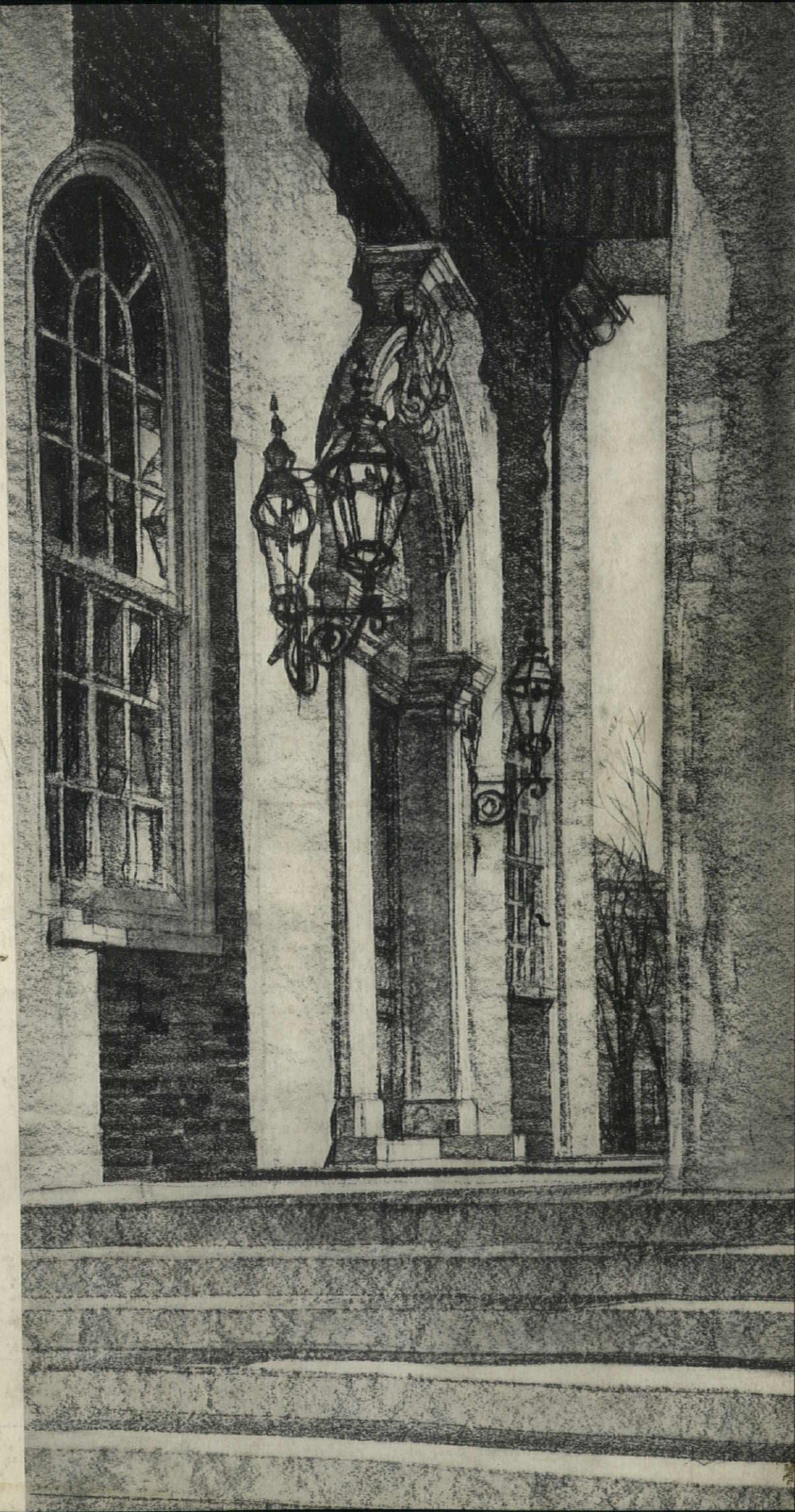


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February 1935

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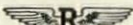
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A Journal for the Drafting Room

FEBRUARY, 1935

RUSSELL F. WHITEHEAD, *Editor*



VOLUME XVI, NUMBER 2

KENNETH REID, *Managing Editor*

Something for Everyone in the Architectural Profession

Cover Design "Detail of New Memorial Church, Harvard University" by Samuel Chamberlain

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EDMUND J. PRONZINSKI
ARCHITECT

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Prize winning designs will be published, together with the report of the jury of award.

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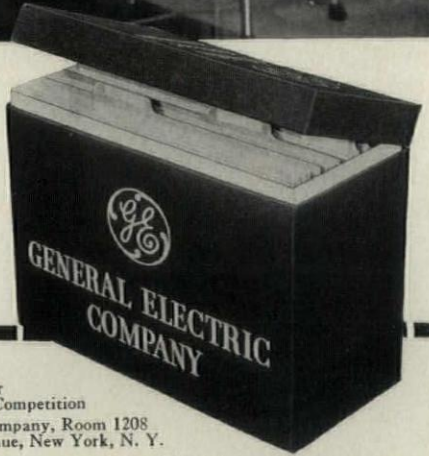


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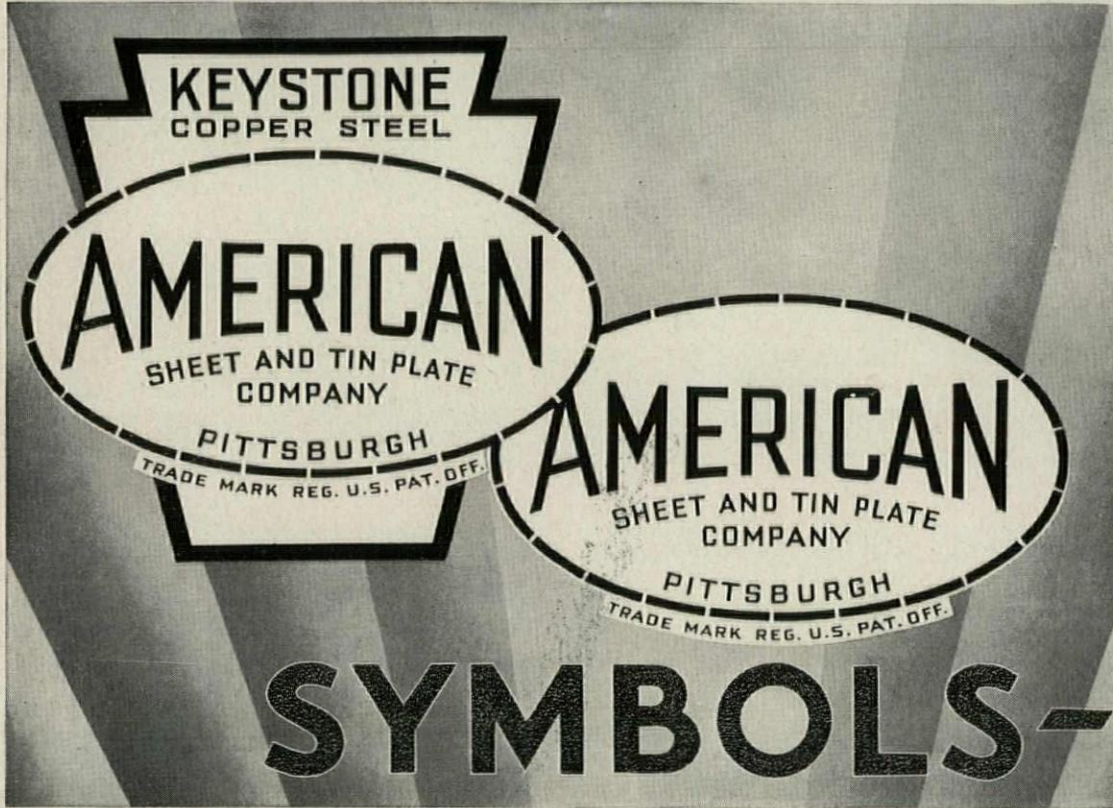
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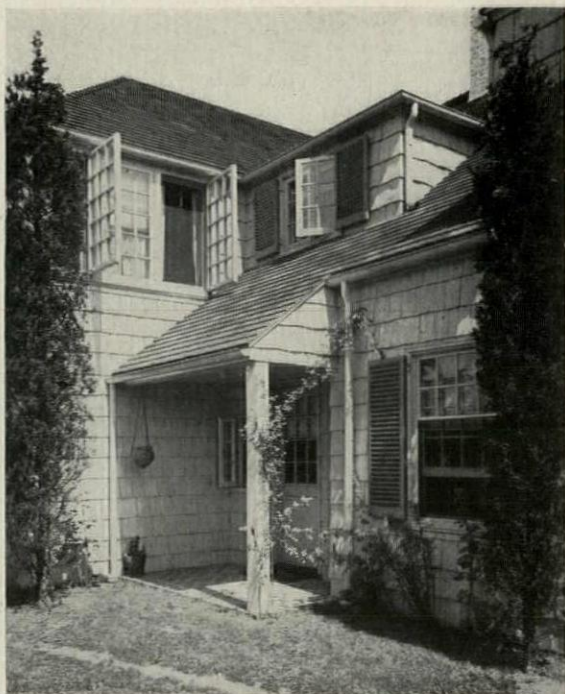
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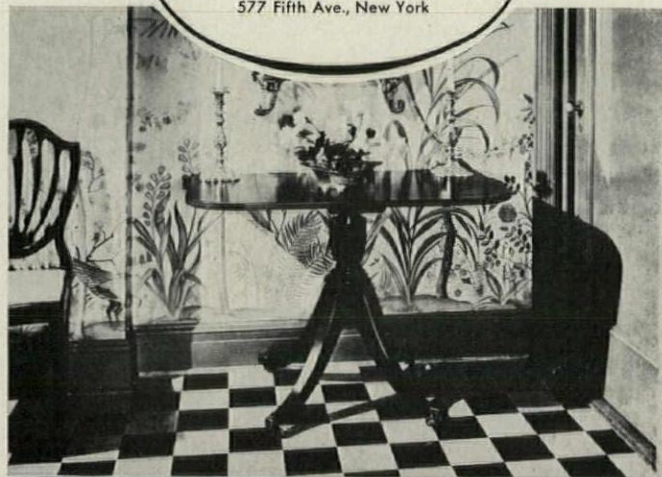
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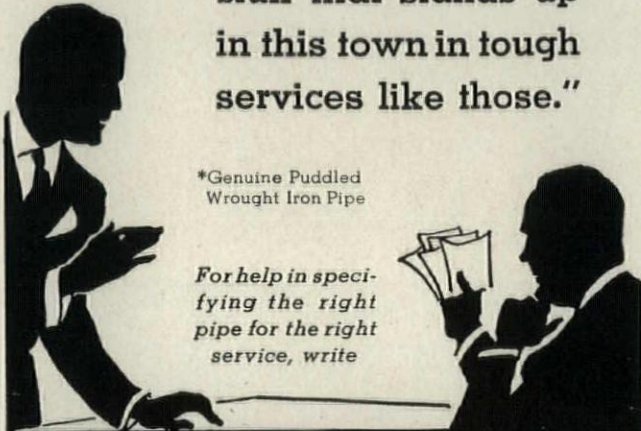
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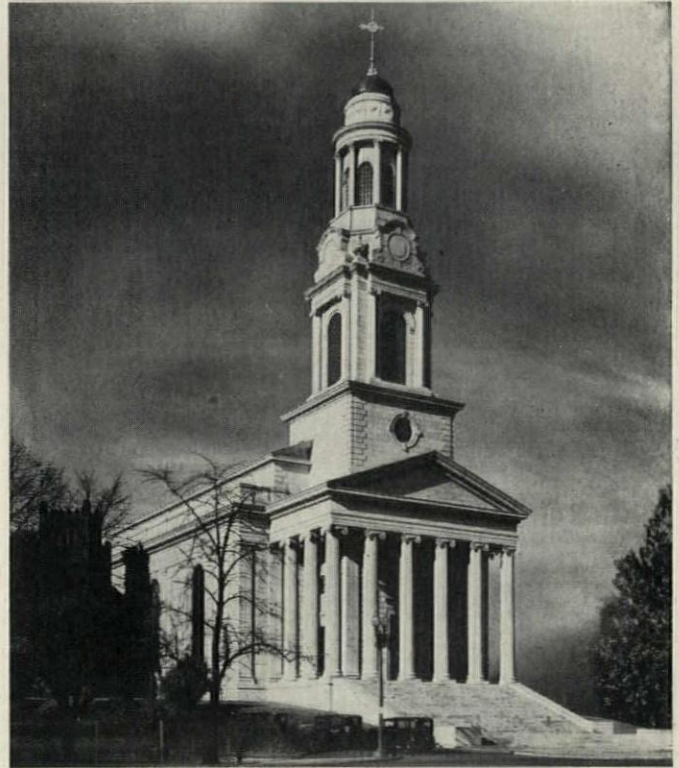
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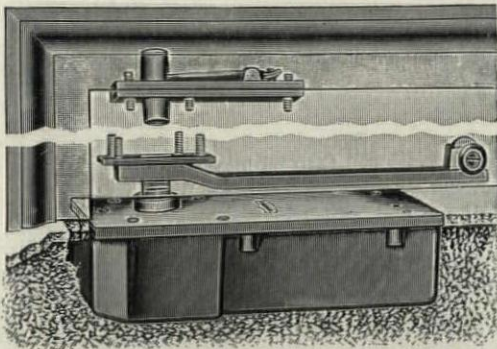
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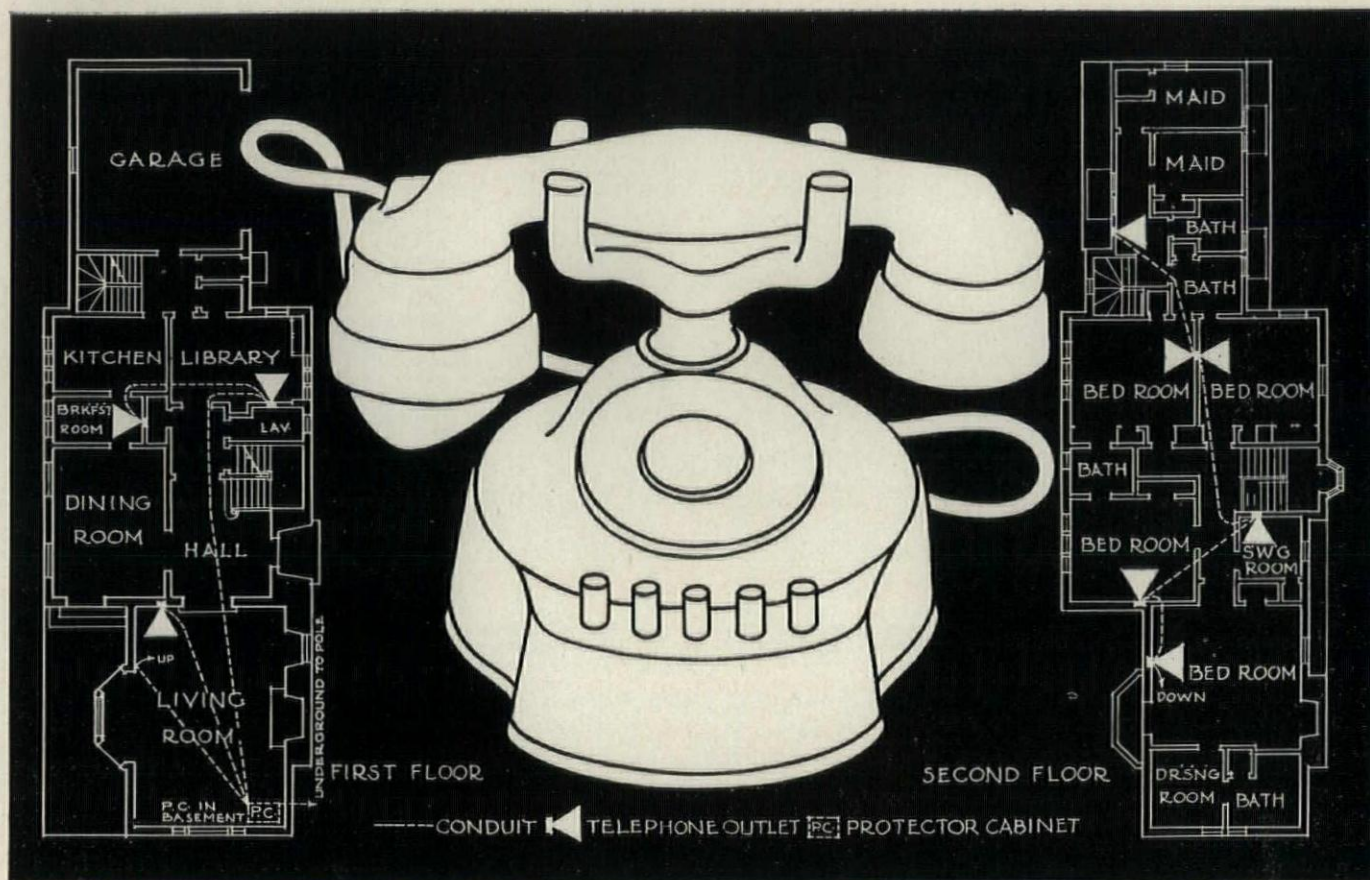
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For further information on Bell System telephone services and equipment, see *Sweet's Catalogue*

HERE, THERE, THIS & THAT

General Electric Competition

Attention is again called to the architectural competition for the design of more liveable homes being held by the General Electric Company. The competition opened on January 2 and the designs are to be sent or delivered to the Professional Adviser, Kenneth K. Stowell, not later than midnight, March 12, 1935. On pages 2 and 3 of this month's advertising section will be found a complete announcement with a coupon to fill out and send in with application for a program.

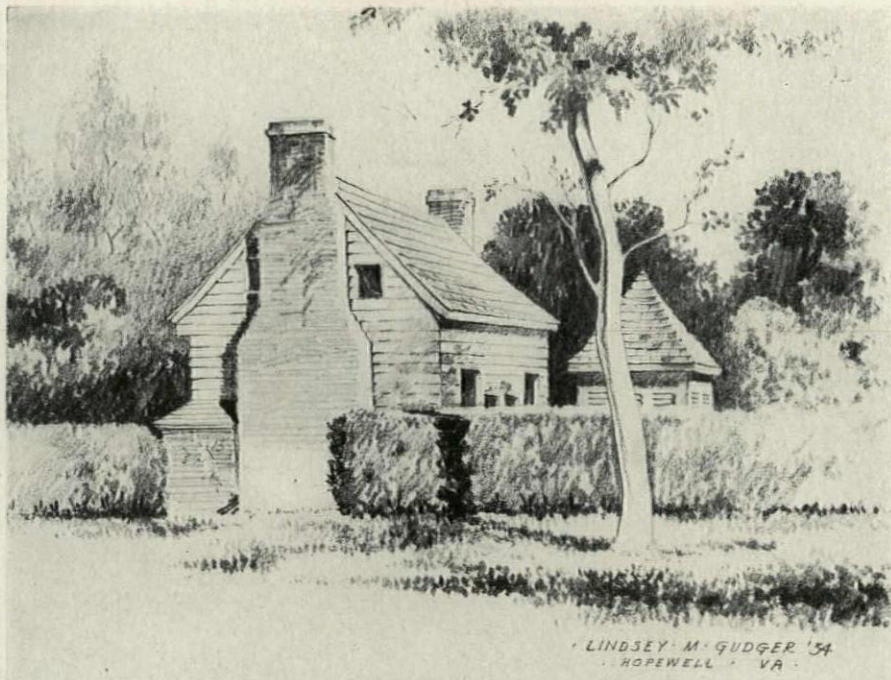
New York Building Congress Resolution on Public Works

The Executive Committee of the New York Building Congress recently adopted a Resolution recommending to the Administration at Washington that certain principles be the guiding policies in carrying on the national program of public works and emergency relief outlined by President Roosevelt in his message to Congress on January 4th and now under consideration in Congress.

This Resolution reads as follows:

WHEREAS the various professional, industrial and trade groups dependent on construction must rely upon public works for employment of their labor and staff organizations until such time as private capital again resumes investment in construction on a large scale; and

WHEREAS the planning and construction of public works cannot be accomplished without excessive overhead



Epps Manor, Hopewell, Va. From a pencil sketch (8 $\frac{3}{4}$ " x 6 $\frac{3}{4}$ ") by Lindsey M. Gudger

and labor costs when undertaken by existing or emergency public agencies directly employing their own designing and supervising staffs and using day labor on the construction, as compared with the cost of work done by private architectural, engineering and contracting organizations; and

WHEREAS government agencies have in many cases conducted public construction projects without full compliance with codes of fair competition to the detriment of private construction and of private construction organizations; and

WHEREAS wage scales on public works projects that are set above those prevailing in the locality in which the

project is undertaken, discourage and deter the undertaking of non-Federal public works and private construction;

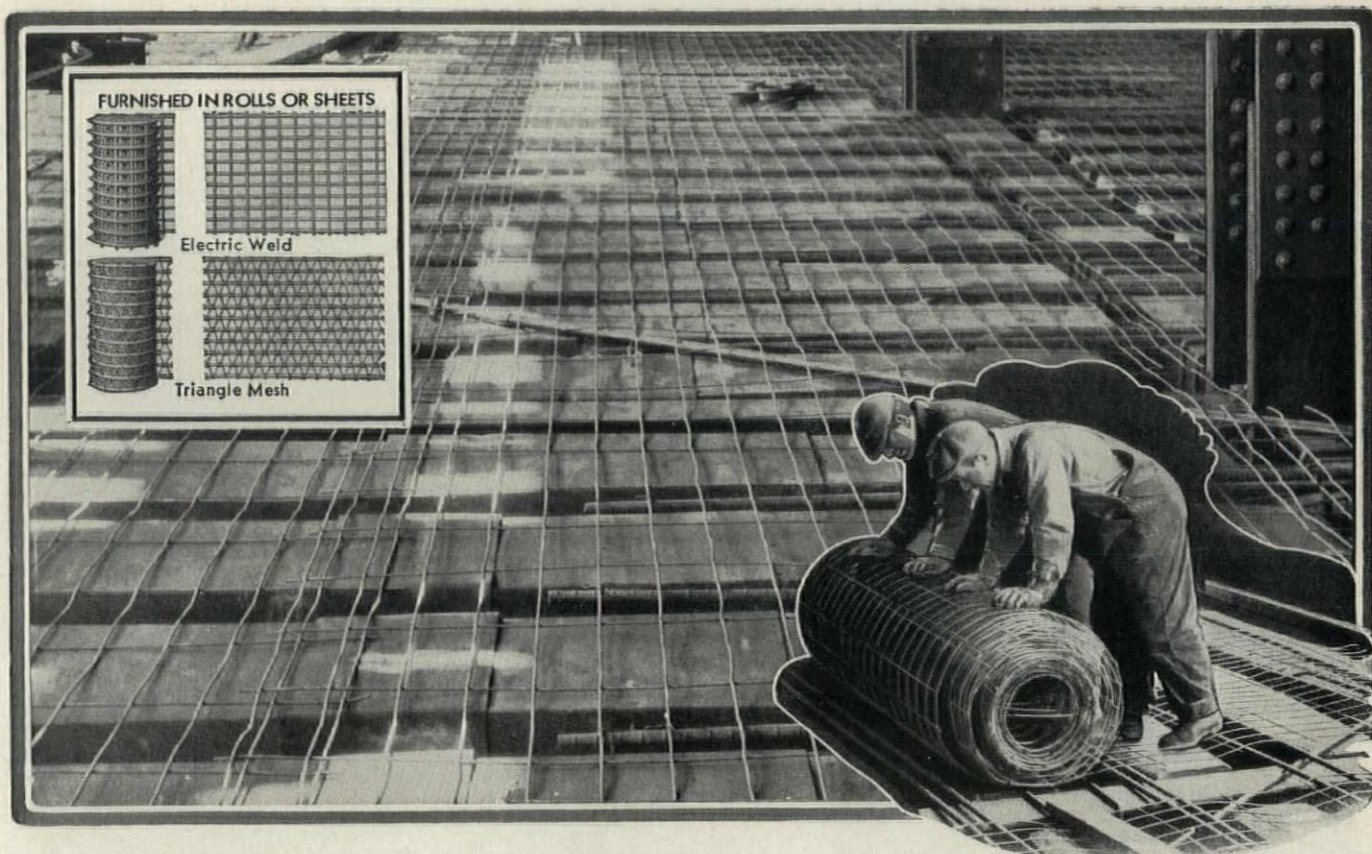
BE IT RESOLVED that the Executive Committee of the New York Building Congress recommends that in the national program of public works and emergency relief outlined by The President in his message to Congress on January 4, 1935, to be acted upon in the present session of Congress, the following principles should be the guiding policies:

1. That public works construction be designed and executed, in accordance with the method tested by experience, by competent professional organizations and competent contractors.
2. That wages to be paid on such public works be no higher than those prevailing in the respective localities where the work is to be performed, and that the P.W.A. zone system for establishing such wage scales be modified to conform to this principle.
3. That revival and rehabilitation of the whole construction industry be recognized to be as vital to permanent stability of employment as is the immediate creation of employment through work relief.
4. That, in order that the construction industry may revive, the Government should discontinue policies and practices which tend to put out of business private technical and constructing organizations that have done the work of the industry in the past.

BE IT FURTHER RESOLVED that copy of this Resolution be transmitted to The President of the United States, and to Honorable Harold L. Ickes, Secretary of the Interior and Administrator of Public Works, Honorable Daniel C. Roper, Secretary of Commerce, Honorable Donald R. Richberg, Executive Director of the National Emergency Council, and Senator Robert F. Wagner of New York.



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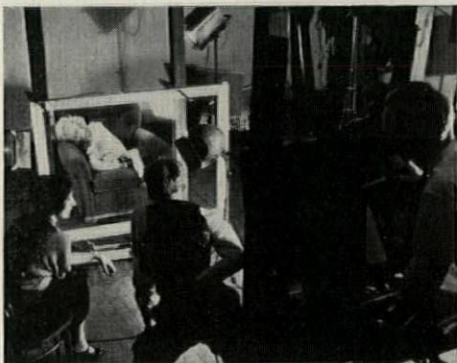
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*Sullivan Succeeds La Beume
as Public Works Chairman*

When Louis La Beume, after an extended period of faithful and effective service to the Institute, the profession, and the country as Chairman of the Institute's Committee on Public Works, resigned from that office, it became a difficult task to select an adequate successor. The Executive Committee of the Institute arose to the occasion, however, and appointed Francis P. Sullivan of Washington, a man more likely than any other we can think of at the moment to approach the high standard set by the retiring chairman. Mr. Sullivan has been serving as Chairman of the Committee on the National Capital and is a former President of the Washington Chapter.

In connection with the new appointment, President Russell announces a vigorous program of cooperation with the Government to attain the highest type of architecture in public buildings to be erected throughout the country. "It is essential in the public interest that buildings erected for the purposes of the Government be architecturally of the highest quality in plan and design so that public service may be performed with the utmost efficiency and economy, and so that the citizens of the communities in which the buildings are located may take pride in them as symbols of the Government which they support," it was declared in resolutions adopted by the Institute's Executive Committee. "The Public Works Committee is authorized to establish by conference and cooperation with the Government agencies controlling the design and construction of Government buildings, and with other organizations having like objectives, methods by which these agencies may secure the highest type of architectural service for their purposes and the most satisfactory results in the finished structure, and to initiate such legislative changes as may be necessary to



A water color by R. Harmer Smith—Selected from an exhibition of oils and water colors by Robert Brooks Smith and Harmer Smith held last fall in the Bergen Branch Library, Jersey City, under the auspices of the Jersey City Museum Association.

ensure this end." The Chapters of the Institute will work with the Committee in devising desirable measures.

*Eleventh Annual Soap
Sculpture Competition*

Entry blanks for the Eleventh Annual Competition for Small Sculptures in White Soap are now being distributed by the National Soap Sculpture Committee of 80 East 11th Street, New York. The competition will close on May 1, and all sculptures submitted will be, after the judgment, exhibited at Rockefeller Center, New York, during the month of June. Twenty-five hundred dollars in prizes will be awarded.

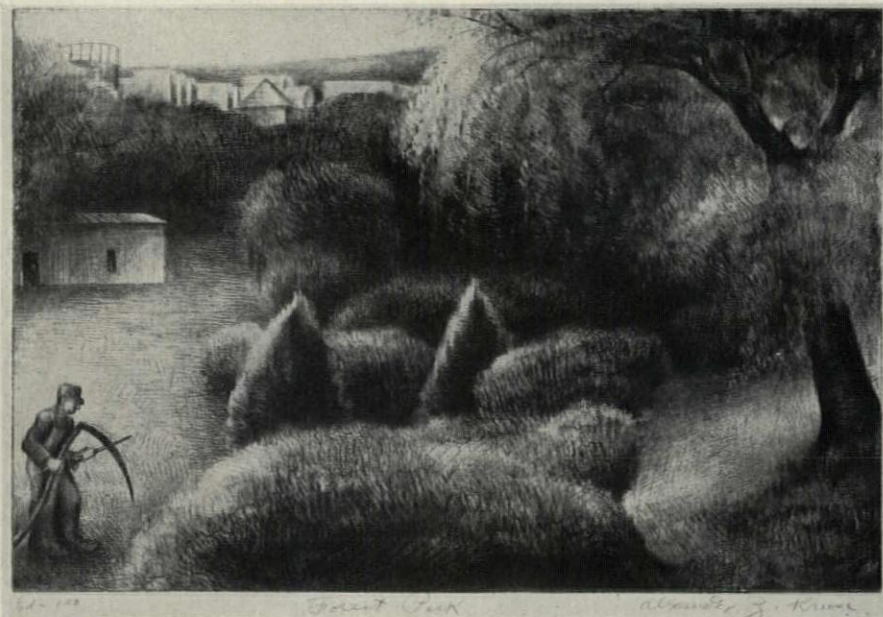
Rotch Traveling Scholarship

The preliminary examinations for the Rotch Traveling Scholarship will be held April 8, the en loge sketches April 15 and 17, and the sketch for the finals April 20. Applicants are expected to register on or before April 1.

For registration and further information apply to C. H. Blackall, Secretary, 31 West Street, Boston.

*Exhibition of Pencil Points
Competition Designs*

One hundred and six competition designs selected from the PENCIL POINTS-Flat Glass Industry Competition are being exhibited at various points around the country. They have already been shown in Philadelphia; State College, Pa.; Boston; Troy, N. Y.; Buffalo, N. Y.; Cleveland, Ohio; and Indianapolis. Further stops on the schedule include Tech Architectural Club, Chicago, Jan. 26th to Feb. 8th; The Gargoyle Club, St. Paul, February 11th to 16th; Milwaukee Chapter, A.I.A. (tentative), February 18th to 23rd; Jacksonville Centennial Garden Club, Jacksonville, Ill., February 25th to March 6th; Augusta Art Association, Augusta, Ga., March 8th to March 16th. Thereafter the drawings will go to the North Texas Chapter, A.I.A., in Dallas for one week; Texas A & M College at College Station, Texas, for one week; University of Texas at Austin for one week; Community Arts Association, Santa Barbara, one week; San Diego Chapter, A.I.A., two weeks; Association for the Advancement of Architecture at Los Angeles for two weeks. Other probable exhibitors to follow these include the Riverside Chamber of Commerce, Riverside, California; Washington State College at Pullman, Washington; Tacoma Draftsmen's Club, Tacoma, Washington; Jackson, Mississippi, Chapter, A.I.A.; Dayton, Ohio, Chapter, A.I.A.; Howard University, Washington, D.C., and Clemson Agricultural College.



"Forest Park," Drypoint and aquatint by Alexander Z. Kruse. Exhibited recently by Milch Galleries, New York; Society of American Etchers, New York; Art Alliance of Philadelphia; and Philadelphia Society of Etchers and Graphic Artists, Philadelphia.

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Second Preliminaries for Paris Prize

Ten competitors for the 28th Paris Prize in Architecture of the Society of Beaux-Arts Architects were selected from among 329 entries in the first preliminaries at a judgment held on Thursday evening, January 17, at the Beaux-Arts Institute of Design building in New York. The ten men who will compete in the second eliminative competition are: A. F. Kleiner, *Atelier Gnerre*; P. M. Hefernan, *Harvard*; H. A. Stubbins, *Harvard*; J. Caponnetto, *New York University*; F. Montana, *New York University*; R. Dryden, *Oklahoma A. & M. College*; J. H. Fisher, *Rensselaer Polytech*; E. K. Schade, *Washington University*; H. Spiegel, *University of Pennsylvania*; M. C. Robb, *Yale*.

The subject of the first preliminary was "A Planetarium." The Jury consisted of Joseph H. Freedlander, *Chairman*, Chester H. Aldrich, *Archibald W. Brown*, John W. Cross, Otto R. Eggers, Frederick G. Frost, Arthur Loomis Harmon, A. Musgrave Hyde, James C. MacKenzie, Egerton Swartwout, William Van Alen, John V. Van Pelt, and Ralph T. Walker.

B.A.I.D. Sculpture Prizes

Three prizes, amounting to \$90, were awarded early in January to the three best pieces of sculpture suitable for wood carving submitted in a competition held by the Department of Sculpture of the Beaux-Arts Institute of Design. Sixty-one models were submitted by students and the prizes were awarded as follows: 1st Prize of \$50 to Beatrice Feldman of Cooper Union, New York; 2nd Prize of \$25 to Martha Lee Frost of John Herron Art Institute, Indianapolis; 3rd Prize of \$15 to Salvatore Di Tore of Cooper Union. The Donor of the prizes was Philip L. Goodwin, architect and a Trustee of the Institute.

The Jury included Gaetano Cecere, Philip L. Goodwin, Ely Jacques Kahn, S. F. Bilotti, A. De Francisci, R. E. Eber-

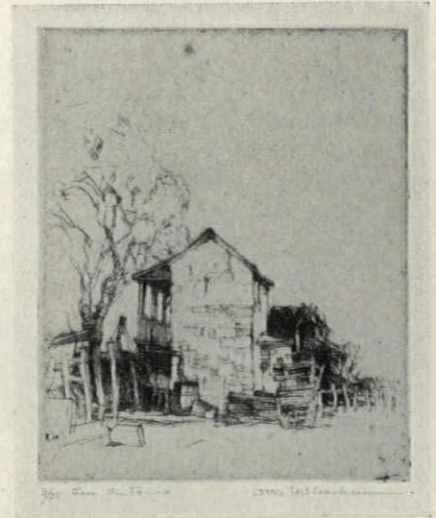
hard, Harold P. Erskine, John Flanagan, Karl Gruppe, Oronzio Maldarelli, J. Renier, and C. Rudy. The subject matter of the required design was unrestricted, the competitors being allowed to choose their own themes. The models submitted covered a wide range of subjects—figures, birds, flowers, animals, etc., and made an interesting public exhibition.

Princeton Prizes in Architecture

The School of Architecture of Princeton University announces, for the school year of 1935-36, two competitive prizes to permit men of unusual ability who desire to complete their professional training to profit by the opportunities offered by the School of Architecture, the Department of Art and Archaeology, and the Graduate School of Princeton University. The prizemen will be exempt from charges for tuition and will receive \$500 each, in quarterly payments, during their terms of residence. They will be eligible to reside at the Graduate College where rooms and board may be obtained for from \$500 up for the academic year.

