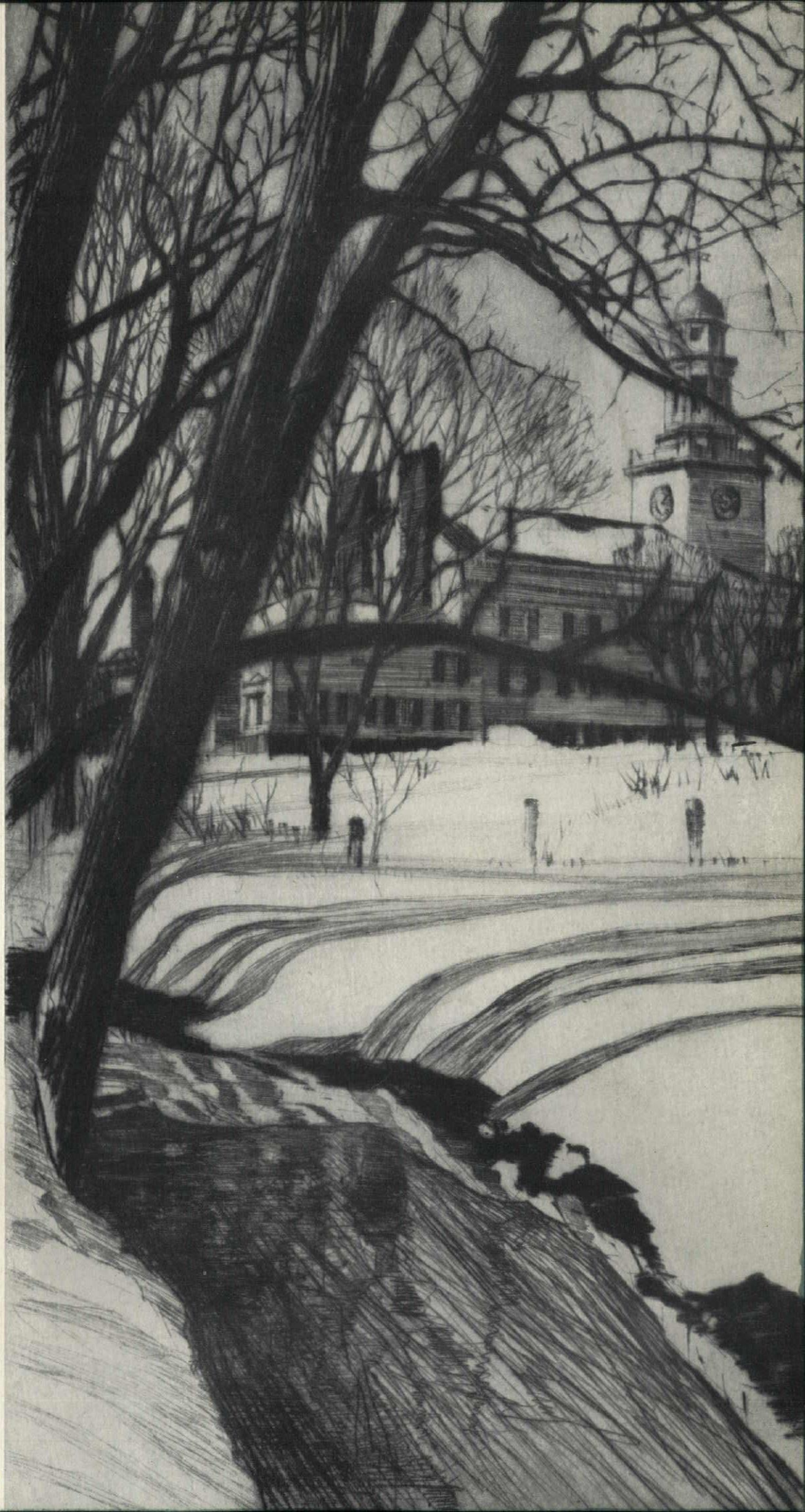
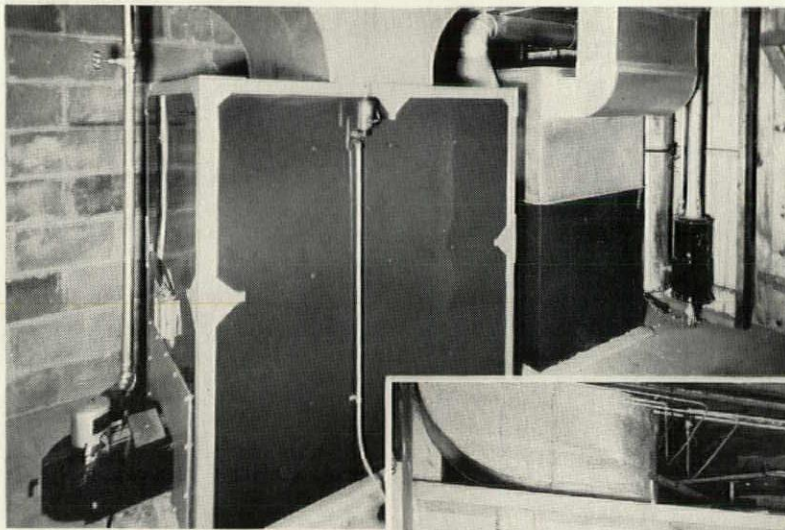


