific charges, I agree with you absolutely. There is one flaw, as I see it, in those charges—and that perhaps a minor one. At a time when the American Public had been aroused to a lively support of the President's efforts at reconstruction (evolution would perhaps be more accurate) these same leaders of the Institute whom you so roundly denounce were taking your attitude also that “no code was needed” for the profession. I am inclined to believe that the truth of the matter is that failure on the part of the profession at that point alone did incalculable damage to the profession in the eyes of the public. A flat statement that “no code was needed” in the face of the fact that public works architectural commissions could and would be distributed to the favored few on the sole basis of political influence belies itself. So long as we, the members of the profession, are forced to operate and conduct our practice on the basis of *laissez-faire* and the devil take the hindmost—just that long will the profession continue to disintegrate—and I agree with you that the picture of that condition is worthy of a Gilbert and Sullivan

opera, only that the actors would probably take themselves too seriously.

The Southern California Chapter of the Institute has prepared for use a code for competitions on Public Works. This competition code if enacted by the profession would, we believe, accomplish several results:

a. It would remove the selection of architects on public works from the field of political patronage.

b. It would result in the appointment of architects on the basis of experience, professional standing, ability, and knowledge of the problem at hand.

c. It would secure a real piece of architecture and create a new and widespread interest in the profession on the part of the general public.

d. It would, if enacted, convey to those in authority the idea that there are architects whose primary interest is one of good architecture and public service.

This competition code is based on two or three fundamental assumptions:

First that it is possible for the profession within itself to establish professional boards for the prequalification of competitors, without fear or favor and in a spirit of sportsmanship.

Second it assumes that an architect's understanding of and solution to a given problem can be exhibited in a short time, inexpensively (limited on most work to a five-day period) in the nature of *esquisse*—*esquisse* unencumbered with the accoutrements of elaborate, expensive and deceiving renderings.

Thirdly that no group is better qualified to determine the value of the solution of a problem than the competitors themselves, who therefore should *prima facie* constitute the jury.

This program proposed for use for the selection of architects on all works involving the expenditure of public funds is a *constructive* and not an obstructive measure. It would, we believe, offer to governmental bodies a welcome substitute to the method which at present subjects them to constant wire pulling, political bickering and is a colossal waste of time and public funds. On the other hand, it would also be a much less expensive method for the architect to procure work. The time and effort now spent by the practitioner in building political fences to obtain work often costs him thousands of dollars without one constructive idea in the solution of the architectural problem to show for it.

You may or may not recall that at the last convention of the Institute, a resolution was passed to the effect that the President of the Institute should appoint a committee to devise ways and means for presenting a constructive method for the selection of architects on public works to the Treasury Department. That resolution was sponsored by members of the Institute who had a part in devising the code of which I speak. To the best of my knowledge this committee has never been appointed and I doubt that with the present board of directors in office it ever will be appointed.

However this plan has been presented to Mr. Ickes and to Mr. Morgenthau and I believe that with the proper response on the part of the Institute some such

system is very possible of development and acceptance by the government.

May we not be absolutely honest about this question of the design of public buildings by governmental bureaus? Having had one experience as private architect on a post office job, and having been for a time behind the scenes so to speak, and having seen some of the stuff passed to the Treasury Department as architecture by men of the profession whose only qualification was evidently political influence, I feel constrained to state at the risk of being called traitor by my own profession that were I a public servant responsible for the result obtained, I would pursue exactly the policy now obtaining on public works until such time as the members of the profession themselves could present a logical method for the selection of private architects on public works which would to a degree insure the appointment of a man of real professional training and ability entirely divorced from his political influence.

Such a program will be opposed by a large group within the Institute (many of them men of standing and marked ability), but any organization which opposes the path of progress is foredoomed to sink. What really matters after all is that good architecture may survive and grow. The best of architectural expression in this country today has in most instances been brought about through architectural competition—in most instances not provided with the safeguards which our proposed program offers.

There are many of us who believe that the complexion of the Institute is liable to change considerably within the next few years. Be assured there are still a large number of its members—often malevolently called the “younger crowd” for whom life is just beginning, at forty—and these members are concerned that “professional ethics” should become more than something to be told about at conventions and that “service to society” should become more than a sounding cymbal to deceive the young. If we, as architects, become alive to the possibilities of this profession of ours in a rapidly evolving society, if we can become more concerned in what we produce than in what we acquire, if we can stand the barb of honest criticism and gain thereby, if we finally discover that need of work does not in itself constitute a justification of our demands for public employment; then I say we will enter upon a period of professional development which will surpass even those days when the Institute was guided by men whose names have shed a glow upon the architecture of this country.

When we speak of “dignity,” let us consider that there is no dignity without truth and integrity. You speak of the uselessness of discussing “how to get jobs out of the government until we restore the confidence and respect of the public,” and I would have you if possible qualify the statement by the words, “how to get jobs out of the government through political influence without qualifications as to professional ability.” When we have set our house in order, put the offer of our services to the government on a qualifications basis (regardless of who gets the job), then we will have begun to restore our own “dignity and respect.”

As you state, the present cry for numbers which actuates many in high places is not confined to the Institute, but has been rampant in all lines of human endeavor. As one writer whom I know so aptly put it, “we are about to discover that two plus two do not always make four.” Perhaps then we will begin to “count brains instead of noses.”

In the meantime some of us do intend to do something about it—over one hundred and fifty architects of this section have signed the petition calling for the enactment of this constructive program for the selection of architects on public works in Southern California—not to get jobs for architects especially, but to get the right architect for the right job. It is significant that in that list are the names of most of the men of outstanding ability, and conspicuous by their absence are the names of most of those who have depended upon political acumen for success in what should be a highly cultural field of endeavor.

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A. BRIAN MERRY, ARCHITECT
Augusta, Georgia

Your very scathing article of criticism of the architectural profession in November PENCIL POINTS has just received my attention.

While I cannot help but see the viewpoint of the government in not flinging their post offices and public building to politically minded architect-promoters, I do thoroughly agree with you in the main that our siesta has become too prolonged. I do not mean to infer any criticism of architects who have handled government buildings. So far as I know they have executed their jobs well. But, from the standpoint of the government, if all of their work is to be turned over to our hungry group, the chances are that it will not stop with the reputable architects.

I commend you for your enthusiasm in your suggestion of not only a house cleaning, but the thought of promoting the standing of the profession. I am frank to say that I believe the status of the architect in smaller cities has not suffered in comparison with the architects of larger cities. At least I do not feel quite as low as you would have me feel. Maybe its my ego; or I believe we call it self-confidence.

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LOUIS A. WALSH, ARCHITECT
Waterbury, Connecticut

“Amen” to all that you say, except that I think you are a bit too severe with the officers of the Institute. Maginnis surely is a “professional” man.

I do think, however, and have so expressed myself in letters to other members, that the Institute officers have, for several years, been obsessed with this idea of “members for political weight” and I have proposed that, instead of “every architect a member” the Institute use the slogan, “Every Member an Architect.”

That something, such as you suggest in the last paragraph of your article would be an eventuality, has occurred to me more than once but I would prefer to have it an “outgrowth” rather than “a breaking away,” from the Institute.

"The Upper Ground" (continued)

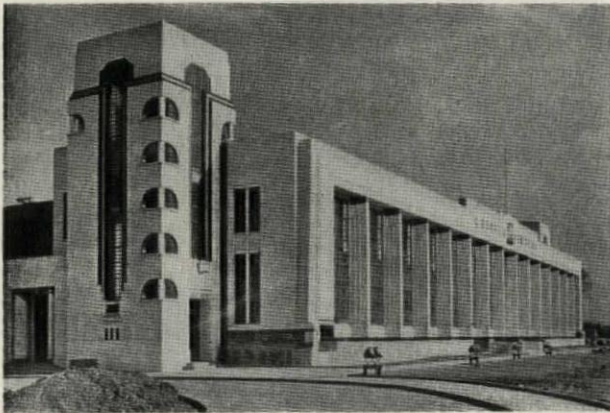
By H. Van Buren Magonigle, D. Arch., F. A. I. A., A. N. A.

Professor Lewis F. Pilcher of Pennsylvania State College breaks what is to this reviewer fresh ground in his very interesting article in the *American Architect* for September about "The Black Emperor's Capitol" in Haiti, now and for many years past a ruin, with photographs and drawings showing its original form indicating unexpected sources of inspiration in its design.

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"Modern London" by Thomas E. Talmadge, F.A.I.A., is illustrated by architectural aberrations of the sort upon which Montgomery Schuyler would have loved to whet his snickersnee. Architects under 50

From *American Architect*, September, 1934



HOOVER LIMITED

would probably not remember the series he used to run with that title in the *Architectural Record*. He delighted in taking some godawful building, carving it up elaborately and serving it with the sauce of his caustic wit.

We select from this article to reproduce "Hoover Limited" and have nothing further to say beyond drawing attention to the exquisite fenestration of the tower thing.

* * * *

We used to accept a gas-works as ineluctably horrendous. But Messrs. Bloch and Hesse have succeeded in "taking the cuss out of the gas-works" by their Sales and Service Building for the Brooklyn Borough Gas Company, well designed and simple and showing that such a utility need not be a blot on the landscape.

* * * *

The October issue of the *American Architect* is given over completely to the Nebraska State Capitol, Goodhue's last work and his greatest. To review the building or even this presentation of it at all adequately would require a complete monograph, and therefore the few words I am able to devote to it can only be a

kind of impertinence.

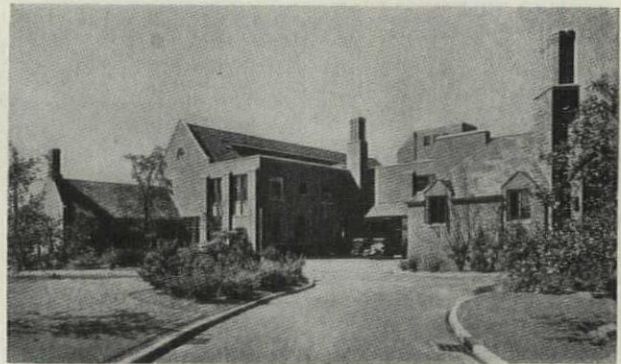
That Goodhue's spirit had been gradually preparing for this strong new flight into new air and toward emancipation from mere scholastic tradition is quite easy now to see. His Gothic work had slowly released itself from the shackles of period, from the Gothic of the books and photograph albums as he absorbed more and more completely the real essence of Gothic; until at last you might hunt in vain through such buildings as, for example, St. Thomas's in New York, for major or minor plagiarisms. This is the building of which Benedict Carter, one-time Director of the American Academy in Rome said "It divides a walk on Fifth Avenue into two parts—waiting 'til you come to it and thinking about it afterwards."

* * * *

If the younger flight of architects in these United States—or anywhere else in the world—would like to know what true progress in architecture is, let them study the Capitol of Nebraska. Here are to be found the sound and immutable principles of good building, of good composition, of good design. Here is the courage to depart from precedent and to invent new arrangements of light and shade and pattern. Here if they know how to look, they will find Goodhue's personal history as artist—his Persian experience, his long dealings with Gothic forms and proportions, his tentatives in the Classical mode. I believe Goodhue's approach to his work to have been almost completely the æsthetic approach; I do not believe he troubled himself about the things the lay critics are already beginning to read into his work. In this building he was as simple as the simplest Simon among those who call themselves modernists; but his keen and dominating æsthetic sense was not satisfied with nakedness. He was not satisfied by mere "function," that cliché which is getting to be so tiresome. He had to have beauty with it—and he knew how to get it.

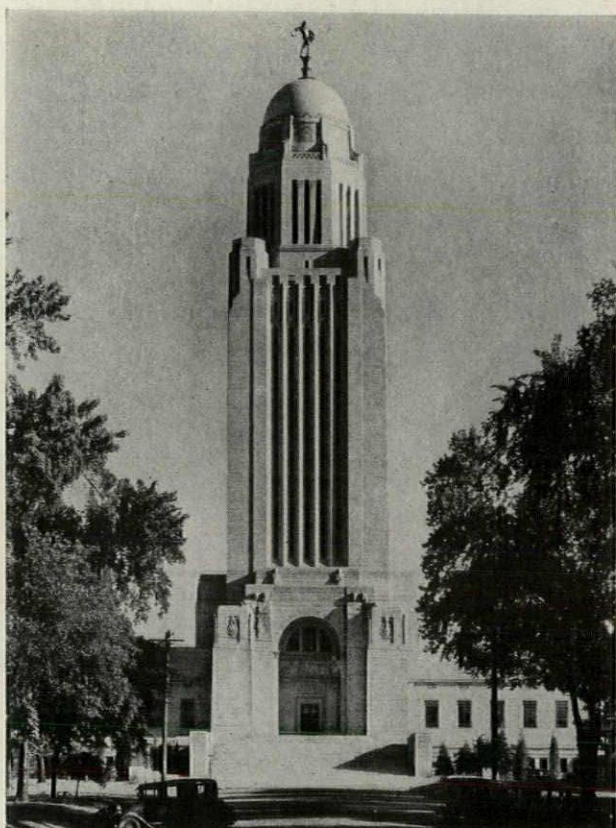
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From *American Architect*, September, 1934



SALES AND SERVICE BUILDING FOR A GAS WORKS
Bloch and Hesse, Architects

From *American Architect*, October, 1934



NEBRASKA STATE CAPITOL
Bertram Grosvenor Goodhue, Architect

Apropos the lay critic, we have Mr. Charles Harris Whitaker with us again with the leading article on the Capitol and who delivers himself of such gems as: "There can be no doubt, had he lived, that he would have pushed his way steadily towards a complete divorce from the historical representational process of imitative design; and at last would have won his way to the pure craftsman's point of view [difficult to decide whether it is the craftsman who is pure or the point of view]. Then there would have arisen a building in which the only collaborators would have been the workmen." Perhaps someone knows what this means—if so, do write and tell me.

Referring to certain criticisms of the building, Mr. Whitaker says: "First, as pure modernists observe, Goodhue could have got more space for the same money." One is tempted to request a definition of a "pure modernist" and why he (the pure) wanted Goodhue to give more space for the same money or more money or less money. As long as he got enough space for the money the State of Nebraska was well served—especially in view of the fact that it is able to be so proud of the way the space was disposed and handled by the architect. The pure ones appear to gauge success by the quantity of space not by its quality.

* * * *

Professor Cunningham's contribution to the symposium, a record of successful experiments with use of materials in the Capitol, is an interesting account of

things that went on behind the scenes, written from the point of view of the man who really knows what he is talking about and does things himself. He is too modest even to appear to imply how much he had to do with the work that remained to be done when death took Goodhue away, from the designs for doors inside to the entire tower—which fell to his lot to work out, and which he did with loyalty to his old chief and the necessities of final execution.

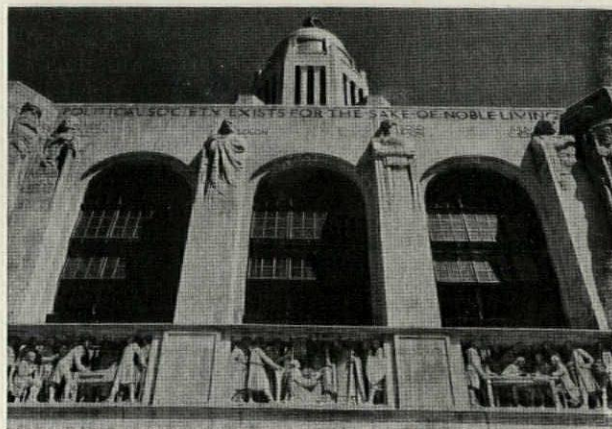
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In this building was solved for the first time the completely satisfactory union of sculpture in the round with the structure. Here are no lumpy eruptions a la Epstein such as those in Radio City. Here are no "statues" standing about like mantelpiece ornaments that might be moved thither or yon. The sculpture grows out of the substance of the building. More, you feel as though the superfluous stone had been merely cleared away, revealing the figure which had always dwelt in the mass waiting for its release.

It is not all of equal success, notably the pierced reliefs in the three balustrades on the Southerly façade, where the figures seem to be carrying the weight of the heavy coping on their heads; and the shadows over the Buffalo panels on the step buttresses are much too black and heavy and come too near the top of the buttress; the same fault, and it is very disturbing, occurs in the sculptural panels at the top of the corner pavilions.

For years we all used to wonder who did Goodhue's sculpture: the identity of the man was concealed with a positively mediæval effacement. It was not until his work on the Capitol of Nebraska burst upon us, that it became known that this genius so suddenly revealed was the man who had worked with and for Goodhue for years with an extraordinary sympathy and adaptability to conditions of place and type and style, the greatest sculptor of architectonic forms the world has so far known, Lee Lawrie. He has said so many things once and for all in this building and said them so well that it is difficult to see how anyone can ever, if he wishes to attain a perfect union of figures in the round with the structure itself, find another convention

From *American Architect*, October, 1934



DETAIL OF SOUTHERLY FAÇADE
B. G. Goodhue, Architect. Lee Lawrie, Sculptor

From *American Architect*, October, 1934



NEBRASKA STATE CAPITOL
Detail of Lawrie's Sculpture

equally satisfactory: he may be doomed eternally to the rôle of plagiarist—in fact, crass imitation has already set in. With the modesty of a really great man Lawrie minimizes the share he had in making this crowning work of Goodhue's brilliant career what it is.

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I cannot resist quoting almost in full a letter just received from

one of the real architects in America, a man whose work is truly progressive and sane, and who was for many years professor of architecture in a very prominent school—a prominence to which he largely contributed. This is a repercussion of our review of the reports of the Collegiate Schools of Architecture in *PENCIL POINTS* for October:

"... You are chasing nonsense with a gusto which is appreciated. *The Octagon* in the October, 1934, issue [for the benefit of those not in the know; *The Octagon* is the official, anæmic, organ of the American Institute of Architects] has published some new 'cures' for the profession, under the title—'This Profession of Ours,' by Frederic E. Towndrow. I find a few gems in it:

"I hope my readers will forgive me if I remind them that all great architecture depends upon the getting of jobs. After that first step the rest is comparatively easy, and it is in this first step (which makes possible all the others) that the office trained man is generally more efficient than the school trained man..."

"Later this is re-stated under a criticism of the schools: '... First and foremost the student is taught little or nothing of the business side of architecture. In other words, how to get jobs and how to deal with them efficiently in all their financial and business implications...'

"And also: '... It seems evident that young architects should be trained more scientifically. They should, in fact, be so trained as to be able to teach engineers and business men their jobs. This should not be difficult...'

"I wish to God that 'after getting a job' the rest, that is, to do it in a creditable way, were 'comparatively easy!' and that 'it is not difficult to teach engineers and business men their jobs.'"

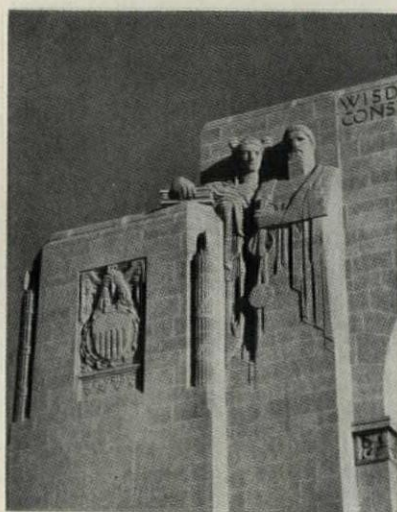
He hopes I am well—and I can assure him that I am all the better for his letters. For he knows, and no one better, how hard the architect's real job is and

how short school-time is in which to get an inkling of it.

* * *

The Architect and Engineer continues its publication of the Historic Buildings Survey, this time with a number of the old Missions that never cease to make one marvel at what those old priests managed to do with the unskilled hands of their Indian converts.

From *American Architect*, October, 1934



NEBRASKA STATE CAPITOL
Detail of Lawrie's Sculpture

In this number too, October, is a roof house (pent-house we should call it in New York) by Mr. O. A. Deichmann, very successful, judging from the illustrations. We reproduce one view of it here. A curious feature of the ensemble is a twelve-foot fire wall around the garden, which apparently could not be pierced on account of the fire hazard, and shuts off the view very effectually. So Mr. John Stoll was called in to paint "San Francisco Bay scenes" upon the wall to carry the eye beyond the enclosure; an actual rustic fence of redwood helps to create the illusion of reality.

* * * * *

Architecture for November is not quite as interesting to me as it usually is. There are some small houses in and about Portland, Oregon, by Herman Brookman, some of them very interesting in their individuality of treatment without straining after "originality." Some wooden grilles in Santiago de Cuba with measured details of them all complete and ready to hand over to the contractor so that he may reproduce them in

From *The Architect and Engineer*, October, 1934



TOP O' TOWN HOUSE, SAN FRANCISCO
O. A. Deichmann, Architect

Architectural Review, October, 1934



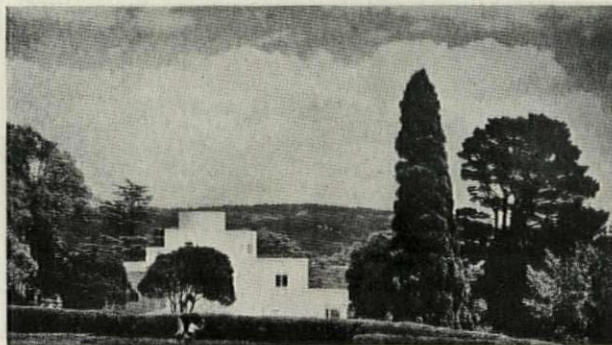
STATE CHAIR, NOTO, SICILY

visualize such harshness as the house below in the mellow atmosphere of rural England without a shudder of pity and regret. Really, I am beginning to turn for relief from the sad aridity of these modernistic manifestations to the joyous don't-give-a-damn-a-tiveness of the Baroque! I'd like to loll in this wild chair. I'd like to loaf around this doorway under the rotten piece of design alongside of it. There is life in them at least. If ever there is any architecture to do again, I am going to do something crawling with ornament and without a straight line in it. I shall do a stream-lined house—and I shall justify stream-lining an immobile object by the silliest blurb I can think of about the wind slipping so softly by that a man can sleep o' nights. There isn't anything I won't do that will rinse my eye of these tin huts.