Candidates for these prizes must be unmarried male citizens, not less than twenty-one or more than twenty-seven years of age on September 1, 1935, and must have been employed for at least three years as draftsmen in architects' offices or must have otherwise demonstrated their experience and ability in architectural design.

On or before April 15, 1935, candidates must file with the Director of the School of Architecture formal applications and three letters of reference as to character, education, personal fitness, and artistic ability. Experience in design in Ateliers of the B.A.I.D. or of architectural schools will be considered in determining the candidates' eligibility. With these credentials must also be presented recommendations from the architectural firms for which the candidates have worked. Application forms may be obtained by addressing the Director, School of Architecture, Princeton University.



"San Antonio" By Otho McCrackin
Etched on a plate measuring 4" x 5"

The competition to select the Prizemen will be held from 9:00 A.M. May 20 to 9:00 A.M. June 1, 1935. Further information concerning it may be had from the Director of the school.

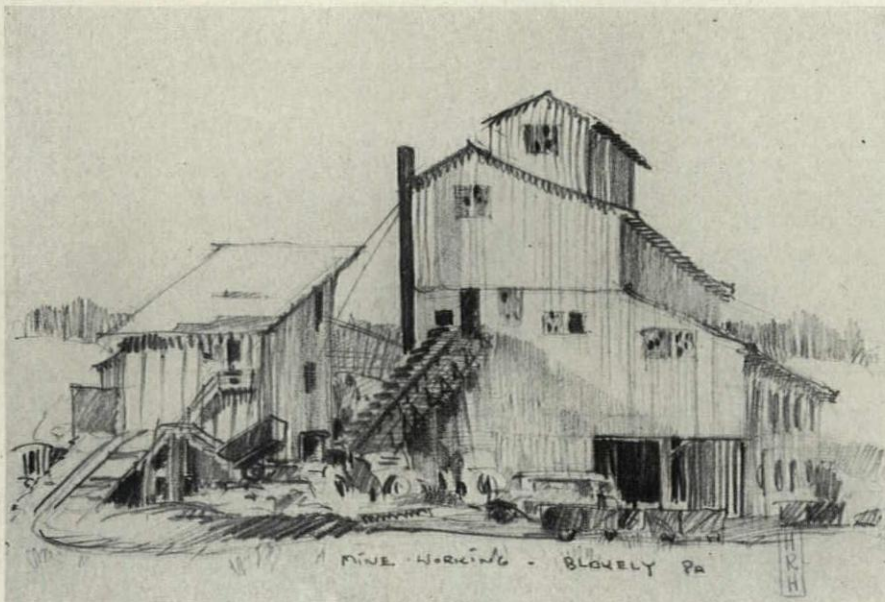
A.I.S.C. Bridge Design Competition

The American Institute of Steel Construction has announced its Seventh Annual Bridge Design Competition, open to bona-fide students of structural engineering and architecture in recognized technical schools of the United States and its possessions. Two cash awards will be given; \$100 for the design placed first and \$50 for the design placed second. The subject is a steel, grade-crossing elimination bridge (very timely, in view of the proposed large public works appropriation for crossing elimination).

Drawings are due at the Executive Offices of the Institute, 200 Madison Avenue, New York, not later than March 16, for the preliminary stage, and not later than April 27 for the final stage. Programs may be secured by writing to F. H. Frankland, Technical Director, at the above address.

Delano and Aldrich Traveling Scholar Studies Hospitals

Raymond Lopez, 1935 Delano and Aldrich Traveling Scholar of the Committee on Education of the American Institute of Architects, is now in this country making a study of American Hospitals. He recently completed plans for a new 1000-bed hospital for the City of Brest, the construction of which is to be started early in the spring. Mr. Lopez and his wife, who received the National Prize for Painting this year from the French Government for a mural decoration in a church in Brittany, are visiting many American cities, including New York, New Haven, Boston, Princeton, Philadelphia, Pittsburgh, St. Louis, Chicago, and Detroit. They are also going to visit the Grand Canyon and will spend some time at Santa Fe and Taos, stopping in San Antonio, New Orleans, Charleston, and Washington on their way back east.



"Mine Building, Blovelly, Pa."

Sketched by Harry Harrison of Forty Foot, Pa.

S I N C E



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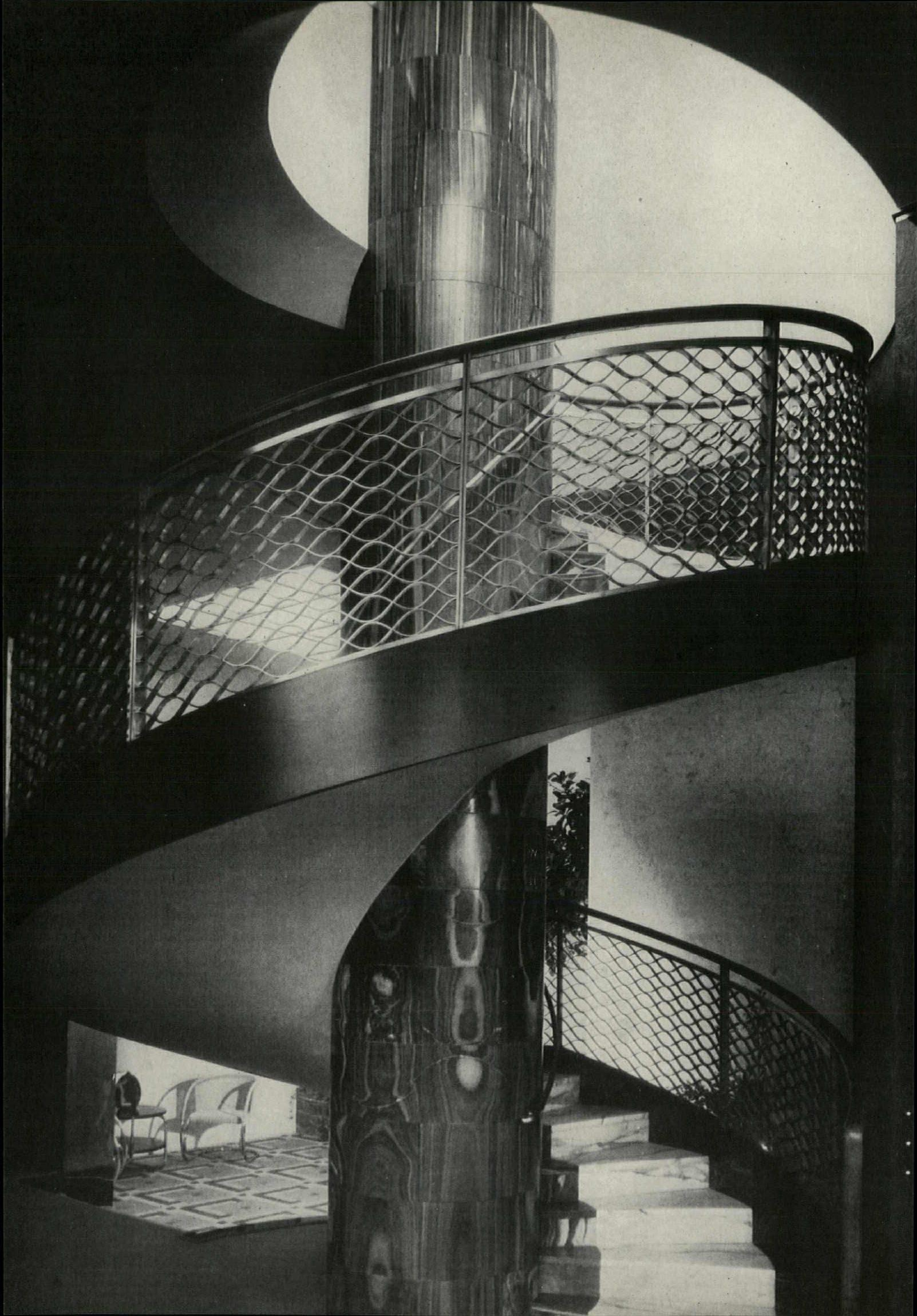
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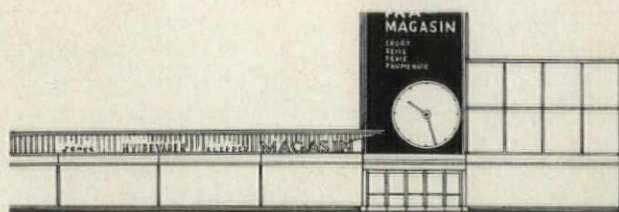
MINNEAPOLIS

HONEYWELL

CONTROL SYSTEMS

This month's frontispiece shows a stairway in a Copenhagen shop designed by Helweg-Moeller. It demonstrates once again the practical advantages of the honest use of good materials in modern design. Marble, white metal, and fine wood are effortlessly combined to achieve a rich effect.





ARCHITECTS OF EUROPE TODAY

2—*Helweg-Moeller, Denmark*

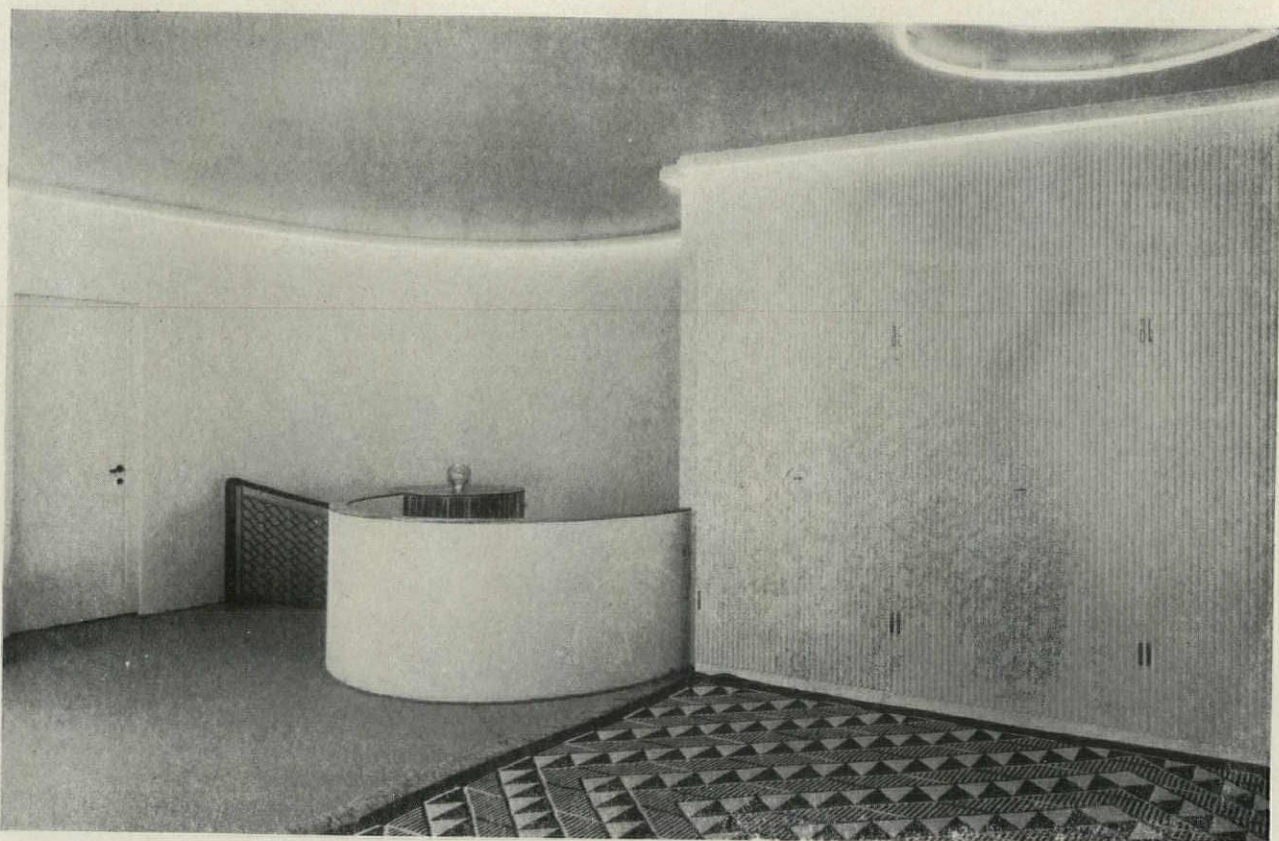
By GEORGE NELSON

GEORG Brochner, in his entertaining volume on Denmark, remarks that the Danes are not a demonstrative race—a comment as Danish in its understatement as anything one could imagine. It would be much nearer to the truth to say that the inhabitants of this pleasant little country carried reticence to the point of being a vice. Not that it isn't a most agreeable change from almost any of Denmark's neighbors to the south, noisily suffering from paranoia, inferiority complexes, and other European ailments. Quite the contrary. But it is probably due largely to this reason that so little attention has been paid to the modern architecture of Denmark in spite of the considerable and growing interest in things Scandinavian. Sweden, to be sure, would in any event come in for more notice if only for the greater amount of work of high quality done there—it is a vastly richer and larger country, and its highly organized industrial enterprises are of a nature that permits building on an extensive, not to say monumental, scale. In Denmark the case is quite different; it is small, agricultural, with a large part of its population and wealth concentrated in the busy and charming city of Copenhagen. Yet it is safe to say that there is no country in the world where such a relatively large quantity of work of the highest quality is being done at the present time. But, unless one happened to go there and see, one would never know anything about it. The Danes would never say anything. Certainly for one just a bit weary of the high-pressure whimsey and romanticism of Ostberg and some of his contemporaries, and the quite German (of pre-Nazi vintage, of course) appearance of the most recent work, the modern Danish architecture has a strong and pleasing individuality that is refreshing in the extreme.

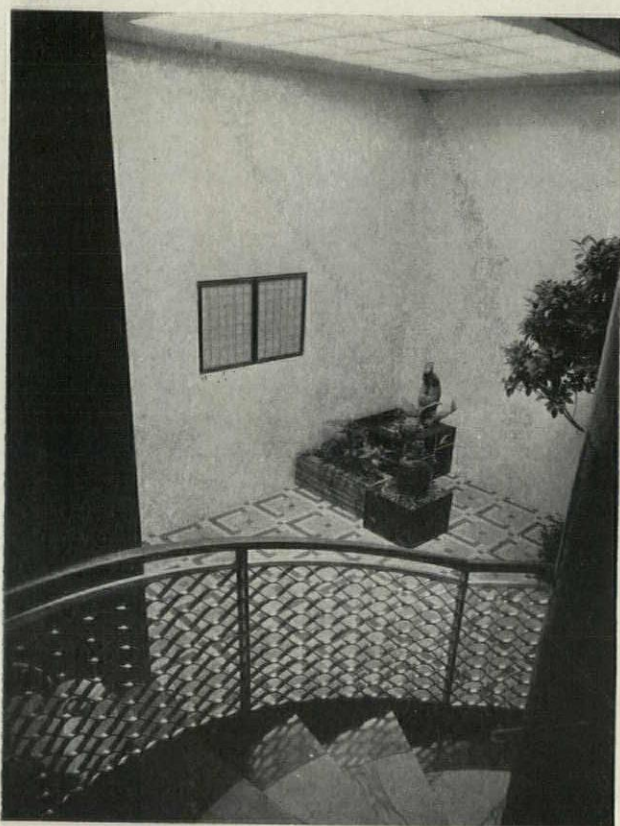
Far and away the best of its producers is Helweg-Moeller. He is entirely a native product, which may partly account for some of this strong individuality. His architectural training he received in the Royal Academy of his own country, and as soon as possible he got himself a job and started to work. One gathers that he was a bit impatient with academic methods. Curiously, the job he got was not at all the sort of thing he had prepared himself for, and just how he got into it he didn't say: he became a designer in the Royal Copenhagen porcelain factory. To one who is at all familiar with the history of this extraordinary institution there is nothing surprising in this. One of its leading designers was an architect, and collected under its many roofs one finds today the most fantastic diversity of types, from the savagely religious Jais Neilsson to the realistically sensual Malinowsky. Helweg-Moeller stayed four years, and then decided that it was not enough. "Small things," he said. "If you can do large things you can do small ones, but the reverse is not true." So he left, and started his search for large things.

For a number of years he did the usual small jobs that fall to the lot of the young architect, did them with a finish and originality of treatment that attracted and satisfied an ever-increasing clientele. There was no ballyhoo about it. He did his work and that was all there was to it. Recognition came in 1924, when he was selected to do the Danish pavilion for the Paris Exposition. He made his designs and went down and showed them to whatever committee was in charge of buildings. The committee, it seems, was greatly disturbed by what it saw, and became voluble. It protested. Surely Mr. Moeller had made some mistake—this building was of wood. One couldn't do a wooden pavilion for the great Paris Exposition. But one could indeed, said Mr. Moeller—he was doing one. He didn't go into further details about later struggles with the committee. His wooden pavilion received a first prize for the exterior, a second prize for the interiors.

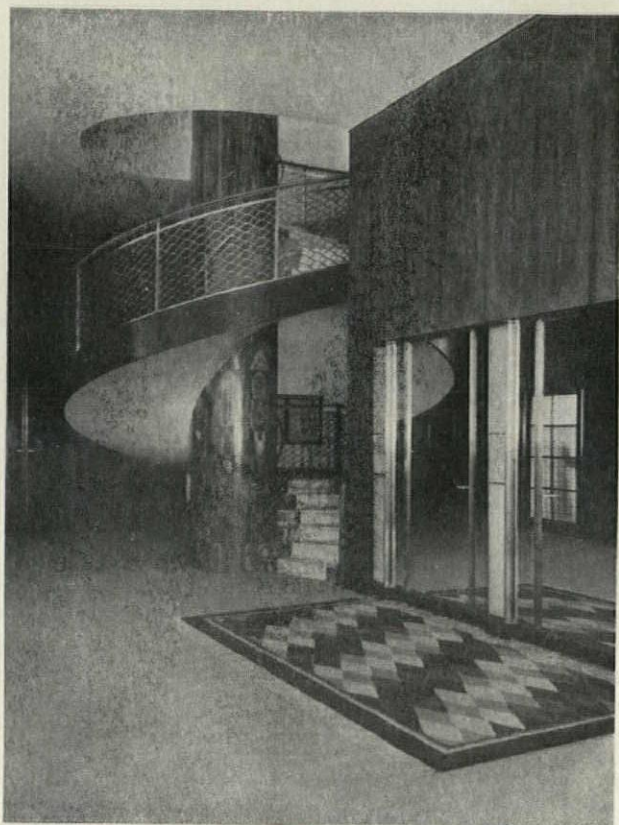
It was in the following year that he received his largest commission up to that time. Heering's Gaard, situated on one of the old canals of Copenhagen, was having growing pains. In spite of Danish reticence, too many people, apparently, had been hearing about the soothing qualities of Peter Heering's cherry brandy, and the firm needed more space to satisfy their demands. One of the heads of the company was a friend of Helweg-Moeller's, fortunately for both of them, and together they worked out the plans of the greatly increased buildings down to the last detail. Nothing was omitted; the furniture, lighting fixtures, the smallest accessories were all designed specially for the places they were to occupy. Old Mr. Heering had seen the pavilion in Paris; he had liked the pattern on the exterior, so it was repeated in plaster on the ceiling of the main office, stencilled on the



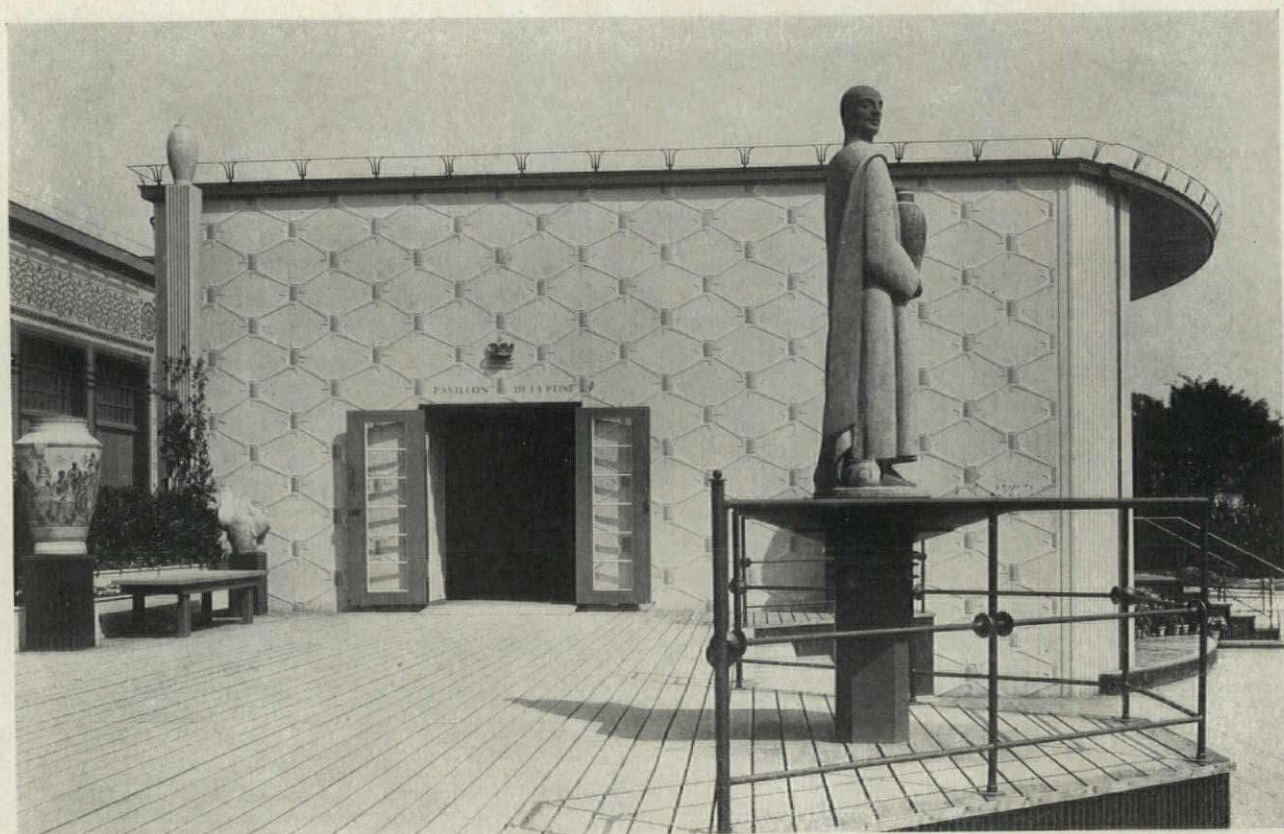
The modern-appearing, reeded wall surfaces of wood were old stuff in Scandinavian lands centuries ago



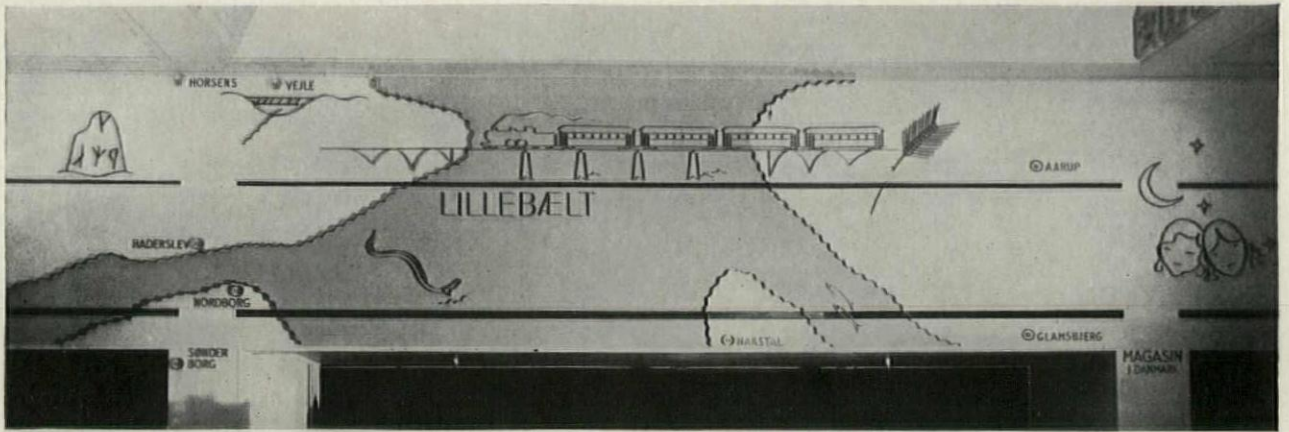
Waste space in a light well required by law, here turned into a most attractive resting place for the shop's clientele



In both the first and second floor showrooms, merchandise is not exposed. The doors conceal ample cases for apparel



So impressed was Peter Heering by Moeller's prize-winning pavilion (above) in the Paris 1925 Exposition that he insisted that the architect repeat the wall pattern in the Heering business office ceiling

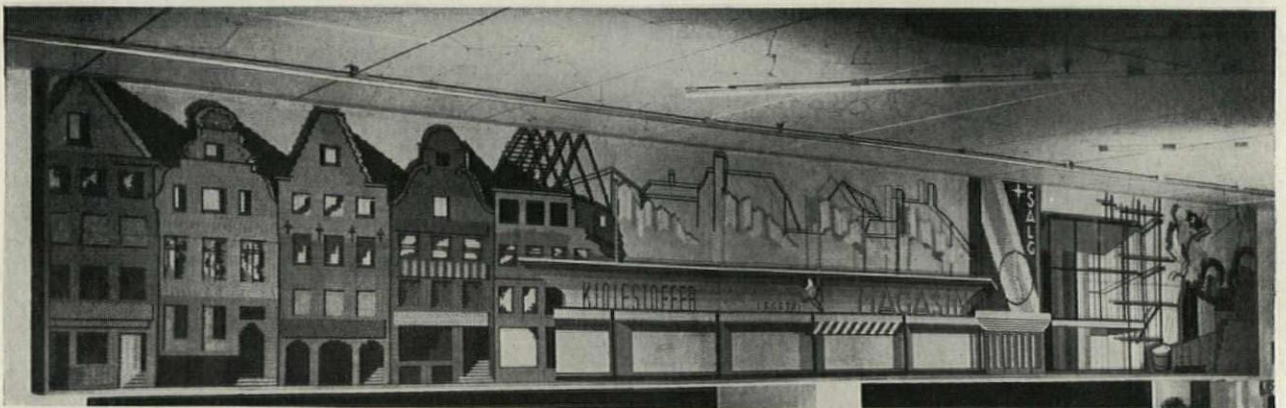


walls of a private passage. In an exhibition of their wares they had once used a large map of the world, showing all the distribution centers for their product. Moeller had it cut up and used it to cover the walls of the office which kept in touch with these agents. It was highly successful. The exterior he did in yellow painted brick to keep it in harmony with the eighteenth century building across the court in which the first Peter Heering had laid down his oak casks.

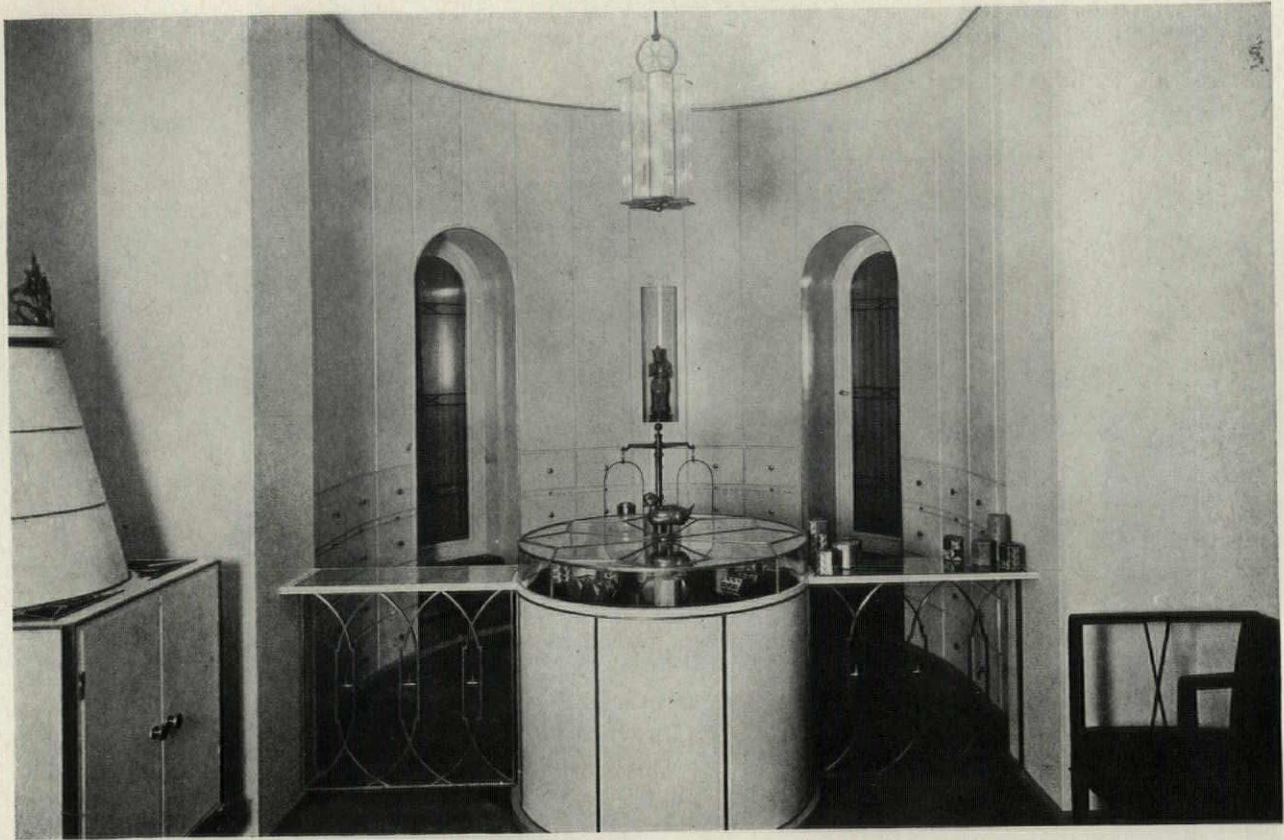
After this, more and bigger commissions came. The various economic crises which had paralyzed building in so many countries left Denmark almost untouched. His work from this time was almost entirely commercial and residential. Copenhagen was very well equipped with monuments, palaces, churches, and a huge Town Hall, and had no need of more. But there was a crying need for places in which to live and work in the busy and growing city, and Helweg-Moeller was called on to do his share of it and more. Perhaps the most interesting thing about all this commercial work that he did was that not a single thing came out of his office that did not have a remarkably strong personal character. It is not easy to take work of the most nondescript sort, build it for a minimum, and still make it look like something quite out of the usual

run. And he got this quality, not by little gadgets hopefully tacked on "to lend interest to the design," but by his conception of the fundamental character of the building, which was invariably original, and very sound.

Let us look at some examples of this. A while ago he was commissioned to do a large temporary building for a department store. A one-story affair, built of wood and plaster, it was to cover a plot of ground in the center of Copenhagen to give the store the extra selling space it needed, and to serve as a "taxpayer." Going on the basis that a store should function as an advertisement as well as a place of doing business, he designed the whole thing, inside and out, from this point of view. Metal fire screens were required over the shops by the building department, and he turned an originally disfiguring element into a motive of considerable interest. Particularly at night, when large block letters above the show windows cast their shadows on the corrugated screen above, is the design effective. The strong horizontals of the windows and screens above were stopped on the corner, which formed one end of an open square, by a two-story motive of glass which was excellent display space by day or by night, and in the cheapest possible way succeeded in giving a quite luxurious



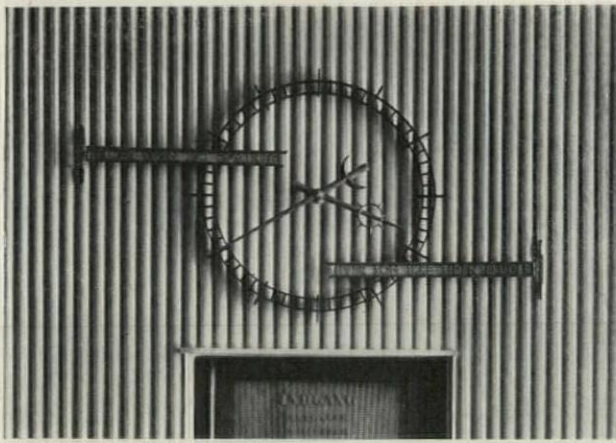
A frieze of decorations in the Magasin du Nord, made of odd pieces of cloth, metal, and other merchandise sold in the store, tells the story of the firm's far-flung organization and its several establishments



Moeller's fondness for simple surfaces is noticeable in this Copenhagen shop where fine teas are sold



Every visible detail in the Heering Liquor Pavilion was designed fifteen years ago by the architect. Moeller's modernism is not of the dated variety but seems perennially fresh and original. It has Style



A decorative clock in a newspaper office

and spacious appearance to a building that was really neither one nor the other. The large moon sign is interestingly composed in itself, in relation to the building and to the square on which it faces. Inside, with the utmost ingenuity, he designed decorations of materials like iron wire, and odd bits of woven materials which were used to advertise the various branches of the firm over Denmark, and to illustrate the organization's growth. Outside, in the center of the square, he built a little circular affair with display windows. Here the best materials were used, and it is worked out with the greatest of simplicity and refinement. The whole is surmounted by a column made of green glass tubes, and crowned by a little gold figure. For the figure he had a competition and the best sculptors in Denmark turned out for it. The effect of the whole is precisely the same as that of a decorative feature, such as a fountain, in spite of its distinctly utilitarian purpose.