PENCIL POINTS

December 1935



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TRAVELING EXHIBITION OF PENCIL POINTS-IRON FIREMAN COMPETITION DRAWINGS

About eighty selected designs submitted in the 1935 PENCIL POINTS-Iron Fireman Architectural Competition, including the 29 prize and mention drawings, have been started on an exhibition tour. Already they have been shown in the Meier and Frank store in Portland, Oregon, and at Washington State College in Pullman, Washington. The itinerary from there on has been tentatively arranged as follows:

San Diego Chapter, A.I.A., San Diego, Calif., Dec. 10-17; *Association for Advancement of Home Building*, Los Angeles, Calif., Dec. 19-31; *Riverside Chamber of Commerce*, Riverside, Calif., Jan. 2-11; *Community Arts Association*, Santa Barbara, Calif., Jan. 14-22; *North Texas Chapter, A.I.A.*, Dallas, Texas, Jan. 25-Feb. 1; *University of Texas*, Austin, Texas, Feb. 3-8; *Texas A. & M.*, College Station, Texas, Feb. 10-15; *FHA*, Albuquerque, N. M., Feb. 17-22; *Kansas State College*, Manhattan, Kansas, Feb. 24-29; *St. Louis Public Library*, St. Louis, Mo., March 2-12; *Gargoyle Club*, St. Paul, Minn., March 16-21; *Milwaukee Chapter, A.I.A.*, Milwaukee, Wis., March 23-28; *Tech Architectural Club*, Chicago, Ill., March 30-April 4; *Architects' Exhibit, Inc.*, Indianapolis, Ind., April 7-18; *Notre Dame University*, Notre Dame, Ind., April 20-25; *Central Ohio Chapter, A.I.A.*, Dayton, Ohio, April 27-May 2; *Building Arts Exhibit*, Cleveland, Ohio, May 4-15; *Atelier Rectagon*, Buffalo, N. Y., May 18-23; *F. Weber Store*, Philadelphia, Pa., May 26-June 5; *Building Arts Exhibit*, Boston, June 8-18.

Any changes in this schedule will be reported in future PENCIL POINTS.

A number of other organizations and schools have applied for the privilege of exhibiting the drawings and these will be taken care of either next summer or, in the case of schools, next fall. We regret that it has been impossible to include all of them before June but we could not do it without further cutting short the time allotted to each exhibitor.



A Fragment from the Past. Photographic study by Lejaren A. Hiller

HAPPIER DAYS for ARCHITECTS

DURING the past year we have come far on the road to recovery and we all, architects and draftsmen, can look forward to 1936 with more cheerfulness and confidence than we could muster at holiday time for several years back. During 1935 we have seen more and more demand for architectural services, whether in one or another form of government activity or in private work. Residence building in particular, largely due to the efforts of the FHA in stimulating the availability of mortgage money, has progressed so that many architects have found enough of this type of work to keep their heads above water. Estimates have it that 100,000 new houses were built during 1935 and that there will probably be twice as many during 1936. Modernization also has accounted for a large volume of architectural activity and some architects have even become prosperous by handling a large number of small remodeling commissions.

The profession has lost many workers during the depression years—a regrettably large number of the older men have died and an even greater number of the younger men, through force of economic pressure, have turned to other fields, many of them for good. A recent news release, sent out by the A.I.A. publicity man, has stressed the probability that we will, in the near future, be faced with a shortage of properly trained architects' assistants.

Real estate pages in the leading newspapers are full of reports of increased activity and experts in this field predict an early rise in both the costs of construction and the values of building properties. Investors and home builders are reacting to these reports and many deferred projects are going ahead. All this means increased work for architectural men.