* * * *

I am not quite sure whether my critical mandate from PENCIL POINTS extends to its own pages, but I shall take a chance and refer to Mr. Elmer Grey's

From *The Architectural Review*, London, October, 1934



A HOUSE WITH A VIEW, JOLDWYNDS, SURREY

Northern Maine or in any other appropriate climate. The Portfolio is devoted to Roof Trusses; and there are some nice photographs of "garden terminals," niches and buildings and things terminating garden vistas in many charming places.

* * *

We reproduce some illustrations from the *Architectural Review*.

It is difficult to

article in the October number, "The Creative Process and Modern Architecture." If any reader of PENCIL POINTS missed it for any reason, he should look it up and read it carefully; also non-subscribers "if this should meet the eye of." It is admirable in tone and goes to the depths. Everything in me tells me that Mr. Grey is right and that he describes with accuracy what goes on in the designer's mind—something that in its very nature can't go on in any other kind of mind. His account of the unconscious accumulation of impressions, their intimate reactions upon each other as they lie in the twilight of that mind, their mixture, their interfusion, and their issuance one day in new and unexpected forms, I feel to be true; and in thus accounting for what we call "originality" no one can help but feel that he has solved that mystery once and for all. It is all this wealth of association and of impressions that your modernist would have us surrender in favor of the raw and undigested. Mr. Kenneth Reid said the other day, as we were discussing the modernistic fad, that its exponents didn't seem to realize that far from being progressive they were actually reactionary—for they were reverting to the crude and primitive phases of man's urge to build, merely using gas-pipe and enameled sheet iron instead of unbarked wood, mud, reeds and straw, but just as untreated and un-acted upon by the imagination.

I had intended, sometime when I got around to it, to try to cover the general ground of Mr. Grey's article, but he has done it so well that I can only offer him three rousing cheers. I hope every draftsman in the offices and every student in the schools will con what Mr. Grey says with an open mind and an understanding heart. Such thoughts as these are precious gifts to our younger brothers in the profession; they are distilled from ripe experience, the clear and sane judgment that is one of the compensations of life in descending its western slopes.

Architectural Review, October, 1934



NOTO—CONVENT DOORWAY

H. VAN BUREN MAGONIGLE

On Common Ground

By Charles Harris Whitaker

For some months intermittently, and for the last five weeks steadily, I have been repairing and remodeling one of the oldest houses in Virginia. It is a log cabin construction and as we pull and pry it apart and peer behind the surface, there is told, with startling plainness, the unhappy story of the rise and decline of American carpentry—the tale that began with axe and adze, crosscut and broadaxe, and that ended with the Sears-Roebuck catalogue and 17,000,000 people on the national dole.

A fortnight ago I knocked off for a day and betook myself to the Maryland side of the Potomac, far down on one of the great lower reaches, there to spend the day with an architect whom I have long loved and where I saw a copy of PENCIL POINTS and read Mr. Magonigle's remarks concerning an article entitled "Builders in Search of a Civilization," that appeared in *The American Architect* for July. It was one of those opalescent autumnal days when the Potomac was like a pearly mirror into which one might peer in endless reminiscent delight, and in contrast, Mr. Magonigle's observations seemed strangely arrogant. Certainly it was a sneer he intended when he derided my concern about workmen as something that never got very close because of "de effluvium."

Well, on that point, let me say that I have just completed a new fly-proof privy, even as I demolished the old one to get some lumber, for the installation of a bathroom still makes an outside toilet necessary because of the uncertain water-supply. I even cut the egg-shaped hole in the seat of the new privy, and found it an intriguing job, for there is a heap of philosophy required in this particular branch of carpentry. There are questions of contour, of bevel, of height, and of direction, as technical problems, but there are also certain vital factors that concern themselves with location and the provision for the fine view that shall be fastidiously private, and that leads to serenity and quiet contemplation. I ought to add that I also did half the work on the septic tank (no effluvium as yet) and thus it would seem fairly obvious that Mr. Magonigle's sneer was no more than that.

When he pigeon-holes me in a compartment labelled Ruskin and Morris, that is no more than an arrogant assumption. I owe both of these men a great deal, but I have never set them up as gods and have taken pains publicly to point out what seemed to me to be their besetting romanticism. Both of them believed in work and loved it, and in the blessings and satisfactions it can bestow when rightly carried on, and as I like to be called a workman, in preference to any other name, because I am happiest when I am working, I shall endure Mr. Magonigle's jibe without complaint.

But, says he, Mr. Whitaker is a writer and not an architect. That, too, is an assumption. I certainly would not call myself an architect, yet I have built three houses for myself with my own hands, and have remodelled several others for friends and relatives. But, on this point, am I not justified in pointing out that, in my opinion, Mr. Magonigle is not an architect, at least by any definition of mine and a good many others. I have always told him, during the long friendship that he has so strangely chosen to end, that he was a grand painter, which I think he is. But my guess is that few names in the history of building are likely to be more quickly forgotten than his. (The moonlight water-color that he painted for me, many years ago, hangs in the room where I write, and I could ask no lovelier leave-taking than the sight of that luscious darkly deep blue sky and the soft silhouette of the group of humble buildings, so sweetly in tune with earth as the source of life that over them the night seems to be letting fall her very special benediction.)

It may be my dislike of the Kansas City War Memorial (which I never mentioned to him) that has drawn such a dirklike thrust from his pen. I remember, however, what I said to Tom Kimball when he told me that he was to be the architectural adviser for that competition. "It is too bad to risk spoiling the record you made at Lincoln," I said, "for anything pretending to memorialize the latest international racket will merely turn out to be a joke," and my words were true. The Paschendaale slaughter had not then been told by Lloyd George, but there were those who knew what was going on and what the end would be—all Europe thumbing its nose at us when we asked them to repay the billions we had been swindled into spending and lending in order that a group of thoroughly dishonest and incompetent statesmen might make men fight to save their faces and remake the property lines on the map. What a racket it was! What a joke is the Kansas City War Memorial, and all others, as we look at them and remember the Allied Borrowers!

Yes, says Mr. Magonigle, but I have known many more craftsmen than has Mr. Whitaker. That may be so, but I would like to point out that merely saying so does not make it so. I haven't counted up those I have known. There were a great many of them, for I came of a family of craftsmen—boatbuilders, carpenters, millwrights—and from my earliest days I had them as friends and companions, listened to their talk and their philosophy, and thought them the finest men on the earth. If I made a computation, I'd say that I must have known a hundred good workmen in my own land, half as many in England where I spent some five years, as many more in Germany where I

spent a similar period, and certainly nearly as many more in France and Belgium, where I dawdled about for another three years. In Greece, where I spent half a year, I met but the cast-maker at the Museum, but I did get to know a tailor in Candia in Crete, and a jolly fellow he was, although our conversation, as he made me a peasant's coat, did not rise to the philosophies. In the Grand Duchy of Luxembourg, I built a house for myself, working with the workmen from whom I learned a lot of odd ways of doing things. I also learned that one could not work like that and retain any social status, either with the workers or with the bourgeoisie, in Luxembourg (or anywhere in Europe, save Russia, I suspect), so I sold the house at the first opportunity and gave up one of the loveliest views that was ever framed by a window. All in all, therefore, I have known some craftsmen, including several who were renowned. Mr. Magonigle may have known more, have known them more intimately, and they may all have been vastly superior, as craftsmen, to those that I knew, but when he points out that his craftsman friends decry the modern and long for a chance to do some real work, I merely remind him that that was the burden of my song when I wrote "Builders in Search of a Civilization." It might have been "Craftsmen in Search," just as well.

On the point of the "rigorous training" of the Greek "architects," I merely decline to believe any such thing. Rigorous training there was, but of workmen. The "architect" stuff may be offered to a society composed largely of slums and skyscrapers, and with half the population inadequately housed, but it can't be stuffed down my gullet by all the historians on earth. That does not mean that I have a feud with architects, *per se*, but it does mean that the attempt to track down the modern architect in order to prove that his counterpart was a component part of Athenian society is merely a part of what I call the "imperfect historical method," as I have got to know the lies that are called history and that are fed to the youth of today even as others were fed to me in my day. What lies they were!

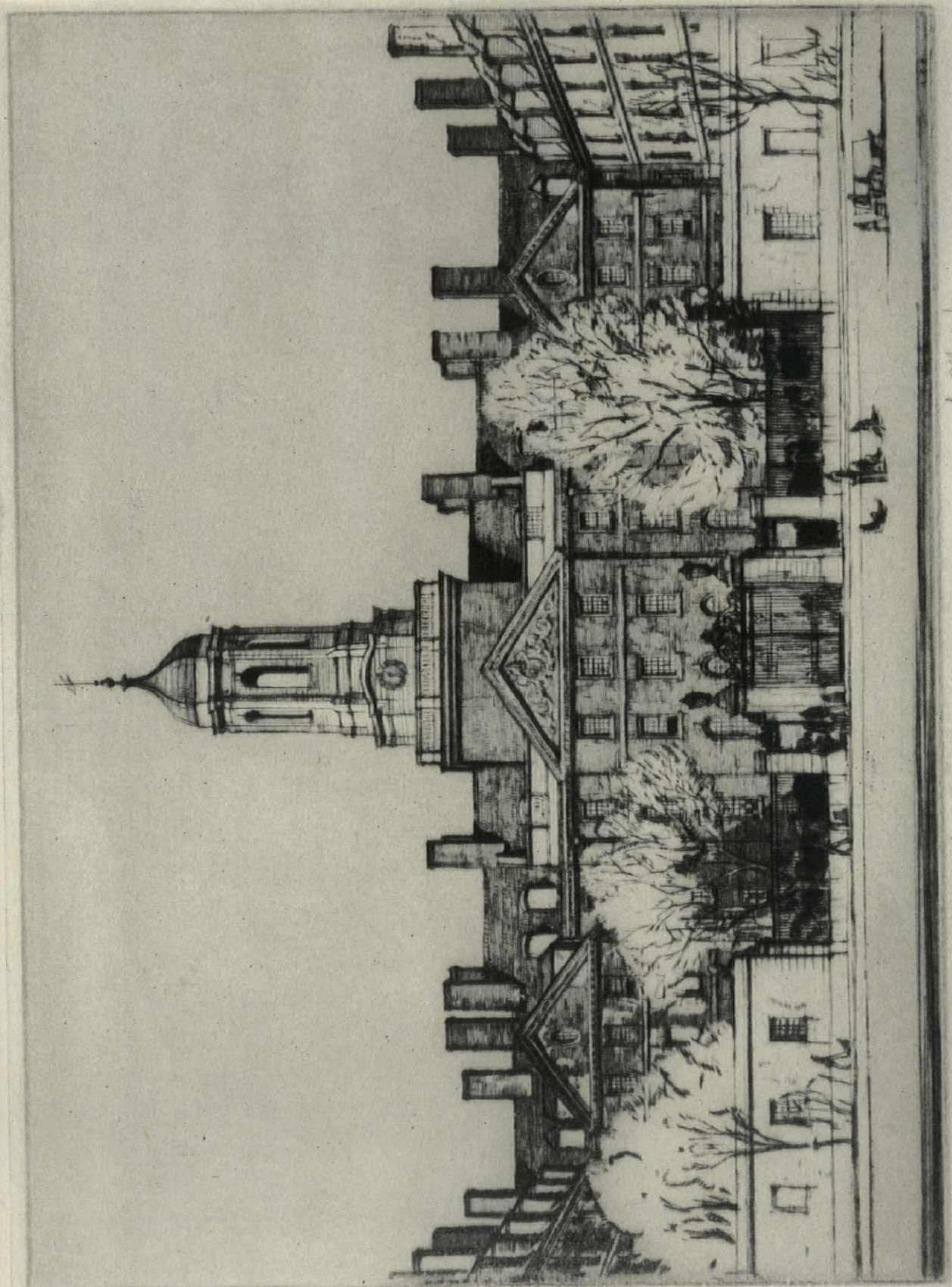
As for the "vanity of the profession," why not, I trow! How else can a profession get on in this world of ballyhoo and blah? Certainly the profession is vain, and will appropriate anything it can lay its hands on in order to advance and consolidate its interests and its revenues, as will any other profession, trade, or calling.

Now this is all a lot of fuss over not much of anything. Not one of the things to which I have referred

is of the slightest importance. Ten years ago, Mr. Swartwout, writing in *The American Architect*, took casual and caustic flings at me because, as editor of *The Journal of the A.I.A.*, I felt it necessary to point out to the architectural profession just where it was headed, and to lay constant emphasis on what was then called the "housing problem." (It may be significant that today many an architect is eking out a frugal existence by getting a job in some one of the national housing undertakings!) But for these things I was dubbed one of a "little group of earnest thinkers," or something of the sort. In the meantime, my predictions about where building was headed have all come to pass. From the result, most architects and draftsmen have suffered bitterly. They will continue to suffer, for a long time, for it is likely to be some years (if ever!) before the American people can again indulge in an orgy of gambling spendthriftery into which we have been plunged, with minor interruptions, for a quarter of a century. No nation can stand such a drain on the common revenue. Over and over again, from Memphis to New York, nations have built themselves into debt and insolvency. Kings and priests have gobbled and stuffed themselves with palaces and temples, as the slums and hovels piled up like human garbage heaps, while wars killed off the murmurers when their lamentations grew too loud. No nation, however, ever repeated that performance as fast as has the United States of America. Looking the bald facts in the face, it is plain that Western civilization is caught in the trap of ownership for usury. Prices, not values, run the show. Life is held cheap. Property is held dear. The art of building is caught in the toils of this cobweb that has been ages in spinning and that now enwraps the earth. There is no longer a possible flight from it. It has to be faced.

The struggle may bring forth no man knows what. The way of escape demands a will to justice, a cooperative intelligence, and a sense of the dignity of human life that do not now exist. They cannot be brought into being (if that be possible) by the pigeonholing process, or by calling names. No set of men comes to closer grips with this giant cobweb of ownership for usury than do the architects, for they deal with the great human need for shelter. Before them, today, lies the prostrate and insolvent heap of skyscraper and small house, of town and city, of State and Nation. To discover the reason for this insolvency and the human misery involved, is the only way to find out how to use building to help make a civilization—and if it isn't to be used for that purpose, how come?

Editor's Note:—Mr. Magonigle, on being permitted to read the foregoing before publication, wrote to the editors, "Thank you for letting me read Mr. Whitaker's *Apologia pro vita sua*. It is quite perfect as a piece of self revelation."

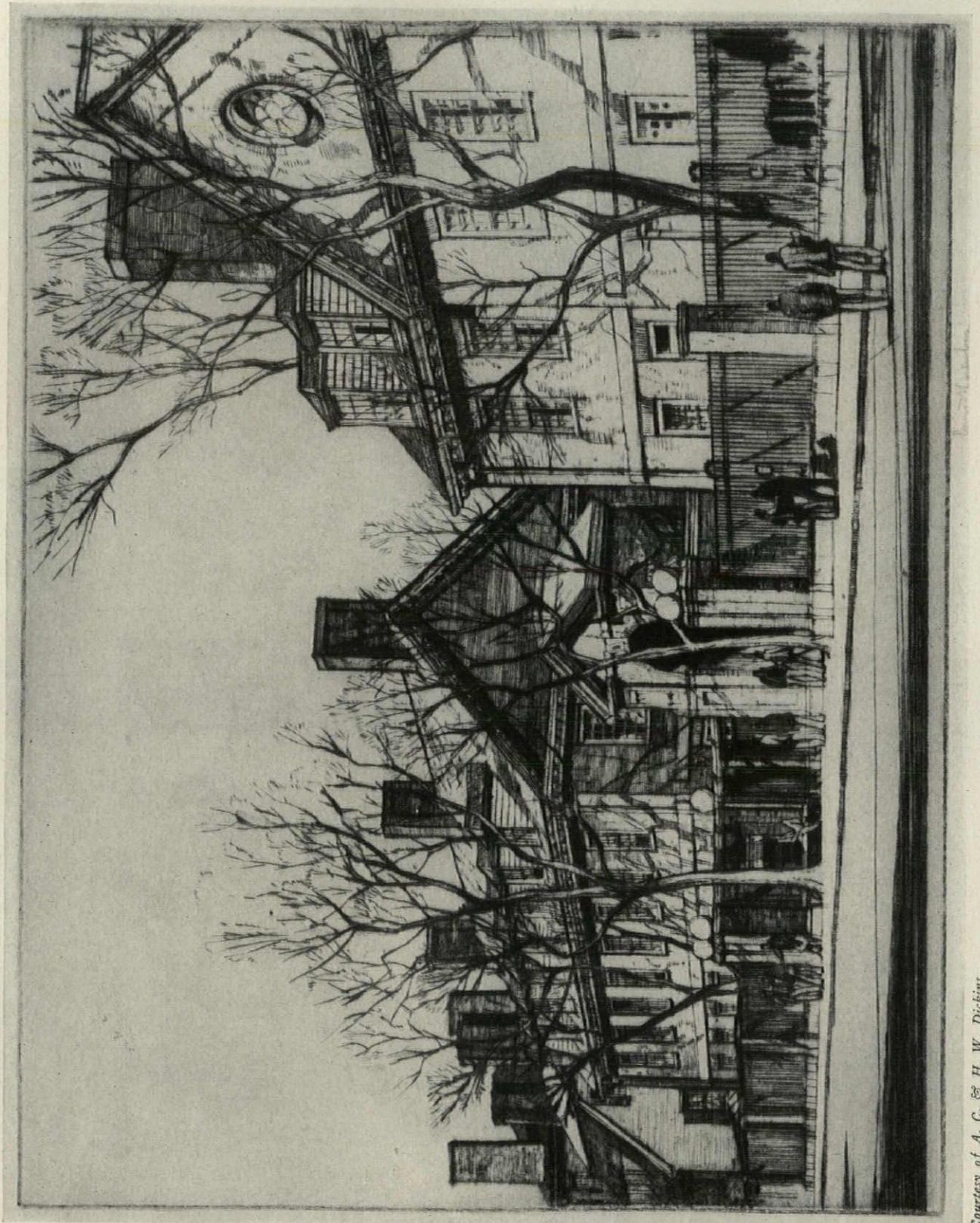


Henry W. Dickinson

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

DUNSTER HOUSE, HARVARD UNIVERSITY—FROM A DRYPOINT BY LOUIS C. ROSENBERG
This and the following three plates are from a portfolio of six prints of Harvard. The artist is at work on a series of similar portfolios of views of other universities.

PENCIL POINTS
(December, 1934)

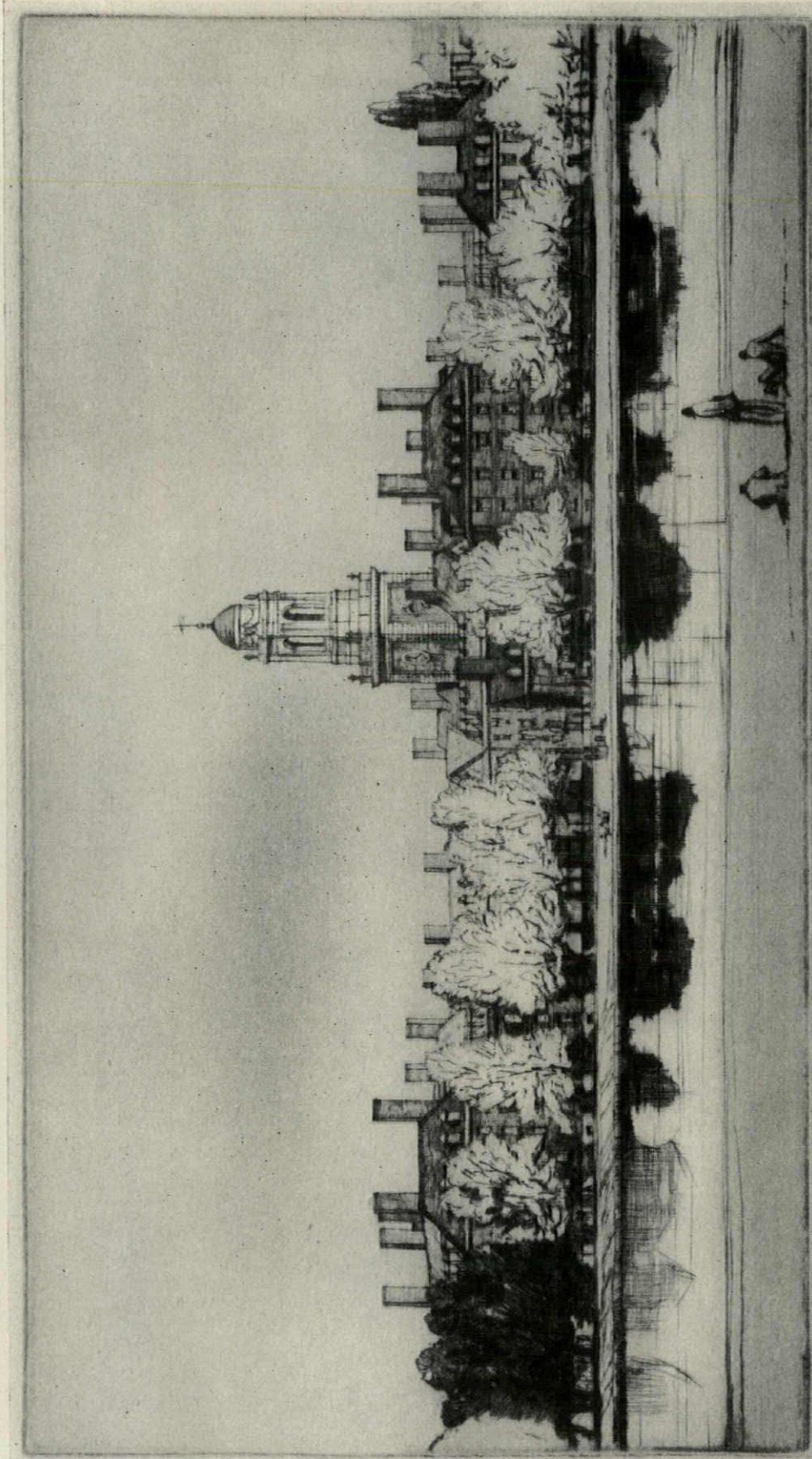


Courtesy of A. C. & H. W. Dickens
WIGGLESWORTH HALLS, HARVARD UNIVERSITY
FROM A DRYPOINT BY LOUIS C. ROSENBERG
Size of original, $9\frac{1}{2}'' \times 7\frac{1}{4}''$



Courtesy of A. C. & H. W. Dickens
HARVARD HOUSE, HARVARD UNIVERSITY
FROM A DRYPOINT BY LOUIS C. ROSENBERG
Size of original, 9 1/2" x 7 1/4"

PENCIL POINTS
(December, 1934)



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

ELIOT HOUSE, HARVARD UNIVERSITY
FROM A DRYPOINT BY LOUIS C. ROSENBERG
Size of original, 11" x 6"

PENCIL POINTS
(December, 1934)

More Ammunition for the Small Homes Drive

By William F. Mickelsen

Much has been said, and written, concerning the prospect of obtaining some fair share of the small house business for the architect. The purpose of this article is to provide the architect with more ammunition to use in his "drive" for this work.