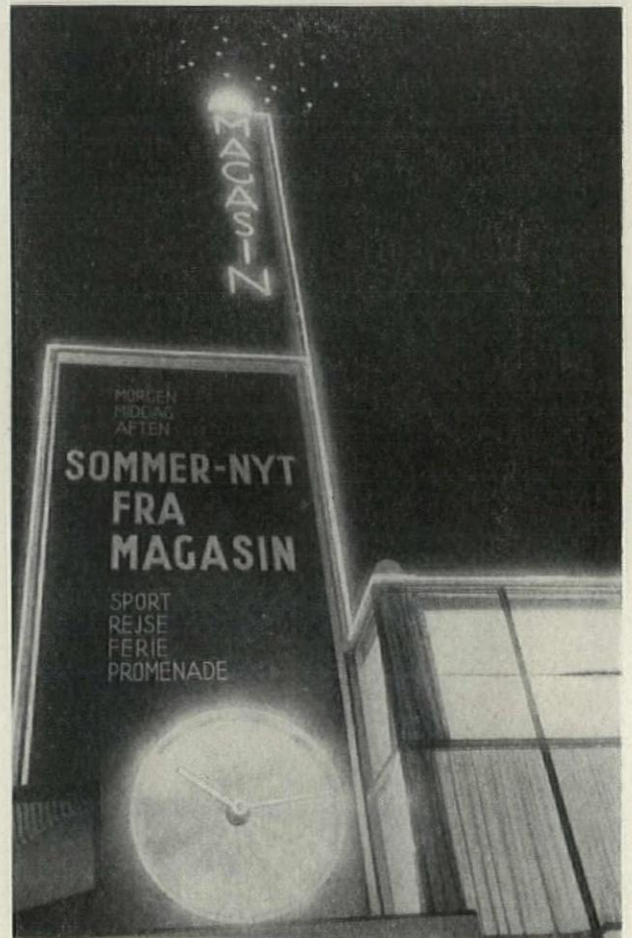
Perhaps his four years of work with "small things" was not wasted. It was this training, perhaps, which made him so conscious of every detail, once the scheme was settled. He will design anything. A few years back he did a tea shop, and when he got through with the store he designed the packages in which the tea was sold. There are few men today who can design a lighting fixture,



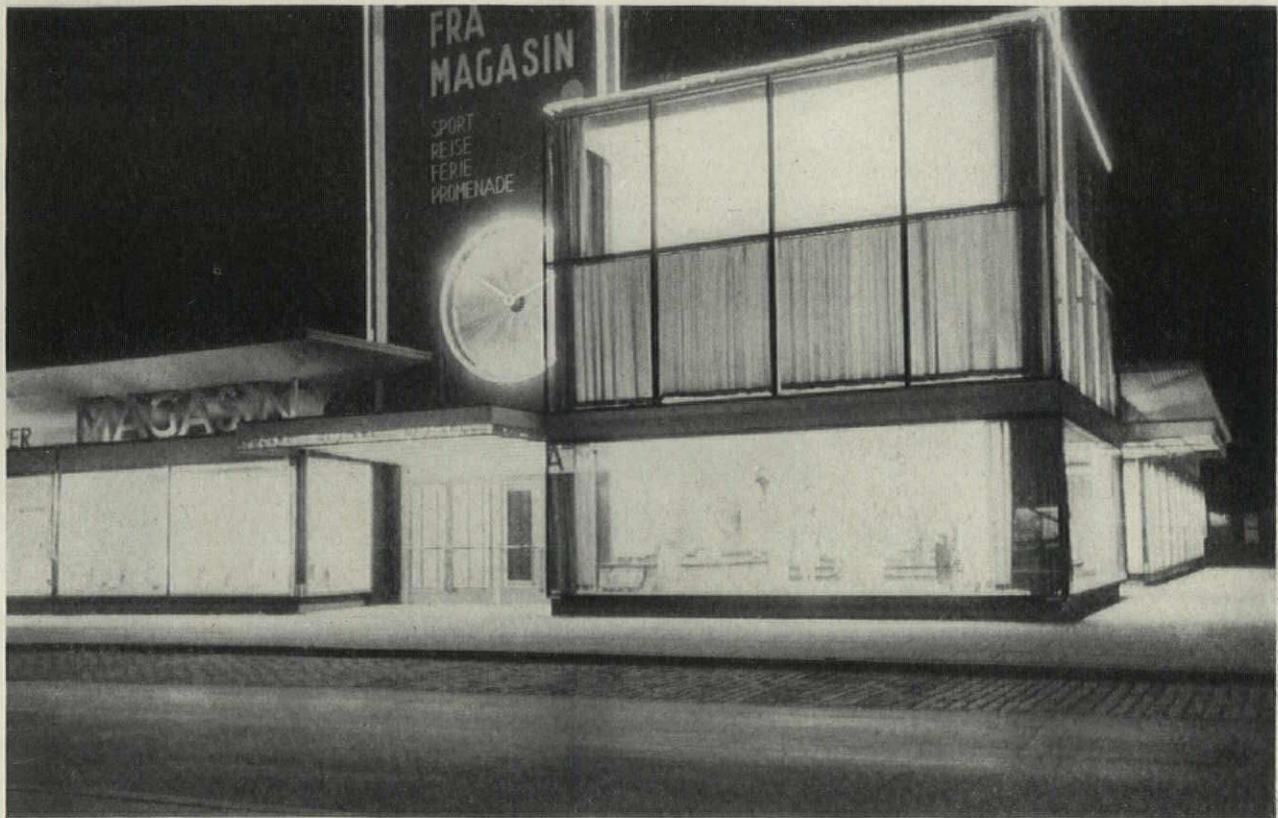
Tea packages designed by Helweg-Moeller

keeping it simple and practical, and get something so far removed from the banal. The fixtures in the Heering Liquor Pavilion in Tivoli Gardens are among the best examples of this. Moeller says that this little building, which has been up for over ten years, is still being mistaken by visiting architects for one of the most recent designs. It is typical of the things he has done that none of them look out-of-date: they have an elegance and a refinement that has nothing to do with passing fads.

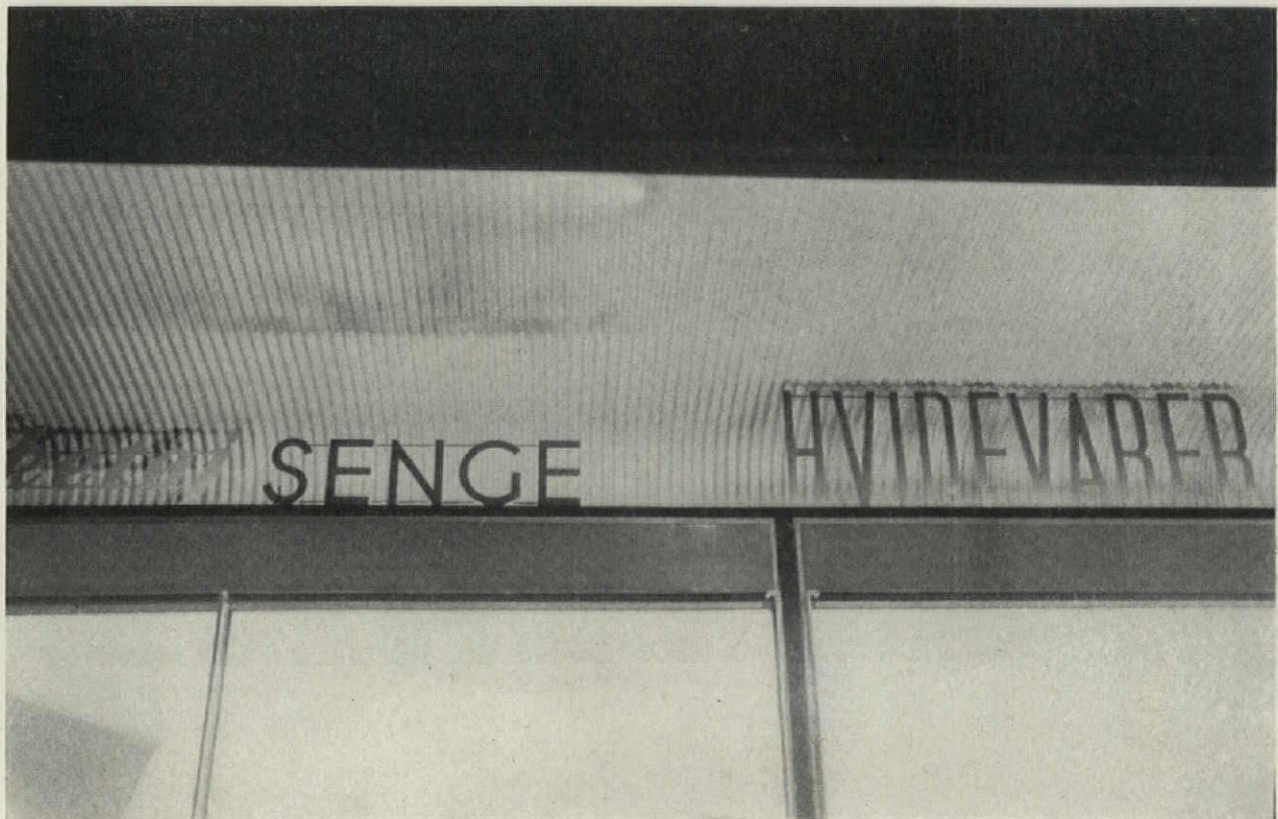
The man's very appearance is reassuring. In his early forties, apparently, in very good condition physically, with the lightest of blond hair, a very ruddy complexion, and kindly eyes of the palest coldest blue imaginable, he is the best type of the true northerner. Thoughtfulness, decision, energy, and moderation are expressed in every word and action. One can at once see how such a personality would be entrusted with work by people who valued reliability, strength, and fine workmanship, and the shortest of walks through the city will show how well this confidence has been justified. As to the future, one can only make speculations.



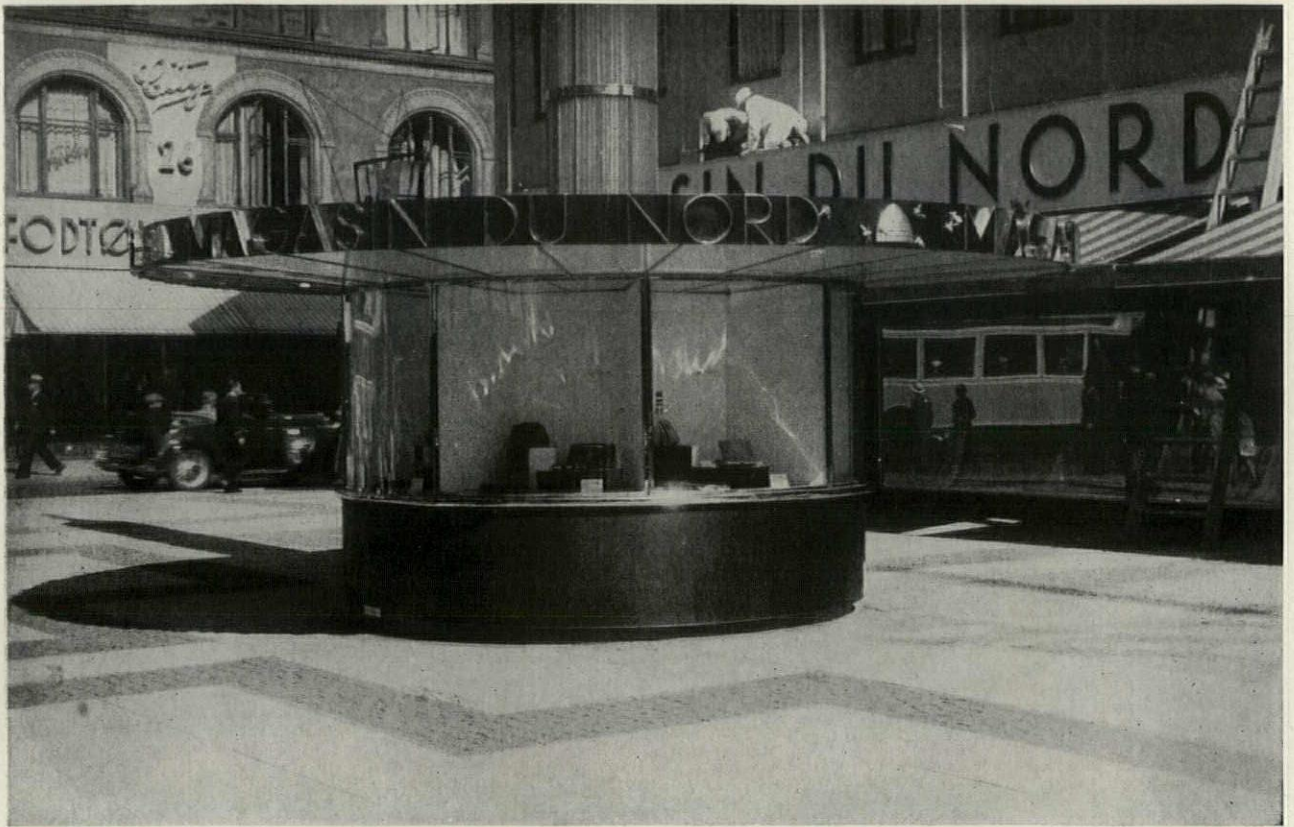
Effective asymmetrical display for temporary department store building, Copenhagen. Built up of wood and neon tubes. The bee-hive and swarm of bees at top is the trade mark of the store. The view at the top of the facing page gives one a more complete idea of the entire establishment



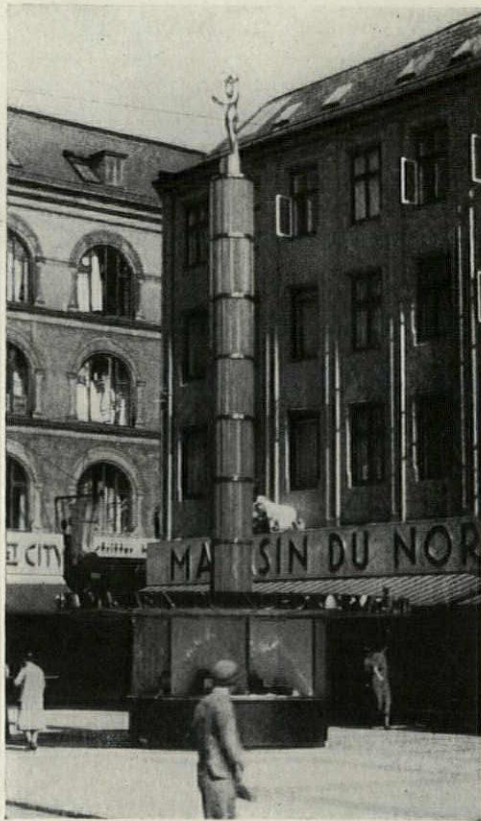
Brilliantly illuminated corner display window, two stories high, provides an excellent setting for merchandise and attracts much attention to this low, temporary, department store building in Copenhagen



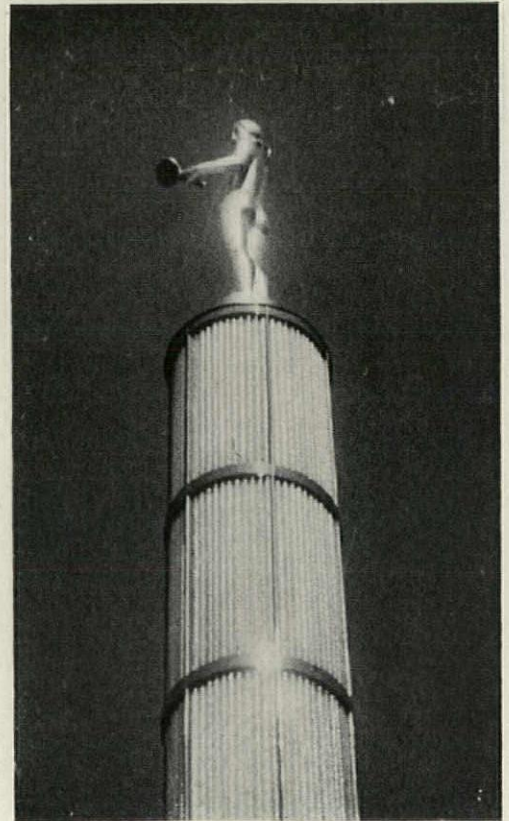
Note corrugated metal fireproof screens, required by law, ingeniously used as background for letters



Danish merchants consider it good business to hire good sculptors to adorn their shops. A competition was held to select a sculptor to top this admirable display case and the best men in Denmark competed



The case forms a focal point as decorative as a fountain and is especially effective at night when it is illuminated. The materials are plastics, metals, and glass. The tall pedestal of greenish glass rods supports the gilded figure



THE UPPER GROUND

Being Essays in Criticism

By H. VAN BUREN MAGONIGLE

D. ARCH., F. A. I. A.

"'Take the upper ground in manœuvrin', 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."

I HAD hoped to comment this month upon three letters that came to me from three heads of architectural schools, but I fear I must again defer that pleasure. There may soon be developments in that hardy perennial, Competitions, so important that I must devote most of the space to it.

* * * *

Among the younger flight of practitioners there is a large number who believe that competition is the fairest and best way to choose an architect for most types of buildings. And, broadly speaking, without dotting the i's which some insist upon before anything else, I am in hearty sympathy with that view. The American Institute of Architects as a body has for years accepted the competition as a regular feature of practice—at least so far as to set up effective machinery for its proper and fair conduct is concerned. Yet, individual members, usually though not always of the class that would find insurmountable difficulties in winning one, have always hedged, and still do all they can to discourage it in unofficial ways. They advance a number of reasons to support their views, such as:

1. *Competitions are an economic waste.* In one where say ten Competitors are involved, they figure out the total cost to all the Competitors as upwards of some such sum as \$50,000 and call this the initial cost of preliminary sketches for the project, which may have a limit of cost of not much more. This reasoning is nonsense. An architect who spends \$5,000 on a competition is just an ass. This is far too high an estimate for even the most important competitions. The high cost of competitions to those men or offices who or which depend entirely upon their staff or men from outside to study and draw, is largely the fault of the Professional Adviser, who, from inexperience or weakness, imposes a

lot of unnecessary work upon the Competitors.

The cost of the competition need not be greater than the amount the wire-puller spends in trying to get the job—and, strange to say, there are sometimes as many as ten wire-pullers pulling busily in ten directions—a little sum in arithmetic is indicated here.

2. *Competitions upset the routine of the office.* The office is going along nicely turning out its routine product and along comes one of those damned competitions, and distracts attention from the nice commonplace dry-as-dust tasks, and excites the men and everything. Strange, how keen the boys are on competition work, and how their eyes light up! And lighting up the eyes of the office is a bad thing to do?

3. *Competition is a cumbersome way of selecting an architect.* It need not be cumbersome at all. I observe, in the December *Octagon*, published by the Institute itself, that the new Digest of the Circular of Information on Competitions makes no reference whatever to the Standard Form of Competition Program, which Dr. Butler and the writer drafted long ago to meet the objection, well justified, that to hand a copy of the Competition Code or Circular to a client, whether committee or individual, is utterly futile. But he can understand at once the Standard Form of Program which embodies every essential in competition procedure in a blank form which the Professional Adviser needs only to fill out with the special requirements of a specific case. The new Digest states that among the duties of the Adviser he drafts the Program, as though he had to do it *de novo* and *ab ovo*, out of his inner consciousness. The object of the Standard Form was to make competitions as easy and simple as possible. This Digest almost seems designed to make them seem as difficult and complicated as possible.

4. *Competitions are slow, and costly to the Client.* This presupposes high fees to an Adviser and to a jury of at least three. High fees are not a necessity. An adequate fee, for the time involved and not as compensation for a lifetime spent qualifying for the post, is of course necessary, on the principle that gratuitous service is not usually respected, and except for actual charity no architect should donate his services. Large traveling allowances are also unnecessary, because jurors may be chosen from nearby places. For small jobs one good architectural juror is enough—and he of course should not be the Adviser, who may very easily hold a brief for some pet solution. It is the Adviser's job to run the competition, not to judge it.

The use of the Standard Program, and the observance of the foregoing reduces to a minimum the task of the Adviser, and his fee need not therefore be so large as to discourage the Client. Nor is he supposed to make a killing.

There are many more arguments than those cited which we may omit for the sake of brevity.

* * * *

Some men seem to prefer the wire-pulling, backstairs way of getting work. They seem to enjoy getting their wives to work on other wives or husbands. They seem to enjoy sitting for weary hours in the anterooms of the great or rich or powerful in the company of an office-boy, a stenographer, and an assorted lot of cuspidors. They seem to like to give dinners to somebody, at home or the club, they think can further their interests. They seem to like to work various kinds of social rackets, wagging the placatory tail, smiling the anxious smile of the suppliant the world over. They seem to be able to endure rebuffs from politicians and others having influence that should make them flush with shame or rage in the watches of the night.

To hundreds of us this sort of thing is abhorrent and humiliating, and the competition way more self-respecting, more sportsmanlike. And the competition way is far more apt to result in a better choice for the client.

* * * *

The president of every chapter of the Institute in forty-eight States is the chairman of the local Committee of the Institute, and available to anyone, whether member or not, for advice and guidance for any competition in the Chapter territory. And there is an excellent machine ready to set in motion to ensure proper conduct of the competition and a judgment absolutely fair, honest, and aboveboard.

* * * *

That only men of proved competence should be admitted to any competition goes without saying. One of our duties as a profession is to protect the public from the incompetent. And one of the problems to be solved if competition in Federal, State, and Municipal work is to be the rule rather than the exception, is that of choosing the competitors. Perhaps the Institute in a given locality or the Council of Registered Architects should, with the authorities, establish an eligible list. The old way to judge of the eligibility of a competitor was by the costs of the work he had done or by its volume. If a million dollar building was in question, only those who had executed million dollar buildings would be considered.

This is the usual quantitative approach to a solution—selection should be qualitative. The merit of executed work however small, and the quality of the service rendered, the kind of man the aspirant is to deal with, his ability to handle men and contracts—these make up the right touchstone. The tendency is always to stress size, cost, and similar factors. Architects themselves are to blame for this wrong emphasis—they, and the newspapers which are rarely interested in merit and quality; if they can tell their readers that this or that is the biggest,

highest, deepest, widest, longest, heaviest, costliest, ever known to man, they will give it the front page—and the front page is the index of importance!

* * * *

One of the ways in which we may help to rehabilitate the profession is by persistently insisting upon Quality. It is interesting to see how Quality keeps cropping up in anything to do with the arts of design and how true a measure it is. It isn't a bit impressive to see a row of million dollar buildings. But it is impressive to see a row of buildings of the highest quality in design and execution, no matter whether they cost a lot or a little.

* * * *

Recognizing, some years ago, that the innocence of juries and professional advisers as to competition procedure is the weakest point in the competition system, the Committee on Competitions drafted another Institute Document defining their duties clearly and in great detail. (Advice to young jurors or those about to become jurors, reminds me of the young entomologist who became interested in moths, and reported that he had been able to find but one book on the subject in the Public Library: "Advice to Young Mothers and Those About to Become Mothers.")

* * * *

It is a favorite argument of those who oppose competition that the results in buildings won in competition do not justify the system. I have never been in agreement with that. It has always seemed to me that buildings won in competition compare very favorably with those designed under the usual conditions. To cite a few: the Federal Post Office in New York, the New York Municipal Building, the Bureau of the American Republics in Washington, the Museum of the City of New York, the Hartford County Court House, the Capitol of Nebraska were all the subject of competition, and I have written them down as they occurred to me—they are not carefully selected examples.

As a matter of fact, competition is a real stimulus to the brain. It puts a man on his mettle. And in most cases the work a man does under this stimulating influence is better, with less of the humdrum and pedestrian, than the run of his work done without it. Some lament, when they have lost a competition, that they have "wasted all that time." How about the time, and money, lost in social activities and hospitalities and wire-pullings directed to the same end—getting a new job?

* * * *

Again, the educative effect of competitions is good for the office, from the boss to the office boy. Every man who goes through a competition should be a better architect for it, and usually is, win or lose. Even though the strain of putting six months of work into six weeks is severe, it has been my experience that a competition freshens everyone up, once the immediate strain is over.

Of course every competition is not a success. Of course the best design does not always win. But let us all ask ourselves honestly—honestly—whether direct selection assures any better result. Or even one as good. Is or is not competition as good a way to select an architect as to choose him through political or social or business pull? Naturally a man who has served his client well has a right to expect that his record of service should bring him further work without competition or the necessity for further wire-pulling, from his old clients and their circles. But in public work, Federal, State, or Municipal, the only fair way to give out such work is through competition among qualified architects. It is a merit system. And when I say fair, I mean fair to the Country, the State, and the Municipality, as well as to those forgotten citizens who are architects and pay taxes like others. There are plenty of ways to ascertain the competency of the architects who wish to compete. To be a good taxpayer or to vote the right ticket is *not* a sufficient qualification—to be a competent architect *is*.

* * * *

We shall not discuss here the fallacious opinion that there is some kind of black magic about a drawing made in competition, that it is the drawing that wins against the rugged virtues of the disappointed, that the jury is deceived by unworthy tricks of presentation, etc., etc. We've been over that ground in these columns.

If the jury knows its job, it will pick out the best building. It is constantly and speciously stated that in competition it is a *man* who is being chosen. No So. It is the best design. For a little reflection should be convincing, that every man in it is supposed by the fact of his *choice to compete* to be the equal of every other man in it. The client has promised, yes, contracted, to award the work through the jury to any one of the competitors. That means that they are equally competent. And they compete, not on their ability and standing in their community, because they are not admitted unless these are unquestioned, but upon their ability *in this special instance* to find and develop the best solution of the immediate problem. If the competition were for something else, or done under other conditions than the moment affords the individual, the result might be different; twelve is not struck every time.

* * * *

It is a favorite thesis of mine that back of every work of art is a man, an artist. In saying what I have just said above, I do not contradict that. It is in selecting the competitors that we are to see to it that there will be a man and the right kind of man, an artist and the right kind of an artist, behind the work to be done. And we may say, with pride in the high average of ability and training of our profession, that there are plenty such men to create the nation's architecture.

When the word "Competition" is uttered, a picture rises in the mind of a large number of large drawings, wonderfully rendered and presented, done at great cost, and taking a lot of time to produce; also a long and laborious period for the Professional Adviser in which to compile the requirements and write the program.

To take the Professional Adviser first, this impression is held over from those early and foolish days when the Professional Adviser worked out *his solution*, wrote his program around it, and provided the competitors with the dimensions of every last closet in the plan, laid down relations and juxtapositions of all important rooms, and the man who won was the best guesser of what the P.A.'s plan was. Later the competitors were graciously accorded a percentage of variation from size or area demanded.

Later still, the man with brains who chanced to be chosen as Adviser, realizing that it was not his job but that of the competitors to solve the problem, threw meticulous nonsense overboard, made a broad statement of purpose and objectives, gave general indications of the amount and kind of accommodation desired, and left the adjustments, location of services, etc., to the experience, intelligence, ingenuity, and resourcefulness of the competitors. This has much simplified the process, and shortens the time required by simplifying the work of the Adviser.

As to the drawings: many, large, and elaborate drawings are foolish. Plans in number adequate to explain the disposition of services, one elevation and one section, all at small scale, *esquisses* in character for the larger project, *esquisse-esquisses* for smaller projects, are all that are required for a jury of experienced and intelligent men. If they are unable to decide from these upon what promises to be the best building when further developed and studied, then there will have been a serious mistake in the composition of the jury.

* * * *

The Competitors frequently select the jury, or some of it, by ballot, in the hope that this may ensure intelligent and sympathetic judgment. After many and bitter experiences with every kind of jury, I am prepared to say that one kind of jury is just as bad or just as good as any other kind; it is just a toss-up. And in these parlous days when modernists may be asked to judge, one may be prepared for any result.

* * * *

The duties of the Professional Adviser and of the Jury are set forth in detail in Document No. 238 of the American Institute of Architects. May I advise all my readers to furnish themselves with copies of the three Documents on Competitions: the Circular of Advice *in re*, the Standard Form of Program, and the Duties above cited. To these might be added the short Digest of the Competi-

tion Code, Document 263. These furnish architect and public with the crystallized experience of the profession over a long period of years, corrected and adjusted from time to time as experience showed where improvement was needed in the just interest of all concerned, the Owner, the Competitor, the Profession, and the Public.

* * * *

On going over with a fresh eye the Duties of Adviser and Jury, there are several items that I should like to see revised in the interest of a simplification and shortening of procedure that will make it easier to hold a competition, such as the fees to Competitors, Jury, and Adviser. As above argued, a simplification of the Competition process in almost every respect will automatically reduce the time required and the costs involved.

* * * *

If anyone wishes to give his views of this Competition matter, which I warn you is going to occupy the thoughts of us all for some time to come, we offer this department as a forum for its discussion. All we suggest is brevity and adherence to the subject.

Editor's Note:—*The Standard Form of Competition Program (Document 229) may be secured from The Octagon House, Washington, D. C.*

TO THE PROFESSION:

THE time is approaching when those who agree with the general point of view expressed in these columns since November should begin to take active steps toward the rehabilitation of the profession.

While I address principally the members of the Institute, what the Institute does at this crisis is of interest and importance to every man in the profession, the Institute being the nationally recognized organization. A backbone applied externally will not support much weight. A major operation is required to put in a new backbone that will stiffen the body. The gum-shoe policy has not produced results, and it is high time, if we have any dignity as a profession, to assert it. This is no time to whine or complain, but to get the coat off and begin.

The Annual Convention of the Institute meets in May in Milwaukee. Now is the time for us all to make up our minds who we want to represent us in that Convention, and who our Officers and Directors are to be—in short, who is to lead the profession during the coming year, and, in the case of Directors, during three years. There are three of these—in the West Mountain Division, the Middle Atlantic Division, and the Great Lakes Division. As I view the necessities of the situation, we have

to decide whether we wish to be led by the business type or the professional type. We have also to demand the professional record of every likely candidate—and every actual candidate should make a clear statement of his stand on professional matters.

There will be those who will call this politics—if so let them make the best of it. It is just possible that it might be statesmanship. One thing is certain—it has the fundamental good of the whole profession at heart.

Here is our chance. If we don't avail ourselves of it now, we shall lose a year, perhaps two. I am advised that a man will be nominated for President who should have the support of every professionally minded man in the Institute. He has every qualification. When he is duly placed in nomination, I for one am going to work for his election.

H. VAN BUREN MAGONIGLE.

MORE OPEN DISCUSSION:

Editor's Note:—*In the following discussion Mr. Magonigle's comments, in indented italics, are interspersed with the letters, following, in each case, matter to which they pertain.*

DELOS H. SMITH, F.A.I.A.
Washington, D. C.

The upper reaches of your "upper ground" for November, together with your own invitation to combat, quicken in me a desire to bat.

I have often pondered this "profession" and "business" dilemma. Is there really any antithesis here or are they not parts of a greater thing called creative work. Must all business be sordid and all profession noble? Consider with this your reference to architects in the "real sense." What immediate problems are more real than those of human housing and industry, both tinged with the baleful gleam of business. Lament if you will the old days of a, perhaps, purer art in the more rosy social fields; lament government architecture and codes; lament A.I.A. reverses; but explain the professional thesis and objective you have at heart.

As I see it there is no "dilemma" about "profession" and "business." Nor have "nobility" or the "sordid" anything to do with the situation. Nor must a professional man refuse to deal with "housing and industry" because "they are tinged with baleful gleams" of money. I strongly suspect that Mr. Smith is spoofing a bit. I think he knows perfectly well what "the professional thesis" is that I have at heart. This letter of his was written November 20, 1934, and I have said a lot since that should have cleared up his mind—if, indeed, it ever was befogged, which I venture to doubt.

I say again, here and now, that there are a lot of men who do not distinguish in their thinking between business and profession—no more than Mr. Smith pretends to do, and many much less. I heard a speaker at a professional dinner the other night refer to the profession of architecture as "the industry" (!!!) apparently unconscious that he was saying anything out of the way—nor was it, I suppose, from his point of view. H.V.B.M.

How wide an acceptance has this "profession" idea and to what extent may we properly use the doctor as an example? Let us say that the architect "professes" to lead the building public along the path of use and beauty, that the

physician "professes" to minister to the ills of the flesh. Both indeed are professional men; but to say that neither is a business man is to make but a negative sort of a definition. The analogy, if any, between any art and any science lies principally in that humane ideal which is the flux of all worthy conduct. It is greater than any brand of professionalism and, to my mind, transcends the small distinction between profession and business. Why not work toward a broad acceptance of worthy architecture for the best uses of civilization and let it go at that?

To me and to many others there is more than a "small" distinction "between profession and business." The distinction is just as great as that between service for service' sake, for doing things better than they need to be for someone else, and profit, which is the real and legitimate object of business, and is purely, and in some cases aggressively, selfish.

I believe that to do "worthy architecture for the best uses of civilization" we have to know whether we are practicing a profession or conducting a business. And I do not believe that a "worthy architecture for the best uses of civilization" can be produced except by men working in the professional spirit. As an illustration: A man is working on a building that will be, from its size or height or location or for some other reason, a very prominent structure. Is he to design it with a single-minded endeavor to make it "worthy architecture for the best uses of civilization," or is he to do the vulgar, the freakish or the spectacular because he thinks, with a lamentable opportunism, that it will advertise him and bring in more jobs and to hell with the "best uses of civilization." I could cite numbers of buildings which seem to me to have been done in this truly business-like spirit. And continue to hold that the professional spirit serves civilization best.

H.V.B.M.

H. W. BUEMMING, A.I.A.
Milwaukee, Wisconsin

Will you kindly send me six or eight of the reprints of Mr. Magonigle's article on the "Upper Ground." I have a reprint, but this has been so much in demand that it is badly used up and I know where some of these reprints can be put to good use and fruitful results.

The article is a splendid one and Mr. Magonigle is to be complimented for his "guts" in setting forth some poignant and pertinent truths.

In the near future I should like in an humble way to express my feelings more definitely upon the timeliness and pertinence of Mr. Magonigle's views.

Hoping your sincere efforts will bear results and gainful fruit.

I hope we may hear further from Mr. Buemming, and very soon.
H.V.B.M.

GEO. LEE KRAMER, ARCHITECT
Winter Haven, Florida

While I am not a subscriber to your excellent magazine, at least not heretofore though I will be after January 1st, I wish to thank you for the interest that led you to reprint and mail the article by Mr. Magonigle to the profession at large.

He has given us an excellent lambasting which we certainly need; I hope all will swallow it hook, line and sinker. Give us an "Architects' Professional League" by all means, an honest to goodness hard working serious group that will accomplish something; not, however, another talking, banqueting bunch of diplomats and politicians. We are about as far down the ladder professionally as we dare to go, there is only one direction left to choose from.

We have troubles down here in Florida too, and so that you may understand I am enclosing copies of two letters I have written recently which you may use or pick to pieces as desired just so that architecture gains by it.

The two letters referred to by Mr. Kramer follow:

January 3d, 1935

Mr. Richard E. Philpot,
Dist. Reconditioning Supv. H.O.L.C.,
Tampa, Florida.

Dear Sir:

In your capacity as supervisor of this district I am writing to you for a bit of information or explanation, whichever way you may take it.

Last August the H.O.L.C. business netted me a lot of correspondence from several sources; instructions, requests etc. and the appointment as Fee Architect for this locality. Then followed two weeks of activity in which my whole time was taken up with measuring up homes, estimating on reconditioning or improvements, etc., and filling out applications for folks in Auburndale, Haines City, as well as this city. Not only my time but mileage on car, and postage was expended in order to expedite matters; acting in good faith on promise that commissions would follow according to printed instructions.

Then everything stopped and I have heard nothing since, except that in checking up on these several jobs I find the District Inspector completing my work. Unfortunately he and I are competitors in this city. That should have no bearing on the case for I am willing to cooperate on any recovery program—however, not as a sucker. I need money as badly as anyone.

Mr. F. O. Adams, F.A.I.A. of Tampa, member of the Advisory Board, was surprised that architects here had received no work as the program seemed to be working out nicely elsewhere.

The State Reconditioning Supervisor, Mr. Nat Gaillard Walker, stated in his letter of July 5th to Fee Architects,

House Plans for \$20

To demonstrate the benefits derived by dealing with a registered architect, I will furnish, for a limited time, complete set of plans and general specifications for houses up to six rooms, made as you want them, together with three sets of blueprints, for the low cost of \$20.00.