The editors of PENCIL POINTS welcome these optimistic reports and the opportunity they promise for us to be of increasing service to our field. We plan for the coming year a number of useful and valuable additional features while at the same time we expect to keep up the activities that have been found helpful by our readers in the past. The Comparative Details, Data Sheets, and Monograph Series have earned, we feel, permanent approval and they will therefore be continued. More

articles and illustrations will be included on different types of draftsmanship and we plan to have a new group of presentations of the work of distinguished delineators such as we have published in the past under such general headings as Master Draftsmen and Silhouettes of American Draftsmen and Designers. Material of direct interest to the specification writer will be included and working drawings and details will receive their share of attention. All of these matters will continue to be handled from a strictly professional point of view for PENCIL POINTS is distinctly not a journal for the lay reader and our approach to the service of the architect will, as always, be made through his workshop, the drafting room.

In the busy and happy days to come we want all architects and draftsmen to feel that this is their magazine in which their mutual problems can be discussed pro and con and that we, the editors, are here to be of service to them so far as our abilities permit.

Write to us and tell us frankly what sort of material you like or dislike. If there is any sort of information you feel would be of particular help to you and to other architectural men, let us know what it is so that we may search it out and print it on our pages. Now that the new year is almost upon us, it is a good time to check up and see in what way we can make PENCIL POINTS serve you even better in 1936 than it has in past years. You tell us what you want, we'll do our best to get it for you.

And now there is just room for us to express our hope that the worst troubles of the architectural world are over, that from now on the prosperity of each individual in the profession will be on the upgrade, and that architects and draftsmen the country over will be drawn more closely together by their community of interests than ever. New opportunities are opening up for architects and groups of architects to take a leading part in the work of rebuilding America and housing the activities of its citizens. We are confident that the profession as now constituted will grasp these opportunities, that it will iron out its own internal difficulties, and that architects and draftsmen, working together as of yore, will go forward in unity, preserving their common ideals as they go about their common accomplishment.

We wish all of you a Happy Christmas and a New Year that will bring you good things in abundance.

RUSSELL F. WHITEHEAD
and KENNETH REID



From a water color drawing by Sydney E. Castle

MORE NOTES ON PEN DRAWING

BY SYDNEY E. CASTLE

EDITOR'S NOTE:—Several years ago, in 1932 to be exact, we presented a series of nine articles on pen drawing by Sydney E. Castle, who is acknowledged to be one of the leading exponents of this art in England and, indeed, in the world. The following article contains a few added thoughts with which he has seen fit to continue the discussion. We are sure that those of our readers who are interested in the subject of pen draftsmanship will value these words of advice from an acknowledged master as well as the illustrations he has drawn for us.

IN approaching my subject again and asking for a renewal of interest after such a long period of depression I feel something like the lecturer on geology when his introducer whispered: "Here—before you start—be careful what you say about the wonders of the earth; we had an earthquake here last week."

But I feel my subject to be an agreeable one. Many of us have been glad of a little skill in pen-drawing in these uncertain times, if not to help

bridge our difficulties to sweeten some of the bitterness away from our enforced leisure. Pen-drawing, second to none in tonic value when the artistic faculties fall sick, is the healthiest of recreations. The one poor solace in building inactivity is the pause it gives us to brighten up a few parts in our make-up we have allowed to become dull. Erstwhile busy men look around them and find themselves nomadic students once again. And if they employ their time wisely they create movement of mind in eager pursuit of prey for their suddenly hungry sketchbooks. Or should I say cameras?