The observations and facts here given are the result of an analysis of more than 1000 homes. This work was done by the writer in connection with appraisal for mortgage re-financing.

Such analysis, done for the purpose of determining a safe and fair loan value, offers an interesting contrast in viewpoint as compared to the usual angle of approach employed by the architect acting as a critic. It is also rather rare for the architect to make wholesale excursion into the commonplace and stereotyped masses of reproductions which, after all, constitute the great "American Home."

Naturally, there is much to be desired æsthetically in this group. Commonly, the houses of this class are either wholly lacking in style or are bastard conceptions by partial employment of one or more styles, often offending atrociously against good architecture.

In appraisal analysis the items of design, plan, and structural merits are very vital factors. Is the design good or bad? Is the plan good, novel, efficient, or poor, awkward, and wasteful, or, perhaps, merely acceptable? Is the structure sound and may long life and low maintenance be expected of it, or do parts or members already show signs of failure forecasting costly repairs? The answers to these fundamental questions inevitably influence the answer to the question of true value. These are questions the-wise buyer asks.

The large number of dwellings examined in the author's survey makes possible a quite comprehensive cross sectional picture of the ordinary house, and therein lies much food for thought.

In view of this article's purpose there would be no particular point in a discussion of any but the more common faults uncovered in the analysis.

Beginning with the first unit in construction—the foundation—faulty work existed in a vast majority of the homes examined. The house whose center bearing piers, or walls, had not settled more than the exterior bearing walls due to incorrect footing areas was the proverbial exception proving the rule.

Such lack of "balance" in footings, resulting in greater soil compression under center bearing points than under the exterior walls, quite naturally had developed sagging floors, cracked plaster, binding doors, etc., in the structure above.

Quite a number of center bearing walls only four inches in thickness, of common brick, were en-

countered. Such walls, considering thickness in relation to height, possess obvious elements of instability.

Exterior brick walls, 10 inches in thickness, with the 2-inch vertical air space in center of the wall, in more than nine cases out of ten had failed miserably. These failures were due to improper and insufficient bonding resulting in inability to withstand soil thrust from without. It was, of course, necessary to recommend corrective work, often complete rebuilding of the wall, at a very severe penalty in cost to the owner or other interested parties.

In a few instances it was found that footings had been laid in "filled" ground, causing a variety of structural failure with no end in sight. As an investment such a dwelling is hazardous in the extreme to both owner and mortgagee.

Concrete basement floors were often found to be faulty because of neglect in providing drainage for ground (or surface) water which, forcing passage under the floor, had "popped" it by pocket pressure.

Above the basement, a very great number of framing defects appeared:—beams and floor joists too light to carry the loads imposed without serious deflection; failure to cull out defective pieces resulting in failure of the member; insufficient or unsound bearing for members; undue and avoidable shrinkage because of obsolete, and often extravagant, framing methods; undersized or poorly designed headers and lintels in bearing wall openings; incorrect and unsound roof framing; etc., etc.

All of these structural defects are direct contributors to early depreciation and increase the maintenance load very materially. The deplorable phase of the matter is that none of the faults mentioned are excusable. To do the job right in the first place would cost the owner much less than the repair penalties imposed eventually.

Each of the items here mentioned constitutes a problem in engineering which, though quite simple and elementary to the architect, is beyond the scope of the ordinary builder's knowledge. His solutions too often are dictated by common usages or, worse, expediency.

The plan is a very important factor in the valuation of any building. In a dwelling it might be said to be of paramount importance. If the room arrangement is poor, or placement of fixtures and cabinets awkward, the fact is ever present in the owner's consciousness. And many a sale has failed of consummation because of faulty and objectionable plan.

Though much discussed today in a wide variety of journals, newspapers, etc., this matter is often frightfully mishandled. Some of the homes examined by the author displayed a complete lack of common sense

thought in planning, and others, perhaps too much thought upon the part of an imaginative builder, to the end that the results were nightmares of intricate, impractical innovations.

In all fairness let it be said that the small home many times reproduced is, generally, of fair, or even good, common sense plan. The fact that a plan is good and practical is, of course, the reason for its reproduction. Here the lacking quality is originality which, to the owner taking pride in his possession, is a serious matter.

Unquestionably there is a measure of added value in something not merely a copy. This is a very real factor which does, in fair appraisal, affect the true value of a home.

Good planning in homes not falling in the "reproduction" class were, as disclosed in the author's survey, so rare that the exceptions, as above, again merely proved the rule.

As a general rule the kitchen was found to be the poorest, and the dining room the best, planned room in the house. Perhaps the reason for this is that the dining room is easily planned, a few simple standards of dimensions and shape being generally accepted. The modern kitchen, on the other hand, is quite complicated in detail. Thought, knowledge, and experience are required to plan a kitchen for efficiency, sanitation, and general attractiveness.

The average living room was, in most cases, quite good, although many were planned with little thought for the best possible placement of furniture.

Bedrooms too often were "squeezed in" misfits as to shape and dimensions, such as was possible in the leftover space after the layout of other rooms had been determined. They were infrequently the light, airy, healthful rooms they should be. Many, though of desirable shape and size, were impractical because of misplacement of doors or windows so that reasonable placement of the furniture could not be accomplished.

Most of the homes erected during recent years were plentifully supplied with clothes closet space. The one really serious fault in closet planning is the fact that much good bedroom wall space has been rendered worthless by injudicious location of closet doors.

The modern bathroom, being governed by mechanical necessities, was quite generally well planned. Indeed, the most accomplished blunderer is usually balked in his ingenious jig-saw planning when this unit is reached. That his scheming occasionally attains fruition, however, was demonstrated to the writer. Bathrooms were encountered with fixtures so placed that none but contortionists, it seemed, might use them. Such bathrooms, luckily, are rare.

The breakfast rooms, very few in number, were quite good. The breakfast "nook," however, was nearly always so cramped in size and so awkward of access that the space consumed had better been allotted to other rooms in the house.

More than half of the stairways were found to be faulty in proportions, in logical placing, or in construction. Too many were actually hazardous because

of unnecessary winders, awkward landings, insufficient head room, or marked changes in riser dimensions.

Sun parlors and porches are easily planned, yet a startling number were of such shape and size as to be of no practical use or value. Many porches, too, were so overlarge that investment waste was ridiculous.

Much might also be said concerning the planning and design of built-in features such as fireplaces and cabinet work of all descriptions. In general, let it suffice to say that these items were found to be about on a par with the planning as above described.

The dwellings examined in this survey ranged from the humble shack of father's spare time building, to homes costing \$15,000 or more. So far as the writer was able to determine, all were built without proper plan service or supervision, and to that fact is directly traceable most of the defects found in these structures.

In the making of this analysis it became increasingly apparent that the services rendered by good architects is a very real safeguard to the investor in homes, whether he be the owner or the mortgagee.

Such service insures safe and judicious expenditure of the construction dollar and adds intangible as well as tangible values which are definitely reflected in that capricious thing known as "market value."

In general, it would be unfair to censure the "builder" for his shortcomings in the fields of engineering, designing, and planning. That is distinctly the architect's province.

The contractor's real job is to assemble the innumerable items of materials, parts, fixtures, equipment, etc., required in construction, provide the proper classes of trained workmen necessary to perform the work correctly, coordinate all things to the end that a good, honest house is built in an efficient manner, arrange his finances so that this performance is possible, and do all of this in such a way that he may earn for himself thereby a fair profit. It would be a superman, indeed, of whom one might expect greater, broader accomplishment than this.

The contractor, of necessity, must approach the job from a very different angle and with a biased viewpoint as compared to that of the architect.

The cost of good architectural service, such as the client may reasonably expect from any architect worthy of the name, is inevitably repaid to the home owner over, and over again. Any proper analysis in appraisal will establish this fact beyond question.

It is the writer's thought and belief that this phase in "small home" building must be dwelt upon if the true value of the architect's service is to be sold to owner and mortgagee. In the presentation of facts as here enumerated, the element of truth provides a foundation upon which the profession may rest its case.

It is axiomatic that if there is an object for the architect in soliciting work of this class, then he, the architect, must necessarily prove definitely that an object exists for the prospective home owner to employ the architect in his project.

The writer sincerely hopes that this "ammunition" may be effective in the drive for small house work.

Monthly Washington Letter

By Chester M. Wright

People seem to fight about homes as much as they fight for them. President Roosevelt is finding that out. In the discussions on what to do about housing it is difficult to divide partisans into liberals and conservatives because there are no acceptable definitions, and it is a jig-saw puzzle to classify the different kinds of liberals and the equally positive kinds of conservatives. Before Congress meets there may be some clarification of issues and coordination of the various bureaus in Washington concerned with housing.

Just now there are too many *prima donnas* singing their favorite arias at once. They are all excellent persons and their chosen songs all have merit, but the audience gets a little confused, for only an expert can distinguish the trueness in each melody.

FHA Administrator Moffett and PWA Administrator Ickes added to the public confusion during the closing days of November. Mr. Ickes announced that Congress will be asked to approve a gigantic low-cost housing program, constructed by the government at costs substantially below those of private companies, and that the administration probably would seek agreements with labor and construction concerns so that prices could be kept at a minimum. "We could offer labor year-round work," he said. "We can't sit around indefinitely waiting for private capital to come in," he added.

Newspapermen interpreted the statement as a criticism of the conservative attitude assumed by the Federal Housing Administration toward new house construction. They also saw a possibility that labor would rise up in its wrath against the suggestion that there be a change in the method of compensating building craftsmen.

Mr. Moffett swallowed the bait; he accepted the interpretation as made and agreed that a nation-wide construction of cheap houses sold to the poor and middle classes at cost and without down payments would wreck the Housing Administration's plan for bringing private capital into housing through federal guarantee of mortgages.

President William Green of the American Federation of Labor didn't bite so easily. He replied that labor would study the proposal. It may be that a guaranteed annual wage would not bring too much of a protest even from the building trades unions.

But Mr. Moffett and Mr. Ickes learned quickly that their arias were not properly synchronized. So they met at the White House. It was the first time they had so met. After a brief rehearsal behind closed doors, the President conducting via telephone, they emerged and presented a harmonious duet. After attacking the "misinterpretation" of Mr. Ickes' statement about housing, the joint statement said:

"No conflict or overlapping exists. The Housing Administration seeks to encourage through insurance the improving of existing homes and the lending of money on mortgage for the building of new homes. The people throughout the country who will be helped by the Housing Administration are primarily those who still have some borrowing power and some security to offer.

"On the other hand, the Public Works Administration, through its housing program, provides government money for home building primarily to those people throughout

the country who have no borrowing power and are so situated that in practically every case they could not fall into the category of those who are being helped by the Housing Administration."

All of which is in accordance with the facts. But the incident illustrates the emotional possibilities in the housing problem. It will take not only uncommon sense but a sense of humor to counterbalance the emotions aroused by the housing discussion during the next few months.

All the various housing units of the government are reorganizing their tactics in preparation for the coming session of Congress. Some of the statements made and actions taken can be interpreted as strategic moves to focus attention upon the need for new appropriations.

For instance, Chairman John H. Fahey of the Home Owners Loan Corporation announced that his agency would accept no more applications for refinancing of home mortgages. The billion dollars remaining in HOLC coffers will be exhausted by March 1 at the rate at which loans are now being made. There are requests for \$3,500,000,000 loans on the books, \$1,000,000,000 of which probably are ineligible. That leaves \$1,500,000,000 in applications that can be cared for. It means that Mr. Fahey will need more money or else private capital must be encouraged to do some refinancing on its own account. Mr. Fahey is asking that the home owners whose applications have been suspended by the HOLC action confer with the holders of their original mortgages to work out their common problem in the liquidation of the indebtedness.

The Federal Housing Administration let it be known that its first problem was to relieve the mortgage situation of the country before it pressed its campaign for new home construction. The FHA is dependent for success upon the cooperation of private capital, according to its own charter, and must gauge its operations with a nice feeling for practical considerations. It has no money to give away. It will come in for as much criticism as the Federal Reserve System has received. Some of it will be healthy criticism.

Then Comptroller General McCarl halted the proposed FERA low-cost housing development in the District of Columbia by ruling that relief funds can not be used for the purchase of land sites. That raised the question of whether his ruling also stops Administrator Hopkins' plan to build rural villages for the destitute. But Secretary Ickes seems to have taken the problem to his PWA bosom—if Congress supplies him with some more money.

When FERA Administrator Hopkins told the National Conference on Economic Security that we need "housing security" as well as job security and intimated that decent shelter is a right, not a privilege, he reopened speculation on the forthcoming housing proposals in Congress.

What will be the fundamentals of a new housing program? What has been the experience of the Administration? The Emergency Relief Housing program evaporated. The Limited Dividend Housing program under Mr. Kohn collapsed because, among other reasons, somebody, strange to say, wanted to make a profit and Mr. Ickes set himself up as the professional squeezer-outer of profits. Social Workers, Chambers of Commerce and Real Estate Boards formed an alliance for Slum Clearance, which foundered

on the rock of cheap land—for Mr. Ickes couldn't find any. Now come the troubles of HOLC, FHA, and FERA.

We get down eventually to economic fundamentals. Before we can be rational about housing, we must realize that housing is only a small part of the larger economic problem, just as the slums are only a part of the housing problem. Housing is only another phase of the problem of raising real wages; it is better to raise real wages by direct cash wages as far as possible rather than to raise them indirectly by subsidizing housing. In that direction lies prosperity for the entire construction industry, including especially the architects. An effective consumer demand for houses bought and paid for by individuals is undoubtedly better than charity housing paid for by government.

But if Mr. Hopkins thinks there is a possibility of putting across his \$5,000,000,000 program of federal housing construction, perhaps that is how it will be done.

In addition to the legislative strategy in the situation, there is a real concern over the mortgage debt of the country. It is felt that something definite must be done about releasing private credit for mortgage purposes. The two billion dollars that insurance companies and banking institutions have available for investment in mortgages they consider sound is a ball of lead in the country's mortgage digestive system. Something is needed to loosen it.

The National Mortgage Associations designed by the National Housing Act to loosen up the mortgage market have not yet worked. None has been organized. Inquiries have been made, but nobody has yet put up the required \$5,000,000 capital. These mortgage associations are a necessary part of the machinery for handling the insured mortgages for new home construction. It was expected that there would be a flood of applications from banking organizations for the formation of these associations, but the bankers have been reluctant. A change of attitude has been apparent since the election. The FHA may be gently calling the attention of the bankers to a situation in which they can be practically co-operative. Hence the decision to concentrate upon the organization of mortgage associations before pressing the program for new home construction. Meantime the modernization campaign continues.

Home equipment manufacturers and lumber and building material supply dealers have expressed much concern lately over the rumor that, with the beginning of the operation of Titles II and III, the pressure behind the modernization program of the Administration will be relaxed. There are those in the FHA who are honestly convinced that the expenditures for modernization promotion should bear some relation to the loans made under Title I. This is distinctly the banker point of view. It is not likely to prevail as a housing policy. The President's economic advisers will oppose it. On the contrary, there is likely to be increased stimulation of the modernization program as soon as the program for insuring mortgages on new home construction gets under way. It is expected that one will stimulate the other.

The 36 per cent increase in volume of additions, alterations, and repairs contributed largely to the increase during October of 17.2 per cent in number and 30 per cent in value of building operations for which permits were issued, according to the Bureau of Labor Statistics of the U. S. Department of Labor. It reflects the stimulus of the Federal Housing Administration. The increase was higher than for any single month since August, 1931. All building is a third greater in volume than in October, 1933, but volume of repair work is up fifty per cent. New residential building is up 44 per cent over 1933, which indicates an improved market for new homes.

Revolutionary ideas in home-building will receive little encouragement from the Federal Housing Administration. The appraisal standards now being worked out are essentially conservative. It is held that introduction of new methods and materials increase the mortgagee's risk, especially if there is any departure from conventional design. Not until the new ideas in home building are accepted by the public to such an extent that an assured market for resale is established will the FHA approve them for insured loans on a par with homes of conventional design.

As a result of this policy, which has not yet been expressed in official statements but which has been a matter of general understanding since the FHA was established, it is likely that private enterprise will be called upon to finance the building of the mass-production houses which some of our larger corporations have been planning the last few years. That financing may not carry as low an interest rate as the government insured mortgages, but the lower initial construction cost is expected to overcome the interest handicap.

In contrast to the conservative policy of the government and its effect in discouraging radical design or construction, housing students point to the willingness of European governments to depart materially from traditional forms in house construction.

The same students of housing recall that Herbert Hoover, as Secretary of Commerce under a former Democratic administration, was quite emphatic in stating that what the United States needed was a revolution in small house construction. He was alarmed by a situation in which the costs of small house construction had increased far beyond the costs of producing other commodities. He tried to call attention to the situation with conferences, but these built no houses.

It is recognized by the technicians in the FHA that house building costs are out of line with other production costs. They feel that the contribution of the FHA in reducing these costs should be confined primarily to the reduction of financing costs, with construction costs a problem for future solution. Administrator Moffett has taken the stand that neither building material costs nor labor costs are in themselves out of line with other costs. To hold otherwise would be contrary to the policies of the NRA and other governmental agencies dealing with the construction and building material industries. But new materials and new methods of construction are more than a possibility. The FHA will in the future explore thoroughly all elements of cost in residential construction, and its officials believe that, without going to extremes, the cost will eventually be brought down.

Behind this caution is the very real fact of an old mortgage debt of \$20 billions, a debt which is a matter of concern to other federal housing agencies as well as to insurance companies and banks and other mortgage holders. Some critics hold that an excess of caution would in itself destroy these assets, that more building—not less—is the best mortgage security. But conservatism will be the keynote of the deliberations of the FHA staff. What is likely to happen after their recommendations go to the President is that, just as he slashed the interest rate to a straight 5 per cent, he will cut through the Gordian knots of the regulations and liberalize them. If his past record in such matters is any criterion, he will insist that the Housing Act in addition to its insurance function should function also as a recovery measure to stimulate house construction.

Direct Loans from the RFC

A Letter from Jesse H. Jones

“Industrial concerns, eligible to borrow funds from the Reconstruction Finance Corporation for the purpose of maintaining and increasing employment, have not yet taken full advantage of the assistance which the Corporation is prepared to extend.

“Congress provided that such loans might be made to industrial and commercial businesses subject to the following requirements:

- (1) That the business must have been established prior to January 1, 1934.
- (2) That such loans be adequately secured.
- (3) That maturity of loan must not exceed five years.
- (4) That borrower must be solvent at the time of disbursement of the loan.
- (5) That credit at prevailing bank rates for loans of the character applied for not be available at banks.
- (6) That reasonable assurance of increased or continued employment of labor be given.
- (7) That the aggregate of such loans to any one borrower made directly or indirectly shall not exceed \$500,000.
- (8) That such other provisions as the Reconstruction Finance Corporation may impose be complied with.

“The Directors of the Reconstruction Finance Corporation feel that these loans should be made in such a way that the available funds can be utilized as fully as possible for the advance of permanent business recovery. This objective can be accomplished best if the moneys loaned by the Corporation are used principally to supply funds for the payment of labor and the purchase of materials incident to the normal operation of the business, rather than for the payment of existing indebtedness, though in exceptional cases a small part of the loan may be used for payment of existing debts or for the financing of construction, improvements and/or repairs that do not materially increase capacity. When a loan is to be used primarily for labor and materials, a small portion of the loan may be applied to these latter purposes when necessary to assure ordinary and efficient operation.

“The Corporation will make loans in cooperation with banks, or by the purchase of participations in loans made by banks. In cases of national banks, only the bank's participation in such loans, rather than the full amount of the loan, must be within the legal limit which may be loaned to any one customer, and accordingly this plan will allow substantially greater credit to be extended through such channels to borrowers who are already borrowing up to their legal limit.

“The depression years have left many enterprises in very much involved and weakened positions, but our experience has led us to believe that where present creditors are willing to cooperate by a proper adjustment of existing debt structure, many such enterprises may be safely supplied with additional funds that will enable continuing operations on a sound basis.