FRANCIS X. ROUSSEAU
ARCHITECT and BUILDER

**"The Only Builder In Rockland County
Registered as an Architect"**

87 Jefferson St. NYACK Phone Nyack 33
F. H. A. Information Free

A correspondent in White Plains sends me the above advertisement. Would Mr. Delos Smith be willing to concede that this is a "small distinction" between profession and business? This advertiser is clear in his mind as to what he is and has no hesitancy in stating it. No straddling for him, nor pretense. He doesn't hide behind the title architect. He is also a builder, and isn't ashamed to say so.

This is an unusually flagrant case of individual advertising. (One wonders whether the Council of Registered Architects is able or willing to discipline a Registered Architect who behaves like this.) Now let the advocates of advertising the profession as a profession think this over: The Code of Ethics of the Institute declares it unprofessional to advertise. Is it less unprofessional for a group of architects to advertise the virtues of their group than for an individual to advertise his virtues and his wares?

H.V.B.M.

copy of which you have on file: "As a part of this program is to teach the home owner proper construction methods and procedure—etc." May I add in this connection that the Home Owner has known and practiced the art of deceiving the architect for many years, obtaining sketches, estimates, service of all kinds, and then turning him down flat, without Uncle Sam going to the trouble and expense of a New Deal to teach them anything further.

There was a preliminary fee of 1%—minimum of \$5 recognized in this scheme, with the desire to save applicant that amount by having the Inspector perform this work; however, in my district I was called on to perform this function and I accordingly desire remuneration at least for what I have done.

Sorry to trouble you with what may seem to you a small matter but there is a principle involved, a "screw" loose somewhere, and I mean to find out where.

Yours very truly,

G. L. K.

January 3d, 1935

Mr. Nat Gaillard Walker,
State Reconditioning Supervisor,
Graham Bldg., Jacksonville, Fla.

Dear Mr. Walker:

The enclosed copy may interest you as one way in which the New Deal is being discredited—to me just another way in which the architectural profession is being disregarded.

In the light of a recent "red hot" article by H. Van Buren Magonigle, F.A.I.A., and published in the PENCIL POINTS magazine of last November: "Shall Architecture Continue as a Profession?" and on which the editor requests comment; I am sending a copy of the enclosed together with some personal observations of my own.

There are architects in this state, so called by virtue of registration, who know nothing whatever of the profession; I have met two personally who are just meagre engineers, their ability in design or construction being nil, yet they were able to pass the state examinations. Of what benefit is this to the ignorant public except to give the profession a black eye. Now I am told the graduate students are to be turned loose on us as registered architects provided they pass the state examination, because of the dearth of work and because no offices are busy enough to give them the required experience the law calls for. We will at least have design in the future—or will we?

These young practitioners will have to make a living somehow and likely will drift into the very unethical lines Mr. Magonigle deplores—protected themselves, as well as their employers, by state registration.

I certainly shall be interested in your reply, meanwhile remain

Yours very truly,

G. L. K.

I think that Mr. Kramer's example in writing to persons who are concerned in public work is far better procedure than hiring publicity men to advertise the Profession or the individual.

Apropos, soon after PENCIL POINTS appeared in November, I received from a lay friend in Cambridge, Mass., a clipping from the Herald (I suppose, the Boston Herald) being a letter written from Winthrop, Mass., by Mr. Carl N. Pratt, reciting the plight of the profession, with the November letter as a basis. Some of my correspondents have deplored "washing our linen in public" and so on. But how are we to make it known that the profession of architecture is being destroyed from without and within, except by such means as Mr. Pratt employed. The more it is dinned into the newspapers and the public that there is a profession of architecture for which its members care enough to fight, the better. And infinitely better to do it ourselves than to hire agents to do it for us?

H.V.B.M.

HERMAN W. MAURER, ARCHITECT
Cleveland, Ohio

That architecture as a profession is, by force of circumstances, being destroyed, seems true. That with the going of the profession as such, will go art in buildings, as such; that, contrary to their whole training and experience, architects must become underlings or starve, we are already experiencing.

You ask, "what have I done about it?" I answer, "a lot of thinking, a lot of borrowing, a lot of talking to my wife and friends, a lot of kicking to all with whom I come in contact," and as a result I have acquired a reputation as a pessimist and knocker.

My opinion is that we are through permanently unless organizations whose prime functions are other than planning buildings for clients and supervision of construction according to plans, and by contractors are prevented from carrying on any of the functions of architecture. We cannot permit the Government, or a bureau or department of any other organization, to function in whole or in part as an architect. No department of any organization working under other superiors can by the very nature of "who is boss" function successfully as an architect. No draftsman, whether he is capable of carrying on all the functions of an architect or not, can be a professional architect while working on a salary for others. Again, an architect selling plans to a contractor who builds as a speculative builder, does not function as an architect. He simply is a draftsman working for a contractor. All this must stop if the profession is to survive.

Architecture involves performance by an architect for a client in connection with a contractor whose work the architect supervises. Leave out the supervision, leave out the client, or leave out any part of the triple arrangement, and you disturb the set up and destroy architecture as a profession.

The lawyers in Ohio had a law passed preventing corporations, such as banks and manufacturing concerns, from practicing law, and some similar arrangement must protect architecture.

In your recent article you suggested that architects in agreement with you, write to you. I have written. Now what?

First, let me thank you for writing. Then, read what the profession is thinking and saying about this thing. Next, please comment upon what seems to you to be important in what they say. For the rest, preach the gospel in and out of season—that architecture is a profession and an art, not a business nor an "industry."

H.V.B.M.

WILLIAM L. SMITH, ARCHITECT
Portland, Oregon

I have read your very interesting discussion on the condition of architecture and of architects in general, and I assure you I hold the same opinions as yourself.

On the Pacific Coast, the architect is considered somewhat as a joke, and the fault is with the architect himself. Your criticism of the situation hits the nail on the head.

Many of the architects here talk ethics, but act very much as though they never heard of such an animal. As a result the small builder gets the work with free plans, or the contracting architect gets the commission while the architect can't pay his office rent.

Even at that he seems to have lost his courage completely and does not even do a little to help the situation; maybe it is he has been sat upon so often, he has grown to like it, or maybe his false idea of ethics has made him too damn polite to screech when he is hurt. Personally, what I think they lack is plain backbone.

If you can do anything with an Architects' Professional League to improve the situation, I am for you and wish you the greatest measure of success in your efforts.

Yes, Mr. Smith is right. What we need is backbone. And not as a momentary stiffening and then a sag again, but a continuous performance for the rest of our professional lives, so that once the profession is reinstated we do not permit it to deliquesce again. Eternal backboneedness is the price of our safety in the future.
H.V.B.M.

RICHARD W. GRANT, ARCHITECT
Beatrice, Nebraska

Reprint of your article, November, 1934, in PENCIL POINTS just read by me, and I hasten to tell you that I heartily endorse everything you have said, and further, that I will join and pledge full support to an Architects' League or any other movement which promises relief.

I am just now dealing with one job out of the Treasury Department, Procurement Division, Public Works Branch, and have just returned from Washington where I have seen 7½ acres of so-called Architects, the majority of whom were wasting, as it seemed to me, 60% of their efforts by reason of the fact that they did not know what it was all about.

I also have one job for the State of Nebraska which has a Federal contribution of 30%, resulting in bringing into the job an element of waste and inefficiency that is difficult to handle.

Count me in 100%.

C. W. OAKLEY, ARCHITECT
Elizabeth, New Jersey

Your recent letter addressed to "Architects of the United States in and out of the Institute" reached me through the medium of PENCIL POINTS and I wish to say "Amen" to every word. All honor is due to you from every member of the profession for your courage in expression. For a long time I have viewed with consternation and, finally, with alarm the decline in the status of the Architect in professional standing in the activities and progress of the life and business of the country. It is high time the members of this great artistic and creative profession woke up to again dignify the profession and restore public understanding and respect.

Our practice has not been confined to a locality, but we have constantly sought for and obtained commissions in many states east of the Mississippi. It has been my observation during these last few years that the profession has been losing respect steadily. This affects every one of us in our very livelihoods.

Naturally I have come to a conclusion. In my opinion our leadership has failed to lead in the only national channel for expression and action which we have. Many times, especially during the past four years, I have written to the Institute or Chapter, calling attention to certain conditions, and have received either platitudes or excuses in reply. During a recent lawsuit in which the very roots of practice as set forth in the American Institute documents were the background of contention, the decision on which should have been of vital interest to every member of the Institute, I found not even a file of legal decisions in the Headquarters in Washington! A strange condition for a live national organization! The conclusion is obvious. Many factors have led me to the questioning of the value of our present leadership through this organization.

Other outstanding members of the Institute, like yourself, have become vocal, but with the great number of members in the membership remaining inert, they have had a hard time to make even a dent in the situation.

You say truly that it will be hard, patient work to change the present trend. But you have put new heart into me, and your words have the first ring of aggressive leadership I have heard. Gladly will I join forces with you and any others for a policy making for a restoration of our profession. May I hear from you?

May I draw particular attention to the opening phrase of the last paragraph—"You say truly that it will be hard, patient work to change the present trend." I hope everyone will realize this. Realize that this must not be a mere flash in the pan, a mere article or two in a magazine, but a strong, steady drive by everyone to bring architecture to what it should be in the public consciousness and esteem. There need be no particular noise about it, no special beating of drums and then a slumberous silence, but a quiet and deadly determination that architecture shall come into its own.
H.V.B.M.

ERNEST FLAGG, ARCHITECT
New York, N. Y.

I congratulate you on your warning to the architects and sincerely hope it will have more effect than a similar one from me some years ago. At that time I attended a Convention of the American Institute of Architects. I had never been to one before and in my ignorance supposed it was a place where matters relating to architecture were discussed. I had made certain discoveries in the study of the measurements of Greek temples—a study, by the way, in which I am still deeply interested and to which I have devoted every possible moment of my time during the last fifteen years, to the neglect of all other interests. Well I thought what I had to say of great importance and had prepared a paper on the subject, but I found matters of that kind were entirely out of order, business was the only concern. It was not a meeting of professional men but of business men. I told the assembly that if this was their attitude, then they were on the straight path to destruction and in time would surely find themselves simply occupying draftsmen's positions in the employ of the general contractors and other big business. If they practiced the fine art architecture their position would be impregnable but if bent on business they would be hopelessly beaten. I had recently visited a large contractor's office and found a full-fledged architectural department in operation. Moreover, from all I could see, the kind of work produced was quite as good as that of the so-called architects and was being done more efficiently and economically.

My warning was vain; I hope yours will be heeded.

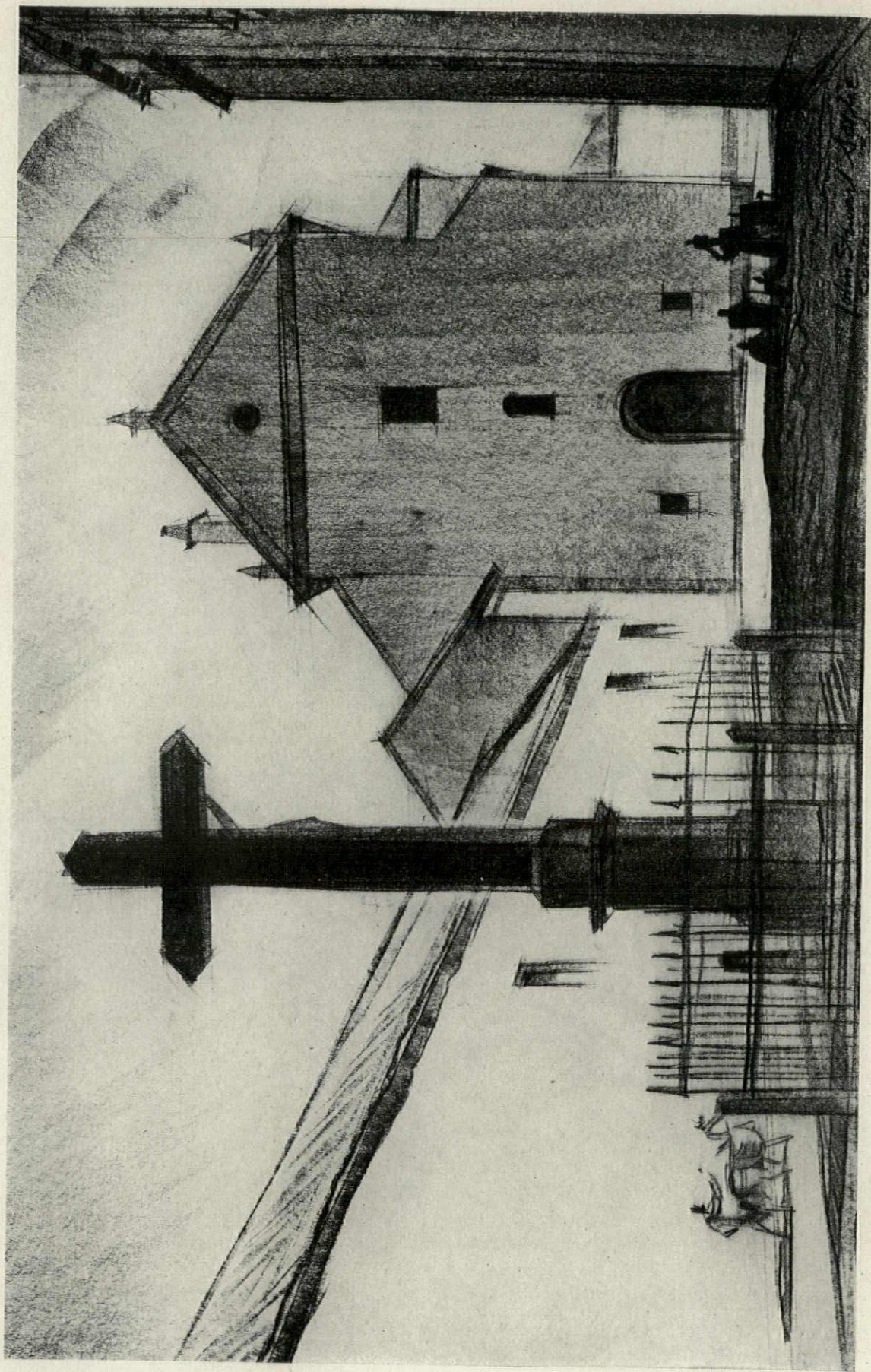
Thank you, Mr. Flagg. I hope so too. What you say about the typical subjects of discussion at Institute Conventions supports my thesis that the Institute is now and has for some time been dominated by the business type of architect. It fluttered the architectural dove-cote considerably when, in Mr. Faville's administration, a whole session was actually devoted to a strictly architectural topic. Some men said that it was the first time they had heard architecture spoken about in a Convention. And during the last Convention the wife of the distinguished Swedish architect who was the guest of the Institute expressed her bewilderment, asked whether it was really a convention of architects, because all they talked about was dollars and dollars again! I heard also the story of two men who thought they were attending a session of the Institute, listened to the proceedings for some time before some direct reference revealed to them that they were in a banker's meeting—it sounded just like an Institute discussion!
H.V.B.M.

JAMES TRAVERS, ARCHITECT
Taunton, Mass.

Been away a few months, and just read your article in PENCIL POINTS, read it twice to make sure that I was not reading it wrong. Three cheers to you, who has the grit to speak up to your fellow-men in the Profession.

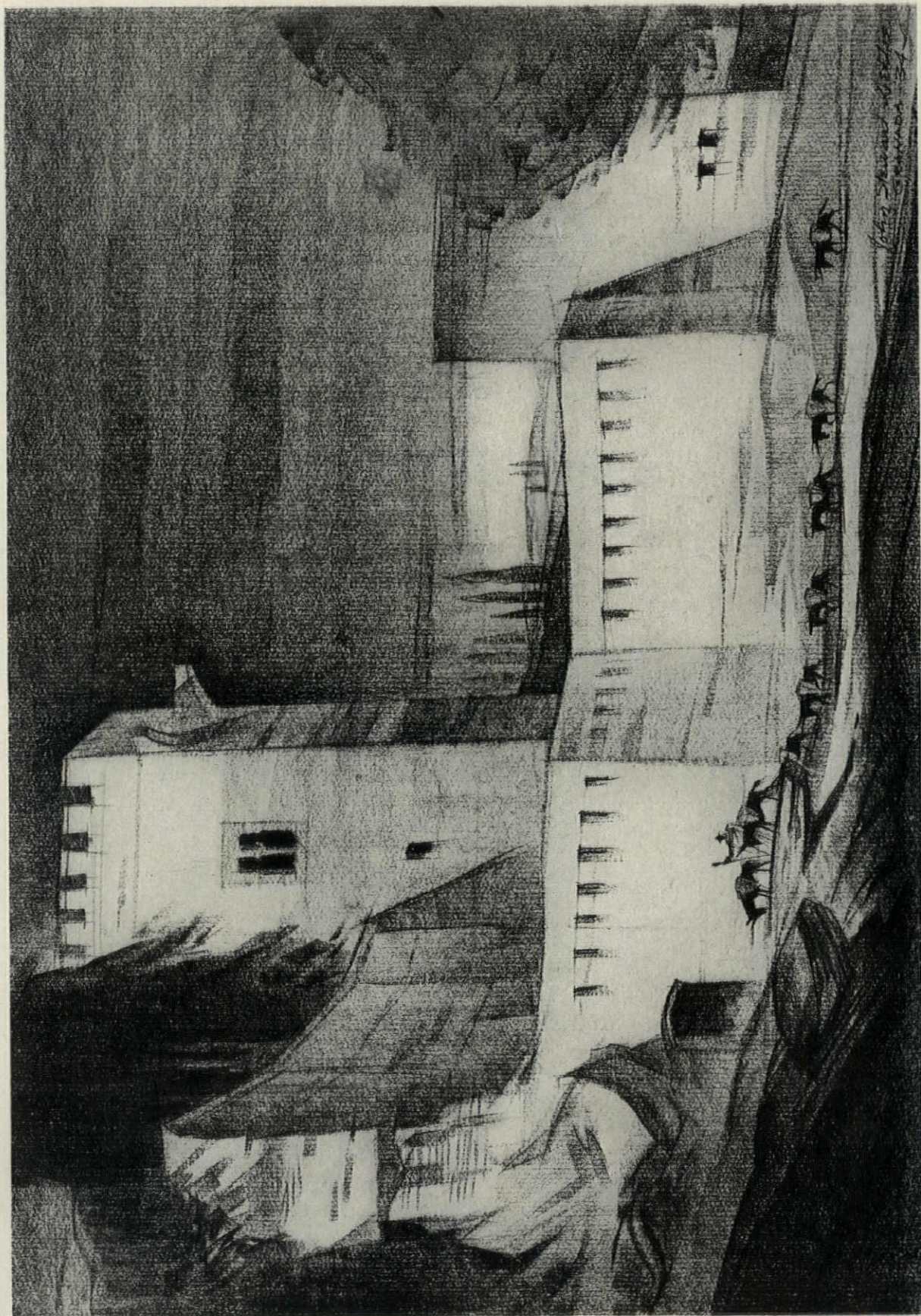
I am in favor of the Architects' Professional League; and let's have a new deal in the Profession of Architecture.

It doesn't take any "grit," Mr. Travers—merely a strong conviction and a love for the profession that has been my life for half a century.
H.V.B.M.

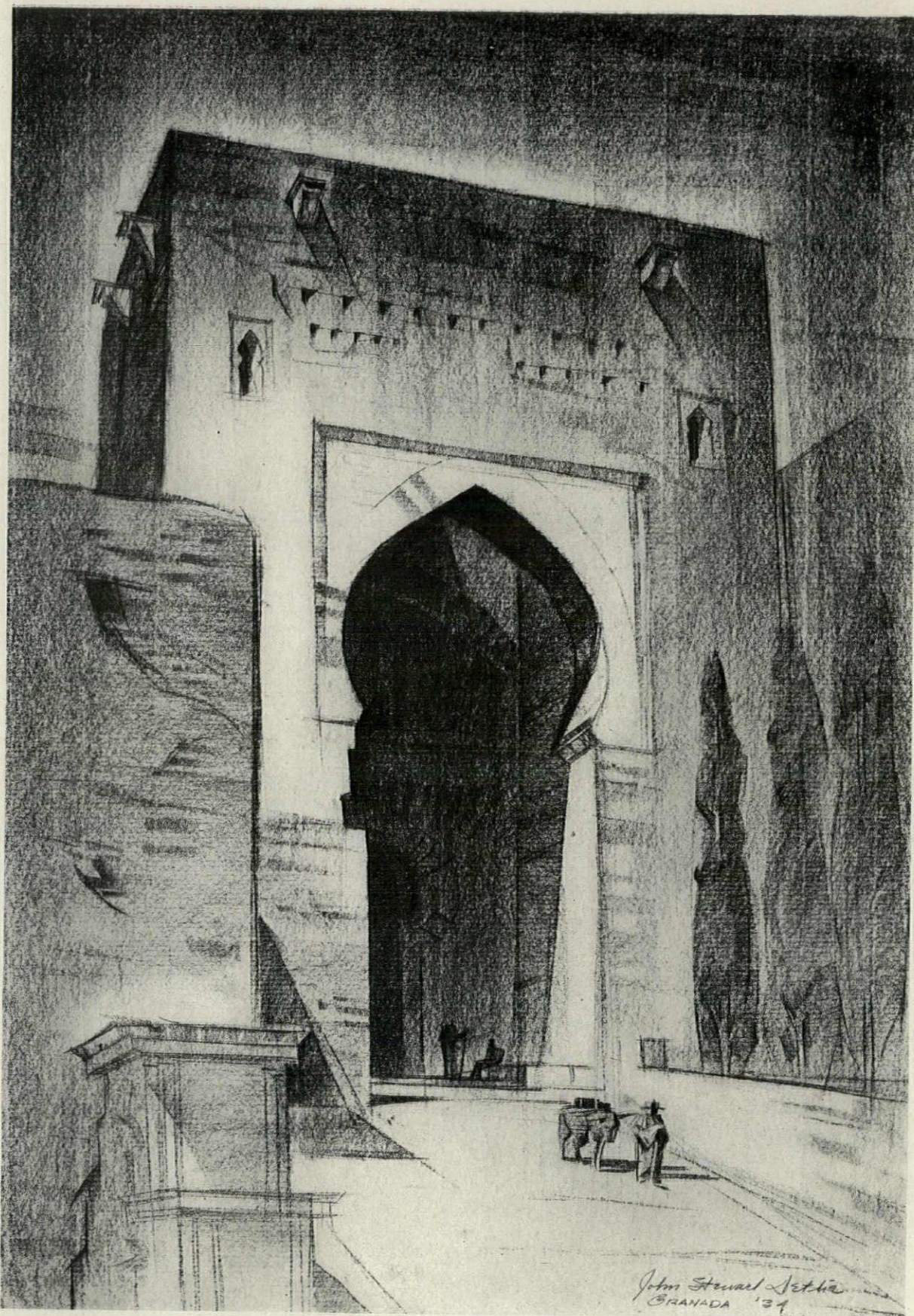


"Cristo de los Faroles, Cordoba"

Black crayon drawing on smooth white paper by John Stewart Dettie. Size of original, 18" x 11"



"Ruined Walls at Granada, Spain." Black and bistre crayon drawing on cream tinted paper by John Stewart Deltie. Original size, 19 $\frac{1}{4}$ " x 13 $\frac{1}{4}$ "



"Entrance to the Alhambra"

Black and bistre crayon drawing by John Stewart Dettie

ON PUBLICITY FOR THE PROFESSION

By S. ELMER CHAMBERS

FOR a long time we have been hearing that the architect is shortly doomed to such complete extinction that he will suffer badly by comparison with the dodo bird. As a result, many able minds have been bent to the double problem of averting such an apparent fate and at the same time further promoting general knowledge of the architect's value with a view toward snaring in the future some of the work that has been done in the past by incompetents. All well and good, and may the shadows of those working on the problem never grow less. As a further small chip on this bonfire of discussion the following is offered and if it brightens the blaze, fine—if not no harm is done.

For many years we have all been subjected to the varied tricks of the advertising man with some startling results. Witness our consciousness of B.O., halitosis, pink toothbrush, pyorrhea, the merits of eating bran, orange juice and other products *ad infinitum*. And as a result, the better advertisements have, in the case of toothpaste for instance, told us that while we should and must use "x" toothpaste we must also visit our dentist twice a year. Don't miss that last—it boosts the manufacturer and at the same time sends patients in droves to the dentists. A prominent pharmaceutical manufacturer has advertised in our largest weekly magazine for over a year, the entire page in each case being given over to a description of how some disease has been conquered by the medical profession. The only mention of the advertiser's name is on a single line at the foot of the

page, yet it is a potent ad for this manufacturer. And how much do you suppose it helps the regiments of physicians in this broad country? You're right, only it helps them even more than that.

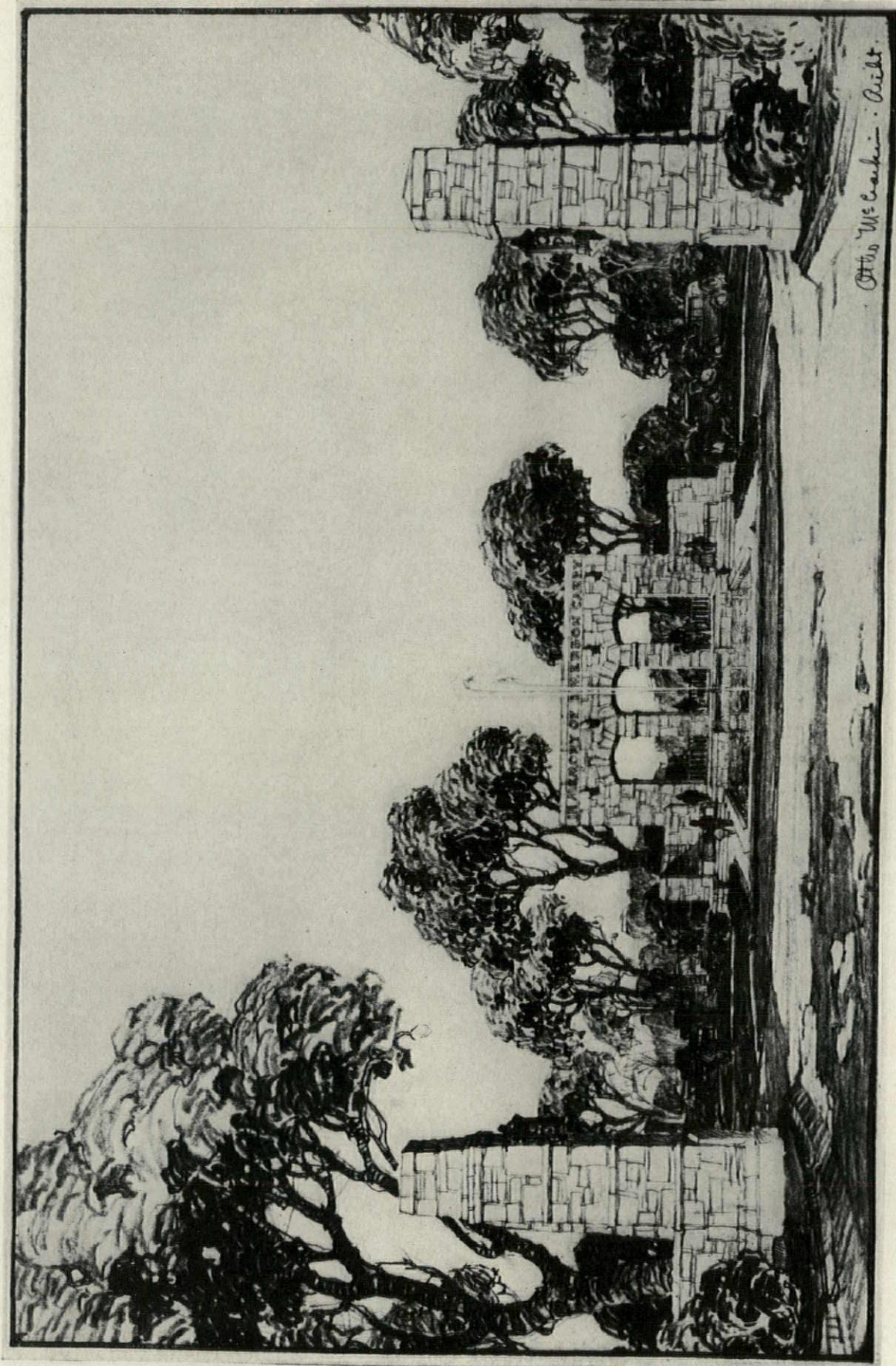
The suggestion to which all of the foregoing is preliminary is this. Wouldn't the architect benefit greatly along with the material manufacturer if said manufacturer would revise his advertising to give the architect more of a "break"? Most of them do it in the architectural magazines, but this article refers entirely to the popular magazines of wide circulation in which many building materials are advertised. It is through those mediums that John Public learns to know the merits of brass pipe, rolling window screens, so-an-so's paint, cement, and whatnot—and it is through those magazines that he can be taught to know what an architect is and does.

Let's suppose the following incident to be typical throughout the country at large. A material representative calls upon an architect, who picks up copies of half a dozen popular periodicals in which the product under consideration is advertised. He invites the salesman to look over the ads with him in order to see just how far this manufacturer, who expects his material to be specified, is reciprocating. At the same time our friend the architect gently indicates that when the firm in question comes to see the value of this publicity to all concerned he will listen to its claims with considerably more interest and attention. He goes on to explain that this in no wise savors of a "racket," or if it is, it is a decidedly beneficial racket to all parties involved.

Perhaps this idea is entirely and completely wet, but the fact remains that the most successful way we know of promoting general knowledge of a product, service, or anything else saleable is by spreading its merits over as many printed pages—in the hands of as many people—as possible. This the architects know must be done if real and effective publicity for the profession is to be had. Too many courageous but feeble schemes of ballyhoo bear witness to their ineffectiveness and the need for nationwide advertising—or education, if you prefer.

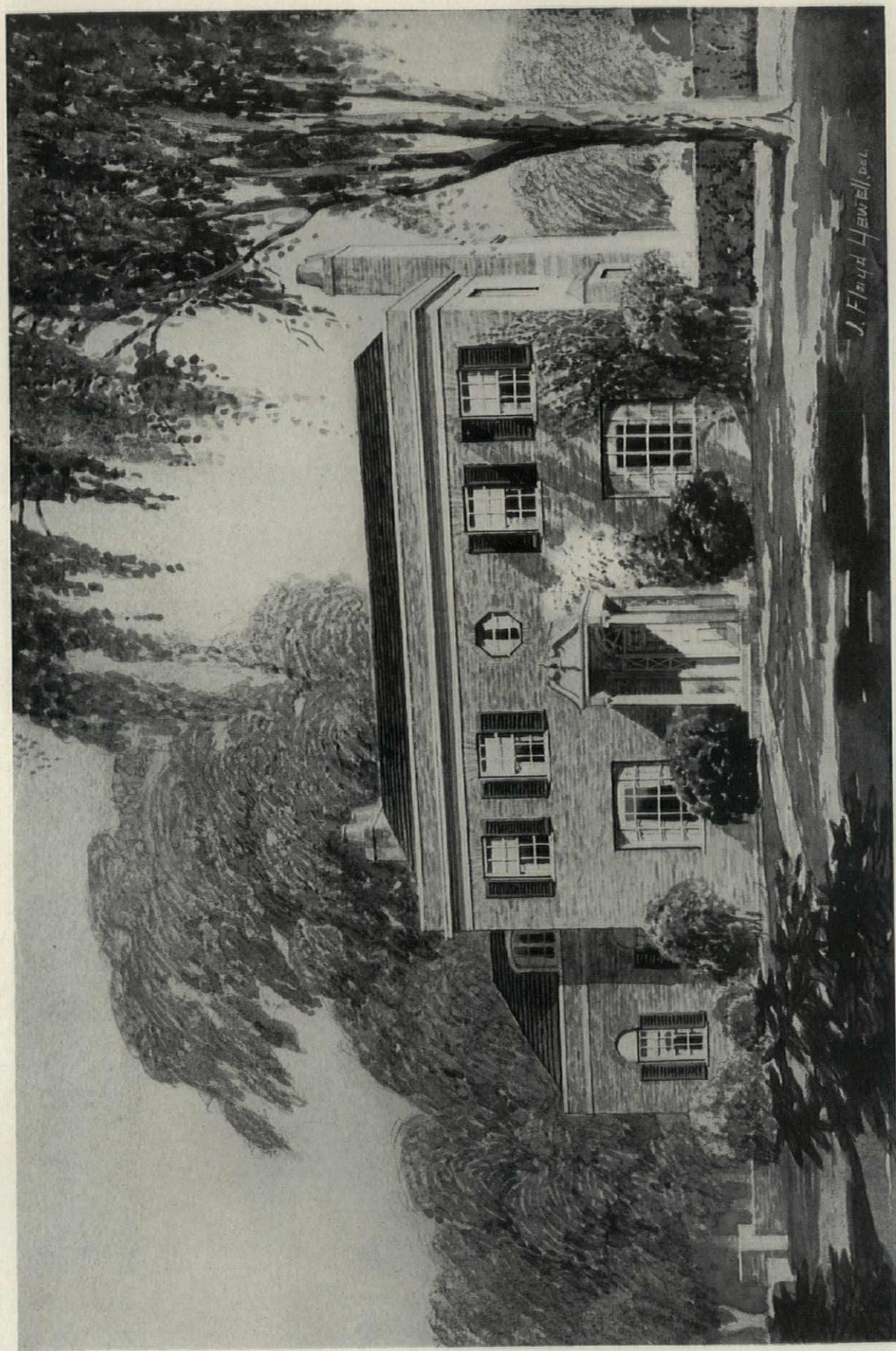


House of Dr. F. H. Harrison, Cooperstown, N. Y. Greville Rickard, Architect. Wm. F. Drewry, Associate

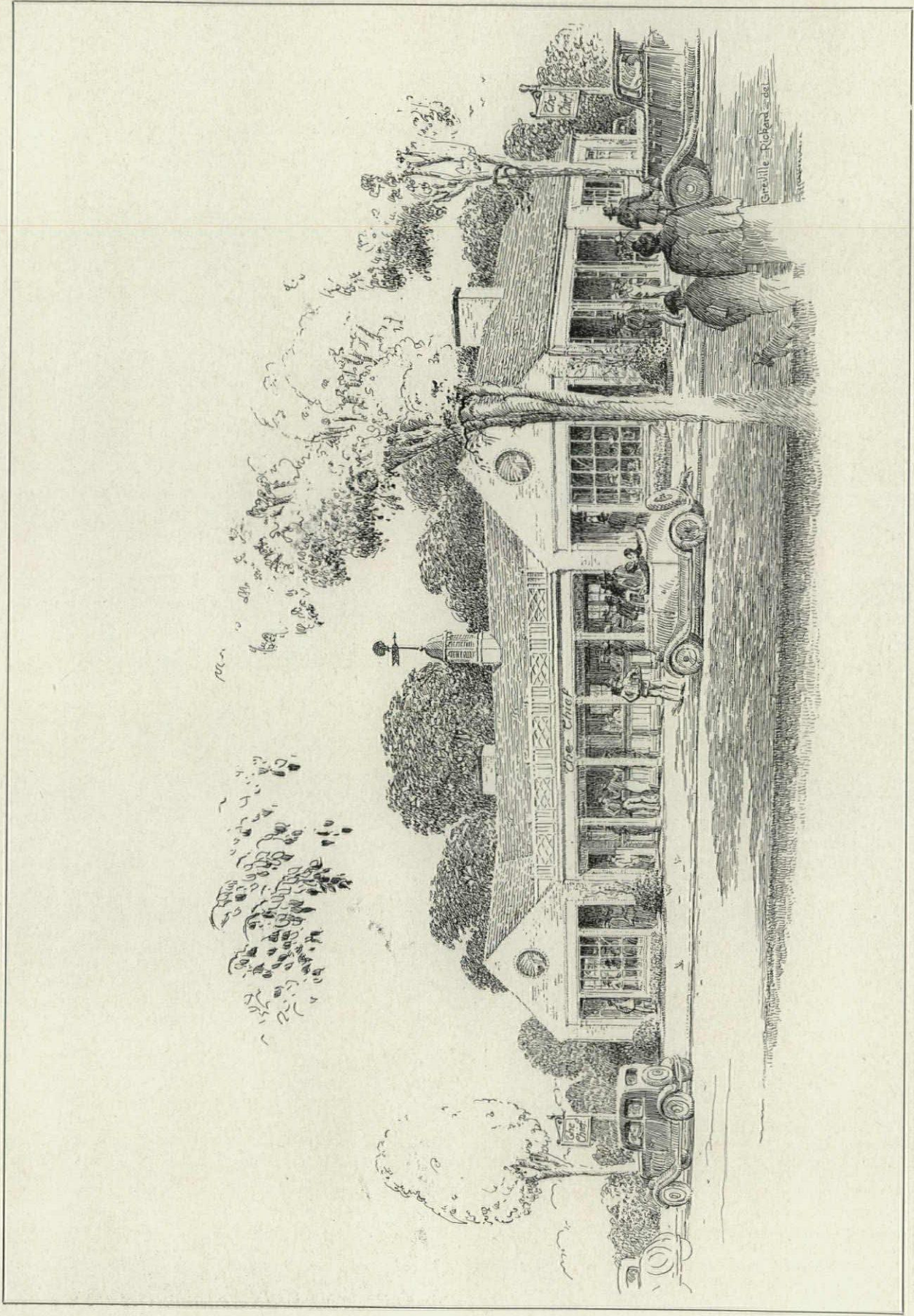


Emerson Carey Memorial, Hutchinson, Kansas

Otho McCrackin, Architect and Delineator



Formal Georgian House for Berkley-Taunton Corporation, Scarsdale, N. Y. Verna Cook Salomonsky, Architect. Rendering by J. Floyd Yewell



Refreshment Stand at West Hempstead, Long Island, for James A. Reilly

Greville Rickard, Architect and Delineator

WASHINGTON MONTHLY LETTER

By CHESTER M. WRIGHT

EMPLOYMENT for architects and draftsmen dropped off this month. The lull is temporary. Congressional appropriations for public works will again stimulate work for architects. At press time the details of the Administration program had not been divulged, but there are indications of the trend worth mentioning.