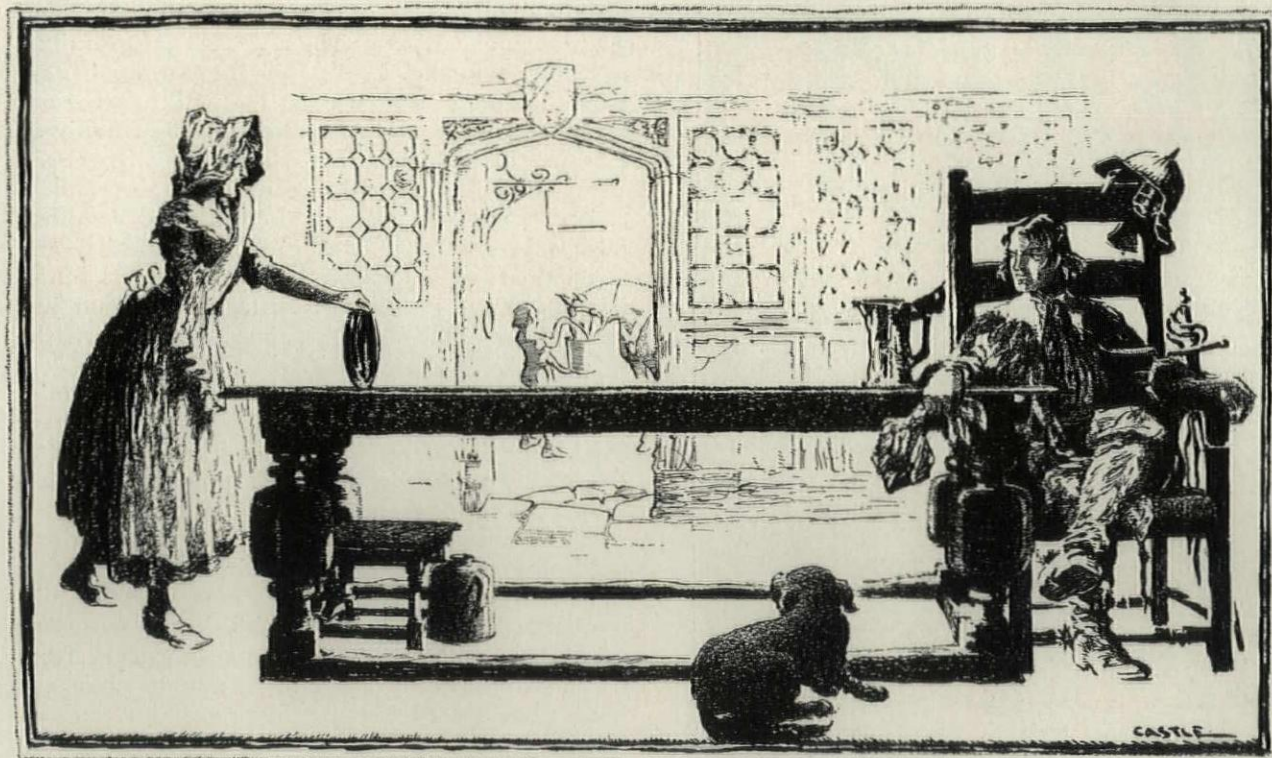
"Great fun—a camera," an overseas architect visitor informed me recently. "I'm hoping to build up quite a little library of sketchbooks full of pen drawings from photographs I take while I'm over here. That's the beauty of a camera. It takes you to the spot and puts all your impressions in pickle."

I ventured to question the quality of the pickle. "The eye of the lens," I contended, "isn't your eye. It's entirely without imagination."

"Just as well," he replied. "Imagination is apt to run riot. On the other hand, a camera is a recorder of true facts."

"Then why make sketches from them?"

I put that question to someone I knew to be estimably gifted as a delineator, fairly certain he would waste half his time adjusting his camera and waiting for just the required light. It led to discussion. My submission was that a photograph, while generally comprehensive, has no power over



Cromwellian figures as drawn in pen and ink by Sydney E. Castle

sensitive qualities of light. Whereas a color or a texture springs into life and meaning to the naked eye it falls flat on the camera plate. As a definite instance, a perfectly delightful roof will often photograph with a sheen and look like the roof of a greenhouse. On the last evidence it must be that the "perfectly delightful" part of that roof was no more than imagination running riot. At all events, this point distinguishes between the human eye and a camera. Two people can take precisely the same photograph; but it would puzzle any two people alive to make precisely the same sketch.

"And if that distinction is imagination running riot," I ultimately claimed, "well, give me the 'riot' before the post-mortem inspirations of a flat-toned photograph."

This is not to deprecate the occasional usefulness of photographs in pen drawings. My object is to guide as experience has guided me. My feeling is that facts in art are largely what they are made—not what they are *compelled* to be. And I earnestly enjoin the pen student to face matters for himself whenever this is possible. He will thereby, and by that means only, develop his own individuality and pass into his own power of seeing.

For the moment set aside your superlative Greek or Roman or Gothic grandeurs. Choose a subject of a less genteel character—something that requires less fastidious working out. Let me pre-



Sir Christopher Wren

scribe a range of ramshackle sheds somewhere handy.