“Accordingly, we suggest to industrial concerns, to

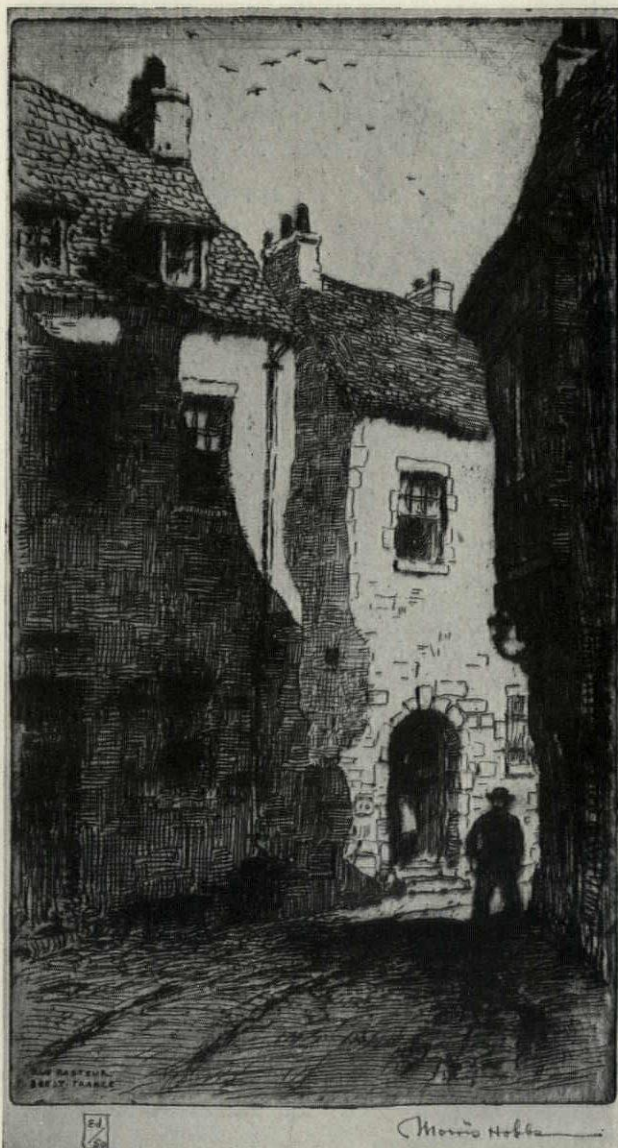
which credit at prevailing bank rates for loans of such character is not available but which can offer adequate security (even though such security may be frozen and therefore not generally acceptable to banks) and which can profitably use additional funds for labor and materials, that they communicate with the local loan agency of this Corporation serving the territory in which such concerns are located.

“Each Loan Agency of the Corporation will, when requested, assist and advise with applicants in determining their eligibility and in the preparation of applications.”

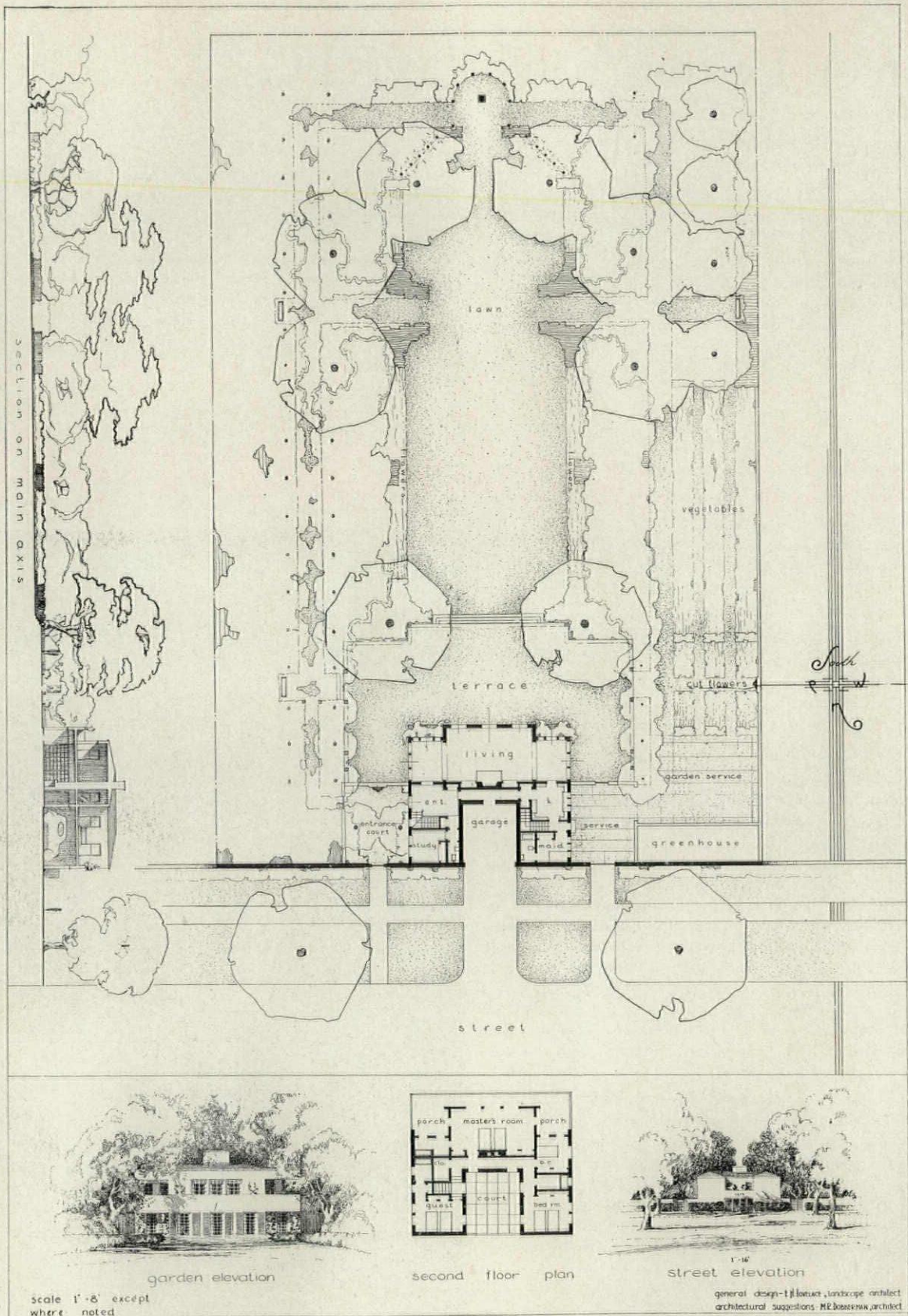
Yours very truly,

JESSE H. JONES
Chairman

November 9, 1934



“BREST”—FROM AN ETCHING BY MORRIS H. HOBBS



DESIGN BY E. H. LOVELACE, LANDSCAPE ARCHITECT, AND M. R. DOBBERMAN, ARCHITECT
 "THE MOTORCENTRIC HOUSE"—REDRAWN FROM A LANDSCAPE EXCHANGE PROBLEM AT THE UNIVERSITY OF ILLINOIS

The Motorcentric House

A Proposal for Frank Expression of Motor Entrance as the Natural Germ of Development of the House Plan

Redrawn from a Landscape Exchange Problem by

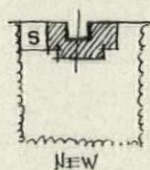
Eldridge H. Lovelace, Landscape Architect, in Collaboration with

M. R. Dobberman, Architect, at the University of Illinois

Garage in the middle, entrance hall to one side, service to the other, living rooms to the garden front—such is the kernel of the plan for a house (any house) built for people whose lives, if not yet air-flown, are at least synchroneshed. We all know it is silly to walk to the house after putting the car into the garage but we have not yet convinced ourselves that it is sensible to show in the design that we should drive into the middle of the house without making any architectural apologies.

Improvements in single dwelling houses for many years have pointed to such a scheme, but the inevitable lag of popular sentiment behind logic still makes us place the old obsolete front door in the salient place on the plan instead of dangling to one side, where it belongs. Friends who happen to come on foot will soon learn to find the more or less hidden bell-rope that gives them entrée through a pleasant little court to the door. On the other hand, agents and deliveries will be accommodated by the service gate with its conspicuous doorbell and street number plate. Guests arriving by automobile in any reasonable number may park in the service court and reach the house by way of the terrace.

In putting the garage in the role of front entry, we are faced with the necessity of giving the garage a change of heart. It can no longer be the dirty rat's nest of oil cans and spare tires that it used to be, nor can the motor drip oil and water on the floor. The motor car is at present as handsomely designed and finished as any furniture we have in the house and deserves the kind of housing that goes with advanced thinking in design. Leaks and escaping fumes are mere technical defects, improvements on which the scrutiny of the manufacturer has failed to recognize as having sales potential. Old tires belong in cupboards. The work bench belongs in the service court. The door opening problem has already been solved.

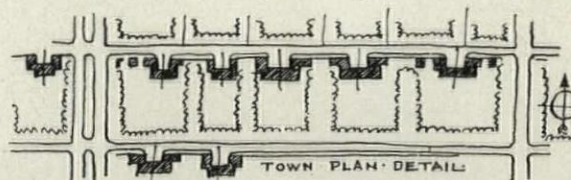


A glance will show the conscious unity of the new plan in which the house ceases to be a hard-boiled egg nesting on spinach and begins to be the central



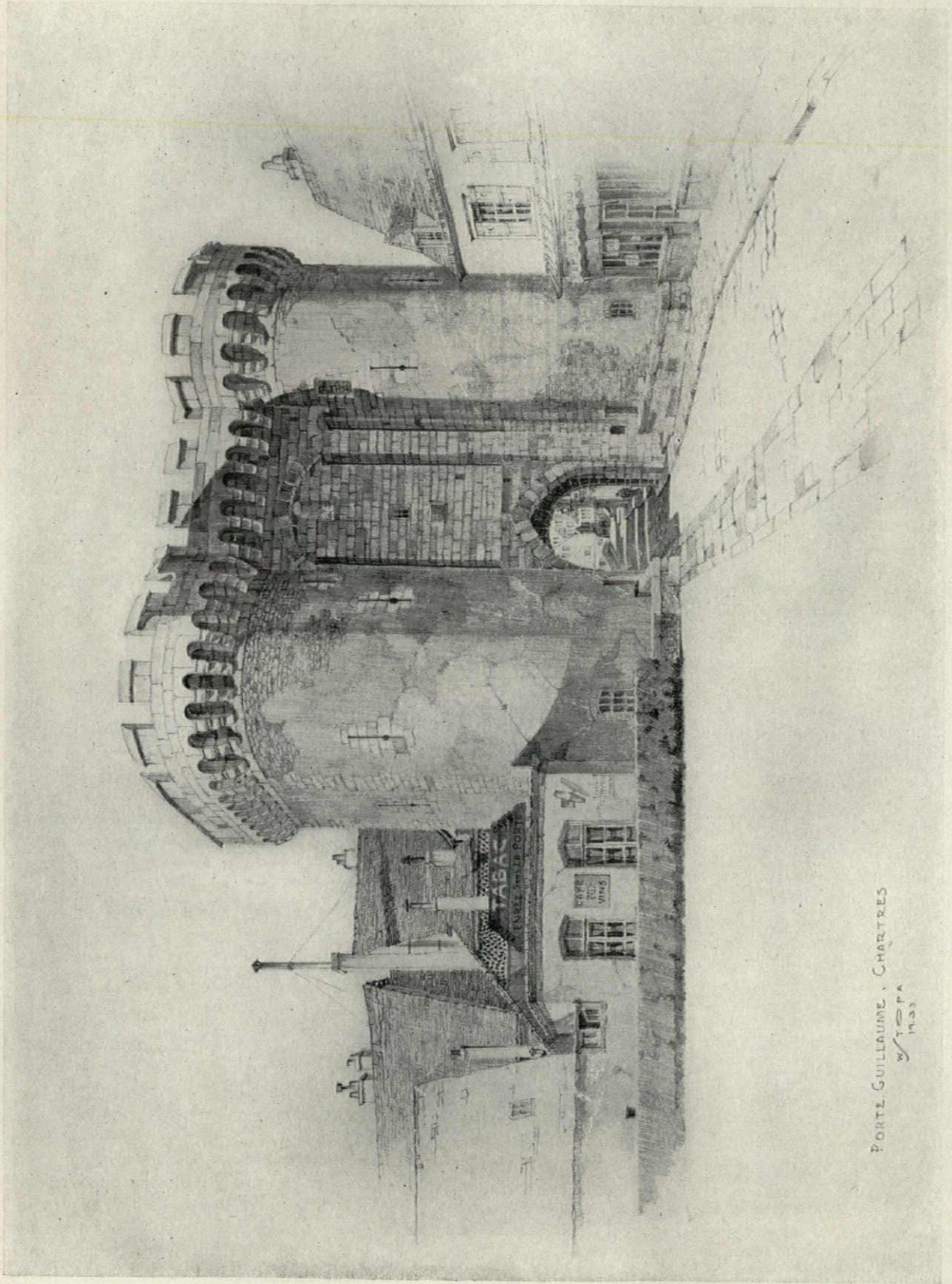
member of an articulated device for living. Spreading along the street which borders the north edge of the land, the house offers a solid mask to the disturbances of the street as well as to the cold winds of winter, while to the south it presents an open face where sunshine and fair breezes of summer come in over green lawns and gardens.

It is not fully recognized that architecture is the best buffer against public thoroughfares; and also that streets frequently benefit by a close border of walls and buildings. Such an adjustment produces a double advantage by preserving the property in a single piece and by inviting the closest coordination of this major land area with the principal living rooms of the house.



A town of these houses should consist of mostly north-and-south traffic arteries with narrow east-and-west residence lanes, giving blocks of single lot depth. No two dwellings need be alike, as various demands of different occupants may mean larger or smaller extensions of the principal functions. On the service side there might be much more complete provision for the staff and machinery of service; on the opposite side there might be rooms for hobbies, library, playroom, studio, or any places to be quieter or noisier than the rest of the house—a pleasant haven for the less-compatible member of the family.

PENCIL POINTS
(December, 1934)



PORTE GUILLAUME, CHARTRES
W. T. STOPA
1933

PORTE GUILLAUME, CHARTRES
FROM A PENCIL SKETCH BY WALTER T. STOPA, LE BRUN TRAVELING SCHOLAR, 1933

A. L. Guptill's Corner

A LITTLE DEPARTMENT OF ARCHITECTURAL ESTHETICS, WITH EMPHASIS ON SKETCHING AND RENDERING

Competitions! Prizes!

Though I am hurrying along with plans for 1935, I am not yet ready to discuss the entire program, but do want to announce that in response to many requests I shall inaugurate, in January or February, a series of "Guptill's Corner Sketch Competitions." In the first of these, the problem, as now planned, will be to make a pencil drawing from a specific photograph which will appear in PENCIL POINTS. Later competitions will involve pen and ink, crayon, wash, etc. The drawings will be judged, and modest prizes awarded. It is planned to publish the prize drawings, accompanied by a word of comment. So sharpen your pencils, practice with your pens, and be ready to start the New Year right! Everyone will be eligible, so pass the word around.

HURRYING
ALONG WITH
PLANS FOR
1935 -



Rendering Project No. 7

Architects as a rule are rightly conservative, generally preferring, in rendering as in architecture, styles that have been tried and found satisfactory. Yet occasionally the delineator is called upon to produce a rendering in the mode of the moment. This is particularly true if his work is intended for advertising purposes, where novel effects are often sought because of their power to attract the eye. Which means that he should constantly be alert for suggestions.

In my own case I have for some years filed, under "Drawings, modernistic," numerous clippings from papers and magazines. Now and then I spread some of these out and attempt to analyze them, to see in what ways they differ from earlier or more conservative work. I must say that I can't see what is back of some such examples; they look just plumb crazy to me, or, at least, ugly and meaningless. On the

SKETCH FOR
PRIZES!



contrary, some of these new things are not only mighty refreshing, but beautiful, and the last decade or so has seen the development and acceptance of some very sound ideas.

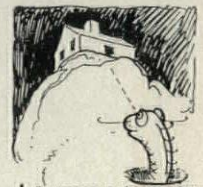
Take the matter of perspective point of view, for example. Not so long ago we always assumed, in laying out perspective, that the spectator was looking in a horizontal direction. Even in photography we were taught not to point the camera up or down, or we would get distortion. This was a silly premise: we now know that the camera can give us as honest results pointed in one direction as in another. And that, in drawing, there is no reason why we should not look up or down.

Sketch 1, Sheet 7, was made primarily to emphasize the fact that "bird's-eye" or "airplane" views, "worm's-eye" views, etc., often are practical and pleasing. In this instance the line of sight was assumed to be horizontal, and the vertical lines were drawn vertically. At 2 we see illustrated the more typically modern point of view, for here the spectator has thrown back his head and looks up at the structures, so seeing them that the vertical lines appear to converge to a distant vanishing point above. In this drawing, too, a sort of decorative quality has been developed, the whole being patterned with contrasting lights and darks. Note the radiating bands of light (see also Sketch 5) and the use of sharp gradations of tone.

Sketch 3 also shows considerable gradation, the black sky being the only flat tone. Here the viewpoint might be termed normal, though the spectator is rather close to the structure.

Drawings 1 and 3 were first laid out in pencil. Next, the outlines were inked, the pencilling erased, and the values built up in washes of ivory black. Finally, a wax pencil was used to give a bit of texture. Sketch 2, excepting for the sky (which was done in black ink), was wholly made with a sharply pointed wax pencil.

Modern work shows us, many times, all sorts of lines or tones overlapping in rather a ghost-like manner. The first sketches at 4 illustrate this thought. In that of the house, some of the lines or planes of the architecture have been produced for quite a distance. In the next sketches, see how the chimney and clouds have been crossed with lines which bound conventional tones. Note also the strange shapes used for the interpretation of the smoke and clouds. Trees and the like are often highly conventionalized too, as the small sketch suggests, and the larger drawing at 5 below.



A "WORM'S EYE" VIEW -

Though such conventionalities are often interesting, they must be used with caution when it comes to serious rendering. Otherwise they may obliterate or confuse the architecture. The final sketch at 4, for example, keeps the eye from an easy comprehension of the true architectural proportions. In the drawing at 5, however, despite the far-from-natural foliage, the architecture can be clearly read. Here is conservative modernism, even the setting being quite normal in general composition.

These drawings of course suggest only a few of many possible treatments. Shall we have others? Or shall we stick to the more customary thing?

The Crit

The poor crit has been crowded out again, but this doesn't mean that it is to be discontinued. Why not try your own crit of the last issues, going over the material analytically, page by page?

YOU CAN LOOK
UP! OR DOWN!

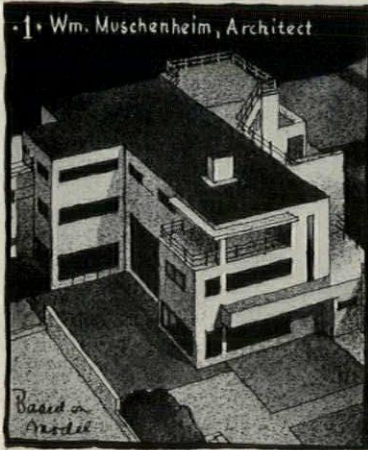


A Merry
Christmas
and a
Happy
New Year

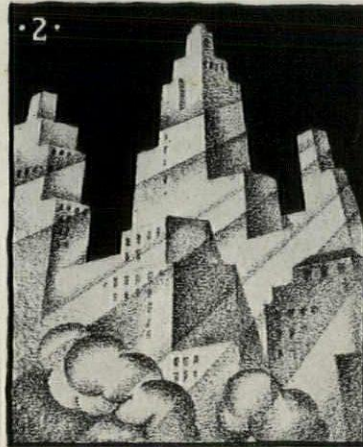
The Season's Greetings!

So strong is my faith that we are now on the way to far better times, architecturally, I hopefully extend to you my best wishes for a Merry Christmas and a Happy New Year!