More work is to be done in planning and building post offices and other public structures. That will be welcome news to most of the 193 men who were laid off this month in the Supervising Architect's office of the U. S. Treasury. The peak employment of engineers and architects was 878; it is now 685, not including 21 consulting architects working on major projects.

There will be no change in the policies of the Administration with relation to employment of architects on public works. The same procedure will be followed as was developed for the expenditure of the \$134,000,000 allotted to post offices and court houses. In that instance 42 per cent was allotted to architects in private practice before the order of June 29, 1934, directed that all future work be done by the office of the Supervising Officer.

Those who fixed this policy were convinced that private architects could not make a profit on the balance of the work to be done. Eighty-five per cent of the remainder was for projects costing less than \$60,000 and averaging about \$40,000, including cost of land.

The technical details involved in planning the work would in each case have proved unprofitable for the individual architect. Furthermore, the necessity of approvals from the technical men in the post office department, as each part of the plan was completed, meant endless delays. It was decided that the emergency nature of the work necessitated that the routine work on more or less standard structures be concentrated in Washington. In the interests of dispatch, and in order that plans could be completed and funds allocated before Congress convened, a large crew of technical men was enlisted to clean up the job, most of them understanding that only six weeks' work was guaranteed.

Valuable contributions to the plan and design of federal buildings are looked for as a result of the new policy. The influx of large numbers of architects impatient with established traditions in post office design has brought about a spirit of competition which will shortly be reflected in improvements in the completed buildings. This will be noted particularly in the work of the special group of 21 consulting architects to whom were assigned the projects costing more than \$60,000. More latitude is given this group, and they will be known as consulting architects.

Secretary Ickes is anticipating a considerable expansion of the work of the Housing Division under the Public Works Administration. At the meeting of the National Housing Conference in Washington on January 19, he said that the work of the Division had at last gotten under way; the PWA had "at last gotten into its stride." All of the \$150,000,000 allocated to the Housing Division had been obligated. A much larger appropriation is expected for similar work in the future.

Interest is growing in Washington in the restoration of American cities along the lines of their original architecture. The Rockefellers financed the rebuilding of the College of William and Mary in Virginia along Colonial lines. A number of communities, especially those in the Eastern

States, are planning similar wholesale restorations. The Administration is doing all it can to encourage such ambitions.

One advantage from the Washington point of view in such projects is that it will coordinate all housing enterprises under one plan. There has been too much indiscriminate enthusiasm for "slum clearance," for instance, to fit either practical or aesthetic principles. Replacement of new junk for old junk in thickly populated metropolitan areas has not been readily accepted by Washington bureaus as a panacea for all housing ills. Under some of the restoration plans, recognition is given to the fact that much of the land in slum areas is too valuable for low-cost housing, and well planned restoration is expected to provide homes for sale to professional groups on a self-liquidating basis.

Then, too, many of our smaller American cities have no desire for the introduction of tenement buildings as a substitute for cheap frame houses. They would rather build houses for the lower income groups which fit the American concept, than force upon the wage earners in the United States the European concept that wage earners belong to a definite social strata and must be housed as such.

The art of fitting architecture to social philosophy is as important as fitting a house to its surrounding landscape. In every housing conference there is usually at least one missionary from England or the Continent expressing impatience with the inability of America to do exactly as Europe does. Spokesmen for American Labor are seldom invited to express their reactions unless they share the Continental viewpoint. Speaking privately, many of them say that there is definite resistance on the part of American workmen to be herded into a so-called "community for workers." Every subdivision or slum-clearance project based on that principle has failed. As new projects are rising in American cities, indignation is being expressed, especially by social workers, that teachers, judges, newspapermen, and other professional people are occupying the new quarters in large numbers. Attempts at regimentation to force occupancy by underpaid workers places the projects upon a charity basis repugnant to the self-respecting American workman.

Labor generally is watching with interest the experiment of the Hosiery Workers in building a housing project exclusively for hosiery workers in Philadelphia. They are greatly interested in the attempt of the Union to provide cheaper rents for its members, but they are not yet convinced that the policy is one which labor should adopt.

As soon as PWA housing projects in low-cost housing in slum-cleared areas are completed in cities other than New York and Chicago, new protests will undoubtedly be added to those now coming from these two metropolitan centers. Welfare workers still believe in them. Hopkins' and Tugwell's European tours convinced them they were right in setting up demonstrations of how housing can be provided at lower cost. They will continue to urge it as the only means of breaking up the real estate racket and reducing interest rates on mortgages. They will quote British experience in government controlled and subsidized housing-work for the unemployed, better living conditions for the low wage workers, a resulting stimulus to private building on similar plans and a confidence in these projects as economic ventures justifying mortgage interest rates as low or lower than government bonds.

Protests will continue to come from those material and home equipment manufacturers and home builders who get no share of the business from these projects. The cry will be for a greater spread of activity—homes instead of new ghettos. Efforts will be made to satisfy this demand. That's where the FHA will come in.

The low-cost housing insurance division of FHA is not likely to be very active for some time. Private money is holding off from investing in limited dividend corporations under the FHA plan. It is afraid of the more direct government competition in housing coming from PWA and other sources. When there is a let-up in that direction, when the demand for new living quarters arises in our cities and

when a more conservative return on mortgage investments is accepted as a matter of course, it will be found that the FHA insurance plan for low-cost housing will be as attractive as it will eventually be for small home building.

Liberalizing of the regulations of the FHA is predicted for the near future. Critics of the extremely conservative policies reflected in the statements and circulars have been receiving assurances. Defenders of the appraisal policies are pointing out that it was wiser to start rigidly and then relax the provisions.

"An architect's fee is an investment which may be included in the loan."

That's the text which the Federal Housing Administration provides in a new pamphlet covering "Farm Property Improvement." To the FHA the architect's fee has the same value as lumber and bricks for lending purposes.

A revision of the interpretations of what may be included in insurable loans is contained in the farm pamphlet. The clarified policy will govern all other improvement work. It is important to remember that short-term lessees can't get insured loans for improvements to property; the improvements must be made by the owners. Without going into detail, one important section is worth quoting as to farm equipment which may be financed:

"All types of physical equipment necessary to conduct an agricultural enterprise are also eligible, provided

"(1) They are permanently attached to the necessary structure itself, or to the wiring, water, gas or sewerage piping systems, or

"(2) They are permanently attached to the real estate in such manner that they cannot be removed without suffering unusual depreciation in the process of removal."

General eligibility rules which are being formulated by FHA will be more specific than in the past. The Administration has been swamped by requests from manufacturers of every kind of contraption and doodad for inclusion of their products among the items eligible for insurance. Hereafter, the articles must be permanently attached in the same sense that a lighting fixture is attached or a bathtub is attached. They must be necessary to make the home a complete dwelling unit.

In commercial, industrial, and special purpose buildings, eligible improvements include equipment necessary to make the structures fit the purpose for which it is used. Thus, theatre seats are eligible. Permanently attached operating equipment in a hospital is eligible. Dental chairs, barber chairs, physicians' equipment, soda fountains, and similar equipment are not eligible unless purchased by the owner of the property and permanently attached to the property.

Standards for subdivision development are contained in a new pamphlet (Circular No. 5) issued by the Federal Housing Administration. Those who wrote this thesis sweat blood trying to reconcile the interests of mortgage institutions and real estate promoters. The principle evolved in this struggle reads:

"It is only by consistently developing areas which are ripe for use, by reorganizing subdivisions which suffer from planning and financial and legal encumbrances, and by postponing or abandoning the building up of subdivisions which are premature or plainly superfluous, that a stable realty condition can be established which will justify mortgage lending and the insurance of mortgages in new neighborhoods."

While the Administration "cannot promiscuously insure mortgages in new areas, it may, by the erection of reasonable safeguards, assist in the development of areas which both are needed to care for increasing population or changing modes of living and are so located and planned as to offer the prospect of continuing desirability for residential purposes. The Administration adopts the policy that only the neighborhoods where families may obtain reasonable standards of comfort and amenity and permanent protection and value, within the limits of their capacity to pay, provide a field for secure investment."

Last month's PENCIL POINTS summarized the standards set

out in Circulars 1, 2, and 3, all of which apply to subdivisions and the properties within them. One addition of importance is that fifty per cent of the cost in a subdivision may not have a delinquency of more than two years in taxes and special assessments.

While barring certain types of subdivisions from insured loans, the Administration in this pamphlet suggests ways and means of reorganizing subdivisions so as to bring them within the eligibility rules. Here is an opportunity for architects and planners to do remunerative work. Complete reorganization of the project is usually indicated. Sometimes it may be only financial. It may involve a replanning of the land. Such replanning has been done extensively in Europe, notably by the pooling of the original lots and the replotting and reallocation of them.

In all cases where a developer or operative builder wishes to ascertain whether a subdivision development will be eligible, the FHA will give informal opinions after informal submission of the required information. Thus defects in the project may be corrected before formal application for mortgage insurance. These informal opinions will make the FHA organization a powerful force for directing the future of urban and suburban planning and home building.

A policy of encouragement of and cooperation with the operative builder of homes is outlined in a new circular (No. 4) from the Federal Housing Administration. The machinery of the FHA in determining the economic need for residential construction will be made available to the builder. He will be assisted in applying the standards laid down in Circulars 1, 2, and 3. The FHA will make "commitments for the insurance of mortgages prior to the date of their execution and disbursement thereon."

There is no limit to large-scale operations as long as they conform to the standards laid down. The operative builder may be a large corporation, operating in a city, state or in all the states of the union. The restrictions which are particularly significant from the standpoint of community development are that:

- (1) Each dwelling must be on a separate plot of land.
- (2) Each must be capable of being separately owned.
- (3) Each dwelling must be financed as a separate unit.

Administrator Moffett is answering criticisms of the delays in getting under way the FHA program of new construction of homes by calling attention to the large variety of problems involved in building an entirely new mortgage structure. The first thing to be done, he says, is to rehabilitate a large portion of the \$21,000,000,000 worth of home mortgages now held by financial institutions.

* * * *

A national inventory of works projects is under way. Before March 1 up-to-date information is demanded by Secretary Ickes as to projects available for inclusion in the President's program for work relief. These projects will be listed under the following classifications:

Utilities—sewer systems, water supply, gas, electric power, garbage plants;

Streets, Highways and Bridges;

Buildings, New and Repair Work—city halls, court houses, fire and police stations, auditoriums, schools, libraries, dormitories, lecture halls, laboratories, college administration buildings, hospitals, homes for aged and orphans, penal institutions, markets, warehouses, slum clearance and housing projects;

Recreational Facilities—swimming pools, gymnasiums, stadiums, community centers, park improvements, etc.;

Shipping and Terminal Facilities—river and harbor improvements, docks, grain elevators, railroad terminal facilities, airports;

Comprehensive Planning Surveys and Studies.

The announcement is interpreted as an invitation to architects generally to take advantage of an opportunity to get any projects involving federal aid in before March 1 so that they may be included in applications for Congressional appropriations.

A. L. Guptill's Corner

LITTLE DEPARTMENT OF ARCHITECTURAL ESTHETICS, WITH PHASIS ON SKETCHING AND RENDERING

Sir! Here's the Competition!

It is, folks, the long promised Competition. So point your pen and walk up and test your skill! It's a few hours to wrest that coveted PENCIL POINTS Book from that other fellow. Snatch it from his grasp! Show him! Don't waste pity on him: he'll have fun trying and he'll probably learn something or two.

Guptill's Corner Sketch Competition No. 1 Sketching from the Photograph Graphite Pencil

PROBLEM The problem is to make an artistic sketch, in graphite pencil alone, of a photographic subject published on page 103 of the current issue of PENCIL POINTS. The contestant is not expected to make a slavish copy, exact in every detail, but rather to interpret the build and surroundings as though he were actually before them, making an outdoor sketch. All the main architectural elements of the subject must be shown, and approximately the same proportions as in the photograph: it is not enough to get a limited area, such as a doorway, to enlarge that. Irrelevant or inconsequential details can, however, be omitted or suppressed. It is not required to show the surroundings, and the portions included may be somewhat recomposed: they can be made larger or smaller or changed in position or detail; vines or trees can be added or omitted, etc. Appropriate figures, clouds, or other accessories are permissible. Values of dark and light throughout the entire subject may be altered as desired. The light can be assumed to fall at any angle.

AWARDING A contestant may submit one or more drawings, but no contestant is eligible for more than one prize. Each drawing must be on paper measuring exactly 11" x 14". The paper can be of any kind, rough or smooth, white or colored, the only exception being unmounted tracing paper. It can be placed vertically or horizontally. The subject matter must be larger or smaller in the drawing than in the photograph, as evidence that the proportions are not traced directly. The subject can be partially or wholly surrounded by borders. A lettered title is optional. Though the drawing must be done with graphite pencil only (no carbon pencils, lithographic pencils, wax pencils, colored pen-

cils, etc., being permitted), there is no restriction as to make or grade of pencils, or method of working. Results in outline, fine line, broad line, mass shading, or combinations of any of these, will be received with equal favor. All drawings must be sprayed with fixatif for protection.

Nom de plume Each drawing shall be unsigned, and shall exhibit no identifying marks other than a *nom de plume* or device, done at small scale on the front. Accompanying each drawing there must be a plain, opaque sealed envelope, containing the true name and complete address of the contestant. The *nom de plume* of the contestant shall appear on the outside of this envelope. The envelopes will be opened only after the awards have been made.

DELIVERY Drawings must be mailed flat, postpaid, fully protected against creasing, to A. L. Guptill's Corner, PENCIL POINTS, 330 West 42nd St., New York, N. Y., in ample time to be delivered on or before March 22nd, 1935. Drawings will be given every reasonable care, but are sent at the owner's risk.

JUDGMENT The drawings will be judged during the last week of March by a qualified Committee appointed by PENCIL POINTS. Judgment will be based on artistic merit. Composition and logical expression of the subject matter will have as much weight as technical excellence. Immediately the drawings are judged, the winning contestants will be notified by mail. General announcement of the results will appear in the May issue, a copy of which will be sent to every contestant. **THE PRIZE DRAWINGS** The prize drawings, and report of the Committee, will also be published in the May issue. These drawings are to become the property of the Reinhold Publishing Corporation, publishers of PENCIL POINTS, and the right is reserved to publish or exhibit not only these prize drawings but any or all of the other drawings. In connection with the publication or exhibition of any drawing the name of the artist will, of course, be attached to it. The drawings of unsuccessful contestants will be returned, postpaid, within a reasonable time.

PRIZES There are no cash prizes. All prizes are in the form of PENCIL POINTS Books, selected from the list printed on page 35, Advertising Section, of this issue. Books to a total list value of sixty-five dollars will be given, as follows:— First prize, \$25; Second prize, \$15; Third prize, \$10; three Fourth prizes, \$5 each.

These books will be sent prepaid to the winning contestants as soon as selected by them. Mentions (honorary) may be awarded at the option of the committee.

Rendering Project No. 9

Though it is common knowledge that certain types of drawings, notably those in pastel, are sometimes made on sandpaper, its use as a corrective agent, or for the development of textures, is not so well known.

Concerning corrections, when errors will not yield to erasure or scrubbing, the use of sandpaper, as an expedient, often overcomes the difficulty.

As to development of textures, Sheet 9, overleaf, tells its own story quite fluently. The drawing at 2 was made in pencil on tracing paper and then transferred to rough water color paper. The main lines were delicately inked, freehand, with a mixture of brown and black ink, slightly diluted. Washes of soluble black ink (black water color will do) were then applied, dark enough to provide for the intended sandpapering. Time was then allowed for thorough drying, and the sandpapering was done with No. 1½ paper, a rotating motion being employed. The dust was blown away as it formed. The drawing was next cleaned with kneaded rubber. Finally came a bit of touching up with wash and eraser. This method is equally effective in water color rendering. Often only limited areas, such as distant trees or mountains, are sandpapered.

News from the Drafting Room

By chance I have happened to receive letters this month and last from architects and draftsmen in widely separated sections of the country. Several of them report considerable increased activity. Nothing to get excited about, I admit, but even the slightest sign of increase gives us at least a ray of hope that things are improving.



NEWS FROM THE DRAFTING ROOM

Model Making

One thing which is being done perhaps to a greater extent than ever is the making of models. Many splendid ones have been completed this last year. Do you want PENCIL POINTS to publish some of them? Let us know about it.



MODEL MAKER MAKING MODELS

On Oilcloth

B. C. H., writing from Alabama, wants pointers on rendering on black oilcloth. I know of no suitable medium excepting regular artists' oil colors. Have any of you any tips? And what would you use for laying out the subject?

PRACTICAL PERSPECTIVE RENDERING PROJECTS

SHEET 9 •

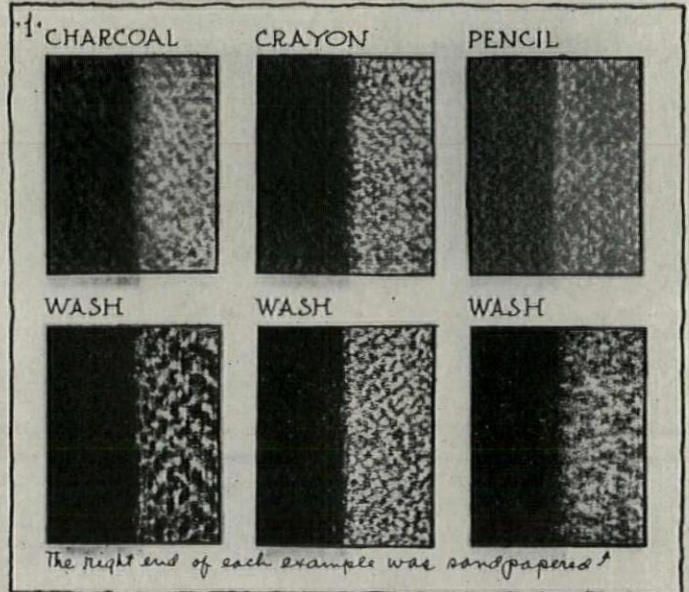
• THE EMPLOYMENT OF SANDPAPER •

① Sandpaper affords a quick and convenient means of lightening tones of wash, color, charcoal, crayon, pencil, etc., and of creating interesting and convincing textures. Many a rendering which has gone sour has been retrieved by this humble means. Its principal use is where the paper is rough; it can be employed on large areas, small areas, or an entire drawing.

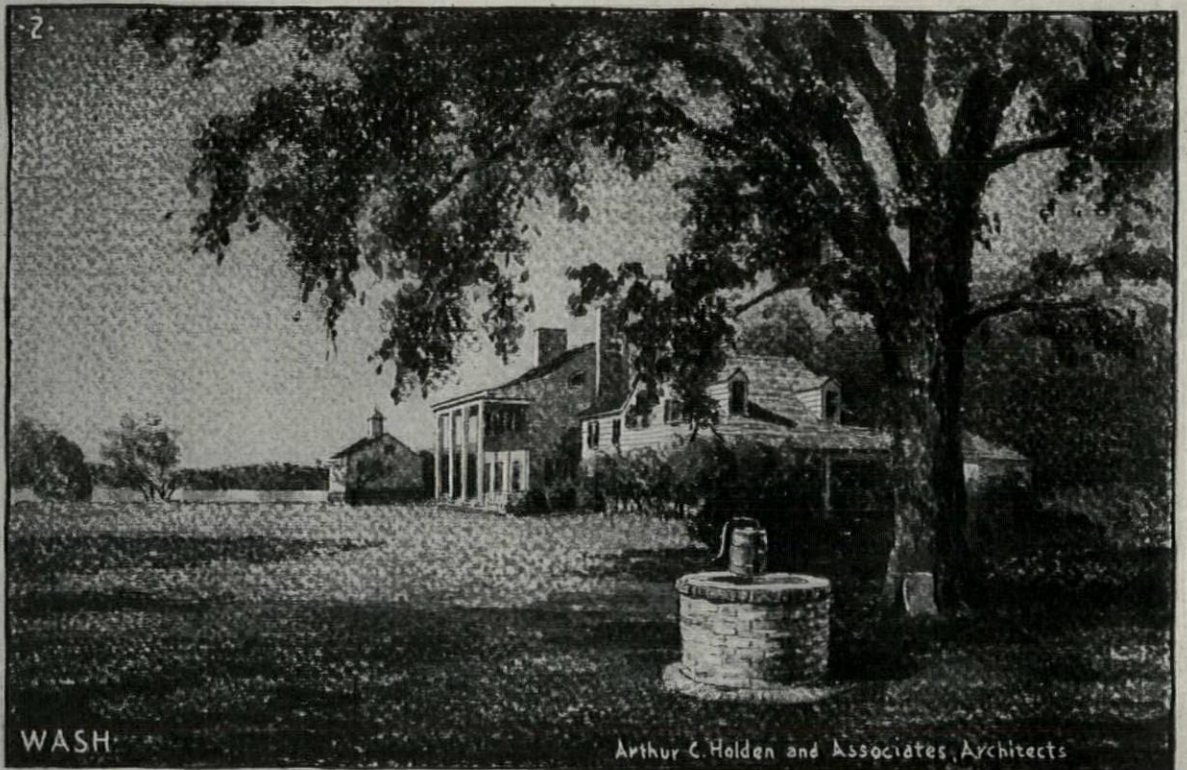
② First, experiment with washes, etc., as was done at 1

③ Next, take some old sketches or renderings and experiment with them. Use different grades of Sandpaper. Dust off the resultant powder, or erase the whole lightly to remove it. If skin develops, kill it with water. Pencil etc. should be fixed.

④ Now you are ready to attempt an actual rendering.



HERE ARE A FEW TYPICAL TEXTURES



WASH

Arthur C. Halden and Associates, Architects

THE WASH VALUES WERE MADE DARK TO ALLOW FOR THE SANDPAPERING

THE PENCIL POINTS SERIES OF COMPARATIVE DETAILS

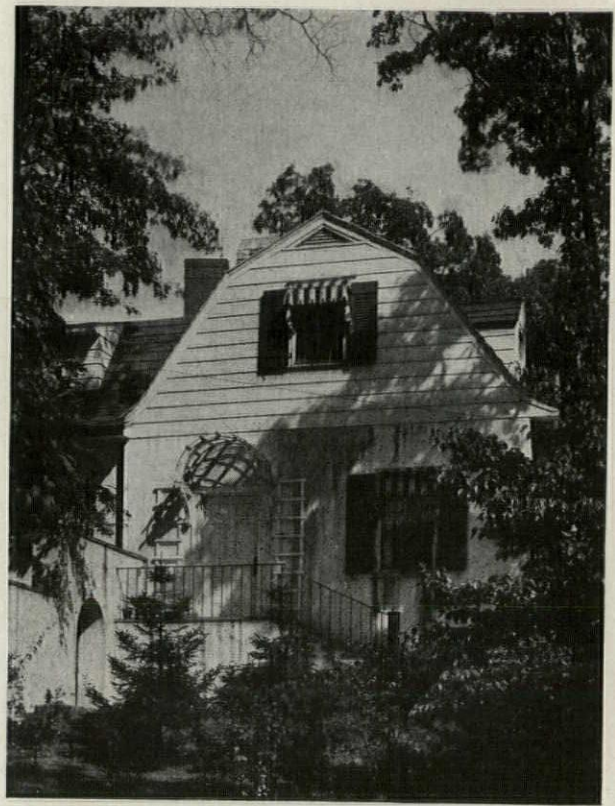
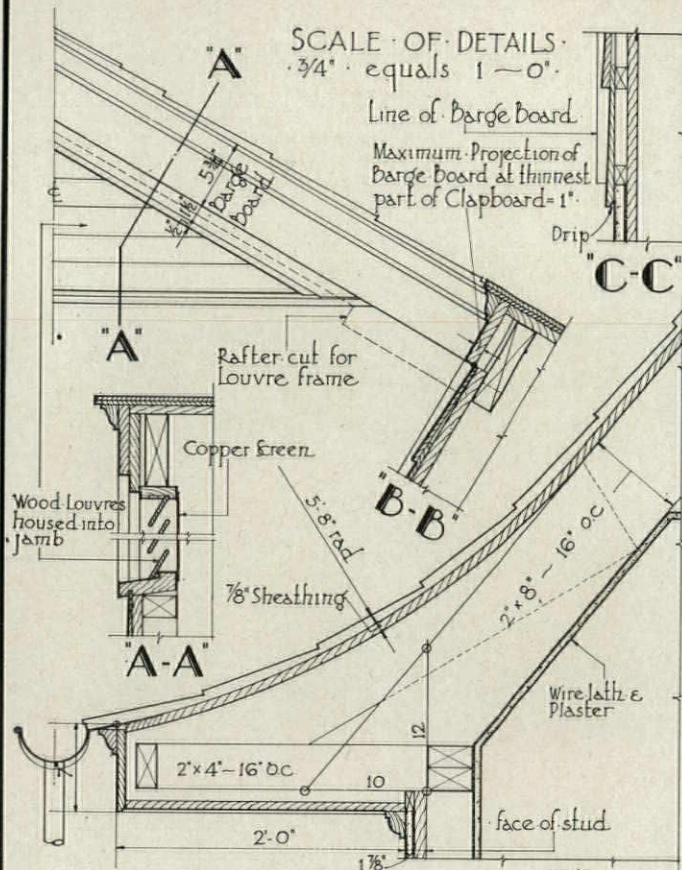
Group 21—Gambrel Gables

(The Gables of Seven Houses)

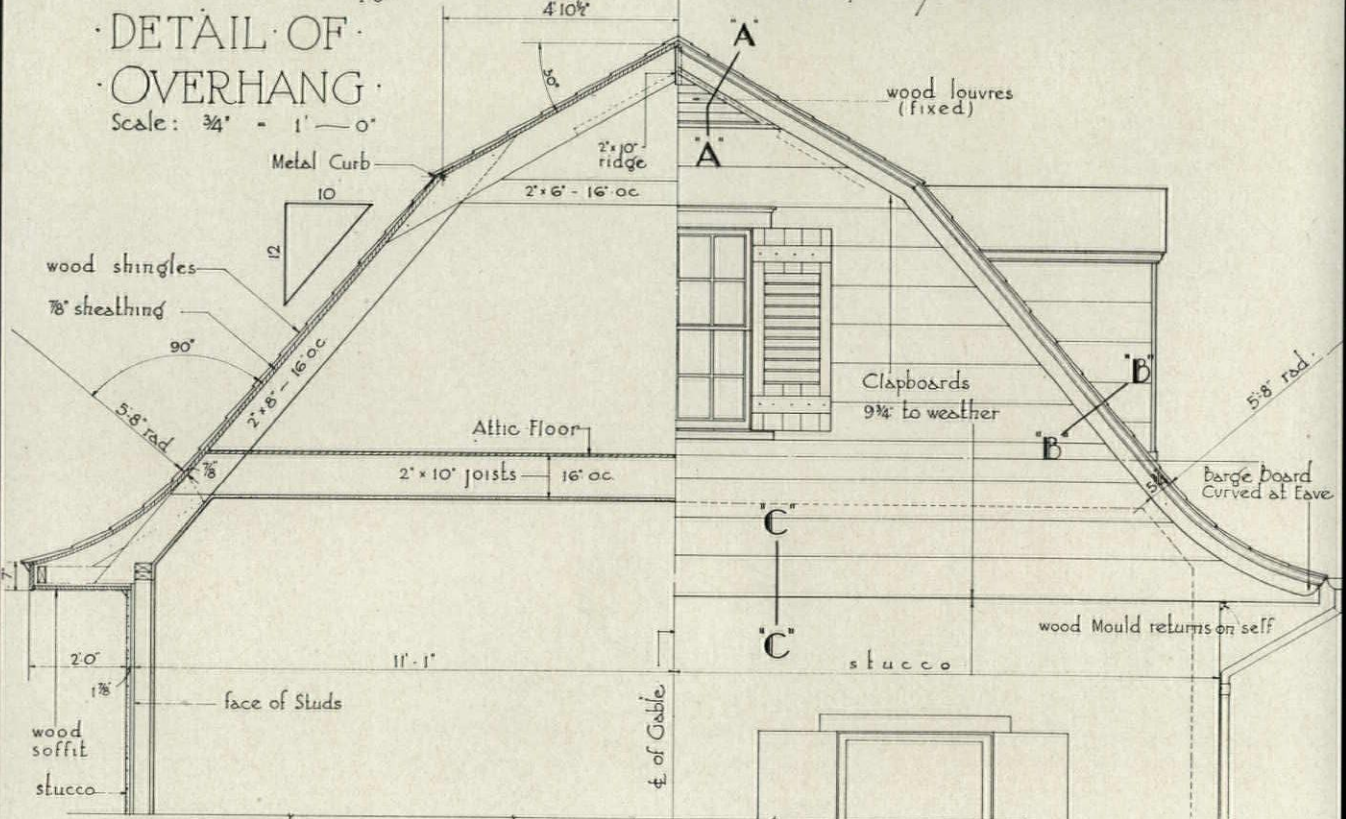
Presented by means of photographs and drawings from data supplied by *Dwight James Baum, George Prentiss Butler, Jr., Charles H. Higgins, Electus D. Litchfield, William Platt, Lewis E. Welsh, and Evans, Moore & Woodbridge*

Previously published details in this series covered the following subjects:

<i>Dormers</i>	October, 1932	<i>Eaves and Gutters</i>	September, 1933
<i>Fences and Gates</i>	November, 1932	<i>Exterior Steps</i>	November, 1933
<i>Radiator Enclosures</i>	December, 1932	<i>Cupolas</i>	Jan. and Feb., 1934
<i>Second Story Overhangs</i>	January, 1933	<i>Bay Windows</i>	March, 1934
<i>Fireplaces</i>	February, 1933	<i>Closets</i>	April, 1934
<i>Door Hoods</i>	March, 1933	<i>Balconies</i>	May, 1934
<i>Chimneys</i>	April, 1933	<i>Bookshelving</i>	June, 1934
<i>Interior Woodwork</i>	May, 1933	<i>Exterior Doors, English</i>	Aug. and Sept., 1934
<i>Residence Bars</i>	June, 1933	<i>Corner Cupboards</i>	Oct. and Nov., 1934
<i>Stone Textures</i>	July, 1933	<i>Oriel Windows</i>	Dec., 1934, and Jan., 1935



Photograph by John Wallace Gillies



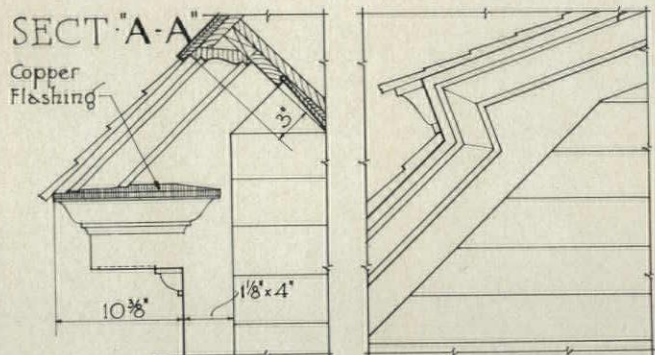
SECTION

Scale 1/4" = 1'-0"