There, possibly all tumbled up and leaning all ways, you will find planes of light, articulate shadows and odd fragments of animation massed together without rhyme, reason, or precise order, yet ready to be expressed by any tricks of technique at your command. Don't imagine for an instant that this picture of desolation will prove easy. Form, ornament, and sober balance are intelligent features that always help a sketch along. But there, in a jumble of distorted perspective, none of these assistants are at home. All the same the complete mass represents an intelligible composition and meets the light in exactly the same way as a building of loftier pretensions. Test your skill on just such a ragamuffin in architecture and you will be surprised at the interest it will provide.

Uncouth as my prescription sounds, I promise you charm where a photograph would discover none. That is the application of imagination. You may find a puddle or two with queerly happy reflections. A drunken door may lurch against a crooked crack of shadow and seize light with as much life as a grand old Gothic patriarch richly ribbed in oak. A ragged eaves may stretch a disreputable shadow along a wobbly wall, boarding may gape with holes or hang downcast from its moorings, the roofs may undulate like sea waves; but nevertheless the *tout ensemble* contains a spirit of its own and stands, or possibly leans, ready for the most exquisite penmanship possible and ready to teach you that light and shade have



Versailles—"Le Bassin de Neptune"



This house was built in Sussex for an artist. The materials are old, reassembled. The form is of the old simple, featureless type of Sussex cottage and the position being very commanding the finished building mounds up very proudly. The Studio was built separately and cannot be seen from this view. The architect was Mr. Castle. The view is exactly as built. But it is to be feared the idealized shepherd is no longer to be found in Sussex.

power to touch ugliness with some sort of beauty. Perform that task well, and I respectfully claim that you will never work from photographs again with quite the same vim.

For the early preparations, especially if you are not using ink on the spot, I recommend a B grade pencil. This grade copes with detail without fluffiness yet provides a softness and looseness of line

essential to the early stages of a pen drawing—this because an ink drawing tends to harden up and the influence of a soft pencil tends to check this not always desirable process. Furthermore a soft pencil gives you an earlier grip of tone values. Feel your *complete* composition as soon as you can. If there are commanding darks, first assess their weight and value in a sympathetic pencil. If

there are grays that grade between your two extremes, well rehearse them before you commit yourself to one spot of ink. Patience at this stage is of paramount importance, since you must be reasonably sure of objective before you can gauge the strength of your ink line or decide the depths of your finished tones.

Personally I like to apply my ink over broad pencilling and use as little rubber as possible in the ultimate clean-up. I favor a dark pencil because it seems to me that, except in rare cases of supreme control and acquired skill, pen drawing—from inception to finish—should be bold rather than timid. In the great main it is a medium which reverses nature's operation by applying form and shade to light, and if you lose sight of this fact for an instant your work is apt to lose honesty and grapple with effects more naturally produced by crayon or wash. By all means appease any itch for half tones, but never lose grip of your big blacks and whites. Once you do you have lost vital touch with your medium.

As far as practicable a drawing in the ink stage should advance as a whole, both to satisfy the pleasure it gives to the draftsman and the requisite uniform quality necessary to make its complete composition homogeneous. By all means decide a group of tones in one corner if you want to set your mind at rest about them; but this done, avoid the laborious method of crawling over every square inch completing as you go, which, in a drawing of any size, is both tedious to the senses and liable to develop staleness. The more reliable and enjoyable method is to advance your drawing much as you would advance a wash drawing—in a series of applied tones. In this way the whole composition remains large and the purely incidental detail automatically keeps in its proper place.

Later on, when you reach the *ne plus ultra* stage,

there is no knowing what method you will employ. Easy facility makes its own laws. But until your pen is dexterous enough to take flying paces its steps must be taken with system and care. At this point the subject matter is primary and your draftsmanship secondary. And I am far from sure whether that is not exactly as it should be. I know of a score of subjects I would sooner see drawn by a sincere student than by a skilled master. When the subject ranks first, deference often proves a lot more desirable than patronage.

Early in this series I drew attention to the escape of something personal and peculiar in pen-drawing. For some reason, whether we write or draw, something flows from our natural instincts when we use a pen. This is proved by the fact that the work of many delineators entirely changes in character as soon as they confine themselves to the less arbitrary medium of pencil.

This is possibly less curious than it seems. Hesitation or finesse in ink betrays itself at once. We must express ourselves with certitude and spontaneously. Like words, our strokes weld into one large meaning; and in the very direct and uncompromising process of applying ink to paper something reacts on our inner forces and escapes as naturally as the queer little mannerisms that distinguish our movements.