PRACTICAL PERSPECTIVE RENDERING PROJECTS &
SHEET 7 • SOME MODERN TREATMENTS OF MODERN ARCHITECTURE •



UNUSUAL ANGLES ARE USED



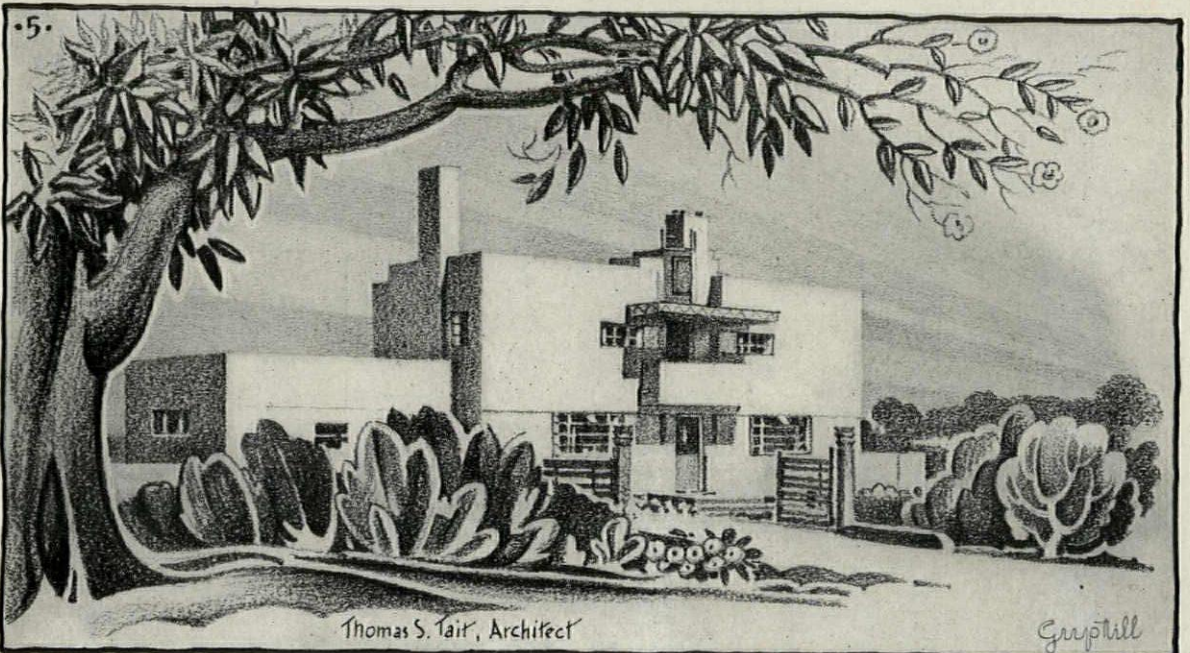
ALSO STRIKING CONTRASTS



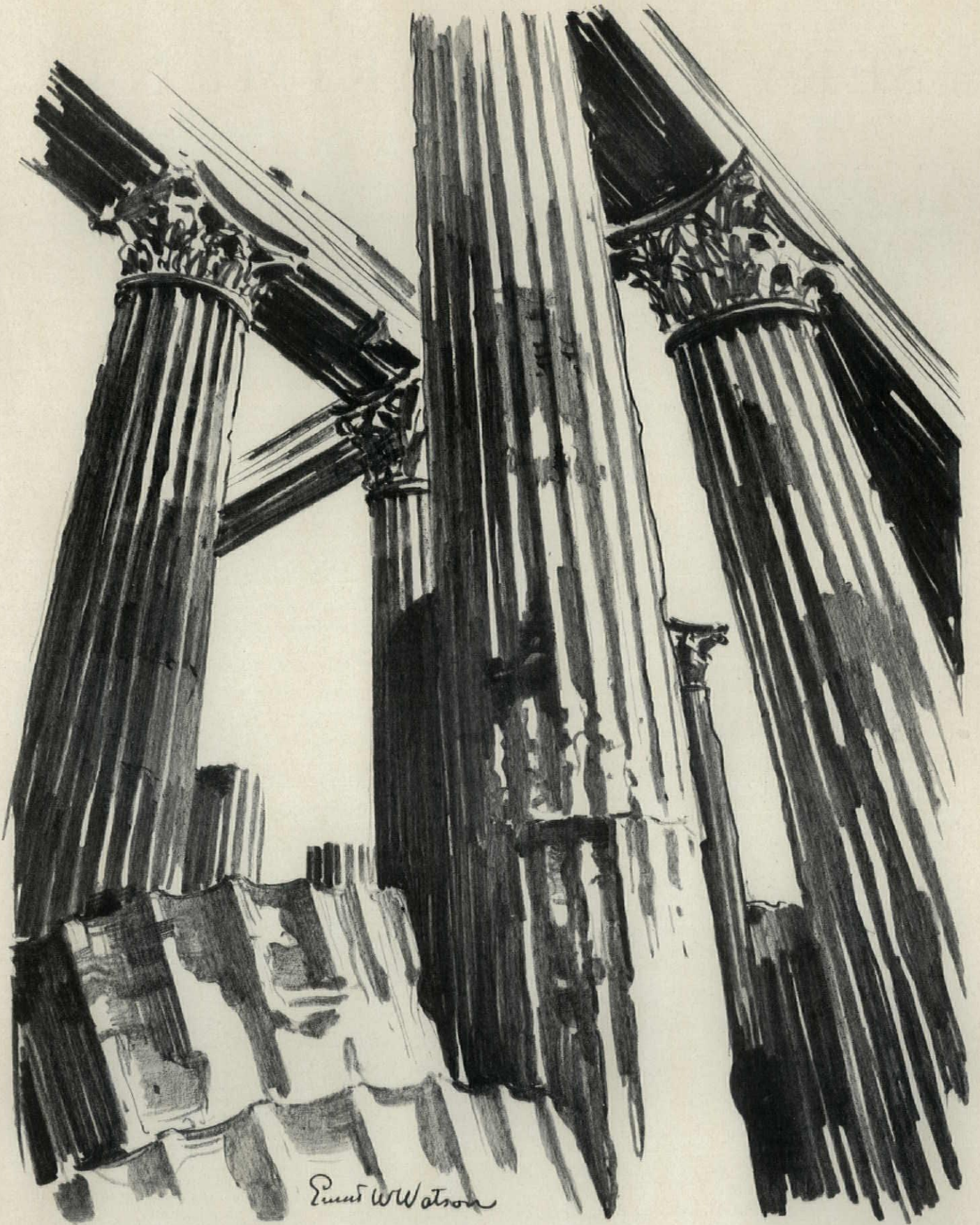
AND SUDDEN GRADATIONS



HERE ARE A FEW OF THE MANY COMMON "MODERNISTIC" CONVENTIONALITIES



IN THIS CASE THE ARCHITECTURAL LINES SHOW NO PERSPECTIVE DISTORTION



ELDORADO CLASSICS

We've discovered GREECE and ROME—and have gone plumb classic! You will, too, when you see all these latest drawings Watson has made with Eldorado pencils. The old familiar arches and columns, seen with fresh vision, sketched with a new sparkle. This rendering of a fragment of the Temple of Zeus was done on Cameo paper with 4, 5 and 6B grades of The Master Drawing Pencil. Pencil Sales Dept., JOSEPH DIXON CRUCIBLE CO., Jersey City, N.J.

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THE MART. In this department we will print, free of charge, notices from readers (dealers excepted) having for sale, or desiring to purchase books, drawing instruments, and other property pertaining directly to the profession or business in which most of us are engaged. Such notices will be inserted in one issue only, but there is no limit to the number of different notices pertaining to different things which any subscriber may insert.

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SPECIAL NOTICE TO ARCHITECTS LOCATED OUTSIDE OF THE UNITED STATES: Should you be interested in any building material or equipment manufactured in America, we will gladly procure and send, without charge, any information you may desire concerning it.

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THE MART

Saul Haber, 110 West 40th St., New York, N. Y., has for sale three bound volumes of the *Georgian Period*, \$25.00 for the set.

Harvard University School of Architecture Library, Cambridge, Mass., would like to obtain the following: *Beaux Arts Institute of Design Bulletin*, all issues for 1924 and 1925, loose or bound; *American Carpenters' Handbooks* of 18th and early 19th Centuries; *American Architect*, May, 1933.

Robert H. Orr, 724 So. Spring Street, Los Angeles, Calif., would like to obtain a copy of the February, 1933, *Architectural Forum*.

Rachel Easingwood, 29 College St., Clinton, New York, has the following copies of *PENCIL POINTS* for sale: June, 1920, to June, 1922, inclusive (2 copies of June, 1920), July, 1921, missing; January, 1926.

PERSONALS

GEORGE H. LEVY, ARCHITECT, has moved to 103 Park Avenue, New York, New York.

ROBERT S. ARNOLD AND L. MORGAN YOST, ARCHITECTS, have opened offices for the practice of architecture in the First National Bank Bldg., 1150 Wilmette Avenue, Wilmette, Ill.

THE SAN FRANCISCO ARCHITECTURAL CLUB, 130 Kearny St., San Francisco, Calif., would like to be placed on the mailing list of Universities, Clubs, Ateliers, etc., publishing any local medium of news of their organization. By the same token, upon written request, the Club will send its monthly paper. Send communications to Mr. H. Walter Ruppel, Secretary.

MANUFACTURERS' DATA WANTED

REQUESTS FOR manufacturers' literature have been received from the following:

GEORGE H. LEVY, ARCHITECT, 103 Park Avenue, New York, N. Y.

LOUIS PANGARO, ARCHITECT, 55 Storms Avenue, Jersey City, N. J.

HARRY H. AKIYAMA, ARCHITECT, 403 Boston Bldg., Fort St., Honolulu, Hawaii.

CARL J. RUDINE, 808 Monroe St., Ann Arbor, Mich.

ROBERT HARTWICK, CONSULTING ARCHITECT, 162 Newbury St., Boston, Mass.

WILBUR KENT, draftsman, 716 West Erwin St., Tyler, Texas.

AUSTIN H. LANGE, architectural designer, 727 South Fourth Street, La Crosse, Wisc. (for A.I.A. file).

ARTHUR O. A. SCHMIDT, post-graduate architectural student, Cranbrook Academy of Art, Bloomfield Hills, Mich.

JACK WARREN MILLER, architectural student, 1937 Penn Avenue, Pittsburgh, Pa. (for A.I.A. file).

BERNARD A. COBB, architectural student, 98 Gustine Street, Dorchester, Mass.

AMERICAN STORE EQUIPMENT CO., INC., 115 West 45th St., New York, N. Y. (for their construction division).

DRAFTING ROOM OF OFFICER-IN-CHARGE OF CIVIL WORKS, Carlisle Barracks, Carlisle, Pa.

ROBERT S. ARNOLD AND L. MORGAN YOST, ARCHITECTS, First National Bank Bldg., 1150 Wilmette Ave., Wilmette, Ill.

M. E. POTTER, draftsman, Carthage Marble Corporation, Carthage, Mo. (literature on swimming pools, bath houses, clubhouses and dance pavilions. Particularly interested in designs suitable for using stone rubble).

JOHN TASSEY, DESIGNER, 401 Tattnell St., Savannah, Ga. (for A.I.A. file).

WAYNE WHITTAKER, architectural student, 198-40 32nd Ave., Bayside West, L. I., New York.

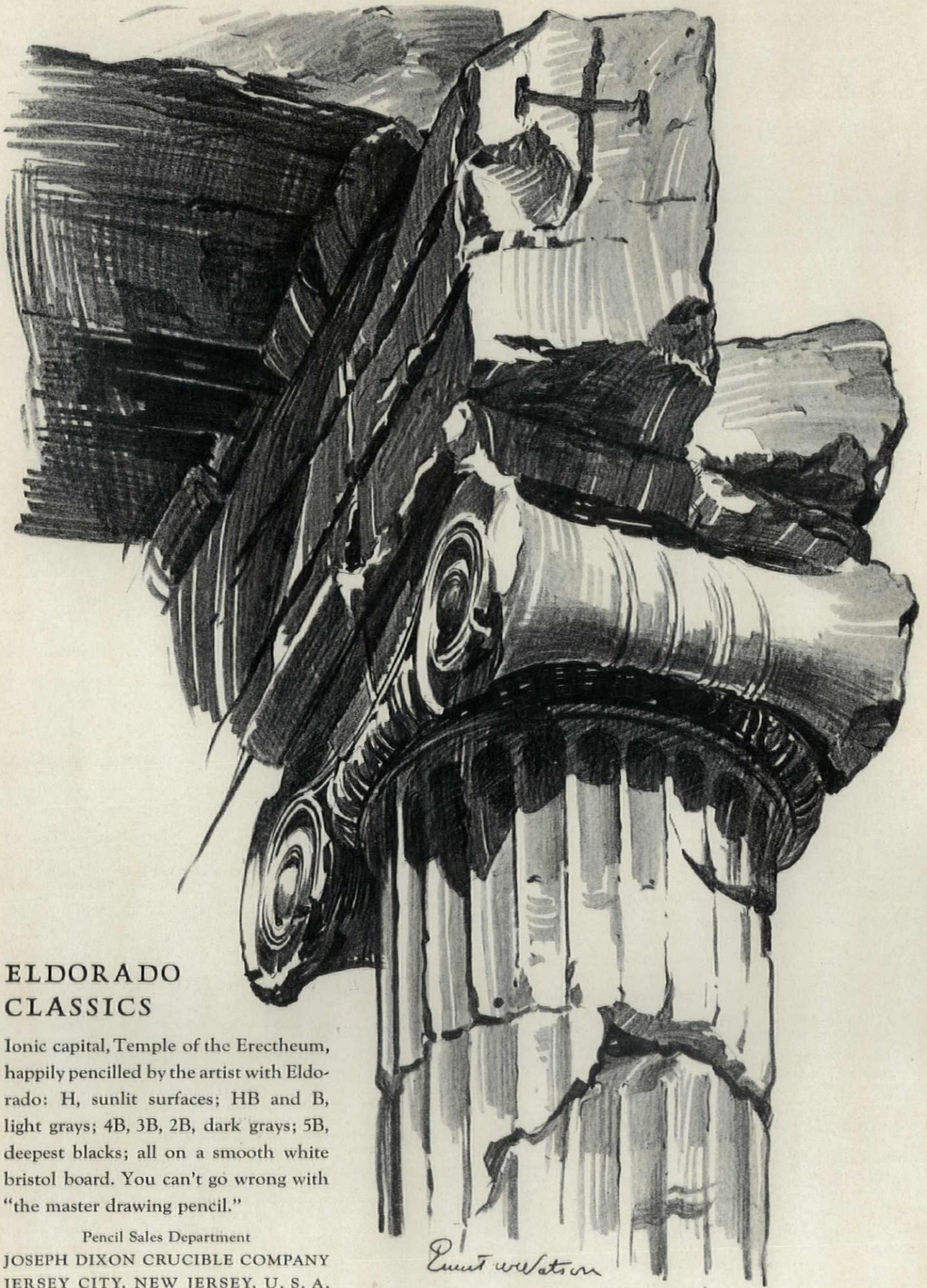
H. A. MAGNUSON, ASST. ARCHITECTURAL ENGINEER, Division of Plans and Service, Bureau of Agricultural Engineering, U. S. Dept. of Agriculture, Washington, D. C. (desires two copies of any data).

R. N. MATHUR, ENGINEER AND ARCHITECT, Chandni Chowk, Delhi, India (catalogs on domestic, ecclesiastical, educational, hospital and theatre buildings).

A FREE EMPLOYMENT SERVICE

Position Wanted: Architectural designer and draftsman, 39, married. B.A. University of abroad, M.S. in architectural design from University of Illinois. Fifteen years' practical experience in office and field. Born artist, man of originality, neat, swift, exact and energetic worker. Can work from rough sketch to complete working drawings, including full size details in clear and effective manner. Exceptionally good on perspective and rendering in any mediums, also very good on minute sketching, lettering, clay modeling, landscaping and city planning works. Winner of Honorable Mention in famous International Competition for design of the Chicago Tribune Tower in 1922. Will go anywhere for a permanent position with modest living salary. Available immediately. Address Richard Mine, 142 E. Pipe Avenue, Flint, Michigan.

ADDITIONAL EMPLOYMENT SERVICE ITEMS WILL BE FOUND ON PAGE 24, ADVERTISING SECTION



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Ionic capital, Temple of the Erectheum, happily pencilled by the artist with Eldorado: H, sunlit surfaces; HB and B, light grays; 4B, 3B, 2B, dark grays; 5B, deepest blacks; all on a smooth white bristol board. You can't go wrong with "the master drawing pencil."

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Guido A. Binda, 202 North Avenue, Battle Creek, Michigan, would like to purchase copies of *PENCIL POINTS* from July, 1931, to date. He is willing to pay 15c per copy and postage.

Kaare S. Espedahl, Daytona Beach, Fla., has the following for sale: Complete copies of *American Architect* from January 5th to July 20th, 1926, inclusive, and the years 1928 and 1929, 25c per copy; *Architectural Record* from June, 1921, to December, 1922, inclusive, 15c per copy; *Southern Architect* for the years 1926, 1927, 1928, and 1929, 20c per copy. Mr. Espedahl also has several hundred duplicates, discards, obsoletes, etc., taken from architectural plate files, that he will give free of charge to anyone sending postage. Plates are in good condition.

Albert Schablik, 3 Larson Ct., Clifton, N. J., has the following copies of *PENCIL POINTS* for sale: 1923, complete; January through May, July, August, and September, 1924; January, February, March, and September, 1925; June and July, 1927; April through December, 1929; price 25c each, buyer to pay postage.

Alfred W. DuBrul, 301 W. 105th St., New York, N. Y., would like to obtain the following: *A Short Chronological History of British Architecture*, published by Technical Journals, Ltd., of Caxton House, Westminster, London, about 1910, to be in good condition; and a copy of M. R. James' *Abbeys*.

PERSONALS

McCRADY BARNWELL, ARCHITECT, has opened an office for the practice of architecture in the Empire Building, Birmingham, Ala. For communications, address Post Office Box 484.

MELVILLE CLARKE CHATTEN, ARCHITECT, formerly of Perkins, Chatten & Hammond, has opened an office on the 3rd floor of the Burnham Bldg., Chicago, Ill.

PETER A. WHITE, 2112 Hone Ave., New York, N. Y., has reopened his office for the practice of architectural design.

MANUFACTURERS' DATA WANTED

REQUESTS for manufacturers' literature have been received from the following:

McCRADY BARNWELL, ARCHITECT, P. O. 484, Birmingham, Ala.

JOHN J. TRICH, ARCHITECT, 329 Ridge Road, Rutherford, N. J. (for A.I.A. file).

ADDITIONAL EMPLOYMENT SERVICE ITEMS WILL BE FOUND ON PAGE 25, ADVERTISING SECTION

GUILLERMO RIVERA TORRES, ARCHITECT, Ayuntamiento 98, Mexico City, Mexico (desires catalogs dealing with standards, equipments, etc. of garage buildings).

JOHN MARAS, INTERIOR DECORATOR AND DRAFTSMAN, 5316 Drummond Place, Chicago, Ill. (catalogs relating to apartments and residential building products).

PETER A. WHITE, ARCHITECTURAL DESIGNER, 2112 Hone Ave., New York, N. Y.

JOHN G. ZEEDECK, JR., student, 122 Cherry St., Punxsutawney, Pa. (for A.I.A. file).

L. W. VEIGEL, ENGINEER AND SURVEYOR, City Hall, Dickinson, N. D.

ALFRED W. DUBRUL, student, 301 W. 105th St., New York, N. Y.

A. RICHARD AYRES, INSTRUCTOR OF ARCHITECTURE, Lindblom High School, 62nd and Lincoln Streets, Chicago, Ill.

LEO LAW, draftsman, 106 E. Ky. St., Anadarko, Oklahoma.

JOSEPH J. WEISS, student, 820 N. 6th St., Camden, N. J.

JOSEPH OFFERMAN, INTERIOR DESIGNER, 421 W. 121st Street, New York, N. Y.

CHARLES B. RUDOLPH, draftsman, 1184 Cromwell Ave., Bronx, N. Y.

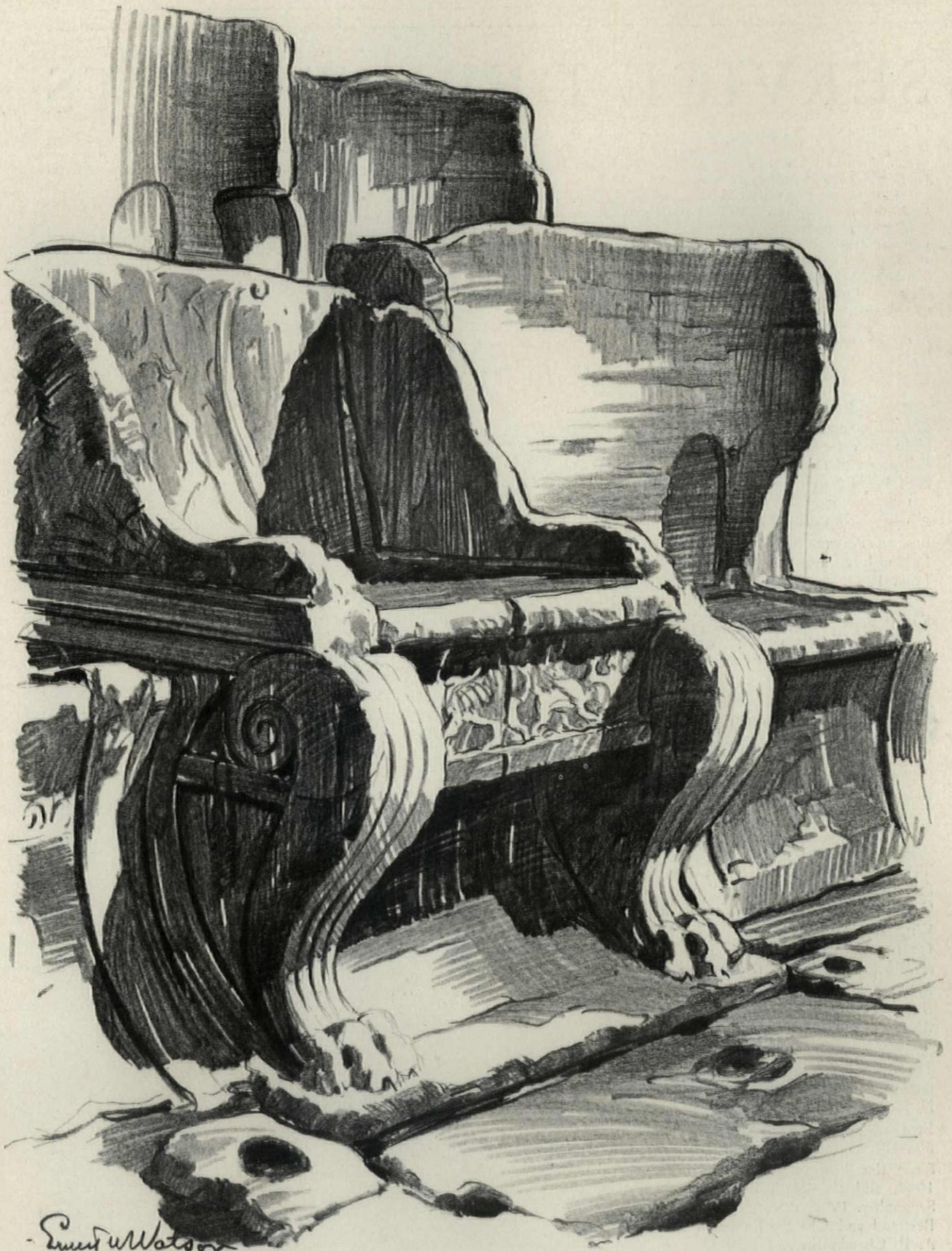
SALAHUDDIN AND FAUZI ITANI, ENGINEERS AND ARCHITECTS, 134 Rue Picot, Beyrouth, Syria (catalogs on Neon Tube Signs, illustrating their use, installation, consumption of electricity and price. Also catalogs on the application of roof ventilators, with prices).

A FREE EMPLOYMENT SERVICE

Position Wanted: Temporary. Architectural draftsman desires employment in New York. Part time, days, weeks. City buildings. Of advanced age. Box No. 200, care of PENCIL POINTS.

Position Wanted: Ambitious young man, 22 years of age. Student of architecture 7 years, freehand drawing 2 years. Desire position as junior draftsman or office boy. Salary secondary, experience and future main incentive. Would appreciate interview for future possibilities. Irving Guerasio, 250 Seeley Street, Brooklyn, N. Y.

Position Wanted: Architectural student desires position in architect's office. Completed architectural course in High School and about to complete a course in architecture with the American School. Experience main object. Salary secondary. Robert W. Anderson, 542 Goodlet Avenue, Indianapolis, Indiana.



Ernest Watson
 Chair of the high priest in the Theatre of Dionysus. Eldorado Classics Series. Watson showing off Eldorado in H on sunlit surfaces; the B's—HB to 4B—on light and dark grays; 5B on deepest black: on smooth white bristol: "the master drawing pencil" makes the grade every time. Pencil Sales Department, JOSEPH DIXON CRUCIBLE COMPANY, Jersey City, New Jersey, U. S. A.

SERVICE DEPARTMENTS

THE MART. In this department we will print, free of charge, notices from readers (dealers excepted) having for sale, or desiring to purchase books, drawing instruments, and other property pertaining directly to the profession or business in which most of us are engaged. Such notices will be inserted in one issue only, but there is no limit to the number of different notices pertaining to different things which any subscriber may insert.