ELEVATION

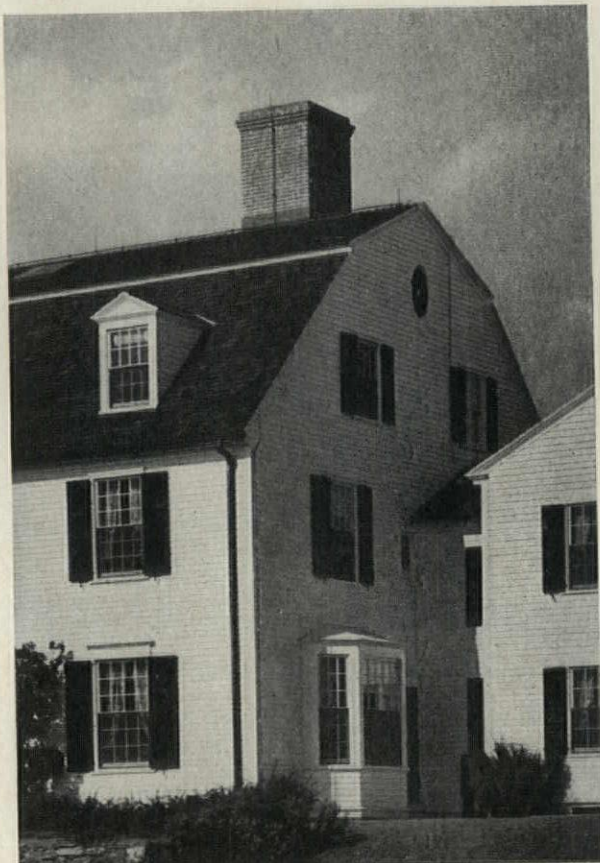
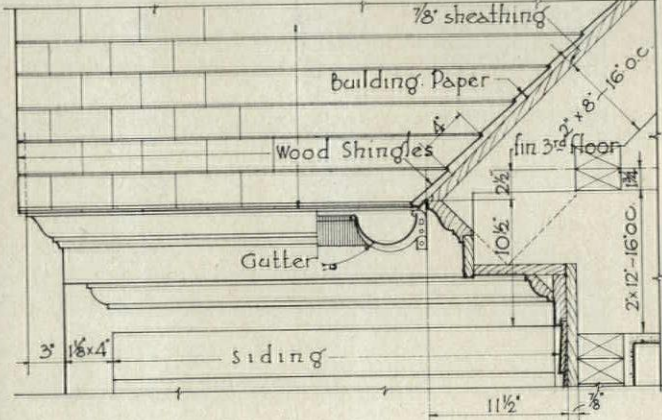
Scale: 1/4" = 1'-0"

RESIDENCE · AT · FIELDSTON · · N · Y ·
DWIGHT · JAMES · BAYM · ARCHITECT ·



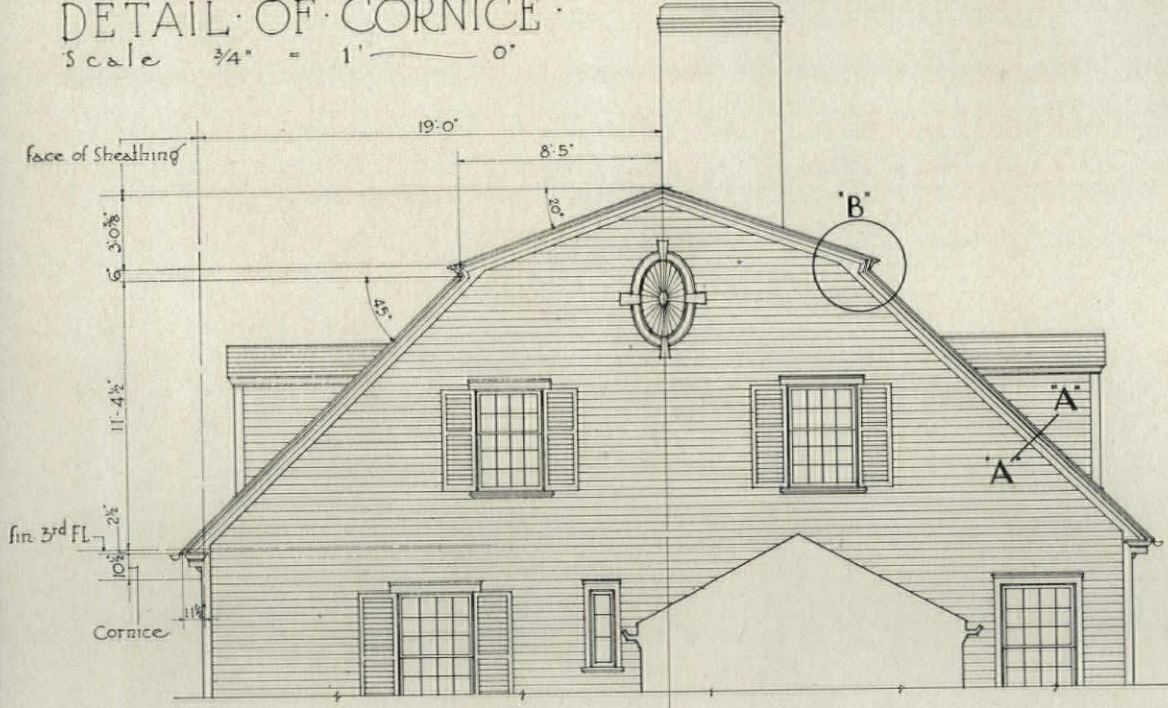
CORNICE RETURN ON GABLE END
scale: 3/4" = 1' - 0"

DETAIL OF GABLE AT "B"
scale: 3/4" = 1' - 0"



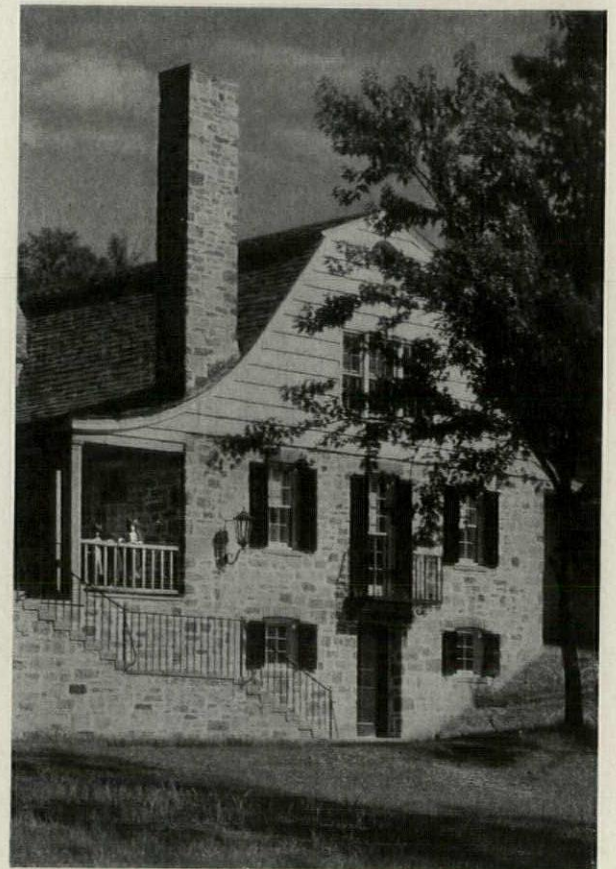
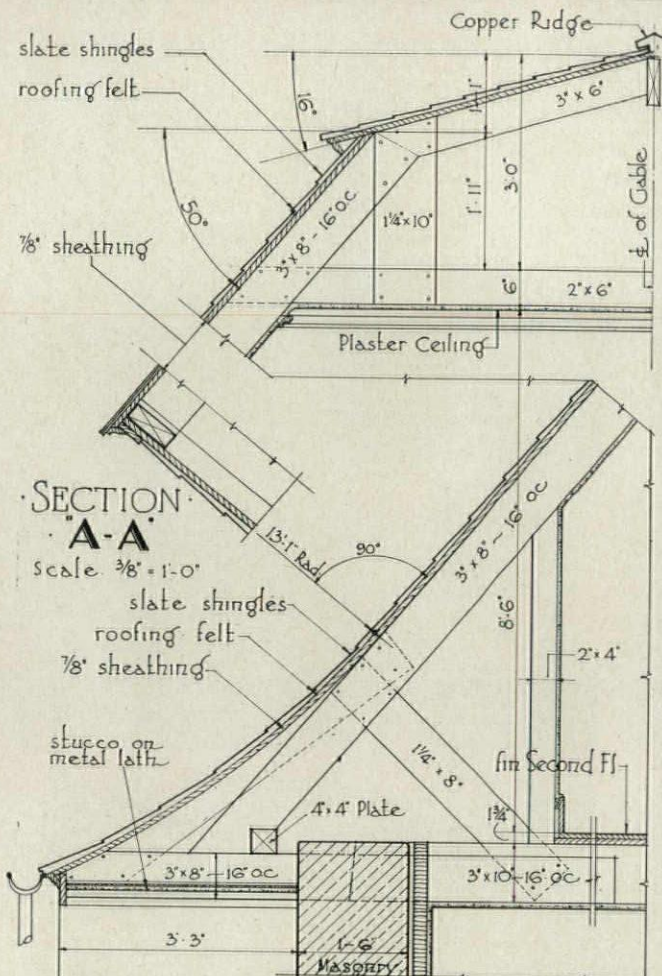
Photograph by Samuel H. Gottscho

DETAIL OF CORNICE
scale 3/4" = 1' - 0"

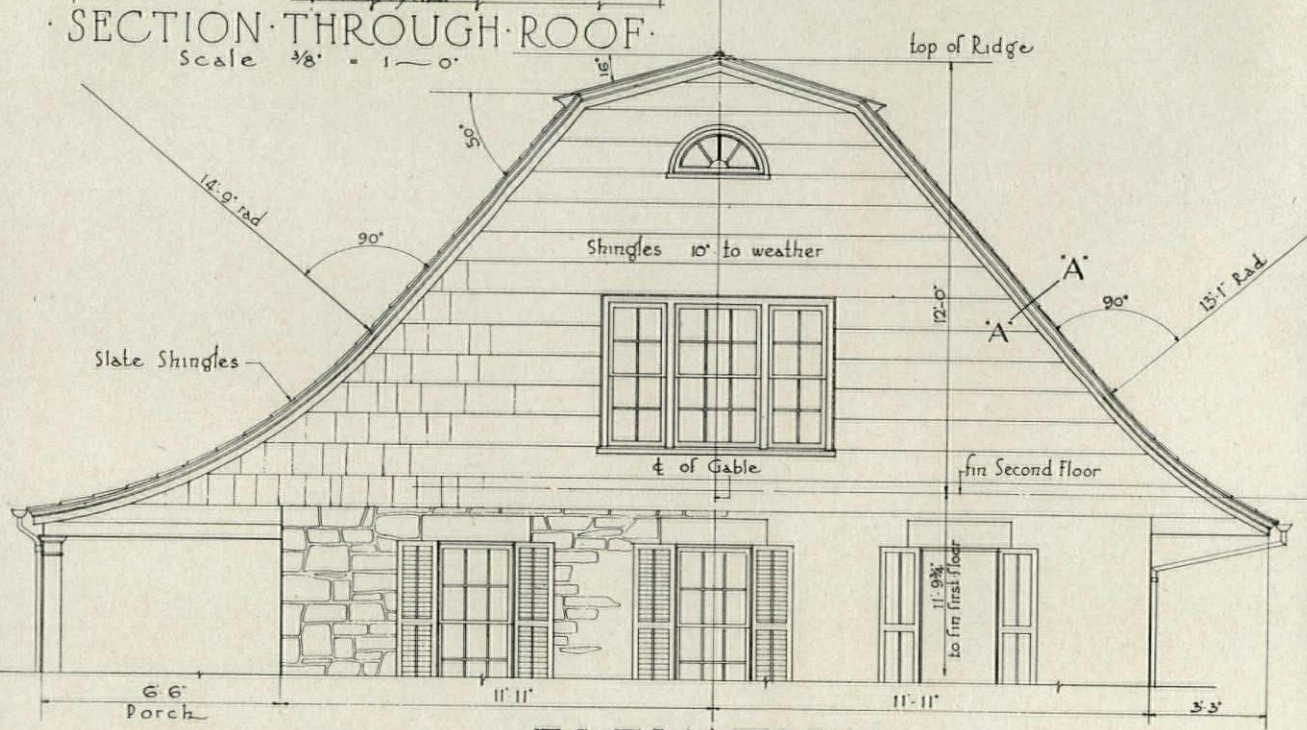


ELEVATION
Scale 1/8" = 1' - 0"

RESIDENCE AT LITCHFIELD · · · CONN.
GEORGE · PRENTICE · BUTLER · ARCHITECT ·



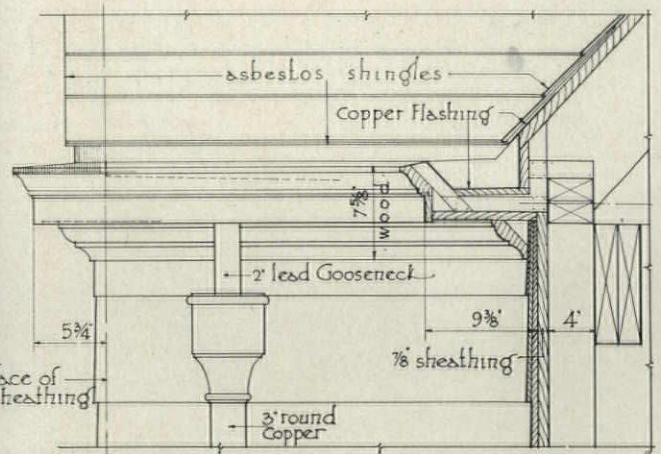
Photograph by George VanAnda



ELEVATION

Scale: 3/16" = 1' - 0"

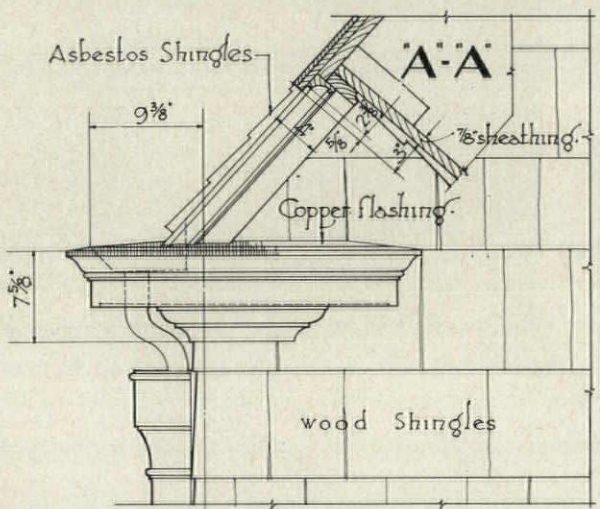
CHILDRENS HOME · NYACK · N.Y
 CHARLES H HIGGINS · ARCHITECT ·



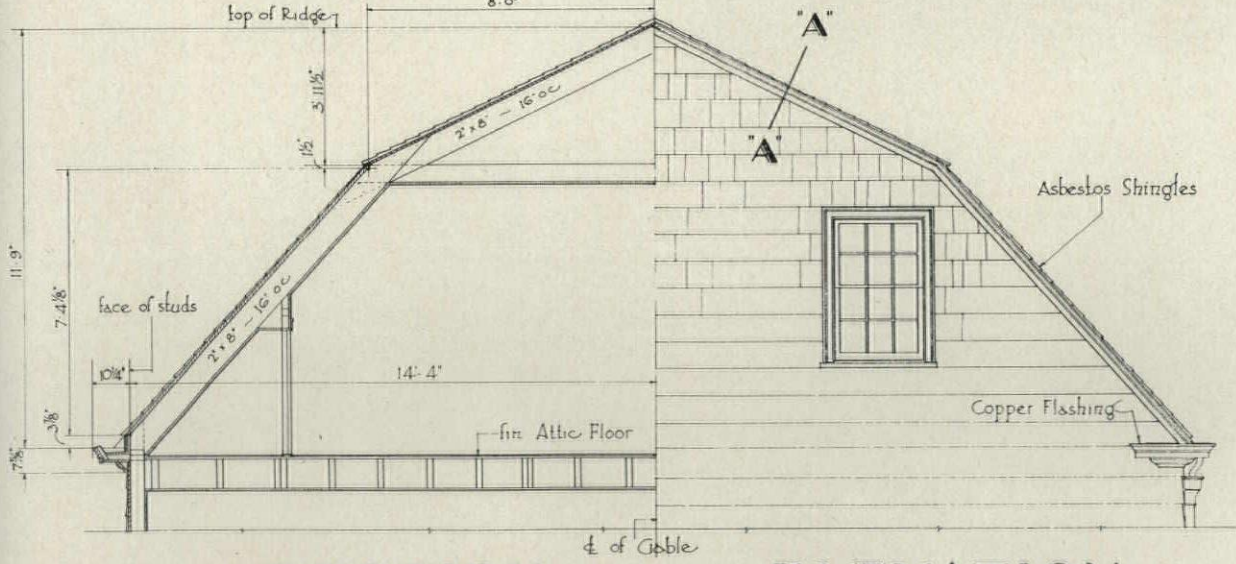
DETAIL · OF · CORNICE · scale $\frac{3}{4}'' = 1'-0''$



Photograph by Samuel H Gottscho



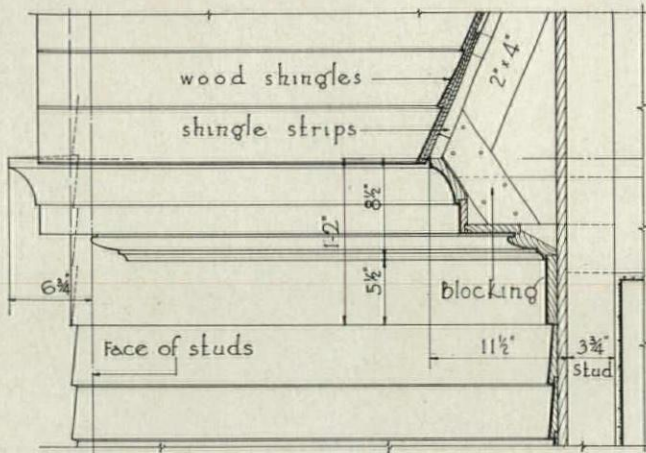
CORNICE · RETURN · SCALE $\frac{3}{4}'' = 1'-0''$



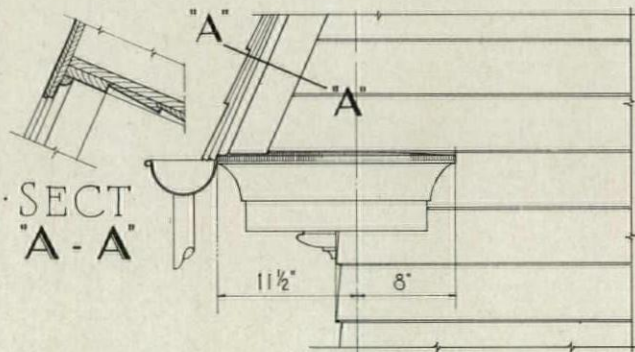
SECTION scale: $\frac{3}{16}'' = 1'-0''$

ELEVATION scale $\frac{3}{16}'' = 1'-0''$

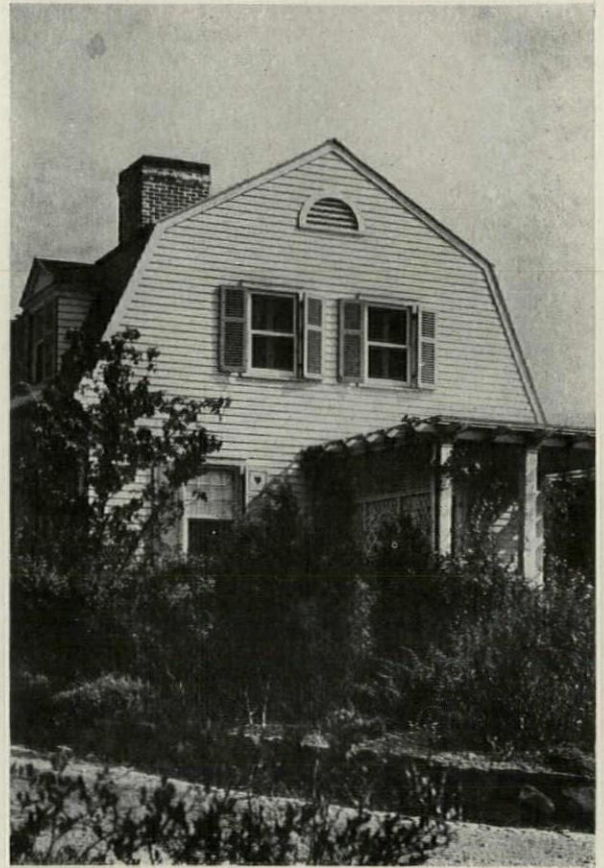
RESIDENCE AT SCARSDALE N Y
 ELECTVS D LITCHFIELD · ARCHITECT ·



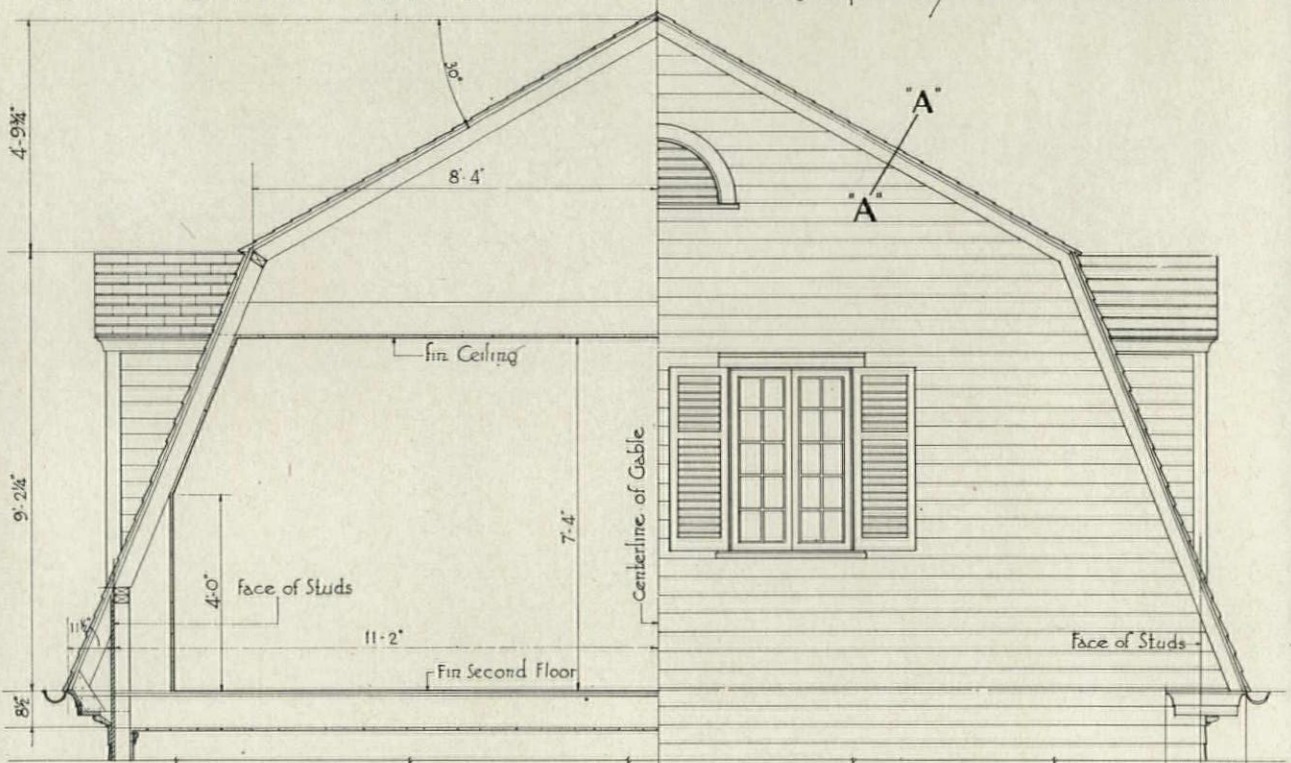
DETAIL OF CORNICE · Scale · 3/4" = 1'-0"



CORNICE RETURN · Scale 3/4" = 1'-0"



Photograph by Palmer Shannon



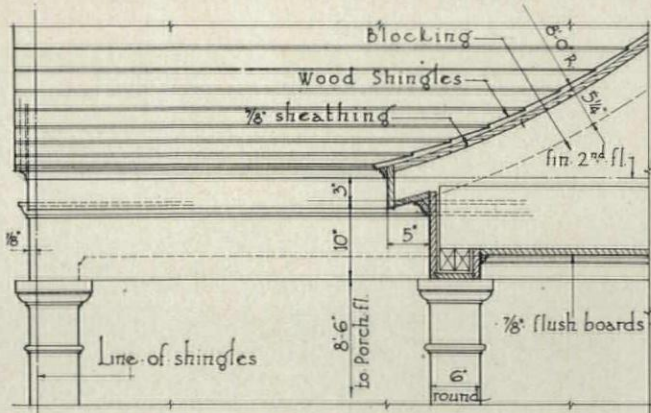
SECTION

Scale 1/4" = 1'-0"

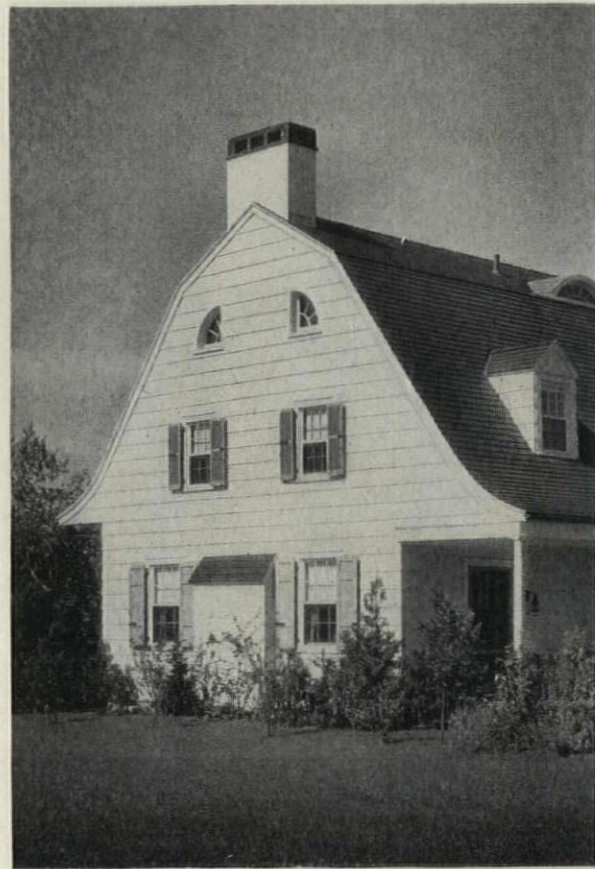
ELEVATION

Scale 1/4" = 1'-0"

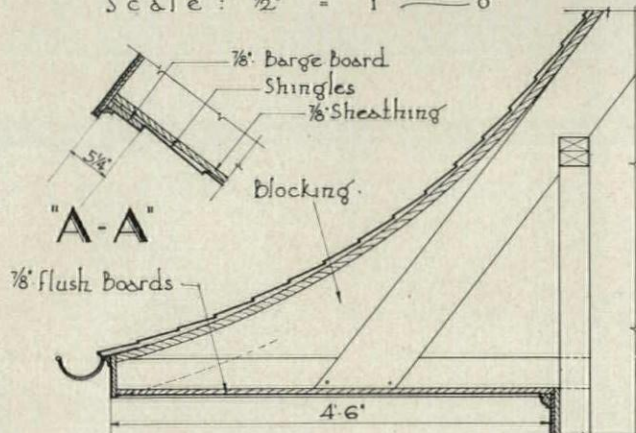
· RESIDENCE AT BLACK POINT · CONN
· WILLIAM · PLATT · ARCHITECT



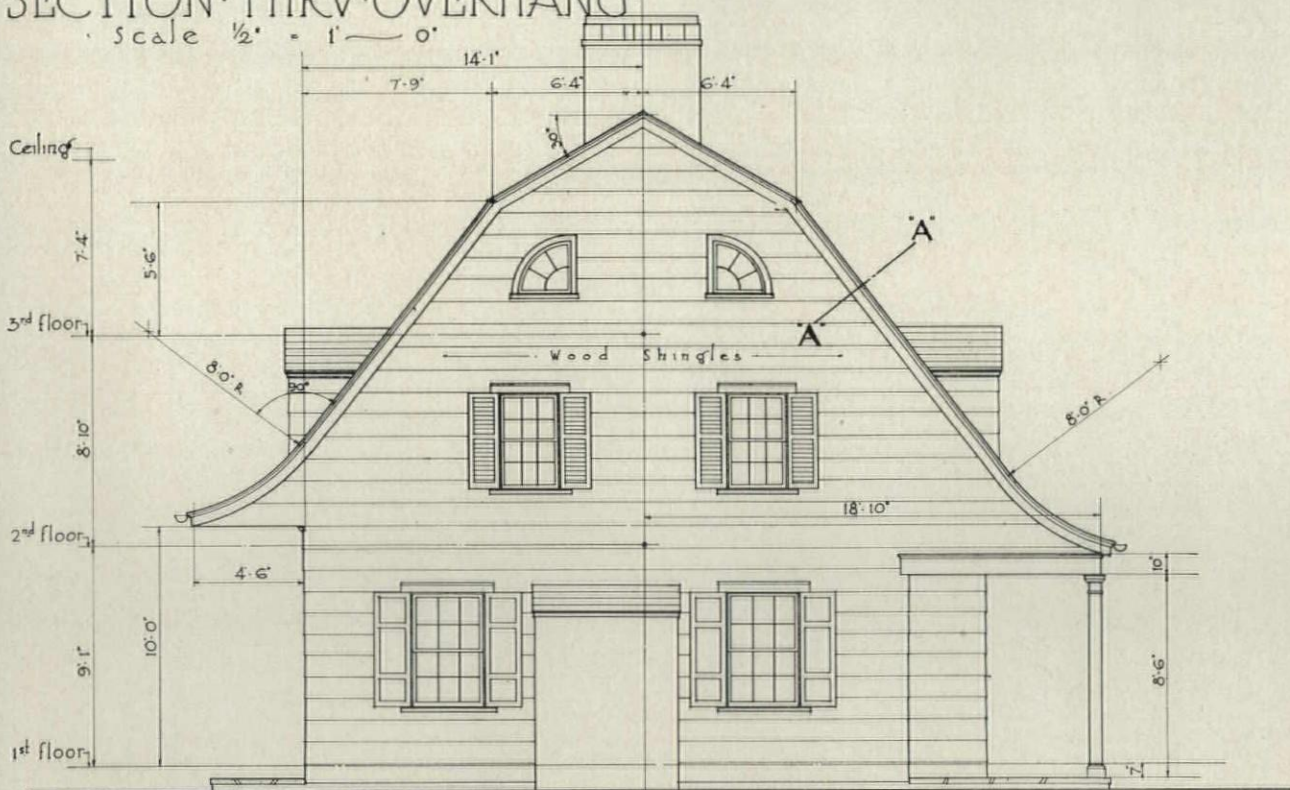
DETAIL OF PORCH CORNICE
Scale: 1/2" = 1' - 0"



Photograph by Sigurd Fischer.



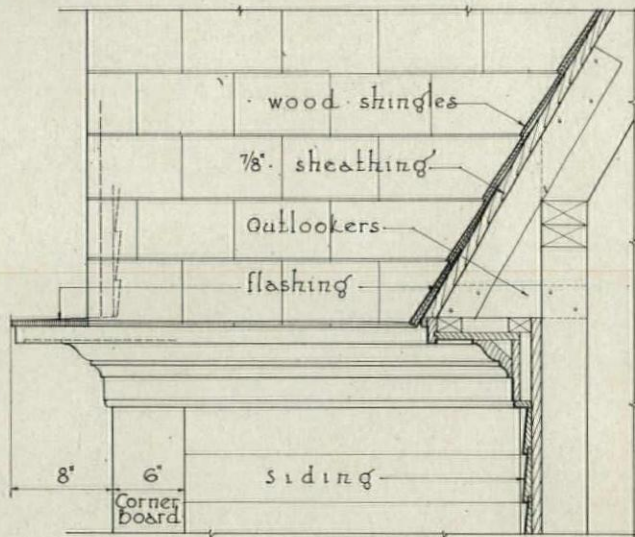
SECTION THRU OVERHANG
Scale 1/2" = 1' - 0"



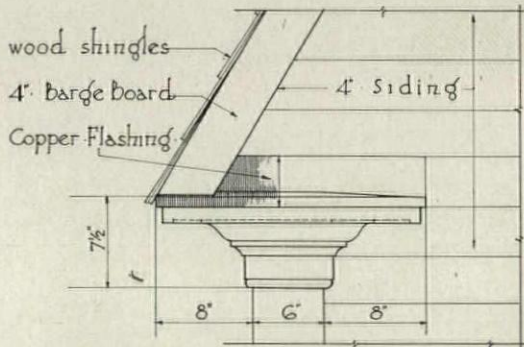
ELEVATION

Scale 1/8" = 1' - 0"

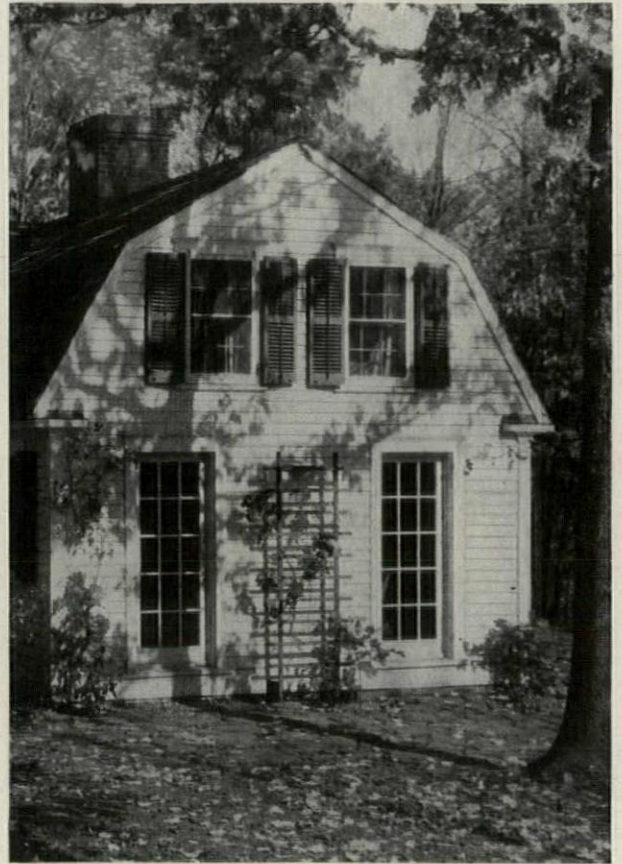
RESIDENCE AT BELLROSE · L. I. · LEWIS E. WELSH · Architect



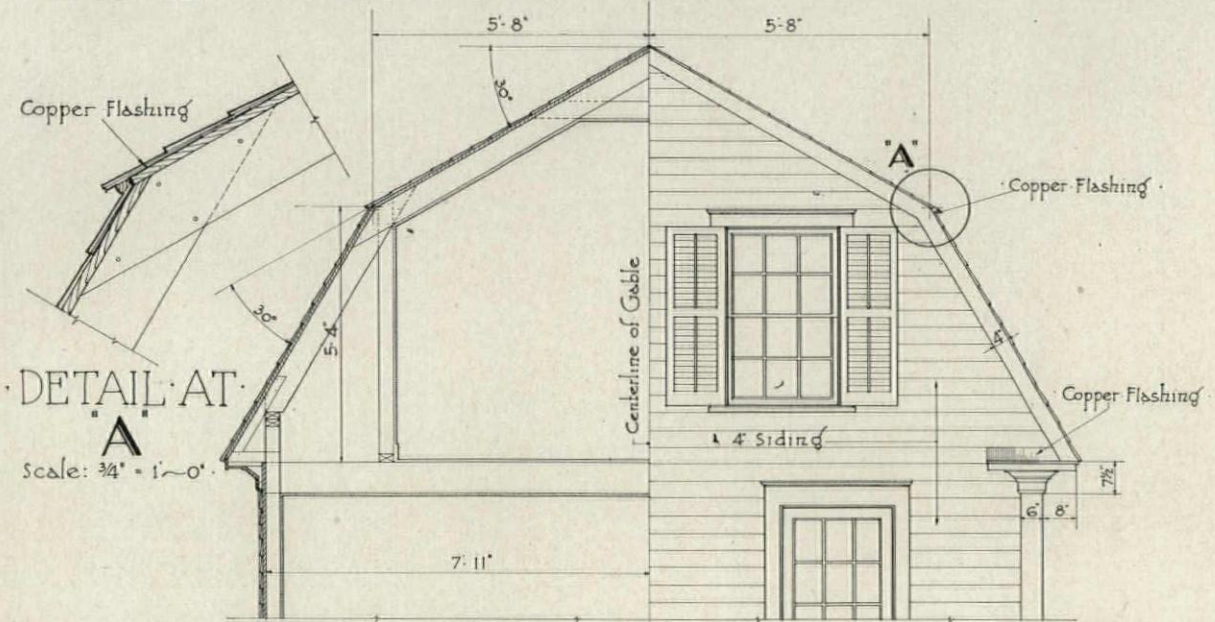
· DETAIL OF CORNICE · scale: $\frac{3}{4}'' = 1'-0''$



· DETAIL OF RETURN · scale: $\frac{3}{4}'' = 1'-0''$



Photograph by George H. Van Ande



· DETAIL AT ·
A
scale: $\frac{3}{4}'' = 1'-0''$

SECTION

scale: $\frac{1}{4}'' = 1'-0''$

ELEVATION

scale: $\frac{1}{4}'' = 1'-0''$

· RESIDENCE AT WILTON · · CONNECTICUT ·
· EVANS · MOORE · & WOODBRIDGE · ARCHITECTS

PENCIL POINTS DATA SHEETS
ECHO AND SOUND FOCI

Sheet No.
F8a

Prepared by Don Graf, E.S., M.Arch.