It is with this thought and in full belief that anyone who can learn to write can in some measure learn to draw, that I commend your pen and ink to your notice as possible creatures of your neglect. If you are one of those who say "Oh, I'm simply a duffer at pen and ink," question whether you are less modest than merely lazy, and try yourself out. Procure some tracing paper and take some practice over other people's renderings.

And I venture to prophesy that before long you will express yourself with the least suspected fluency and inherit a feast of pleasure out of it all.

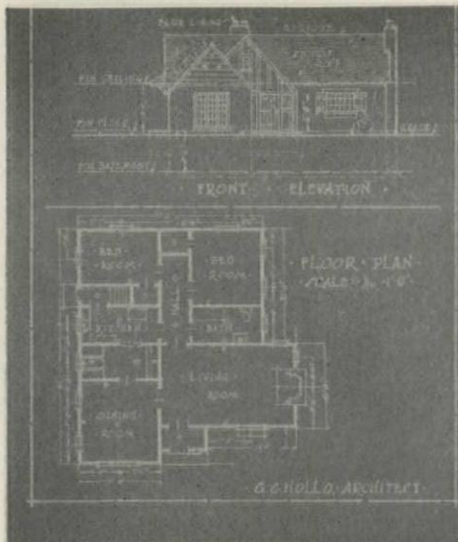


A page of pencil sketches from the notebook of Louis A. L'Amoureux of Mansfield, Ohio



From our old Christmas card files we present a group which may suggest ideas for your 1935 greetings. 1. By Carl Jensen of Brooklyn, N. Y.; black on cream colored folder. 2. Alfred M. Butts of New York, N. Y.; dark blue on pale blue card. 3. Helen Rearwin of Rochester, N. Y.; black on beige folder. 4. Graham Latta of El Monte, Cal.; green on warm

grey folder. 5. Henderson and Henderson of Wenatchee, Wash.; green on white card. 6. Leo Irwin Perry of Detroit, Mich.; printed in bright red on folder cut from newspaper. 7. Robert T. Handren of Englewood, N. J.; black on parchment folder. 8. Donald J. Stewart of Vancouver, Wash.; printed in bright red on greenish grey folder. 9. G. C. Hollo



HERE'S HOPING
THAT
YOUR PLANS
HAVE ROOM TO INC
THE BEST OF WISH
FOR A
MERRY CHRISTMAS
AND A
HAPPY NEW YEAR
FROM
G. C. HOLL



MERRY CHRISTMAS
from
WINTERS AND
GO CRADY BARNWELL



CHRISTMAS
1930
McLAUGHLIN & BURR
ARCHITECTS

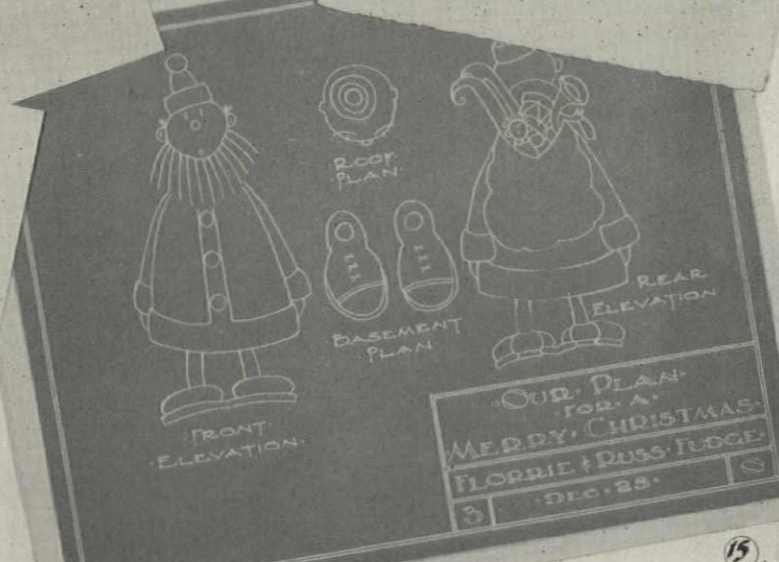
Woods
bodkins

What profiteth it a man if he
burneth the midnight Mazda
and worketh with might and
main that he may make of ye
Yuletide tidings a rare
typographic triumph—what
profiteth it him, forsooth, if
as ye time draweth nigh, his
prefs breaketh down and he
findeth himself up against
it and must perforce have
ye fame lettered in such
crude manner as this?
Yea, verily, it profiteth him
little but it maketh him
HAPPY just ye fame.