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THE MART

Robert Ronowski, 410 Edgewood, LaGrange, Ill., has the following for sale: from May, 1928 to May, 1931, inclusive, except the year, 1930, of *Architectural Record*; February and December, 1932, of *PENCIL POINTS*; Vol. 1, Nos. 1 and 2 of the *White Pine Series*. Make offer.

Library, Georgia School of Technology, Atlanta, Georgia, would like to obtain the following copies of *PENCIL POINTS*, unbound: Complete years 1920, 1921, 1922; July through December, 1928; January through June, 1930.

Linus Burr Smith, Asst. Professor of Architecture, Kansas State College of Agriculture & Applied Science, Manhattan, Kansas, would like to obtain Volume 3, No. 4, of the *White Pine Series*.

Hollis E. Johnston, 422 Mayer Bldg., Portland, Oregon, would like to obtain the following copies of *PENCIL POINTS*: January, February, March, May, June, July, September, October, November, 1925; February, 1926; May, June, July, November, December, 1927; February, September, October, November, 1928; January through May, 1929; August, 1930.

PERSONALS

The firm of JONES & ROOT, ARCHITECTS, 120 Austin Street, Worcester, Mass., has dissolved partnership. William C. Root will continue practice at the same address.

WILLIAM H. ELLIOTT, ARCHITECT, has opened an office for the general practice of architecture and engineering at 206 Stewart Bldg., Easton, Md.

E. STEELE MORTENSEN, ARCHITECT, has opened an office for the practice of architecture at 966 Gas & Electric Bldg., Denver, Colo.

S. HAROLD FENNO, ARCHITECT, formerly with Harold Jewett Cook, has opened an office for the practice of architecture at 438 Delaware Avenue, second floor, Buffalo, N. Y.

EDMUND HERRMANN, ARCHITECT, has moved his office to 806-807 National Standard Building, Houston, Texas. Since the death of GEORGE E. BERTRAND in October, 1931, and the death of ARTHUR B. CHAMBERLIN in September, 1933, the architectural practice of the firm of Bertrand and Chamberlin and of the succeeding firm of A. B. Chamberlin and E. J. Prondzinski is being carried on under the name of Edmund J. Prondzinski, Architect, at the same location, 616 Civic and Commerce Building, 107 South 4th St., Minneapolis, Minn.

MANUFACTURERS' DATA WANTED

REQUESTS for manufacturers' literature have been received from the following:

WM. H. ELLIOTT, ARCHITECT, 206 Stewart Bldg., Easton, Md.

JOHN J. TRICH, ARCHITECT, 329 Ridge Road, Rutherford, N. J. (for A.I.A. file).

DONALD FARAGHER, ARCHITECT, 75 So. Fitzhugh St., Rochester, N. Y. (for A.I.A. file).

ENRIQUE L. DE LA BARRA, ARCHITECT, Palma 45, Desp. 101, Mexico, D. F.

E. JOSLIN WHITNEY, ARCHITECT AND ENGINEER, Hyannis, Mass. (for A.I.A. file).

EDMUND HERRMANN, ARCHITECT, 806-807 National Standard Building, Houston, Texas.

L. R. AUSTIN, INSTRUCTOR IN DRAFTING, Senior High School, Dubuque, Ia.

BROOKE M. TYSON, draftsman, 805 Lawrence St., Macon, Miss. (for A.I.A. file).

PAUL T. WHIRI, draftsman, 287 Audubon Ave., New York, N. Y.

JACK WARREN MILL, draftsman, 1937 Penn Avenue, Wilksburg Station, Pittsburgh, Pa. (for A.I.A. file).

ROBERT E. MILLER, student, 6420 So. Sacramento Ave., Chicago, Ill.

HAROLD OBST, student, 265 Kingsland Ave., Brooklyn, N. Y.

M. R. YOUNG, JR., student, R. F. D. No. 2, Mesa, Arizona.

D. B. ROBINSON, JR., student, 202 Boldt Tower, Cornell University, Ithaca, New York (for A.I.A. file).

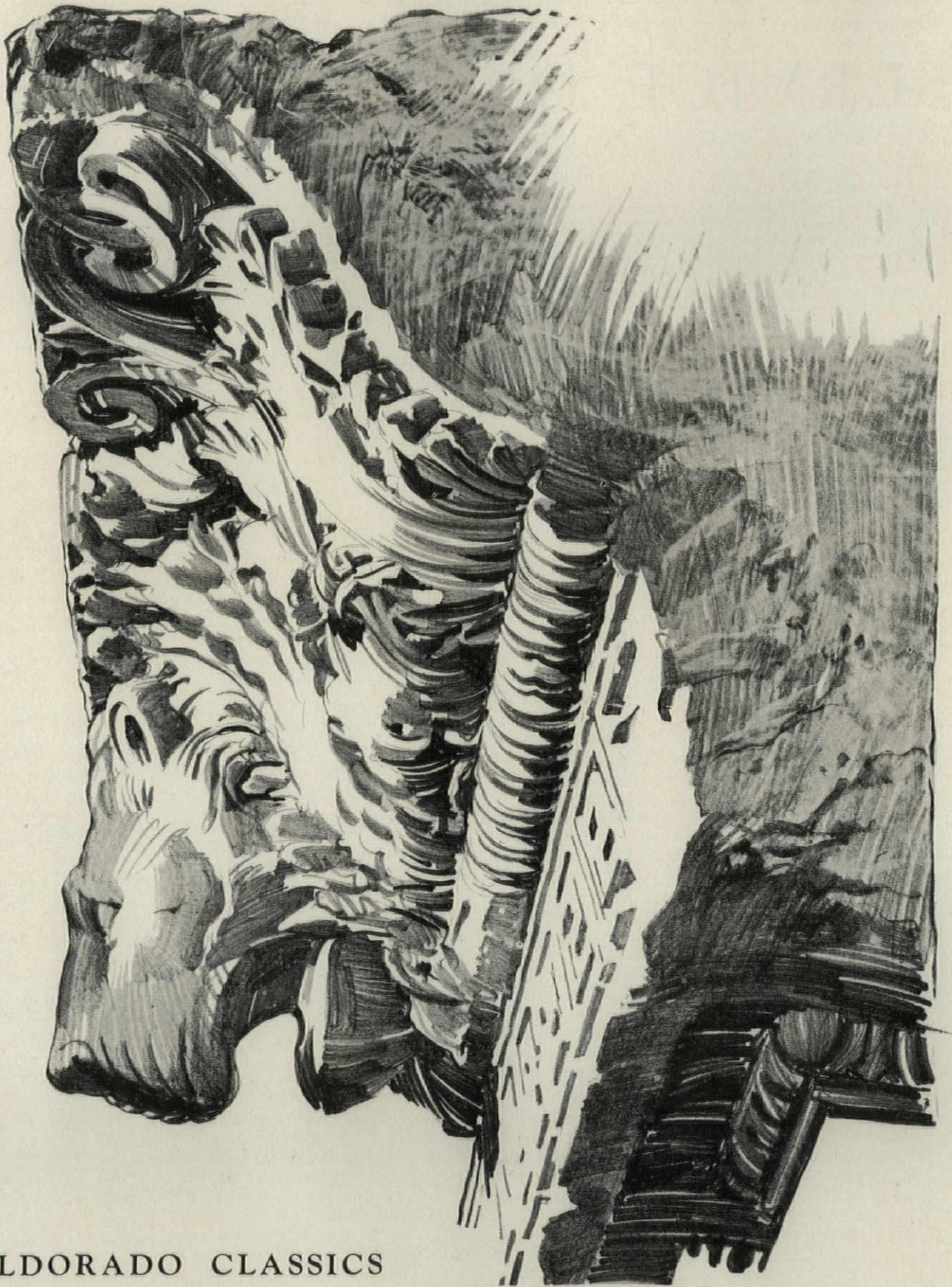
HERBERT ENGDAHL, student, 1647 West 6th St., Chicago, Ill.

A FREE EMPLOYMENT SERVICE

Position Wanted: H. S. graduate desires position in architect's office in vicinity of Philadelphia. Experience main object. Age 19. References. Herbert Schmidt, 1725 N. Marshall Street, Philadelphia, Pa.

Correspondence Invited: Former architect invites correspondence from any organization able to use his services. Extensive experience in Chicago and vicinity in design and construction of practically all types of buildings. Capable executive and administrator. More interested in future prospects than in starting salary or location. University graduate. 36 years old, married. Box No. 306, care of PENCIL POINTS.

ADDITIONAL EMPLOYMENT SERVICE ITEMS WILL BE FOUND ON PAGE 24, ADVERTISING SECTION



ELDORADO CLASSICS

Sun and shadows in Syria, on a cornice fragment from the Temple of Jupiter at Baalbek, re-created with Eldorado pencils. Deep shadings and lines, 4B and HB; dark grays, 2B and 3B; lighter shadings, HB and B; delicate tints, 2H and H. Rendered on Cameo paper by Watson. "The Master Drawing Pencil" will bring new sparkle to your drawing, too.

Pencil Sales Department 167-J, JOSEPH DIXON CRUCIBLE COMPANY, Jersey City, N. J.

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THE MART. In this department we will print, free of charge, notices from readers (dealers excepted) having for sale, or desiring to purchase books, drawing instruments, and other property pertaining directly to the profession or business in which most of us are engaged. Such notices will be inserted in one issue only, but there is no limit to the number of different notices pertaining to different things which any subscriber may insert.

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THE MART

To sublease at low rental: Architectural or engineering offices in high-class building on Fifth Avenue, opposite New York Public Library. 2500 square feet. Equipped and furnished, own reception room, individual offices, and drafting room. MURRAY HILL 2-6500.

Mrs. Frederick R. Hirsh, 406 Homestead Avenue, Mt. Vernon, N. Y., has a number of copies of PENCIL POINTS which she would like to sell.

Edward A. Hubbard, 29 Kenilworth Road, Wellesley, Mass., would like to obtain the following *White Pine Series*: Vol. 1, No. 3; Vol. 2, Nos. 1, 3, 4, and 6; Vol. 3, Nos. 1 through 4.

Elizabeth R. Hilton, Box 595, Marion, Mass., would like to obtain the following *White Pine Series*: Vol. 2, Nos. 1 and 3.

Maurice Lavanoux, secretary of the Liturgical Arts Society, Inc., 22 East 40th Street, New York, is desirous of obtaining a wood filing cabinet made up of three sections of drawers of different sizes. The top section is to consist of six drawers of post card size and 18 inches deep. The middle section is to be made up of six drawers to hold 5 x 8 cards and 18 inches deep. The bottom section of four letter-size drawers can either be 18 or 28 inches deep.

B. C. Holland, 721 Berea Avenue, Gadsden, Ala., has the following copies of PENCIL POINTS for sale: August, 1928; May, 1929; August through December, 1931; all of 1932 and 1933. Price \$3.00 for the lot, F.O.B. Gadsden.

L. M. Wrubelle, Room 657, City Hall, Los Angeles, Calif., would like to buy, or trade for, the following copies of PENCIL POINTS: all of 1920; January through April, 1921; August, 1922; February and July, 1923. He has access to many old numbers of various architectural magazines that he will trade for the above. He does not care to sell any.

B. J. Allen, 2407 Harrison Street, McKeesport, Pa., has the following books for sale: *Calle Y Canali in Venezia*, Ongania, \$35.00; *Renaissance Architecture in Spain*, Prentice, \$10.00; *Architectural Details, Spain and Mediterranean*, Requa, \$10.00; *Provincial Houses in Spain*, Byne & Stapley, \$15.00; *Church Symbolism*, F. R. Webber, \$3.50; *Davanzati Palace*, Rosenberg, \$5.00; *Petites Edifices*, Espana, \$3.50; *Domestic Tudor Architecture*, Garner & Stratton, 2 vols., \$35.00; *Italian Doorways*, McGrew, \$7.50; *Mexican Houses*, \$10.00; *Spanish Interiors and Furniture*, one part, Byne & Stapley, \$10.00; *White Pine Series*, Vol. 1 through 12, all out of print

numbers, 68 numbers complete, \$30.00; *Pen Sketches of Florence*, Railton, \$2.00. Books will be sent postpaid upon receipt of money order for amount.

PERSONALS

ROBERT L. CLEMMER, ARCHITECT, has opened an office for the general practice of architecture at 201 Grant Bldg., Hickory, N. C., P. O. Box 365.

ROBERT T. HANDREN, ARCHITECT, has opened an office for the practice of architecture at 490 River Road, Bogota, N. J.

CHARLES B. RUDOLPH, ARCHITECT, has opened an office for the practice of architecture at 328 Atlantic Street, Stamford, Conn.

MANUFACTURERS' DATA WANTED

REQUESTS FOR manufacturers' literature have been received from the following:

EUGENE A. STOPPER, ARCHITECT, 1805 Liberty Trust Bldg., Philadelphia, Pa. (for brewery and allied industries).

ARTHUR K. HEALY, ARCHITECT, 7 South Street, Middlebury, Vt.

NAT HOLMAN, ARCHITECT AND ENGINEER, P. O. Box 555, St. Paul, Minn.

DAVID A. GILLER, ARCHITECT, 27 School Street, Boston, Mass. (for residential work and remodeling).

DONALD A. HAWKINS, ARCHITECT, Field Artillery School, W., Fort Sill, Okla. (material on air conditioning plants and equipment).

CHARLES B. RUDOLPH, ARCHITECT, 328 Atlantic Street, Stamford, Conn.

HENRIQUE E. MINDLIN, ARCHITECTURAL ENGINEER, Rua Marquez de Paranagua 8, Sao Paulo, Brazil, S. A.

KNOOP & KNOBLA, ARCHITECTURAL DESIGNERS, 20 Algoma Blvd., Oshkosh, Wisc. (also A.I.A. material).

COSMOPOLITAN CONSTRUCTION COMPANY, Hibbing, Minn.

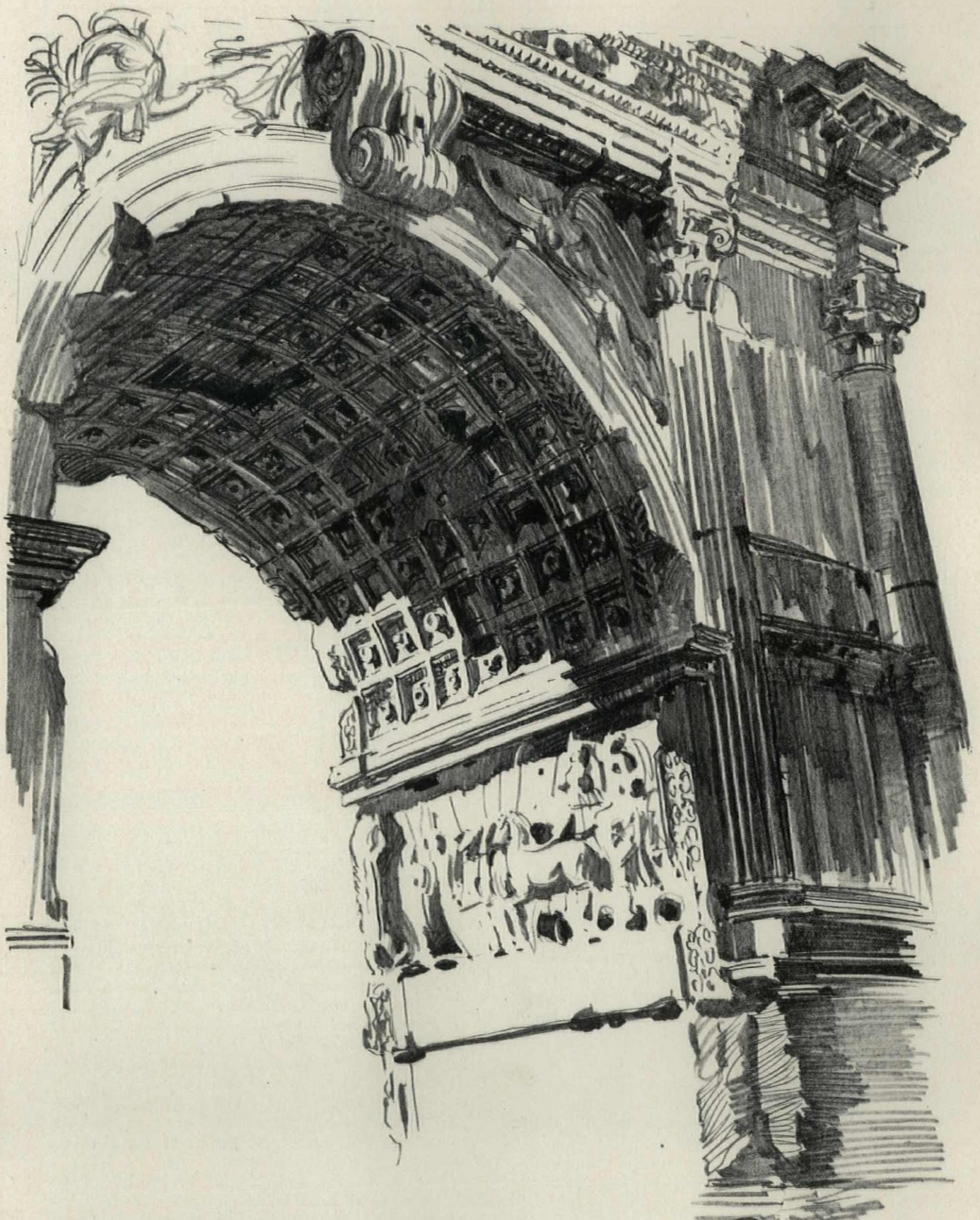
ARTHUR BRAVERMAN, draftsman, 934 No. 7th Street, Philadelphia, Pa.

DONALD F. HISCOX, draftsman, 111 Colebrook Street, Hartford, Conn.

JOHAN LARSEN, student, 2471 Dover Road, Dover Center, Ohio.

RALPH G. BARRE, student, 6801 S. Honore St., Chicago, Ill.

JEROME GIBBS, student, Naguabo, Porto Rico (interested in data on "prefabricated buildings and concrete").



ELDORADO CLASSICS

Ernest Watson

The Arch of Titus—its list of victories and massive dignity still celebrate a 2000-years-dead emperor. The Eldorado Pencil has translated characteristically the solid bulk of the monument with its richly ornamented surface. Watson says he did the blacks with 4B. The most delicate tints called for 2H and H and the light grays HB and B. He used 2B and 3B for darker grays. "The Master Drawing Pencil" is a "tool that inspires". Wherever you can buy other fine drawing materials to advantage you can buy Eldorado.

Pencil Sales Department 167-J, JOSEPH DIXON CRUCIBLE COMPANY, Jersey City, N. J.

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Robert Ronowski, 410 N. Edgewood Ave., LaGrange, Ill., has the following for sale: February to December, 1932, *PENCIL POINTS*, make offer; *Tribune Book of Homes*, \$1.00; *Chicago Architectural Yearbook*, 1928, \$1.00; *Philadelphia Architectural Yearbook*, 1929, \$1.00.

J. B. Wolstein, 975 Heyl Avenue, Columbus, Ohio, has the following copies of *PENCIL POINTS* for sale: March, 1923; April, 1924; January through September, 1930. Price 35c per copy, plus postage, or \$3.75 for the lot postpaid.

Several paintings and drawings by the late Henry P. Kirby are for sale by his widow. Address inquiries to Mrs. H. P. Kirby at 27 Bloomingdale Avenue, Wayne, Pa.

Mrs. G. A. Wright, 601 N. E. 26th St., Miami, Florida, would like to obtain a copy of the *Architectural Review*, Vol. 5, No. 7, published July 17, 1917.

Fred C. Booth, c/o W. B. Roulstone, 90 Broad St., New York, N. Y., is in the market for a used drafting machine.

James L. Way, 443 So. 26th St., Lincoln, Neb., has the following issues of *PENCIL POINTS* for sale: June through December, 1920; all of 1921; all except February issue, of 1922; April, 1923; all except February and March, of 1924; January through May, 1925; fine condition, make offer.

Aubrey Watson, Loew's State Theatre, Norfolk, Va., has the following books for sale: *Pen Drawing and Pen Draftsmen*, autographed by Joseph Pennell (originally \$25.00), price \$18.00; *A Handbook of Ornament*, by Franz Meyer (originally \$3.60), price \$2.00; *Homes and Gardens of Old Virginia*, Garden Club of Va. (originally \$5.00), price \$3.00; *Perspective as Applied to Pictures*, by Rex Vicat Cole (originally \$6.00), price \$4.00. All equal to new—first \$24.00 takes the lot.

PERSONALS

S. L. BERG, ARCHITECT, has moved from Berkeley, Calif., to 523—6th Avenue, Helena, Montana.

ELLIS M. KEPPEL AND ARTHUR F. SIDELLS, ARCHITECTS, have opened an office for the practice of architecture at 506 2nd National Bank Bldg., Warren, Ohio.

CHRISTIAN F. ROSBORG, ARCHITECT, has moved to 369 Lexington Avenue, New York, N. Y.

ELLIOTT L. CHISLING, ARCHITECT, has moved to 420 Madison Avenue, Room 1006, New York, N. Y.

The firm of LUNDEEN, HOOTON, ROOZEN, AND SCHAEFFER, ARCHITECTS, has been dissolved. Archie N. Schaeffer

and Philip R. Hooton announce the formation of a new firm under the name of Schaeffer & Hooton, Architects, 710 Peoples Bank Bldg., Bloomington, Illinois, to carry on the practice of architecture as successors to the old firm. The work of the late RICHARD H. DANA is being completed by R. S. JOHNSTON. After this work has been completed, Mr. Johnston plans to continue under his own name, and would be glad to assist in changes or additions to any work done by Mr. Dana. His office is located at 501 Fifth Avenue, New York.

H. ROSS WIGGS, A.R.I.B.A., formerly associated with H. L. Fetherstonhaugh, A.R.I.B.A., wishes to announce that he has moved his office to The Architects Building, 1135 Beaver Hall Hill, Montreal, P. Q., Canada.

The firm of WILBUR HENRY ADAMS AND ASSOCIATES has opened an office for the practice of design and re-styling of industrial products, and for the practice of architectural designing.