Feb., 1935

USUAL ACOUSTICAL DEFECTS. There are four defects normally to be considered in the design of auditoriums. (1) Echo, (2) Sound Foci, (3) Insufficient Loudness, (4) Reverberation. In the customary sense of the term, *Echo* results from the reflection of sound in such a way as to cause a definite or articulate repetition of the sound after an interval at least equal to the total duration of the original sound. *Sound Foci* result from a concentration or convergence of sound rays reflected from an extended concave surface, exactly in the manner that a headlight reflector concentrates light rays. Echo and sound foci are both defects wherever encountered, although they are of relatively infrequent occurrence in buildings. *Insufficient Loudness* is a problem of supplying more sound energy so that speech (and music, less often) will be intelligible. *Reverberation* is a confused or inarticulate prolongation of the original sound and up to a certain point is desirable. *ECHO* arises by regular reflection of sound from smooth walls, ceilings or other surfaces, just as a mirror may reflect a beam of light without either focusing or scattering it. Echo generally is produced by the reflection from plain surfaces. If, however, the surface of the mirror is roughened, the reflected light will be reflected or diffused in all directions. If the walls and ceiling of a room be similarly irregular (on a sufficiently large scale) reflected sound will be scattered and broken up and its articulate character destroyed. In this case echo has been changed to reverberation.

The lapse of time before an echo is heard is due to the fact that the reflected sound has travelled a longer path than the sound which comes directly from the source. The longer this path difference the greater the time lapse. The shortest path difference for an echo to be audible is about 75 feet. When the difference in length of path is less than 75 feet, the articulate character of the reflected sound is not present and hence we do not have an echo condition although the conditions in such a case resemble the conditions which do produce echo. However, when a short path difference exists the reflected sound arrives almost simultaneously with the direct sound and merely tends to reinforce its loudness.

Echoes usually occur only in large rooms. They are caused by high ceilings and great distance to rear walls. They seldom cause serious difficulty in hearing but are regarded as a distinct annoyance. Auditoriums are less likely to exhibit troublesome echo when their outlines are rectangular. Smooth, hard finished walls, such as the usual plaster type, are excellent reflectors of sound and are possible sources of troublesome echoes. It becomes of importance, therefore, to break up such surfaces so as to produce irregular distribution of the reflected sound. Echoes may be reduced or eliminated by either of two methods:

(1) Provide for large irregularities on the surface causing the echo in order to scatter or diffuse the reflected sound; thus preventing regular reflection. This is frequently done by coffering in the case of ceilings. The dimensions which should be assigned to such coffering are not a matter of taste or accident. If the wave length of the incident sound is very large, compared with the size of the irregularities it encounters, there will be little dispersive effect; if very small, the smooth surface inside the coffering may act as regular reflectors. Depressions about 4 feet square containing a succession of steps, totalling a depth of about 8 or 10 inches, provide the proper treatment for an average wave length between the male and female voice.

(2) Treat the surface with a highly sound absorptive material which absorbs at least 75 per cent of the sound incident upon it.

THE DATA SHEET
NOTEBOOK

Four *Data Sheets* appear each month in PENCIL POINTS, presenting in succinct form those half-remembered facts repeatedly needed in preparation of drawings. At intervals of twice a year, the 24 sheets which have appeared in the preceding six months are reprinted on durable paper, punched and made ready for filing in a standard six-rings, loose-leaf binder. Binders with a complete set of indices (pardon my Latin) have been prepared by PENCIL POINTS especially for the *Data Sheets*. Binder and indices (indices to you) are available for 85c postpaid.

We want to thank the hundreds of our readers who have so generously responded to our recent questionnaire. Already a number of manufacturers have been enough impressed by this enthusiastic response to have definitely planned on sponsoring sets of free *Data Sheets*.

These sets will be announced in the advertising pages of PENCIL POINTS from time to time. Every effort will be made to make them just as useful and brief as the editorial sheets appear here. Many of the reply cards have carried little extra comments which are very much appreciated and which help greatly in working out this new PENCIL POINTS idea. Also, hundreds of helpful suggestions have been made as to the type of information most valuable. One reader says, "Give us everything in *Data Sheets* from the foundations to the gold ball on top of the flag pole."

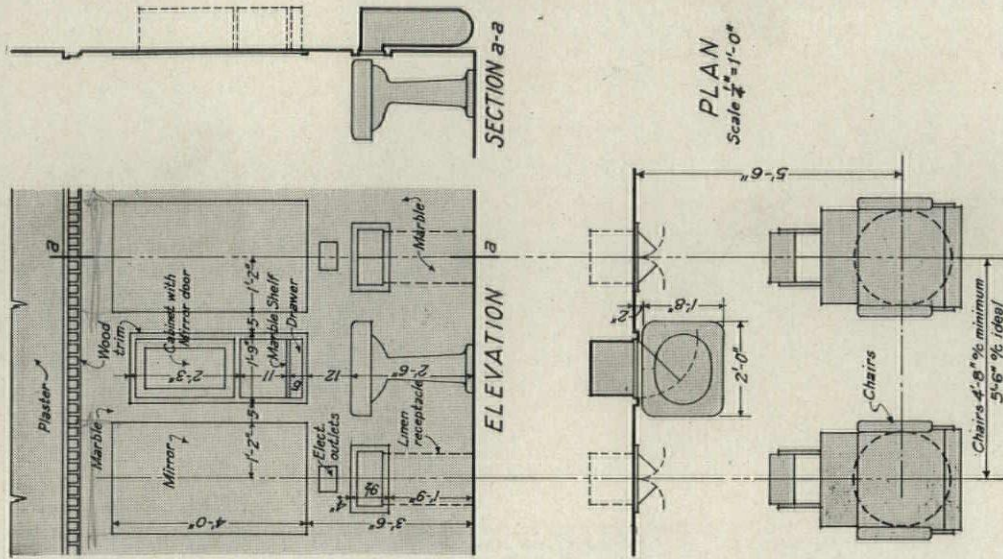
—We certainly are going to try! Just be a bit patient.

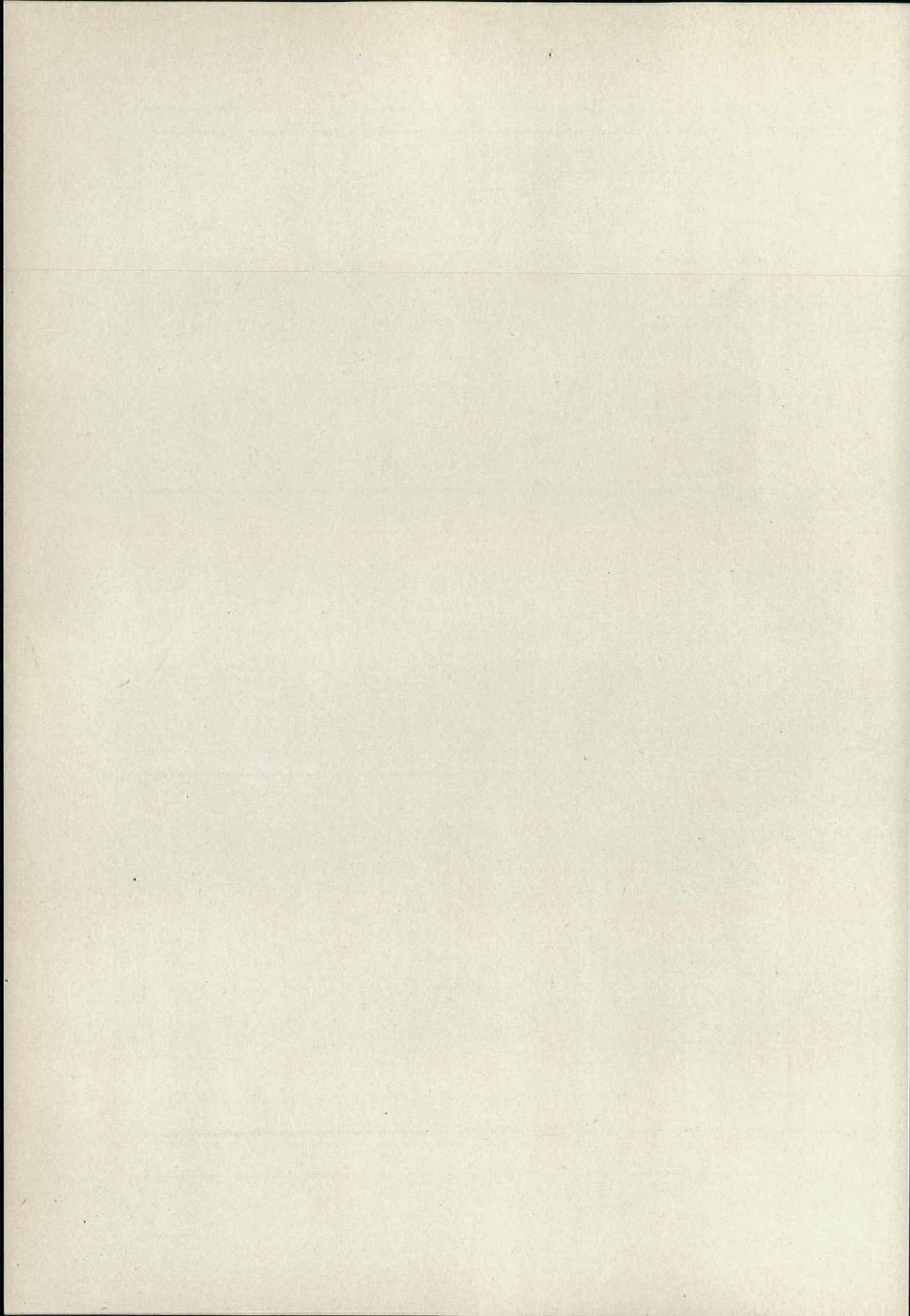
PENCIL POINTS DATA SHEETS
BARBER SHOP PLAN

Sheet No.
D12a

Prepared by Don Graf, E.S., M.Arch.

Feb., 1935





HANDMADE PAPER. Made in two weights—regular and "extra heavy," the thickness of the paper varying within each classification according to the size of the sheet. The sizes are usually designated by name, a list following identifies the measurements. Three surfaces are available, as follows:

Hot Pressed has a smooth surface and is used principally for fine line and pencil drawings. In regular weight it comes in all of the sizes listed below. In extra heavy it is available in Imperial and Double Elephant.

Cold Pressed has a finely grained surface and is used for water color work. In regular weight, it comes in all of the sizes listed below. In extra heavy it is available in Imperial and Double Elephant.

Rough (Torchon paper) has a coarsely grained surface and is used for water color, sketching, and very bold drawings. In regular weight it comes in Royal, Imperial and Double Elephant. In extra heavy it is available in Imperial and Double Elephant.

Cap	13 x 17
Demy	15 x 20
Medium	17 x 22
Royal	19 x 24
Super-Royal	19 x 27
Imperial	22 x 30
Double Elephant	27 x 40
Antiquarian	31 x 53

WHITE, CREAM, BUFF, OR GREEN DRAWING PAPER. Used principally for pencil drawings. Has a smooth or slightly grained surface. It is a rag stock, and has high erasing quality. Various types are available in Cap (14 x 17), Demy, Medium, Royal, Imperial and Double Elephant. Other sheets are made in sizes 9 x 12, 12 x 18, 18 x 24, 24 x 36, 10 and 50 yard rolls are available in widths of 30, 36, 42, 54, and 62 inches.

DETAIL PAPER. Made of Manila stock in a variety of surfaces from smooth to slightly grained. Used for ink or pencil drawings—does not take water color well. Erasing quality will vary from poor to good in different grades. Comes in rolls of 50 or 100 yards, in widths of 36, 42, 48, 54 inches.

TRACING PAPER. There is a wide variety of qualities, varying in transparency, life, erasing quality, and surface. Some tracing papers are available in sheets 8½ x 11, 8½ x 18, 9 x 12, 12 x 18, 18 x 24, 24 x 36. Rolls are either 20 or 50 yards long and come in widths 18, 24, 30, 36, 42, 57, 60, 62 inches.

TRACING CLOTH. Varies widely in quality. Comes in 24-yard rolls, in widths of 24, 30, 36, 38, 42, 48, 54 inches.

BRISTOL BOARD. Has a hard, white surface. Can be rolled without injury. Withstands erasing well. Comes in sizes of 8 x 13 (Trade Mark), 10 x 15 (Patent Office), 12½ x 15½, 14½ x 18½, 15 x 20, 16½ x 20¾, 18½ x 22¾, 21½ x 28¾, 22½ x 28½. Available in 2, 3, 4, and 5 ply thicknesses.

ILLUSTRATION BOARD. Comes with hot and cold pressed surfaces for pen, pencil or water color drawings. Made in light and heavy weights. Sizes available are 22 x 30, 22½ x 28½, 23 x 29, 30 x 40.

CHARCOAL PAPERS. Come in all colors. Have a rough surface. Usual size is 19 x 25.

DATA SHEET NO. F8a.

Many requests have been received for Data Sheets on acoustics, so we present here the first of a series. This information has been taken largely from the Bureau of Standards publications, with the advice and suggestions of the Acoustics Materials Association.

DATA SHEET NO. D12a.

The scheme and dimensions for the barber shop, as shown on this Data Sheet, were taken from an actual barber shop—with the advice and comment of all the barbers, so it should be authoritative.

DATA SHEET NO. G2g.

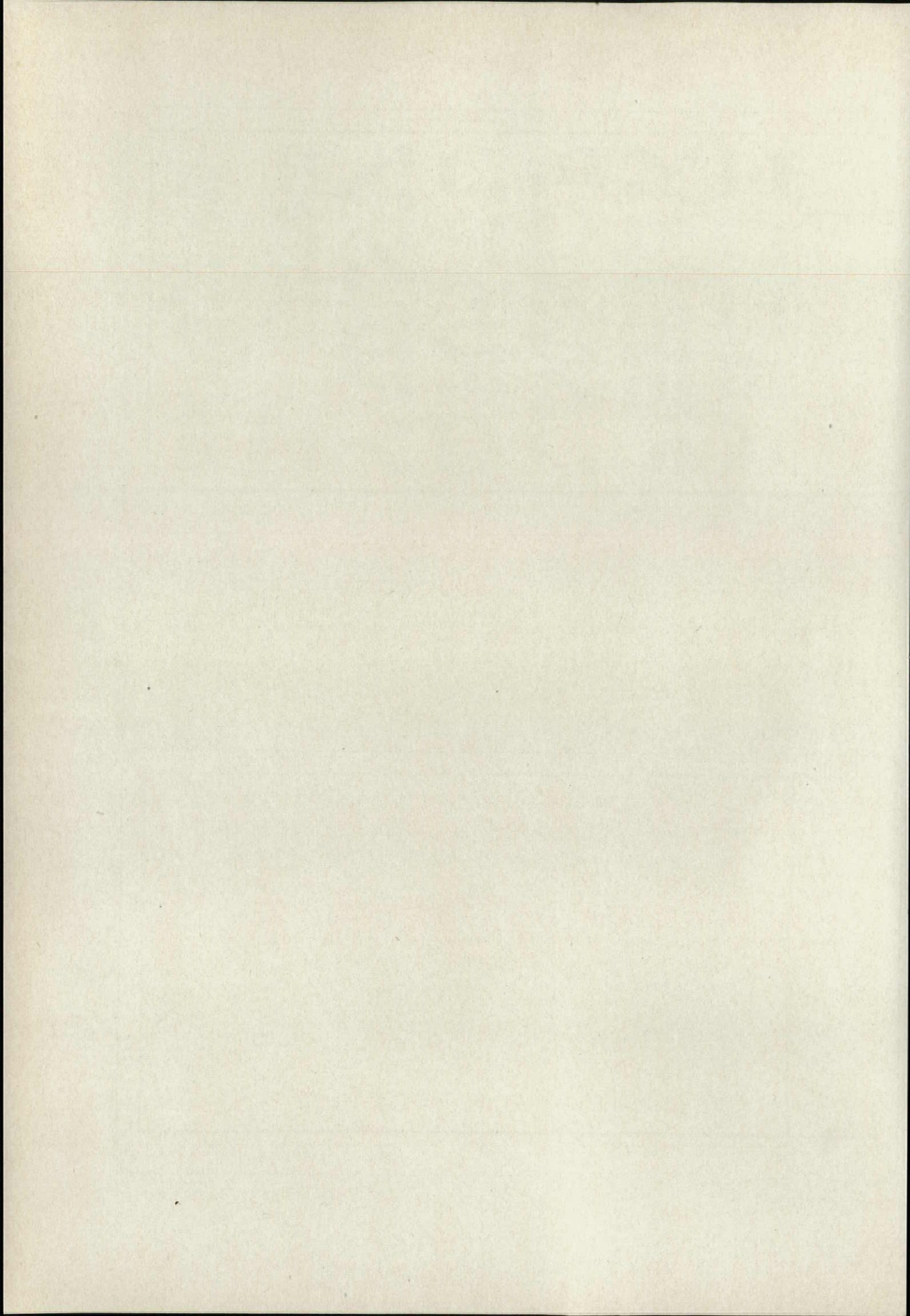
There are so many kinds of paper to draw on that it is often confusing to know what to order. Here is a brief outline to help you when you call on your supply dealer.

DATA SHEET NO. G4e.

Here is an alphabet with a Hittite flavor. These letters are useful in inscriptions where an Old Testament character is desirable. In smaller size, some real Jewish letters appear at the bottom of the sheet for comparison—in case you have doubts.

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

א ב ג ד ה ו ז ח ט י כ ל מ נ ס ע פ ק ר ש ת צ כ פ ח ט ק ר ש ת צ





Eldorado Gothics

Eldorado Drawing of Detail of an Ogive of the center doorway of Notre Dame, Paris

Watson says, "You've got to draw these Gothic sculptures to appreciate just how swell they are. Until your pencil has actually felt the form, traced the design, and followed the lines of these stone hewn figures you simply cannot realize their strange power." Quite so. But *the Master Drawing Pencil* also means fine leads for every phase of drafting. You should be acquainted (perhaps you are) with these "three musketeers" of drafting—Eldorado's F, H, and 2H. Of course, the Eldorado range of leads is complete—from 6B to 9H. Eldorado Pencils are found where good drawing materials are sold. And what about Anadel colored indelibles for your color work—dry or wet? Pencil Sales Department 167-J, JOSEPH DIXON CRUCIBLE COMPANY, Jersey City, N. J.

S E R V I C E D E P A R T M E N T S

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

Thomas B. Chang, 3435 Chestnut Street, Philadelphia, Pa., would like to purchase the 1929 issues of **PENCIL POINTS**.
W. W. Dudley, 202 Colonial Avenue, Elizabeth City, N. C., would like to obtain the following books: *History of Architecture*, by Sir Bannister Fletcher, and *The Fundamentals of Architectural Design*, by W. W. Turner.

B. E. Doctor, 381 Hornby Road, Fort, Bombay, India, will pay \$1.00 for the September, 1932, *Architectural Forum*.
Anthony Semola, 1207 Wharton Street, Philadelphia, Pa., has the following copies of **PENCIL POINTS** for sale, in good condition: June through December, 1920; February through May, 1921; January, 1925, through December, 1929. Also the following books: Vignola's *A Treatise on the Five Orders of Architecture*; Charles D. Conklin, Jr.'s, *Structural Steel Drafting and Elementary Design*; Frank M. Rines' *Drawing in Lead Pencil*; Philip G. Knobloch's *Details of Construction*, No. 1.

Howard W. Loring, 67 Toronto Avenue, Providence, R. I., has the following for sale: 8-piece Minusa (K & E) drawing set of instruments, in good condition; *Structural Engineers Library*, 6 vols., Hool & Kinne; *Structural Engineers Handbook*, Ketchum; *Structural Engineering*, 1 vol., Kirkham; *Stresses in Simple Structures*, Urquhart & O'Rourke; *Architectural Drawing*, Wooster Bard Field; *Shades and Shadows for Architects*, Buck, Ronan & Oman; *Standard Construction Methods*, Underwood; *The Orders*, Bourne, vonHolst, Brown; *Perspective Projection*, Freese; *Architectural Drawing*, C. F. Edminster; *Theory and Elements of Architecture*, Atkinson & Bagenal, all like new.

J. S. Cornell & Son, Inc., 1528 Cherry Street, Philadelphia, Pa., would like to secure the following copies of the *White Pine Series*: Vol. 2, No. 3; Vol. 3, Nos. 1 and 4. They are willing to pay \$2.00 per copy.

J. W. Bailey would like to obtain Vol. 3, No. 4 of the *White Pine Series*. Address care of The Mart, **PENCIL POINTS**.

PERSONALS

PETER A. TIAGWAD, *Architect*, has opened an office for the general practice of architecture at 41 North Broad Street, Ridgewood, N. J.

ERNESTO DE SOLA, *Architect*, has opened an office in San Salvador, Republic of Salvador, Central America.

CARL J. RUDINE, *Architect*, has opened an office for the practice of architecture at Room 3, Ann Arbor Savings Bank Building, Ann Arbor, Mich. He is affiliated with associate engineers.

GEORGE F. BOSWORTH, successor to Chapman & Frazer, *Architects*, has moved his office from 88 Broad Street to 171 Newbury Street, Boston, Mass.

WILLIAM H. ELLIOTT, *Architect*, has moved his office to 22 Masonic Building, Washington Street, Easton, Maryland.

HERMAN BROOKMAN, *Architect*, has moved his office to 3680 S. E. Glenwood Street, Portland, Oregon.

The partnership of ROBERT S. ARNOLD and L. MORGAN YOST has been dissolved. L. MORGAN YOST, *Architect*, will continue his practice in the First National Bank Building, Wilmette, Illinois.

B. E. DOCTOR, *A.R.I.B.A. (Lon.)*, *Chartered Architect*, has opened his office at 381 Hornby Road, Fort, Bombay, India.

The partnership of JONES, FURBRINGER & JONES has been dissolved. M. H. FURBRINGER, *Architect*, will continue the practice of architecture at 110-12 Porter Building, Memphis, Tenn.

ALBERT CHARLES LATTES, *Architectural Student*, Via Monte Santo 6, Rome, Italy, who is studying architecture in Rome and also taking an I.C.S. (London) course, would like to correspond and exchange opinions with any architectural student. Correspondence may be in English, Italian, German or French.

MANUFACTURERS' DATA WANTED

CARL J. RUDINE, *Architect*, Room No. 3, Ann Arbor Savings Bank Building, Ann Arbor, Mich. (complete new catalog file).

HENRY F. LUDORF, *Architect*, 410 Asylum Street, Hartford, Conn. (data on institutional work—schools, churches, etc.).

W. DAVIS ROBINSON, *Architect*, Box 1006, Wellington, Texas (desires complete new catalog file).

ROLLIN LUCIEN, *Architect*, 76 Iroquois Road, Tuckahoe, N. Y. (for A.I.A. file).

ROBERT J. WEST, *Architect*, 9045 Livernois Avenue, Detroit, Mich.

J. COATES CARTER, *Architect and Surveyor*, 713 Masonic Temple, Danville, Va.

B. E. DOCTOR, *A.R.I.B.A. (Lon.)*, *Chartered Architect*, 381 Hornby Road, Fort, Bombay, India.

HERMAN BROOKMAN, *Architect*, 3680 S. E. Glenwood Street, Portland, Oregon.

LOUIS B. KATZMAN, *Student*, 427 Cary Avenue, West New Brighton, S. I., N. Y.

JOHN HOLLINGSWORTH, *Student*, 190 South St., Jersey City, N. J.

ELI S. SCOTT, *Superintendent of Construction*, 29 Sally Street, Hollister, Calif. (for A.I.A. files—also catalogs on structural and decorative materials and data on small low cost family houses).

ROSS HATTON, *Student*, 1303 Cota Avenue, Torrance, Calif.

ROBERT F. INGHAM, *Draftsman*, 1102 Clifton Avenue, Collingdale, Delaware County, Pa. (for A.I.A. file).

EARLE F. CRIPPS, *Draftsman*, Room 909, 286 Fifth Avenue, New York, N. Y.

E. BERNARD KUHNKE, *Draftsman*, 2850 So. Lenox Street, Milwaukee, Wis. (for A.I.A. file).

J. N. KERR, *Draftsman*, 3431 Falls Road, Baltimore, Md. (data on residences, filling stations, small stores and commercial buildings).

LOUIS B. MORGAN, *Student*, 8416 86th Road, Woodhaven, N. Y. (for A.I.A. file).

F. A. JAHRLING, *Student*, 130-13 146th Street, So. Ozone Park, L. I., N. Y.

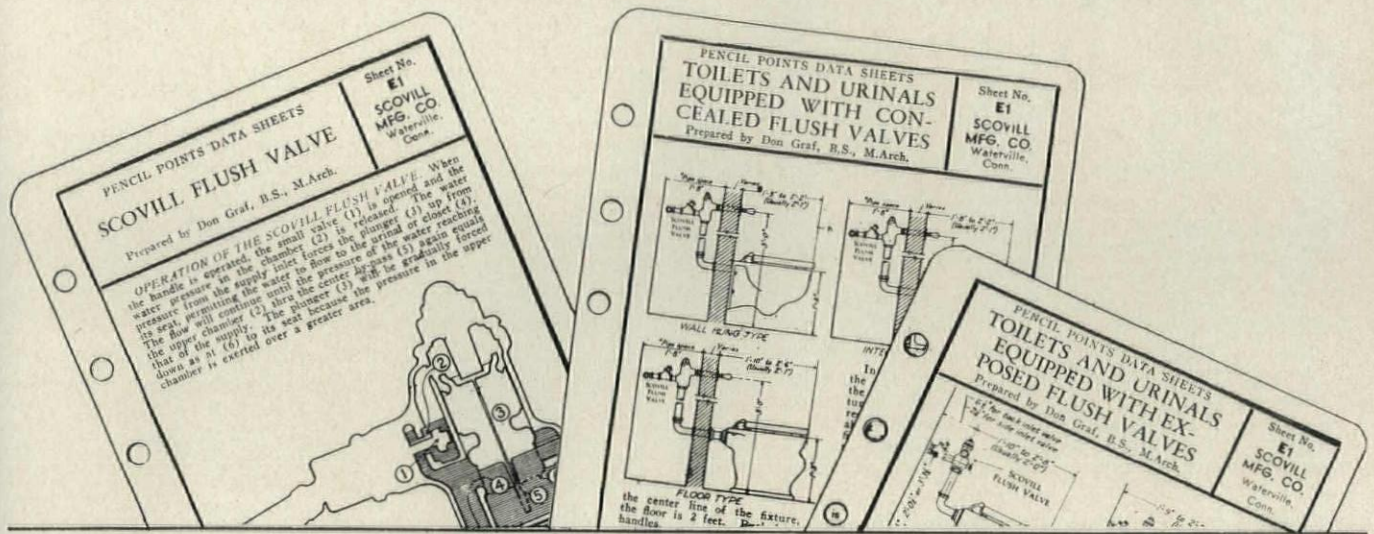
RICHARD J. HUSEMAN, *Building Contractor*, 121 Woolper Avenue, Cincinnati, Ohio (for A.I.A. files).

ALEX H. MCKAY, *Draftsman*, 40 Montclair Avenue, Montclair, N. J.

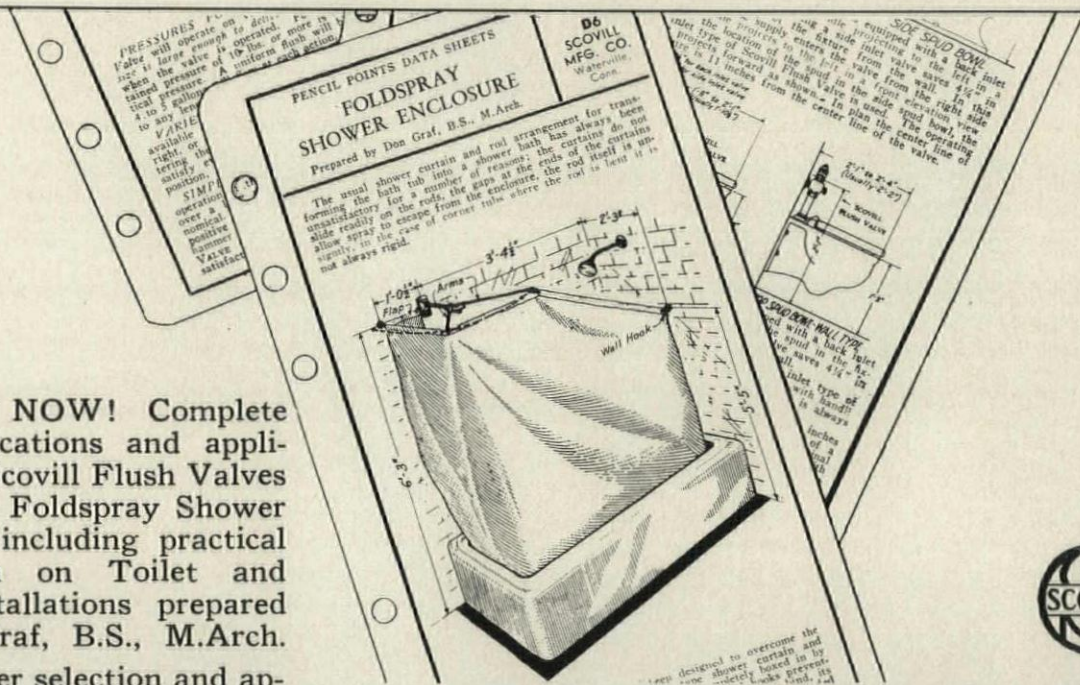
HENRY E. ANKENER, Jr., *Student*, 424 10th Avenue, Huntington, W. Va.

(For Employment Service see page 27, Advertising Section)

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PUBLICATIONS ON MATERIALS AND EQUIPMENT

*of Interest to Architects, Draftsmen
and Specification Writers*

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

MODERN STEEL STORE FIXTURES.—Handsome new looseleaf brochure covering a line of store fixtures, including floor and wall display cases and cabinets, steel counters, wall shelving, wine and liquor racks and cases, prescription cabinets, accessories, etc. Descriptive and dimension data accompanies each fixture shown. Included is series of large perspectives illustrating combinations of various fixtures. Color chart. Indexed. 130 pp. 11 x 14. Herring-Hall-Marvin Safe Co., Store Fixtures and Pressed Metal Products Division, 111 Eighth Avenue, New York.

WOOD-MOSAIC PORTABLE HARDWOOD DANCE FLOORS.—Illustrated folder covering a recently developed portable dance floor for use in clubs and hotels. 4 pp. 8½ x 11. Wood-Mosaic Co., Louisville, Ky.

THE NATIONAL LINE.—New booklet illustrating and briefly describing a complete line of National bonded heating and hot water supply boilers and Aero radiators and convectors. 24 pp. National Radiator Corporation, Johnstown, Pa.

ARCHITECTURAL CONCRETE.—First of a series of useful monographs, aimed to keep the architect, engineer and contractor informed of developments pertaining to the use of reinforced concrete as an architectural material, describes and illustrates a group of well-designed reinforced concrete buildings of several types. Included is a set of detail plates intended for filing purposes. 24 pp. Portland Cement Association, 33 W. Grand Avenue, Chicago, Ill.

FINE LUMBER—FROM FOREST TO CAR.—New publication showing pictorially the entire manufacture of Appalachian hardwoods, from the woods to the finished product. 16 pp. 8½ x 11. Tennessee Eastman Corporation, Kingsport, Tenn.

CORCORAN CABINETS.—New catalog covering a wide range of one-piece steel bathroom cabinets. Dimension data. 16 pp. 8½ x 11. The Fries & Son Steel Construction and Engineering Co., Covington, Ky.

JOHNS-MANVILLE ASBESTOS FLEXBOARD.—New folder, dealing with the subject of Flexwood, shows the four pastel shades in which this material is furnished and names and illustrates a few of the many uses for it in homes, stores, restaurants, commercial buildings, etc. 4 pp. 8½ x 11. Johns-Manville, Inc., 22 East 40th Street, New York, N. Y.

PLANNED LIGHTING.—A useful reference manual for architects, designers and engineers interested in planning lighting as an integral part of the building. Data presented covers planning of almost every form of illumination. Included are detailed sketches and data on wattage capacities and how to plan lighting for these various problems. Profusely illustrated. 26 pp. 8½ x 11. Curtis Lighting, Inc., 1125 West Jackson Boulevard, Chicago, Ill.

NOVERFLO CONTROLLED FLUSH TOILET.—Bulletin explaining the Noverflo principle of a new toilet combination. Security Products Co., 2215 DeKalb Street, St. Louis, Mo.