BILL LEHMAN, JR.
Anno Domini
MCMXXXII

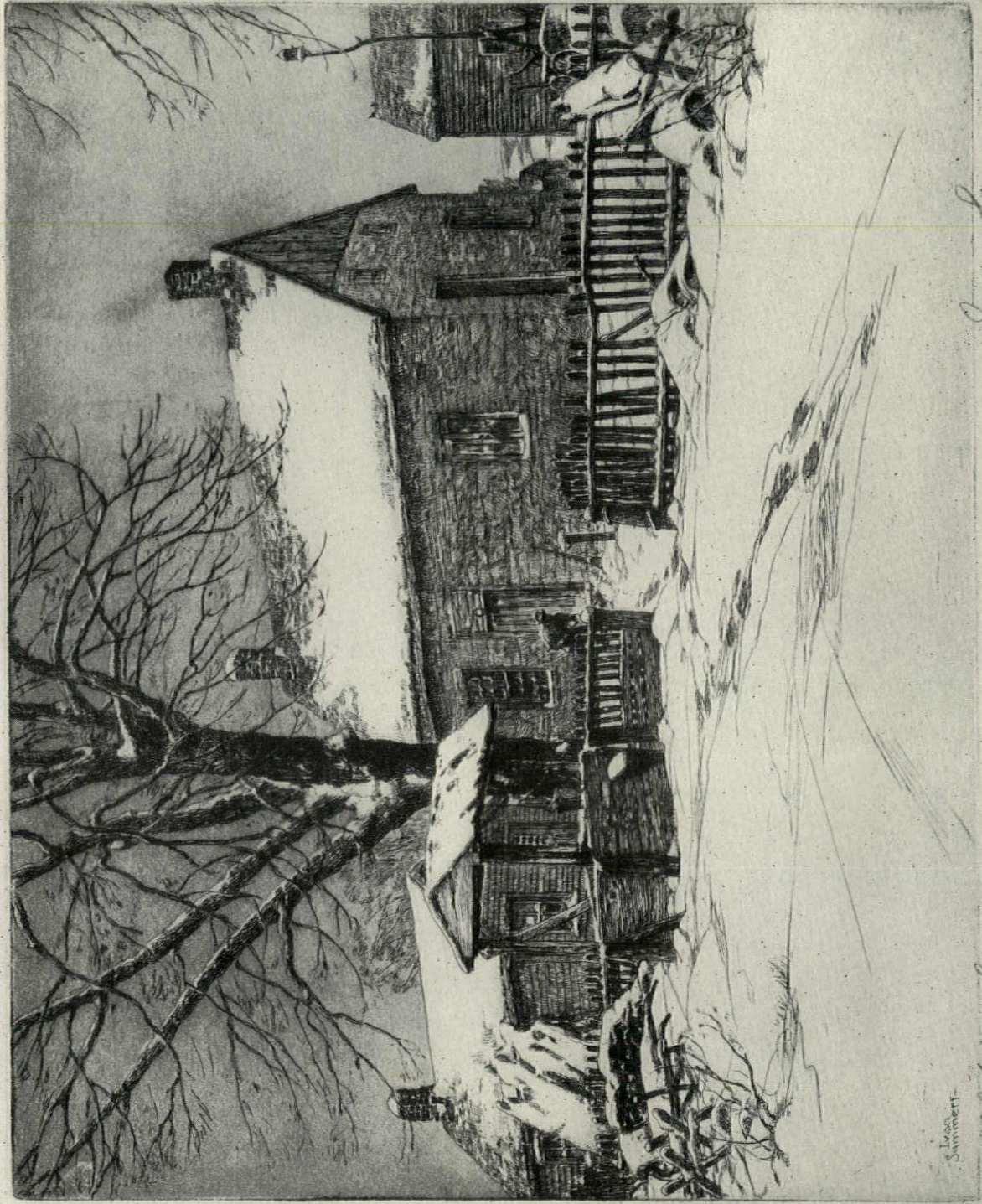


DOUG PARKS PENS
HEARTIEST XMAS
19 GREETINGS 32



of Sheridan, R. I.; blue print folder. 10. McCrady Barnwell of Columbia, S. C.; black on white card. 11. William E. Lehman, Jr., of Newark, N. J.; black on white paper touched up with red water color. 12. W. C. Jackson of Saginaw, Mich.; blue print mounted on white card. 13. Fred Witton of McLaughlin and Burr, Boston, Mass.; black on rough

white card, lettering touched with red and green. 14. Douglas L. Parks, Glens Falls, N. Y.; black on white card. 15. Russell G. Fudge, Swarthmore, Pa.; blue print. All are shown at one-half original size. Pen and ink drawings reproduced by "line cuts," linoleum prints, and photographic process all lend themselves to the making of greeting cards