MANUFACTURERS' DATA WANTED

REQUESTS FOR manufacturers' literature have been received from the following:

HANS C. LARSON, ARCHITECT, 326 Frontenac Bldg., Minneapolis, Minn.

WILBUR HENRY ADAMS & ASSOCIATES, ARCHITECTURAL DESIGNERS, 2341 Carnegie Avenue, Cleveland, Ohio.

WILLIAM D. MARSHALL, designer, 210 S. Wayne Ave., Lockland, Ohio (for A.I.A. file).

W. K. HALLIS, draftsman, 802 S. Anderson St., Elwood, Ind. (catalogs on building and machinery).

CLARENCE L. USNER, draftsman, 2903 Constance St., New Orleans, La. (for A.I.A. file).

STANLEY STRAND, draftsman, 9 Glencairn Avenue, Toronto (12), Ontario, Canada.

PAUL K. EVANS, draftsman, 427 Ness Bldg., Salt Lake City, Utah (catalogs on bathing resorts).

PHYLLIS LAKOFSKI, student, 5 Cullinan Bldgs., Holland St., Johannesburg, So. Africa.

L. D. TUCKER, student, T. K. E. House, Durham, N. H.

FRANCIS R. MEISCH, student, 2407 Bayless Avenue, St. Paul, Minn. (small house design and construction).

LAWRENCE H. DEMOOR, student, 7111 Eugene Ave., St. Louis, Mo.

ALBERT FANORA, draftsman, 26 Ditmars St., Brooklyn, N. Y. (residences).

NORMAN G. METZLER, student, 3842 Juniata St., St. Louis, Mo.

EMPLOYMENT SERVICE ITEMS WILL BE FOUND ON PAGE 22, ADVERTISING SECTION



ELDORADO CLASSICS

"Eternal summer gilds them yet"—Watson's imaginative and spirited rendering of figures from the frieze of the Parthenon, with the famous temple as background, in full, rich, three-dimensional effect. Drawn with Eldorado. The wide range of tone, from the jet blacks to the delicate light tints, called for a range of Eldorado leads, from 4B, the softest, to H, the hardest, usually needed in free-hand work. In your hand, too, "The Master Drawing Pencil" will give a splendid account of itself. Wherever you can buy other fine drawing materials to advantage you can buy Eldorado.

Pencil Sales Department 167-J, JOSEPH DIXON CRUCIBLE COMPANY, Jersey City, N. J.

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THE MART

WANTED. Office space in midtown section by consulting civil engineer engaged in building construction. Address care of The Mart, PENCIL POINTS.

Charles L. Sickler, 117 Hoosick St., Troy, N. Y., would like to obtain the following copies of the *Architectural Forum*: June, 1924; August, 1928; and May, 1933.

Gene E. Fitchner, Box 595, Tallahassee, Fla., would like to purchase the following: copy of the National Lumber Mfg. Association's *Cost of Comfort*, 1928 (now out of print); and a used edition of Marcia Mead's *Homes of Character*.

Central Library Office, Order Department, Oregon State System of Higher Education, Corvallis, Oregon, would like to obtain Vol. 2, No. 1, and Vol. 3, No. 4, of the *White Pine Series*. Please submit price first before sending copies.

Robert Isphording, First National Bank Bldg., Norwood, Ohio, would like to secure a copy of the April, 1933, issue of PENCIL POINTS.

H. S. Conrow, 205 Miller Theatre Bldg., Wichita, Kansas, has the following magazines for sale: PENCIL POINTS, 1929, 1930, 1931, January through July, 1932, complete; *Architectural Record*, 1916 through 1933, complete; *American Architect*, 1929 through 1932, complete; 15 numbers of *House Beautiful*, 1929, 1930; 9 numbers of *The Bungalow Magazine* of 1913; 26 numbers of *The Architect*, 1929, 1930, 1931; 36 numbers of *Architecture*, 1929, 1930, 1931; 24 numbers of *Construction Methods*, 1930-1931; 18 numbers of *The Tuileries Brochures*, 1930, 1931, 1932; *White Pine Series*, Vol. 4, Nos. 3, 4, 5, 6; Vol. 5, Nos. 2, 4; Vols. 6, 7, 9, and 10, complete; Vol. 8, Nos. 2, 3, 4, 5, 6; Vol. 11, No. 1. He will sell whole or in part, but will not break where files are complete.

PERSONALS

MORRIS M. PULVER, ARCHITECT, has opened an office for the practice of architecture at 21 Dundas Square, Toronto, Ont., Canada.

CAMILLO BATTAGLIA, ARCHITECT, has moved from 68 Hudson Street to 116 Willow Avenue, Hoboken, N. J. ABRAHAM H. OKUN, ARCHITECT, has moved his office from 51 Liberty Street to 79 High Street, Monticello, New York.

THOMAS E. COOK, ARCHITECT, has moved from 50 North Waller Avenue to 106 North Pine Avenue, Chicago, Ill. C. O. BOYCE, ARCHITECT, Chamber of Commerce Bldg., Cincinnati, Ohio, has formed the firm of Clifford O.

Boyce and Associates, Architects and Engineers, with offices at 561 Reading Road, Cincinnati.

MANUFACTURERS' DATA WANTED

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SAMUEL ZOURI MOSKOWITZ, ARCHITECT, Meyer Building, Public Square, Wilkes-Barre, Pa.

MORRIS M. PULVER, ARCHITECT, 21 Dundas Square, Toronto, Ont., Canada.

CHARLES L. SICKLER, ARCHITECTURAL DESIGNER, 117 Hoosick St., Troy, N. Y. (for A.I.A. file—especially catalogs on store fronts and interiors of stores).

D. A. HOPPER, JR., ARCHITECT, 227 Laurel Avenue, Maplewood, N. J. (for A.I.A. file).

CLIFFORD O. BOYCE & ASSOCIATES, ARCHITECTS AND ENGINEERS, 561 Reading Road, Cincinnati, Ohio.

CHARLES B. MIDDLEKAUF, student, P. O. Box 42, Sugar Land, Texas (for A.I.A. file, on small house design and construction).

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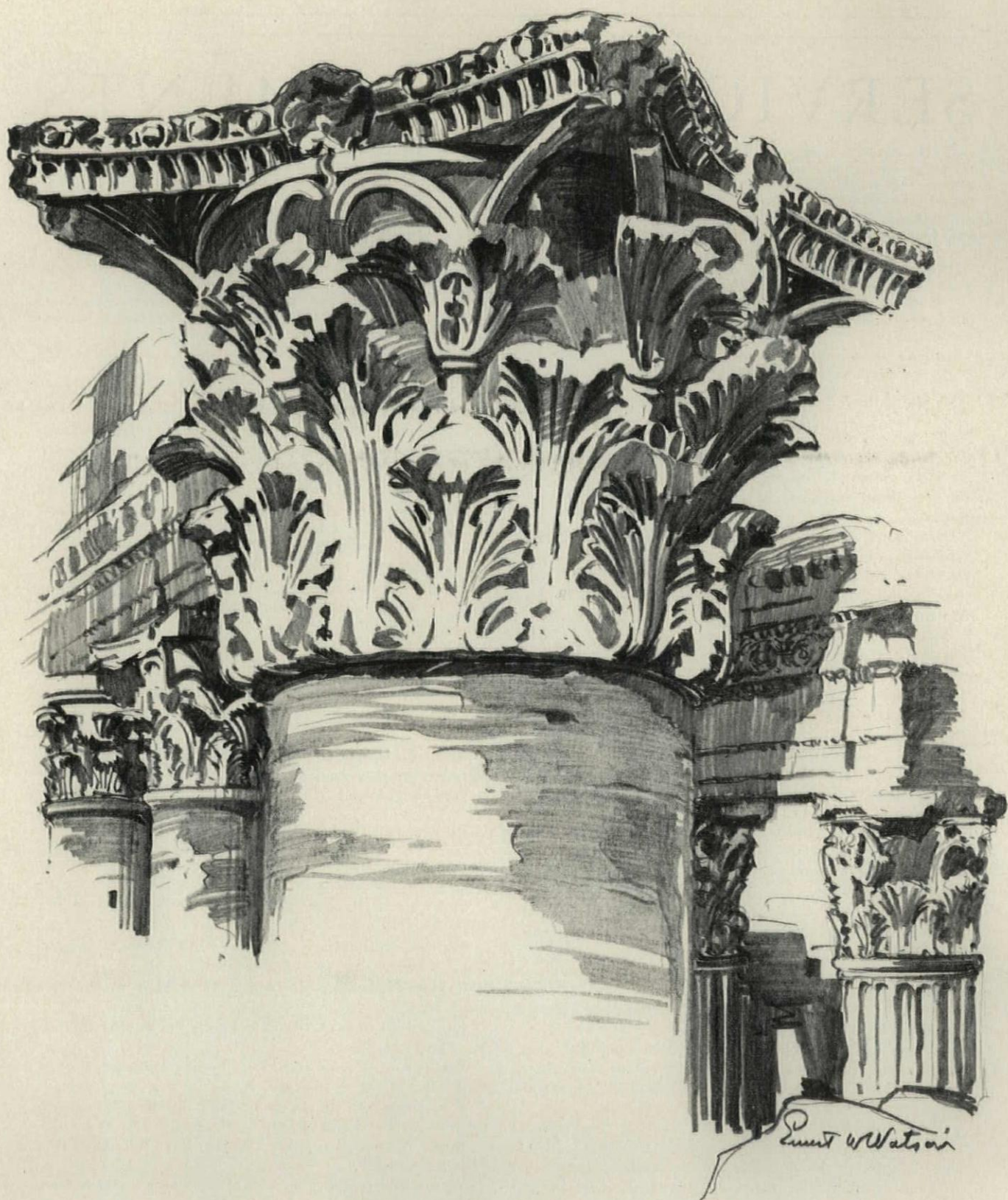
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Robert Ronowski, 410 N. Edgewood, LaGrange, Ill., has the following for sale: *Chicago Architectural Yearbook*, 1928, \$1.00; *Philadelphia Architectural Yearbook*, 1929, \$1.00; *English Precedent for Modern Brickwork*, \$2.00; *Starrett's Skyscrapers*, \$2.50; also some numbers of PENCIL POINTS for 1932.

Harry E. Mead, 1636 Hazelwood Avenue, Detroit, Mich., c/o B. C. Schmicking, has the following copies of PENCIL POINTS for sale: November and December, 1920; February, March, May, July, August, October, and November, 1921; January through June, 1922; February, April, May, July, August, 1923; May, 1925; and July, 1930.

Wanted: Old perspective water color renderings. William Liverpool, Box 47924, San Quentin, Calif., would like to buy, at a price not exceeding \$5.00 each, a number of original renderings regardless of obsolescence. Give full information as to drawings available.

Department of Architecture, Clemson Agricultural College, Clemson College, S. C., wishes to purchase the November, 1925, issue of PENCIL POINTS. They will pay 50c for this number.

Andrew J. Sauer, Schaff Bldg., 15th and Race Sts., Philadelphia, Pa., has for sale two original volumes, 1850, *Lewis Gruner*, description by Emil Brown, 80 plates, some in colors.

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John Stafford White, Whitehall Acres, Alamo, Calif., has the following magazines for sale: *Architectural Record*, 3 numbers 1920, 10 numbers 1921, 10 numbers 1922, 10 numbers 1923, 3 numbers 1924, 10 numbers 1925, 5 numbers 1926, complete 1927, 3 numbers 1928; *American Architect*, 5 numbers 1926, 10 numbers 1927, 3 numbers 1928; *Architectural Forum*, 6 numbers 1926, complete 1927; *Architect and Engineer*, 1921 to 1931, inclusive, complete; *Southern Architect*, 1 number 1927,

complete 1928, 8 numbers 1929, complete 1930, 3 numbers 1931; *Technology Review* (out of print), 1 number 1929, 3 numbers 1930; *Journal of the American Institute of Architects*, 9 numbers 1928; *House Beautiful*, January 1929; *House and Garden*, 5 numbers 1917, 8 numbers 1918, complete 1919, 1920, 1921, 3 numbers 1922, complete 1928, 10 numbers 1929, complete 1930, 4 numbers 1931; *American Home*, 6 numbers 1929, 9 numbers 1930, 7 numbers 1931, 1 number 1932; *Country Life*, 6 numbers 1928, 3 numbers 1929; PENCIL POINTS, August 1923; *The Architects' Journal*, April 16, 1924; *The Building Review*, August 1922. He will sell whole or part.

PERSONALS

HORACE A. BAILEY, ARCHITECT, has opened an office for the practice of architecture at 405 Fisher Bldg., Johnstown, Pa.

ERNEST THORNELL BROWN, ARCHITECT, has opened an office for the practice of architecture at 201 East 5th Street at Watchung Avenue, Plainfield, N. J.

MANUFACTURERS' DATA WANTED

REQUESTS for manufacturers' literature have been received from the following:

HORACE A. BAILEY, ARCHITECT, 405 Fisher Bldg., Johnstown, Pa.

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ROBERT NORFLEET, draftsman, 1100 Main Street, Tarboro, N. C.

ERNEST THORNELL BROWN, ARCHITECT, 201 E. 5th St., Plainfield, N. J.

WALTER A. J. EWALD, LANDSCAPE ARCHITECT, 434 East 52nd Street, New York, N. Y.

WM. SIMRELL, JR., CONSULTANT LANDSCAPE ARCHITECT, 434 East 52nd Street, New York, N. Y.

H. C. MARSH, BUILDING CONTRACTOR, Kellogg, Idaho (for A.I.A. file).

VIRGIL SIDDENS, student, 312 Pierre Street, Manhattan, Kansas.

JOEL THOMAS, ENGINEER, Thomas Engineering Laboratories, 1900 Vine Street, Cincinnati, Ohio. A.I.A. data on the following: Metals (structural forms for small and long spans), Windows (wood and metal), Plumbing and Bathroom equipment, Tile (bathroom and swimming pools), Garages (overhead doors and drains), Air-conditioning and Heating equipment, Waterproofing Material (roof and pool), Electric (wiring-lighting-safety fuses), Sound-proofing Material.



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THE MART

One of our readers would like to purchase the following: Second-hand copy of *The Georgian Period*, complete, in good condition; also good copy of Ramsay's *Smaller Georgian Houses*. State best price for cash. Address The Mart, care of PENCIL POINTS.

E. P. vonGogh, P. O. Box 35, Sta. F, 167 Madison Avenue, New York, N. Y., would like to purchase used copies of the following: Sturgis' *Dictionary of Architecture and Building*; *Building Construction*, 2 vols., by Hool and Johnson; *Architects' and Builders' Handbook*, 18th Edition, by Kidder; *Architectural Graphic Standards* by Ramsey & Sleeper; *White Pine Monographs*, Vol. 2, No. 1, and Vol. 3, No. 1.

J. W. Bailey would like to obtain the following copies of the *White Pine Series*: Vol. 2, Nos. 1, 3, 4, and 6; Vol. 3, Nos. 1, 2, 3, and 4; Vol. 10, No. 6. Address care of The Mart, PENCIL POINTS.

W. W. Dudley, 202 Colonial Ave., Elizabeth City, N. C., would like to obtain the April, 1933, and January, 1934, issues of PENCIL POINTS.

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G. Raymond Tuttle, 1613 N. Genesee Drive, Lansing, Mich., would like to obtain the April and November, 1933, and January, 1934, issues of PENCIL POINTS.

John F. Helm, Jr., Associate Professor of Freehand Drawing and Painting, Kansas State College of Science and Applied Design, Dept. of Machine Design, Manhattan, Kansas, has the following copies of PENCIL POINTS: December, 1921; January, 1922; February, May, and a complete volume of 12 numbers of 1923; September and October, 1924; January and July, 1925; November, 1926; February, 1927; January and February, 1928; December, 1929; May, August, and December, 1931; May, 1933. He will exchange the above copies for the following six issues: October and December, 1925; July, May, and November, 1928; January, 1929.

For Sale: Etchings and other prints reproduced from time to time in PENCIL POINTS are for sale by the artists at surprisingly low prices. In inquiring of the editors, specify the print or prints which interest you and you will be put in touch with the artist himself. PENCIL POINTS offers this service to readers without remuneration or commissions of any kind.

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RANDOLPH FRANTZ AND JOHN M. THOMPSON, ARCHITECTS, have formed a partnership for the general practice of architecture, with offices in the Boxley Bldg., Roanoke, Va.

JOHN C. B. MOORE, ARCHITECT, has moved his office to 11 East 44th Street, New York.

CHARLES L. BORDEN, ARCHITECT, has moved his office from 85 Summit Ave., to 360 Springfield Ave., Summit, N. J.

OSCAR R. KIRSCHKE, ARCHITECT, has opened an office for the practice of architecture at 308 Masonic Building, Grand Island, Nebraska, as successor to Arthur D. Baker, deceased.

EDWARD FLEAGLE, ARCHITECT, has opened an office at 18 South Broadway, Yonkers, New York.

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REQUESTS FOR manufacturers' literature have been received from the following:

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D. D. CORROUGH, ARCHITECT, 664 Bob O Link Road, Highland Park, Ill.

HARRY J. LATE, draftsman, 27 Ridgehurst Road, West Orange, N. J.

PALM & STITT, DESIGNERS, 7505 Carnegie Ave., Cleveland, Ohio (on interior remodeling of commercial buildings).

HARRY SHEFMAN, student, 422 Hamilton Place, Ann Arbor, Mich.

D. J. HEISLER, student, 422 Hamilton Place, Ann Arbor, Mich.

T. F. SUN, student, 21 Lane 119, Seymour Road, Shanghai, China.

JOSEPH F. NORTON, ENGINEER, 2445 Eastchester Road, Bronx, New York. Data on the following subjects: Plumbing Fixtures, Heating (Sectional Boilers), Electric Wiring, and Fireproof Floor Systems for fireproof construction on small country homes.

HOME OWNERS' LOAN CORPORATION, Reconditioning Department, Rochester, New York. Data on home reconditioning.

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H. Russell Kenyon, 324 Tecumseh Avenue, Mt. Vernon, N. Y., is anxious to purchase a *Portfolio of Sketches* by Otto Eggers.

Augustus L. Oppel, 99 Morristown Road, Bernardsville, N. J., wishes to buy small blue printing equipment for general architectural use. Send details.

A. J. Daidone, 1431 60th St., Brooklyn, N. Y., would like to purchase the following copies of *PENCIL POINTS*: 1925 and 1927, complete; all of 1926, except January, March, and July.

H. Richard Elliston, 1100 Times Star Tower, Cincinnati, Ohio, would like to obtain the following copies of the *White Pine Series*: Vol. 1, No. 3; Vol. 2, Nos. 1, 3, 4, and 6; Vol. 3, Nos. 1 through 4; Vol. 10, No. 6; Vol. 11, No. 1. Please submit price before sending copies.

H. E. Beck, 3319 Tilden St., Philadelphia, Pa., would like to secure a copy of Vol. 1, 1895 (January to December, inclusive), of *The Brochure Series* of Architectural Illustrations, either bound or in original parts. Published by Bates & Guild Co., Boston.

Miss Edith Gustafson, Librarian, The Newark Public School of Fine and Industrial Art, 550 High Street, Newark, N. J., would like to obtain the following *White Pine Series*: Vol. 2, Nos. 1, 3, 4, and 6; Vol. 3, Nos. 1, 3, and 4.

Crowe and Schulte, Reading Road at McMillan Street, Cincinnati, Ohio, are desirous of obtaining one or more copies of the July, 1930, issue of *PENCIL POINTS*.

W. W. Frese, 108 West 46th Street, New York, N. Y., would like to purchase several copies, in good condition, of Sexton and Betts *American Theatres of Today*, Vol. 1. Quote price and condition.

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ANTHONY F. PESSOLANO, ARCHITECT, will be at 2665 Almond Street, Philadelphia, Pa., until further notice.

ALLEN G. SIPLE, ARCHITECT, has moved his office to 450 North Beverly Drive, Beverly Hills, Calif.

NAT O. MATSON, ARCHITECT, has moved his offices to 151 East Post Road, White Plains, N. Y.

H. MORTIMER FAVROT and ALAN C. REED, ARCHITECTS, formerly members of Favrot & Livaudais, Ltd., now dissolved, will continue the practice of architecture under the firm name of Favrot and Reed, with offices in Suite 402, Nola Building, New Orleans, La. Charles A. Favrot will remain with this firm as consulting associate.

EDWARD J. HURLEY and B. JOHN SMALL, ARCHITECTS, have opened an office at 516 5th Avenue, New York, Room 1101, for the practice of architecture under the firm name of Hurley & Small.

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EDWARD A. WILLIAMS, LANDSCAPE ARCHITECT, 1034 Sherman St., San Jose, Cal.

PALM & STITT, DESIGNERS, 7505 Carnegie Ave., Cleveland, Ohio (on interior remodeling of commercial buildings).

ROBERT E. HANSEN, draftsman, 716 S. E. 7th St., Ft. Lauderdale, Florida (for A.I.A. file).

J. M. PAGE, JR., student, 410 Kinsey St., Raleigh, N. C. (for A.I.A. file).

ARCHITECTS' EXHIBIT, INC., 333 No. Pennsylvania St., Indianapolis, Ind.

HARRY SHEFMAN, student, 422 Hamilton Place, Ann Arbor, Mich.

D. J. HEISLER, student, 422 Hamilton Place, Ann Arbor, Mich.

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The Department of Architecture, Clemson College, South Carolina, desires the following magazines to complete its bindings: *Bulletin, Beaux-Arts Institute of Design*, January, February, and March, 1925; December, 1927; all except April and May of 1928; February, March, June, August, September, and October, 1929. *Architectural Forum*, May, 1928, Part 1; August, 1928, Part 1. *Southern Architect*, August, 1920; January, March, September, 1926; August, 1930; September through December, 1932. *Connoisseur and International Studio*, July and August, 1931; August, 1933.

A. A. Rothman, 92 Ormond St., Hempstead, L. I., New York, has the following for sale: *Drafting Room Practice*, Clute; *Italia*, Kurt Hulscher; *Good Practice in Construction*, Part II, Knobloch; Kidder, Nolan, 7th Edition; Boston Architectural Club books for 1924 and 1925; PENCIL POINTS from October, 1929, to December, 1932.