THRU-BOND CORRUGATED EXPANSION WALL FLASHING.—A.I.A. File No. 12-h-1. Folder describing and illustrating the advantages of a metal wall flashing formed with alternating corrugated and flat surfaces. Specifications, detail drawings, etc. Thru-bond Flashing Corporation, 525 East 136th Street, New York, N. Y.

HEATING DATA.—Handy pocket-size booklet for architects, engineers and contractors, giving the necessary information for layout, design, checking and installation of heating and oil burning equipment. Ratings and dimensions of Gar Wood units are also included. 16 pp. Gar Wood Industries, Inc., Air Conditioning Division, 7924 Riopelle Street, Detroit, Mich.

SILENTITE—THE MODERN WINDOW UNIT.—New catalog describing the construction features of a pre-fit window unit, consisting of a frame, window, spring balancing, weatherstripping devices, trim, screen, storm sash and attaching hardware. 16 pp. 8½ x 11. Curtis Companies Service Bureau, Clinton, Iowa.

WINTER CONSTRUCTION WITH INCOR 24-HOUR CEMENT.—Illustrated bulletin discussing the precautions that should be taken in concreting in cool, cold and in sub-freezing weather. Tabular matter, charts. 12 pp. 8½ x 11. International Cement Corporation, 342 Madison Avenue, New York, N. Y.

KIRSCH DRAPERY HARDWARE.—General catalog No. 38, recently issued, constitutes a complete reference work of the various Kirsch drapery hardware lines. Made up of price list and five separate tabbed catalogs, enclosed in a durable looseleaf binder, each featuring a separate division of merchandise. 288 pp. 9¾ x 11½. Kirsch Company, Sturgis, Mich.

THE NEW SEDGWICK ELECTRIC ROTO-WAITER.—A.I.A. File No. 33-d-1. Folder with descriptive and specification data covering a new type of automatic, electric dumbwaiter equipment. 4 pp. 8½ x 11. Sedgwick Machine Works, 150 West 15th Street, New York, N. Y.

THE GORTON SUREVENT EQUALIZING SYSTEM.—Bulletin No. 99, just issued, describes an equalizing system which is designed to equalize steam and vapor heating systems where a thermostat is used to operate an oil burner, automatic stoker or gas-fired boiler. 4 pp. 8½ x 11. Gorton Heating Corporation, Cranford, N. J.

QUIETILE.—New bulletin describing a decorative interior tile finish used to absorb sound and correct noisy conditions in offices, banks, restaurants, schools, theatres, auditoriums and hospitals. Color charts. 6 pp. 8½ x 11. United States Gypsum Co., Sales Engineering Division, 300 W. Adams St., Chicago, Ill.

RED TOP METAL LATH RESILIENT SYSTEM.—New publication giving detailed description of a fireproof plastering system designed to reduce transmission of sound. Construction data, specifications, construction details. 8 pp. 8½ x 11. United States Gypsum Co., Steel Products Division, 300 W. Adams St., Chicago, Ill.

H W 4-BOLT WINDOW CLEANER'S ANCHOR.—Folder with descriptive data, specifications and detail drawings covering a new type of window cleaner's anchor adaptable to any kind of window construction. 4 pp. 8½ x 11. Harrison-Weise Company, 228 North LaSalle Street, Chicago, Illinois.

HEAT ACCELERATION.—New publication on the subject of heat acceleration explaining what it is and how it differs from heat anticipation. Included is complete data covering the construction and operation of the T17 heat accelerated thermostat. 20 pp. 8½ x 11. Minneapolis-Honeywell Regulator Co., Minneapolis, Minn.

STANDARD LIGHT-WEIGHT FAN SYSTEM DIRECT EXPANSION COOLING SURFACE.—A.I.A. File No. 30-c-4. Bulletin D.E.-34, just issued, describes a new line of standardized light-weight fan system cooling surface for direct expansion refrigerants. Detailed information and data in the form of tables, charts and diagrams, which may be used to apply Aerofin cooling surface to a variety of cooling and air conditioning problems, is a feature of the new publication. 16 pp. 8½ x 11. Aerofin Corporation, Newark, N. J.

PIVOTED AND PROJECTED WINDOWS BY MESKER.—Catalog WP presents useful information for the architect and draftsman on the subject of Mesker pivoted and projected windows. Construction features, specifications, standard and special sizes, installation details. 16 pp. 8½ x 11. Mesker Bros. Iron Co., St. Louis, Mo.
Published by the same firm, "Mesker Wrought Iron Sash." Bulletin explaining briefly the production and advantages of genuine wrought iron for Mesker sash. 4 pp. 8½ x 11.

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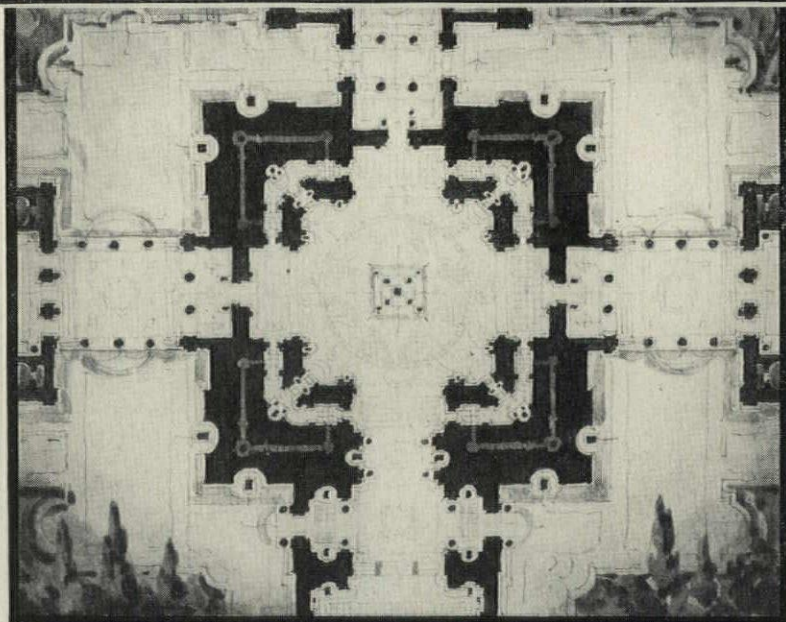
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FEDERATION of A. E. C. & T.

The National Congress for Unemployment and Social Insurance

The welfare of architects, draftsmen, and allied technical men was involved in the actions of the recent Congress for Unemployment and Social Insurance held at Washington, D. C. The large group of technical men, at present very largely unemployed, are completely ignored in any of the Social Insurance bills so far presented except in that bill in support of which this congress came together.

Among the 3000 delegates present at this notable congress were delegations from the chapters of the Federation of Architects, Engineers, Chemists, and Technicians in New York, Philadelphia, Washington, and Buffalo. Joining with them in representing professional people were official delegates from the Newspaper Guild of America, Actors' Equity, Scenic Artists Union, and other professional organizations. These delegates, together with representatives of hundreds of A. F. of L. and independent unions and fraternal organizations, came together to discuss the problem of unemployment insurance and to formulate a bill which would incorporate the principles already adopted by these groups. The new bill, which will be known as the Workers Bill for Unemployment and Social Insurance or House Bill 2827, was introduced into Congress by Representative Lundeen of Minnesota and has recently received the support of Representative Connery of Massachusetts, Chairman of the House Committee on Labor.

This Bill contains all those provisions which the membership of the Federation has consistently urged as necessary if we are to provide any real measure of economic security for the great number of unemployed technical men in the country.

According to the provisions of the bill, unemployment insurance is to be provided immediately for all those now unemployed.

Compensation is to be equal to the average wage which a man would earn if he were permitted to work at regular wages in his own field.

It is the only bill to make any provision at all for such professionals as architects who are not employed in industrial establishments.

It is to go into effect immediately after passage, with no waiting period.

The cost is to be borne entirely by those most qualified to pay through increased income taxes in the higher brackets and through taxes on corporation profits, gifts, and inheritances. There is to be no levy on employees.

The F.A.E.C.&T. feels that in giving this bill its full and undivided support, it can well afford to act in cooperation with the 2000 A. F. of L. locals, with the four A. F. of L. International Unions,

and all the other organized groups of workers, manual and professional, who are giving this bill their backing.

For the technical man in America there would seem to be no more pressing or vital issue than a true unemployment insurance measure that would provide immediately for those now unemployed, that would be paid for by a tax on profits and large incomes, and that would so distribute purchasing power as practically to guarantee a certain measure of business and industrial revival.

The First National Convention of the F.A.E.C.&T.

The first National Convention of the Federation of Architects, Engineers, Chemists, and Technicians, held in Chicago, December 29-30, served to bind together the city Chapters of the Federation as a strong, integrated national union. Differing and agreeing points of view brought by delegates from New York, Philadelphia, Pittsburgh, Washington, Buffalo, Youngstown, Rochester, and Detroit were gathered together and thrashed into the form of a national policy.

This Convention not only accomplished the essential work of a union in the adoption of a constitution, of a policy on wages, hours, and speed-up, but went a step further in outlining an adequate housing program for the country.

The reports of the year's work in the various chapters were heartening especially when considered in the light of the fact that each chapter had to forge ahead through most of the year in a field hitherto new to technical men, on its own initiative and without the benefit of one coordinated national policy. New York had its splendid record of organization on relief projects, in private industry, and of organization of labor unions behind its housing program; Pittsburgh had its record of organization in private industry and of exhaustive housing studies; Washington had its record of extraordinary growth due to capable leadership. Chapter challenged chapter in the organizational program for the year, all aiming to better the 3000 membership record of New York.

The national officers were elected as follows: *President*, Robert Sentman of Washington; *First Vice-President*, F. Yaekel of Pittsburgh; *Second Vice-President*, Frank Kornacker of Chicago; *Secretary*, Jules Korchiev of New York; *Treasurer*, A. Krell of New York.

A National Housing Committee and a National Public Works Committee were elected with members in New York, Chicago, Philadelphia, Pittsburgh, Washington, and Detroit. These committees have been instructed to cooperate with labor unions and tenant associations in advancing the Federation's Housing Program.

Federation Represented at National Public Housing Conference

The Federation of Architects, Engineers, Chemists, and Technicians was represented at the Second National Conference of the National Public Housing Conference at the Willard Hotel, Wash-

ington, D. C., January 18th to 20th, by the National President of the organization, Robert Sentman. He was called upon by the Chairman of the Conference, Mrs. Mary K. Simkhovitch, to present the position of the Federation of Architects, Engineers, Chemists, and Technicians on the Public Housing question.

Mr. Sentman presented the position of the Federation with particular reference to the Federation's own Public Works and Housing Program. The Federation supports a demand for housing; first, because of the real need for housing in the country; second, because it offers the only possibility of any solution of the problem of employment for the technical man. With regard to this last point Mr. Sentman stressed the importance of the Federation's insistence on adequate wage levels for technical men on any public works program of this sort. The necessity for this position was recognized and supported by other speakers at the Conference, notably J. W. Williams, President of the Building Trades Department of the American Federation of Labor; Norman Thomas, Economist and Author; Rabbi Israel, Har Sinai Congregation, Baltimore, Maryland; and Miss Ellen Wilkinson, former Labor Member of Parliament.

The 20 billion dollar program as proposed by the Conference, considering housing as a non-self liquidating public utility and providing the necessary safeguards for the wage scales and working conditions of technical men, could not, if it were put into effect, fail to substantially improve the economic condition of all technical workers.

A complete report of Mr. Sentman's talk and other minutes of the Conference will appear in the February issue of the Bulletin of the F.A.E.C.&T.

Federation of A.E.C.&T.

Offers Educational Courses

The Federation of Architects, Engineers, Chemists, and Technicians has launched a series of courses through its Educational Committee, the Research and Study Group, the technical arm of the Committee.

The Planning of a City, a popular subject today, has already started under the personal direction of Eugene Schoen, Architect. 12 lectures dealing concretely with the various aspects of City Planning, such as the effect of modern industrial life upon Housing and Social necessities; variations due to climatic influences, communication, sanitation, productive centers, orientation, etc.

Problems in Structural Design, dealing with such vital subjects as steel vs. concrete, merits of the cantilever, welding applied to buildings, and other topics, is now under way under the direction of William Hoffberg, C.E. Mr. Hoffberg's lectures will be augmented with practical problems and individual research.

All those interested may procure additional information from the Secretary of the Research Study Group, 119 East 18th Street, New York, Third Floor, on Monday, Wednesday and Thursday evenings at 8:00 P.M. The charges for the lectures are nominal.

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POSITION WANTED: Architectural and C.E. designer, 18 years' experience in general architectural practice and alteration work, 10 years' supervision and builder's office experience. Can manage small office, execute plans, write specifications, supervise work. Would consider partnership with older man. Age 44, married, one dependent. Box No. 200.

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POSITION WANTED: Architectural designer, draftsman. Experienced. Desires position any capacity. Shirley, 50 West 86th Street, New York, N. Y.

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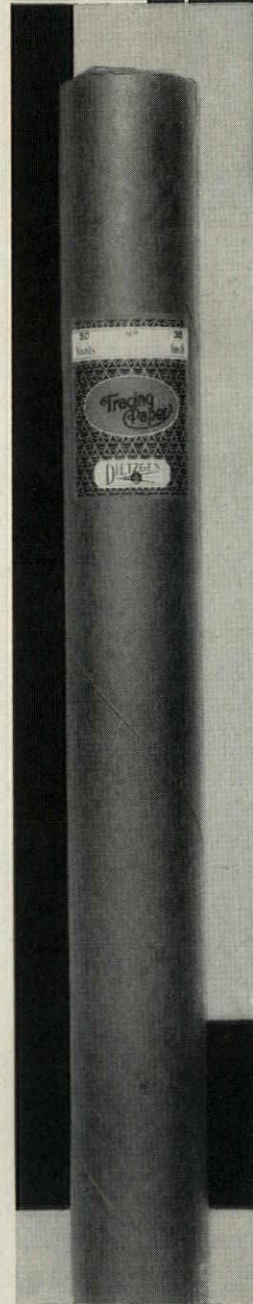
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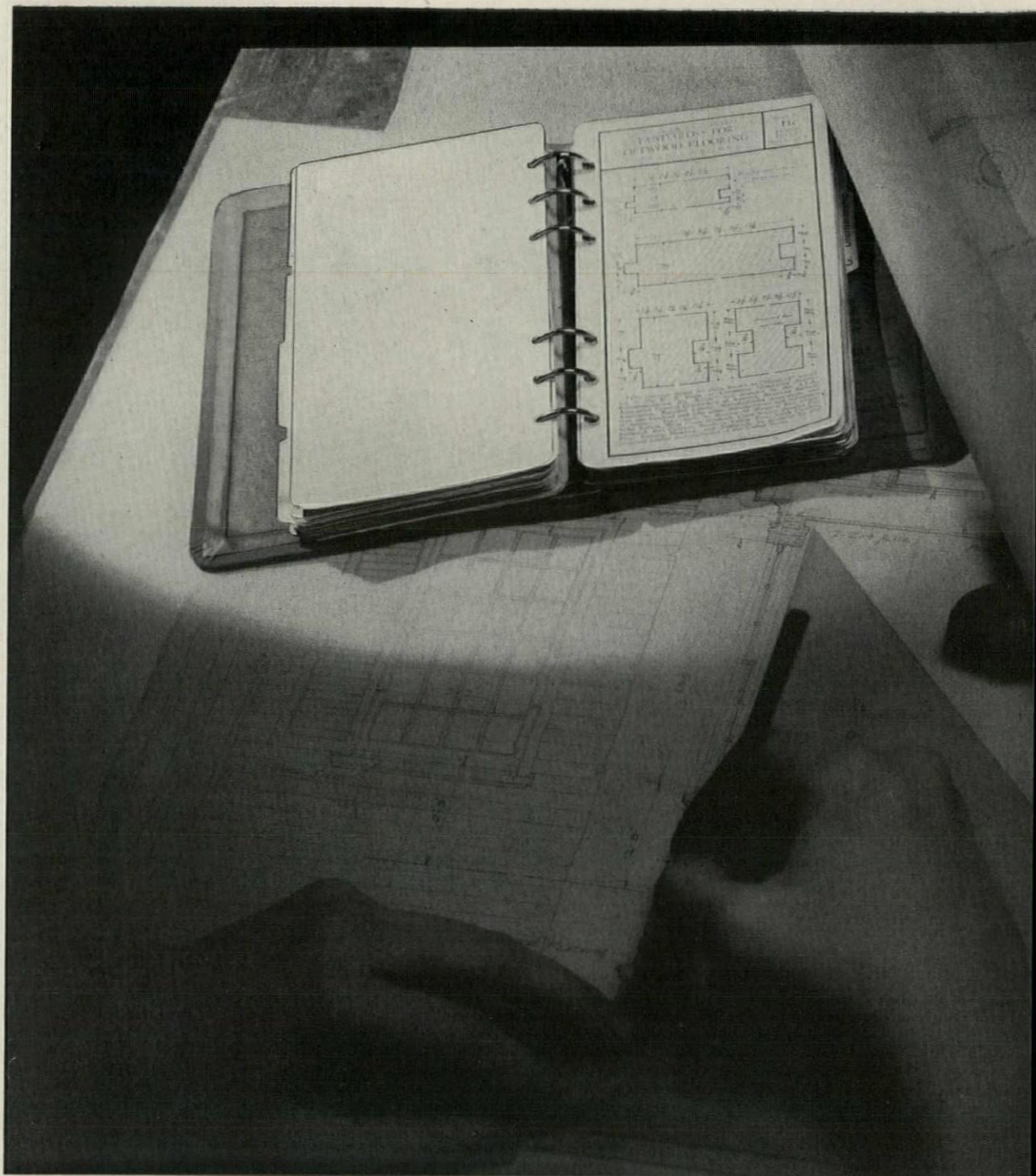
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**Don Graf's
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Data Sheets**

Each month since January, 1932, four Data Sheets have appeared in PENCIL POINTS, giving information found by actual experience to be required in the architect's workshop. The need for collecting the multitude of scattered facts constantly needed and half-remembered into a single source is shown by the remarkable acceptance accorded this editorial feature by the architectural profession. Thousands of architectural men have adopted the Data Sheets as an important help in their work.

Important information is hidden in textbooks, catalogs, handbooks, and in countless other sources—often buried in a bewildering mass of technical detail. All this is boiled down to useable form in the Data Sheets. Facts are the tools of the architect. These facts should be up-to-date and always at his fingertips. The man who must waste time searching for information is at a disadvantage compared to one who has the necessary data readily at hand. The Data Sheet Notebook is *the only source available* to the architectural profession that combines handy size, loose-leaf flexibility, and complete elimination of all irrelevant material.

In addition to the regular PENCIL POINTS series, many manufacturers of building products are sponsoring sets of Data Sheets for complimentary distribution, to meet the architectural demand for information on their products in Data Sheet form. These are announced as they are ready in the advertising pages of PENCIL POINTS.

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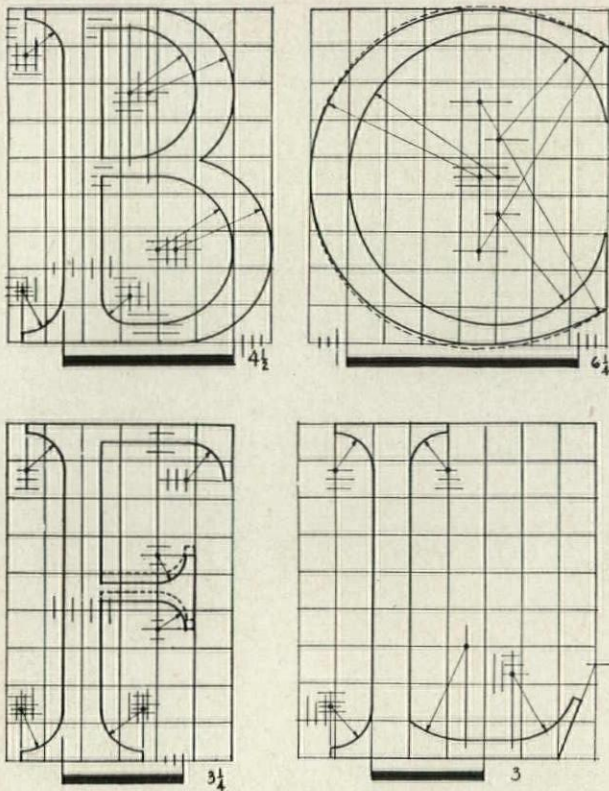
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There are other valuable features not commonly found in books on lettering: Hebrew and Greek alphabets, Arabic numerals, U. S. standard letters and symbols for airports, and other unusual items are included for ready reference. A number of plates reproduced from the "Writing Books" of the master letterers of the past will be found inspiring to the designer as well as will those fine examples of contemporary lettering carefully selected for their basic merit.

Mr. Weiss' book is filled with suggestions for short cuts—tremendously useful as a reference source . . . 192 pages—155 text illustrations—29 plate pages showing fine examples of ancient and modern lettering. Chapter headings include: An Historical Outline, The Fundamentals of Lettering, Equipment for Lettering, Spacing, Roman Alphabets, Roman Minuscules, Gothic Uncials, Gothic Alphabets, Italic and Script, Commercial and Single Stroke Letters, Modern Roman and Modern Art, Numerals, Hebrew, Monograms and Initials, Considerations in Design, Lettering in Materials, Elementary Ideas about Color, and Drawing for Reproduction.



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NEW PRODUCTS

Changes in Personnel, etc.

NEW INDIRECT LIGHTING UNIT

The Edwin F. Guth Co., St. Louis, announces that it has just perfected and is placing on the market a new indirect lighting unit to be known as the Guth Super Indirect. It is suitable for many applications.

The high efficiency of this new unit is due, it is stated, particularly to the scientifically designed reflector which controls and redirects the light in such manner as to spread it over a wide area and with good uniform intensities.

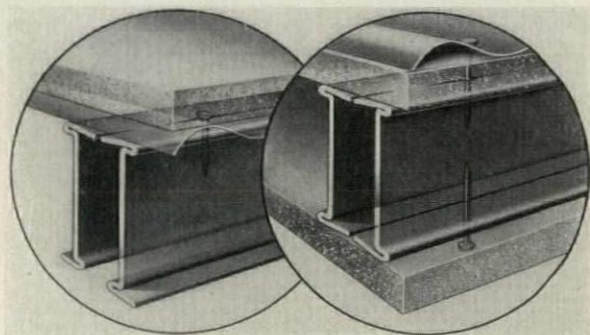
The Guth Super Indirect is durably built of porcelain enameled steel, and finished in ivory and white, with chromium stem. It is of one size, 18 in. diameter, and accommodates the following lamp sizes: 300, 500, 750 or 1500 watts. A simple easily attached adapter is supplied with each fixture to raise socket cover when either 300 or 500 watt lamp is used.



NEW BUILDING MATERIAL INDUSTRY LOCATES IN CLEVELAND

The Universal Metal Sections Company, 3088 West 106th Street, Cleveland, Ohio, is introducing a line of material for use in the construction of steel roof decks, insulated floors, walls, partitions and ceilings; also steel house framing, joists, rafters, etc.

The steel roof deck is designed with the idea in mind of using one standard size section which will be cold rolled from No. 16 gauge hot rolled copper bearing strip steel into various stock lengths. These sections will be spaced upon



their supporting purlins at predetermined distances apart depending upon purlin spacings, roof loading and required fibre stresses. Upon these sections and at right angles thereto, steel sheets with corrugations $1\frac{1}{2}'' \times \frac{1}{2}''$ will be fastened. Insulations and waterproofing will then be applied.

The sections being continuous afford a very stiff support for the corrugated sheets which being rigid in themselves serve to dissipate any concentrated load over several adjacent sections and through reverse bending action, to adjacent purlin spans as well.

As sections will be, wherever possible, secured to purlins by electric arc welding at center, distances never exceeding 15 times purlin flange width, a great saving in purlin weight is indicated.

Purlin spacing up to 10'0" for 40-lb. load is possible, it is stated, at a cost approximately equal to that of ordinary decks on a 7'0" span.

ASBESTOS FLEXBOARD

A new and inexpensive building material that meets a wide range of uses in wall-surfacing in both new and old structures is asbestos Flexboard, recently introduced by Johns-Manville. Flexboard can be applied directly over existing surfaces.

Made of asbestos and portland cement, the board is fire-proof, does not rot nor disintegrate and is flexible enough to be applied to considerably curved surfaces; can be sawed and nailed like wood and applied as easily as fibre board.

There are two styles of the new material—decorative Flexboard to provide a colored, sanitary wall finish, and standard Flexboard which has many utilitarian uses. Both the decorative and standard types are available in plain sheets or sheets scored with gray lines, forming four-inch squares, to simulate tile.

Decorative Flexboard is furnished with a smooth, lustrous wax finish in four pastel shades—green, buff, rose or slate. The pigment is mixed with the asbestos and cement during the process of manufacture, making the color an integral part of the board. There is nothing on the surface to chip or crack and it can easily be kept clean with a damp cloth.

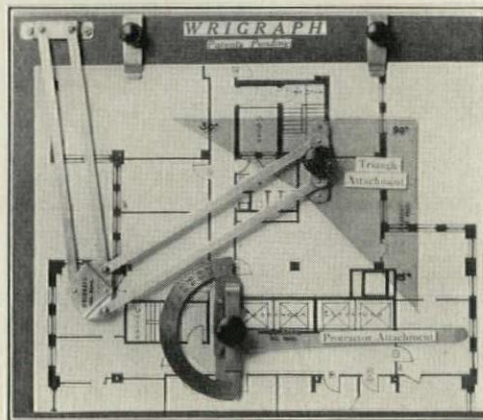
Colored Flexboard affords opportunity to provide interiors with the color schemes so much in demand at present. The asbestos fibres in the material give it an attractive texture and it has been found a desirable wall covering in kitchens, bathrooms, corridors, lobbies, showrooms, restaurants, lavatories and countless other places.

Standard Flexboard comes unpolished in buff-colored sheets and the scored sheets may be painted to give special tile effects. It is used for a wide variety of purposes such as making partitions, door casings, baseboards, table tops, fireproof storage rooms and laundries; constructing and lining summer bungalows, roadside stands, overnight cabins and boat houses; lining truck bodies and fur storage vaults; re-covering old plaster walls and lining farm buildings.

WRIGRAPH JUNIOR DRAFT BLOCK

To meet the need for a low-priced drafting machine that can be carried in a briefcase for convenient use in the field, home, or office, the L. G. Wright Co., 5713-8 Euclid Avenue, Cleveland, Ohio, has developed the Junior draft block.

It consists of a board and a parallel device with drawing attachment in a single compact unit. The board is made of $\frac{3}{16}$ inch Masonite and is equipped with paper clips which will hold either a single sheet or a pad of letter size paper. No thumb tacks are required.



The parallel device is made of heavy nickel-plated arms, connector and wrist plates all accurately reamed and assembled with Tobin bronze bearings. Either of two drawing attachments is provided. One is a novel combination of the 30, 60, and 45 degree triangles into one. With it, angles of 15, 30, 45, 60, and 90 degrees can be accurately drawn and other angles can be approximated. The right angle sides of the device are graduated to $\frac{1}{8}$ or $\frac{1}{10}$ inch and provide ready drawing edges for horizontal and vertical lines without shifting position. The other drawing attachment consists of a protractor and graduated straight edge which can be set on degrees to any angle required.

MINNEAPOLIS-HONEYWELL ELEVATES H. W. SWEATT TO FIRM'S PRESIDENCY

H. W. Sweatt, for the last eight years vice-president and general manager of Minneapolis-Honeywell Regulator Company, has been made president of the company. He succeeds M. C. Honeywell, who has served as president since the merger of the Minneapolis Heat Regulator Company and the Honeywell Heating Specialties Company in 1927. Mr. Honeywell becomes chairman of the executive committee.

Mr. Sweatt has been identified with Minneapolis-Honeywell for more than 20 years, acting in various positions throughout the plant and as general manager, in which capacity he will continue.

In addition to Mr. Sweatt and Mr. Honeywell, other officers of the Minneapolis-Honeywell Regulator Company are: W. R. Sweatt, chairman of the board; C. B. Sweatt, vice-president in charge of sales; W. L. Huff, vice-president and treasurer, and C. C. Buckland, secretary.

UNIVERSAL ATLAS CEMENT ANNOUNCES SALES PERSONNEL CHANGES

Appointment of A. O. Stark as sales manager, New York, Universal Atlas Cement Company, a subsidiary of United States Steel Corporation, to succeed N. A. Kelly, deceased, is announced by F. L. Stone, vice-president and general sales manager of the company. Mr. Stark came to Universal Atlas in 1908. He served successively as clerk in the New York City sales department, clerk in general sales and assistant district sales manager. In 1913 he became export manager and assistant sales manager which position he held until his new appointment.

W. R. Heckendorn, former district sales manager, Boston, becomes assistant sales manager, New York. He has been with the company since 1923. Prior to that time he was with the American Telephone and Telegraph Company and the Portland Cement Association.

H. F. Van Wagner, district sales manager, Newark, is transferred to Boston where he will serve in the same capacity.

AUTOMATIC BOILER ROOM EQUIPMENT AT THE CLEVELAND PLANT OF THE IRON FIREMAN MANUFACTURING COMPANY

An interesting installation of automatic boiler room equipment is found in the Iron Fireman Manufacturing Company's plant at Cleveland, Ohio.

Coal is dumped from the railroad car direct onto a screw conveyor which in combination with a vertical elevator

automatically transfers the coal from the car to a storage bunker at the rate of approximately 15 tons per hour. This unloading and elevating equipment is driven by a 5 h.p. electric motor.

The coal bunker or silo has a capacity of 90 tons and is constructed of vitrified circular tile — is 13 feet inside

diameter and approximately 25 feet high. The cone-shaped base of the silo discharges by gravity into the hopper of the standard Iron Fireman underfeed stoker.

This unit, Model 5 CL, differs from the customary stoker of this type in that the hopper instead of being placed close to the boiler front is set back 20' from the boiler. The worm conveyor and air supply duct are merely extended leaving

the principal elements of drive and coal delivery into the combustion chamber essentially the same as the more common short model stoker.

The length of this extension is made to suit the coal storage facilities of the particular plants in which the installations are made. Usually the existing coal bin can be used by constructing in it a bottom having sloping sides.

The boiler is a 180 h.p. firebox type and electrical controls operate the stoker automatically to maintain constant steam pressure. The only manual attention required in operating the entire equipment is that of removing the ash and this takes only a few minutes twice each day.

This development in automatic fuel handling may be applied to any building heated by one or more boilers of 300 h.p. or less. The equipment can handle either full freight car loads of coal or truck loads.

CORWITH CABINET LAVATORY

To overcome the problem of much-needed extra storage space in bathrooms, Crane Co., Chicago, Ill., has designed the Corwith cabinet lavatory.



This new enamelled iron lavatory can be furnished in white or color, has a deep generous size basin, a large cabinet space, a handy towel bar alongside, a raised spout to prevent back-siphonage. It also has a recessed base to provide a adequate foot room. All trimmings are chromium plated.

All this convenience measures 24" x 20" and will overcome the necessity of using space elsewhere for storage of articles the bathroom uses daily.

Effective January 1, 1935, all Armstrong products formerly sold by the Armstrong Cork Company and the Armstrong Cork & Insulation Company will be distributed by a subsidiary company to be known as "Armstrong Cork Products Company," according to an announcement issued at the executive offices of the company in Lancaster, Penna.

It was emphasized that the change in the name of the sales organization does not in any way alter Armstrong's distribution policies or personnel. All corporate functions other than marketing will be continued under the name, Armstrong Cork Company, the announcement stated.

The personnel of the Long Island branch of the American Radiator Co. has combined with that of its New York branch, and its offices at 32-04 Northern Blvd., Long Island City, transferred to the American Radiator Building, 40 W. 40th St., New York. W. H. Emory, formerly manager of the Long Island branch, is appointed manager of the New York branch. D. M. Forgan, vice president, formerly manager of New York branch, will enter special executive sales activities.

Sargent & Company, manufacturers of hardware, announce the removal of their contract division and display room from 295 Madison Avenue, to its general offices and warerooms at 94 Centre Street, New York.

George Vincent, Inc., manufacturers of prepared tracing papers, have moved their headquarters from their present location to 119 West 24th St., New York.

The R. C. Mahon Company, Detroit, Mich., has established a sales-engineering office in Chicago, located at 231 So. LaSalle Street. This office will be headed by Walter F. Sheetz, vice-president of the company.

WHATMAN Genuine Hand-Made Drawing Papers have been the choice of Masters in the field of Water Color, Pen-and-Ink and Wash for a hundred and fifty years. They are made today with the same care and skill and exhibit the same qualities that, for generations, have made the word WHATMAN a synonym for fine papers.

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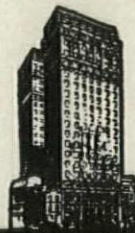
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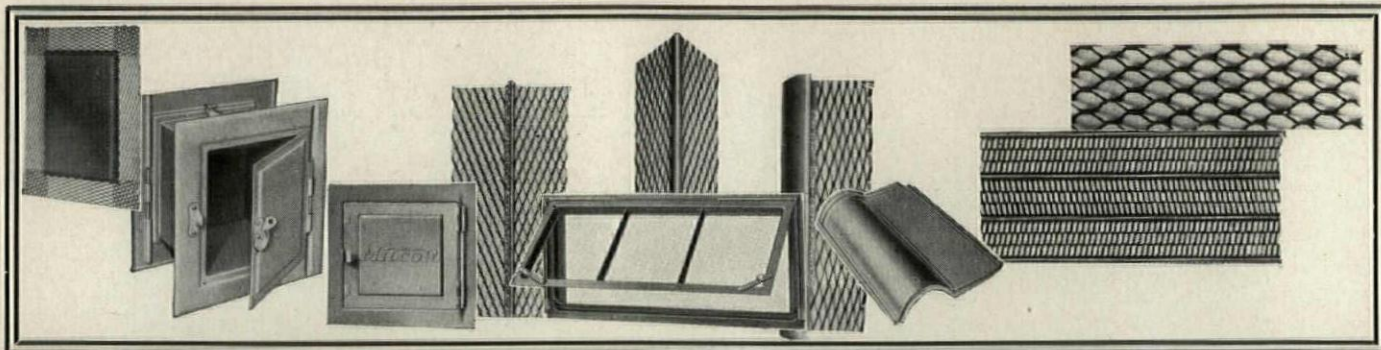
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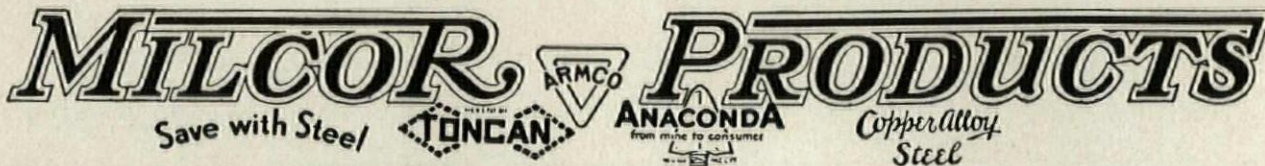
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