Francis Upton, 90 Wiltshire Ave., Toronto, Canada, would like a set of *Elements et Theorie de l'Architecture*, by J. Gaudet, 4 vols. Must be in good condition and of latest edition. Give description and lowest price.

Robert Ronowski, 410 N. Edgewood, La Grange, Ill., has the following for sale: *Architectural Record*, from May, 1928, to May, 1931, except year 1930, \$6.00; PENCIL POINTS, all of 1932, except January, April, and December, \$2.25. Anyone buying the entire lot will receive free a copy of Dodge's 4-vol. Architectural Catalog of 1931.

Walter Frese, 108 West 46th Street, New York, would like to purchase a copy of Flagg's *Small Houses*.

H. G. Benriter, 216 West Washtenaw Street, Lansing, Mich., has for sale an original *Camera Lucida*, never used. It has 12 lenses and instructions, every part in perfect shape. Will sell for \$15.00.

Percival J. Morris, 714-715 Mears Bldg., Scranton, Pa., has for sale a copy of Vignola, printed in Rome in 1783, in excellent condition. 112 pages, 46 fine, engraved plates. Will sell to someone who will treasure it.

V. Mohr, 601 W. 112th St., Apt. 4C, New York, has the following magazines for sale: *House Beautiful*, 1912 through 1918; *Architecture and Building*, year 1912, except February and September; 1913 and 1914, complete; *Architectural Record*, complete years, 1912, 1915, 1916, 1917, 1918; 6 months of 1914; 1913, February and April missing; 1919, November and December missing; *The Architectural Forum*, complete years, 1929, 1930, 1931, and 1928, January missing; PENCIL POINTS, October, November, and December, 1927, text only; 1928 complete, text only; June through December, complete, and January and March, text only, 1929.

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Kenneth J. Conant, Associate Professor of Architecture, Harvard University, Cambridge, Mass., has for sale the following copies of PENCIL POINTS: June and October, 1920; January, 1921; April, May, June, July, and August, 1922; January, February, March, April, May, and June, and August, September, and October (defective), 1923; January, March, April, May, October, November, and December, 1924.

J. W. Bailey would like to obtain the following copies of the *White Pine Series*: Vol. 2, Nos. 1 and 3; Vol. 3, Nos. 1 and 4. Address care of The Mart, PENCIL POINTS.

Roswell E. Pfohl, 204 W. Huron St., Buffalo, N. Y., would like to obtain the following copies of PENCIL POINTS: August and September, 1928; July, 1929; January, 1934.

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FRANK L. PETRILLO, ARCHITECT, 2220 So. 63rd St., West Philadelphia, Pa. (for an A.I.A. file).

D. F. WHITE, ARCHITECT, Box 506, Division of Mechanical Ind., Tuskegee Institute, Tuskegee, Alabama.

ALBERT J. GRAESSER, ARCHITECT, 199 Main St., Huntington, L. I., New York.

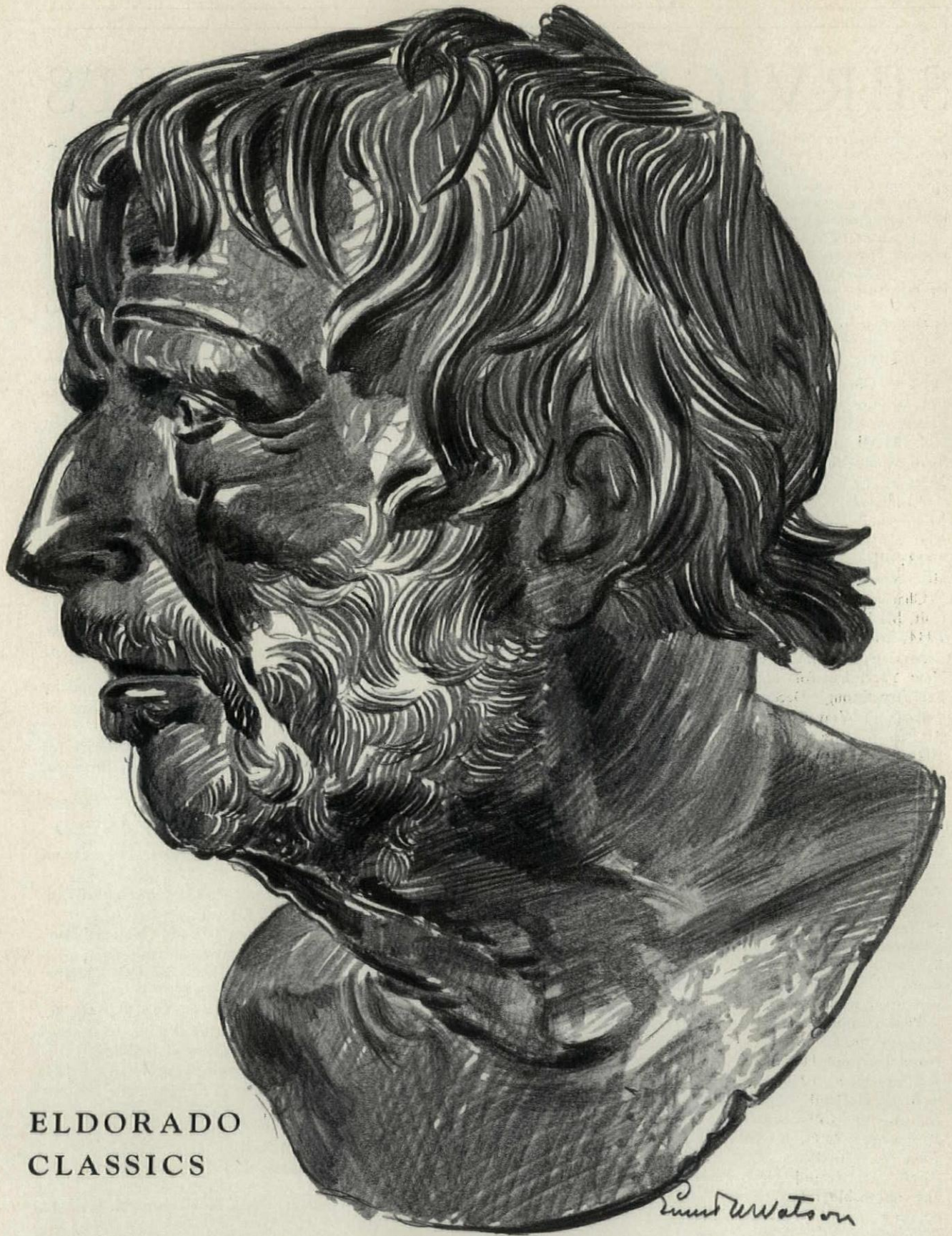
HARRY B. GOOSE, student, 459 Garson Avenue, Rochester, N. Y.

FRED ROUGHGARDEN, ARCHITECT, Warren Point, N. J.

KERMIT R. EVANS, draftsman, 556 N. Getty St., Uvalde, Texas.

JAMES CHASE, student, Alex G. Barrett Junior High School, Grinstead Drive, Louisville, Kentucky (data on air-conditioning or weather-insulating materials).

STANLEY H. BREWSTER, LANDSCAPE ARCHITECT, Box 25, Salamanca, N. Y.



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THE MART

N. E. Chotas, 669 Pryor St., S. W., Atlanta, Ga., will pay 50c for the May, 1933, issue of the *Architectural Forum*.

J. McDermott, 1982 Gleason Avenue, Bronx, New York, would like to purchase a second-hand drafting table. Must be cheap.

Stanley Henderson, 3627 Tyler Avenue, Berkeley, Michigan, has the following copies of PENCIL POINTS for sale: all except August, November, and December of 1922; all except August, 1923; all except August, 1924; all except March, August, and December, 1925.

Charles F. Graulich, 14268 Maple Ridge Ave., Detroit, Mich., would like to purchase a copy of the January, 1934, issue of PENCIL POINTS.

Mrs. C. S. Maulsby, P. O. Box 67, Elmont, L. I., New York, has for sale copies of PENCIL POINTS from February through December, 1922.

Kenneth Wray Connors, 4427 N. 8th St., Philadelphia, Pa., has for sale copies of PENCIL POINTS from January, 1926, through December, 1930, complete, in excellent condition. Make offer.

FOR RENT: Desk room and telephone service with use of drafting room; excellent light. Dodge & Morrison, Architects, 11th Floor, 198 Broadway near Fulton Street, New York City.

H. J. Halle, 50 West 50th Street, New York, N. Y., would like to obtain the following copies of the *White Pine Series*: Vol. 1, No. 3; Vol. 2, Nos. 1, 3, 4, 6; Vol. 3, Nos. 1, 2, 3, and 4.

Mrs. Frank Squires, 1012 Tyler Street, Topeka, Kansas, has for sale architectural books from the library of the late Frank C. Squires, Architect. List of books and prices sent upon request.

Pennsylvania State Library, Harrisburg, Pa., would like to secure the following copies of *The Architect*: October, November, and December, 1928; February, 1929; April and September, 1930; January and February, 1931.

B. C. Holland, 721 Berea Avenue, Gadsden, Ala., has for sale the following books: V. T. Wilson's *Freehand Perspective*; R. G. Hatton's *Perspective for Art Students*; John V. Van Pelt's *The Essentials of Composition as Applied to Art*; Jacoby's *Plain Lettering*. Will accept any reasonable offer, or will exchange. Would like to obtain a copy of A. K. Cross's *Drawing and Painting Self-Taught*.

PERSONALS

ABRAHAM J. MARKS, ARCHITECT AND BUILDER, has opened new offices at 332 Old South Building, Boston, Mass.

The firm of LARRICK & COMPTON, ARCHITECTS AND ENGINEERS, has been dissolved. Thomas Larrick is carrying on the practice of architecture as successor to the old firm, under his own name, at 816½ Massachusetts St., Lawrence, Kansas.

ROBERT STANTON EVERITT, ARCHITECT, has reopened his office at 1013 Grand Ave., Kansas City, Mo.

FREDERIC J. WINKLER AND FRED R. LOUIS, DESIGNERS, have opened an office at 401 First National Bank Building, Hamilton, Ohio, for the practice of architecture, under the firm name of Winkler & Louis.

DOUGLAS ORR, ARCHITECT, has moved his office from 956 Chapel Street to 96 Grove Street, New Haven, Conn. Following the death of RAYMOND M. HOOD, J. ANDRE FOUILHOX will assume the unfinished business of the firm of Hood & Fouilhox and continue the practice of architecture at 40 West 40th Street, New York. The work in progress will be carried on under the firm name of Hood & Fouilhox and new work under the name of J. Andre Fouilhox.

JUDSON E. SCHNALL, ARCHITECT, has opened an office for the practice of architecture, at 44 Court Street, Brooklyn, N. Y.

MANUFACTURERS' DATA WANTED

ROBERT STANTON EVERITT, ARCHITECT, 1013 Grand Avenue, Kansas City, Mo.

ABRAHAM J. MARKS, ARCHITECT, 332 Old South Building, Boston, Mass. (for an A.I.A. file).

WINKLER & LOUIS, DESIGNERS, 401 First National Bank Bldg., Hamilton, O.

CHARLES A. JUNTENEN, ARCHITECT, 5810 Harper Avenue, Chicago, Ill. (for A.I.A. file).

MARSTON & MAYBURY, ARCHITECTS, 794 East 4th St., Pomona, Calif. (on materials having Pacific Coast connections for small homes and commercial buildings).

TEOPISTO S. MIRASOL, CIVIL ENGINEER, Villalobos 154, 2nd Floor, Room 202, Manila, P. I. (on home building and decoration).

ERACLIO L. DEL SESTO, draftsman, 543 Union Avenue, Providence, R. I. (for A.I.A. file).

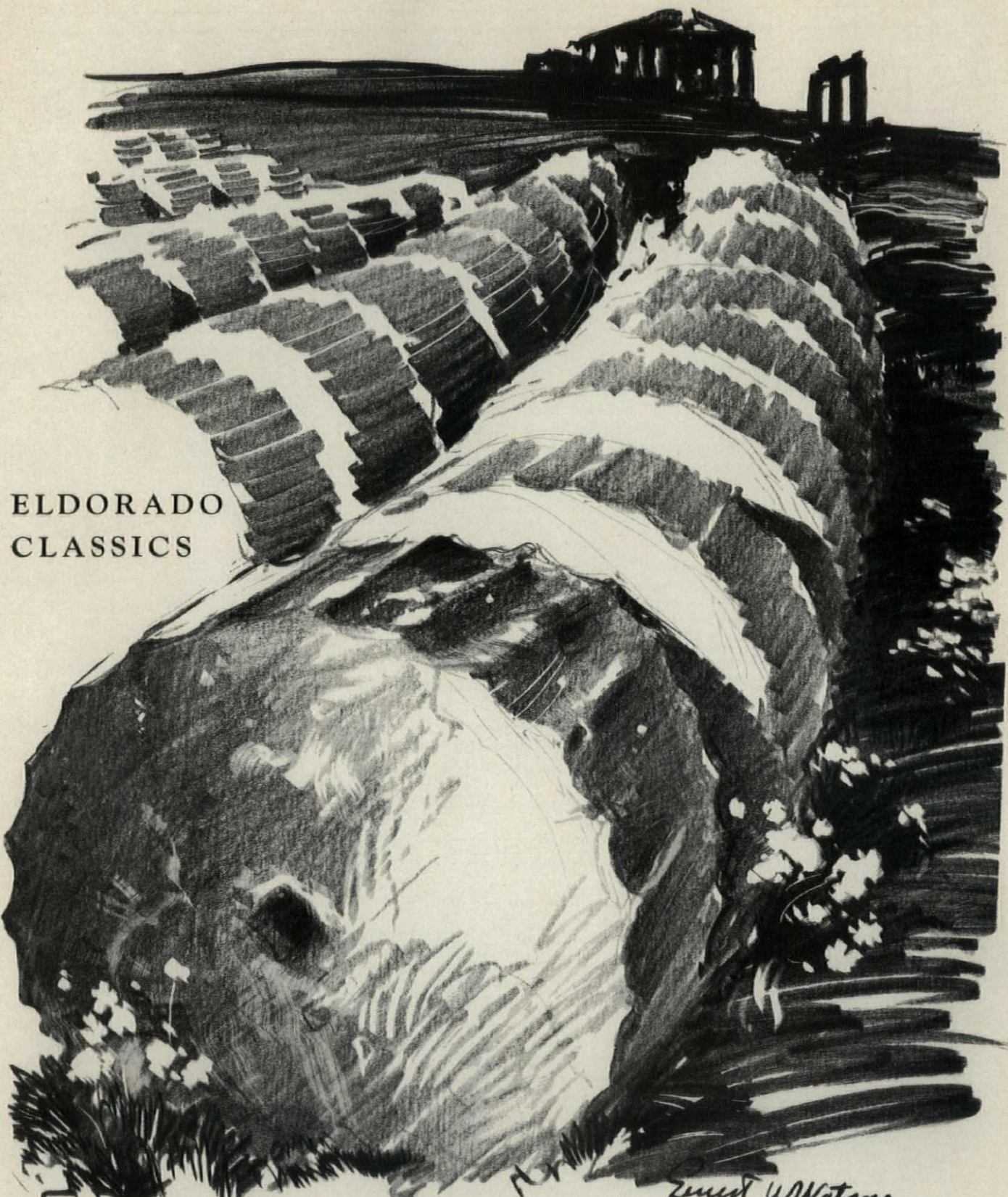
VICTOR RANDALL, student, 15895 Lawton Avenue, Detroit, Mich.

RALPH BARRE, student, 6801 S. Honore St., Chicago, Ill.

LEO I. KERBY, student, 1208 Camp St., New Orleans, La.

FRANK WRIGHT, ARCHITECT, 418 Fox Theatre Bldg., Detroit, Mich.

JUDSON E. SCHNALL, ARCHITECT, 44 Court Street, Brooklyn, N. Y.



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SERVICE DEPARTMENTS

THE MART. In this department we will print, free of charge, notices from readers (dealers excepted) having for sale, or desiring to purchase books, drawing instruments, and other property pertaining directly to the profession or business in which most of us are engaged. Such notices will be inserted in one issue only, but there is no limit to the number of different notices pertaining to different things which any subscriber may insert.

PERSONAL NOTICES. Announcements concerning the opening of new offices for the practice of architecture, changes in architectural firms, changes of address and items of personal interest will be printed free of charge.

FREE EMPLOYMENT SERVICE. In this department we shall continue to print, free of charge, notices from architects or others requiring designers, draftsmen, specification writers, or superintendents, as well as from those seeking similar positions.

SPECIAL NOTICE TO ARCHITECTS LOCATED OUTSIDE OF THE UNITED STATES: Should you be interested in any building material or equipment manufactured in America, we will gladly procure and send, without charge, any information you may desire.

Notices submitted for publication in these Service Departments must reach us before the fifth of each month if they are to be inserted in the next issue. Address all communications to 330 West 42nd Street, New York, N. Y.

THE MART

William H. Humphrey, 1430 Midland Avenue, Bronxville, New York, has the following for sale: One Dietzgen "Sturdy" drafting table, 42" x 72", with one drawer subdivided; one stool; one mahogany office table, 36" x 60", with two large drawers; two adjustable drawing table lamps. He also has the following books for sale: part of Vol. 2, and Vol. 3, through Vol. 6 of *White Pine Series*; year 1932 of *Architectural Forum*; Clute's *Drafting Room Practice*; Clute's *Requirements of Modern Buildings*; Eberlein's *Smaller Houses and Gardens of Versailles*; McCarty's, Series 1 and 7, *Practical Exemplar of Architecture*; *Houses of the Wren and Early Georgian Periods* by Small & Woodbridge; Kelly's *Early Connecticut Architecture*; *Architectural Reprint*, Vols. 2 and 6; Snyder's *Building Details*, 11 parts; *Domestic Architecture in England During Tudor Period*; *Encyclopedia of Architecture* by Gwilt. No sets broken to sell individual copies.

Charles R. Sutton, Brown Hall, Ohio State University, Columbus, Ohio, would like to obtain the following copies of *Landscape Architecture Quarterly*: January, 1911; April and July, 1915; January and October, 1917; and July, 1921.

David H. Jacobs, 21 Mulberry St., Cincinnati, Ohio, has the following copies of PENCIL POINTS for sale: May, June, August, and September, 1930; June and December, 1931; February, 1933. Excellent condition.

Frederic A. Pawley, Assistant-in-Charge, Architectural Library, New York University, 1071 6th Avenue, New York, N. Y., would like to obtain the following issues of PENCIL POINTS: May through December, 1921; June and July, 1922; February, 1923.

H. M. McMillan, 219 E. Main Avenue, Knoxville, Tenn., has the following books for sale at reasonable prices: 1 Vol. *Fountains of Papal Rome* by Mrs. Chas. MacVeagh; 2 Vols. *Westminster Cathedral and its Architect* by De L'Hopital; 1 Vol. *Small Italian Villas and Farm Houses* by Guy Lowell; *Northern Italian Details* by Thomas & Fallon, drawings and photographs.

FOR RENT: Desk room and drafting room space, excellent light. Prentice Sanger, 570 Lexington Avenue, New York, N. Y.

Simon Gorewitz, 55 Van Ness Place, Newark, N. J., has all issues of PENCIL POINTS for the year 1930, at 25c per copy.

A. V. DeFonds, 170 Spring Street, Rochester, N. Y., would like to obtain the following copies of *White Pine Series*: Vol. 2, Nos. 1 and 6.

University of Oregon Library, Eugene, Oregon, would like to obtain the following copies of *The Architectural Forum*: December, 1931, and January, 1932.

EMPLOYMENT SERVICE ITEMS WILL BE FOUND ON PAGE 24, ADVERTISING SECTION

Will sell or exchange new K. & E. "Polyphase Duplex" slide rule with heavy leather case and manual. Would exchange it for books on Early American architecture, design, or construction, particularly relating to residences. Also would like to obtain back issues of PENCIL POINTS, *Architecture*, or what have you. Geo. W. Courtney, Architect, K. of P. Building, Winchester, Indiana.

Ernest G. Sveden, c/o William T. Aldrich, 30 Newbury St., Boston, Mass., would like to obtain a copy of January, 1930, PENCIL POINTS.

E. N. Roberts, Recreational Development Office, 14 North Main Street, Concord, N. H., would like to obtain a copy (new or used) of Weir's Park Manual.

PERSONALS

BRENNEMAN AND SWINFORD, ARCHITECTS AND ENGINEERS, announce the discontinuance of their American activities. All further communications should be addressed to the firm at P. O. Box 1444, Shanghai, China.

The firm of CROWE & SCHULTE, ARCHITECTS, has been dissolved. Edward J. Schulte, Architect, has established offices in the Paramount Building, 920 East McMillan Street, Cincinnati, Ohio.

R. L. WHITTEN, ARCHITECT, has opened an office for the practice of architecture, at 6 Abney Circle, Charleston, W. Va.

ELISABETH COIT, ARCHITECT, has moved her studio to 9 E. 54th St., New York.

MANUFACTURERS' DATA WANTED

EDWARD J. SCHULTE, ARCHITECT, Paramount Bldg., 920 East McMillan St., Cincinnati, Ohio (desires complete new catalog file).

R. L. WHITTEN, ARCHITECT, 6 Abney Circle, Charleston, W. Va.

RAY FAULKNER, ARCHITECT, 200 Westbrook Hall, Univ. of Minn., Minneapolis, Minn.

S. W. DODD, INSTRUCTOR, P. O. Box 1, Barberton, Ohio (data on air conditioning and steel construction for residences, etc.).

A. KENNETH YOST, INDUSTRIAL DESIGNER, 406 S. Craig St., Pittsburgh, Pa.

JACK KUSHIN, draftsman, 524 East Ferry St., Buffalo, N. Y.

L. M. WOOD, draftsman, 2705 Western Avenue, Mattoon, Ill.

JOHN T. CARROLL, 5th floor, 42 N. Pearl St., Albany, N. Y. (catalogs on modern type homes consisting of air conditioning, fireproof construction, oil heating, insulation. Also data on steel strut, Havermayer truss joists, corkboard insulated walls).