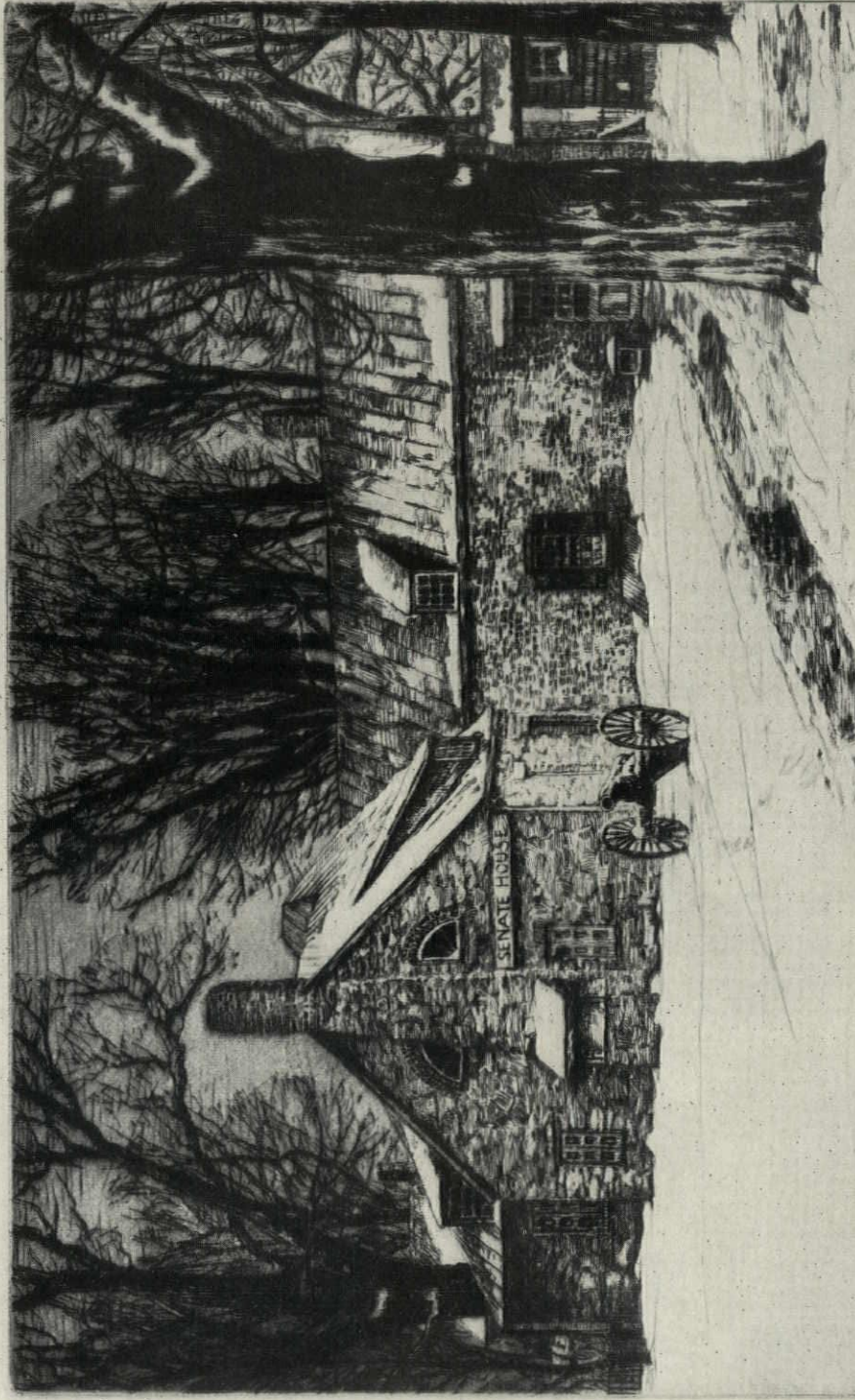
Ivan
Summers

Old farm house -

Ivan Summers

Old Farm House in Winter

Etching by Ivan Summers

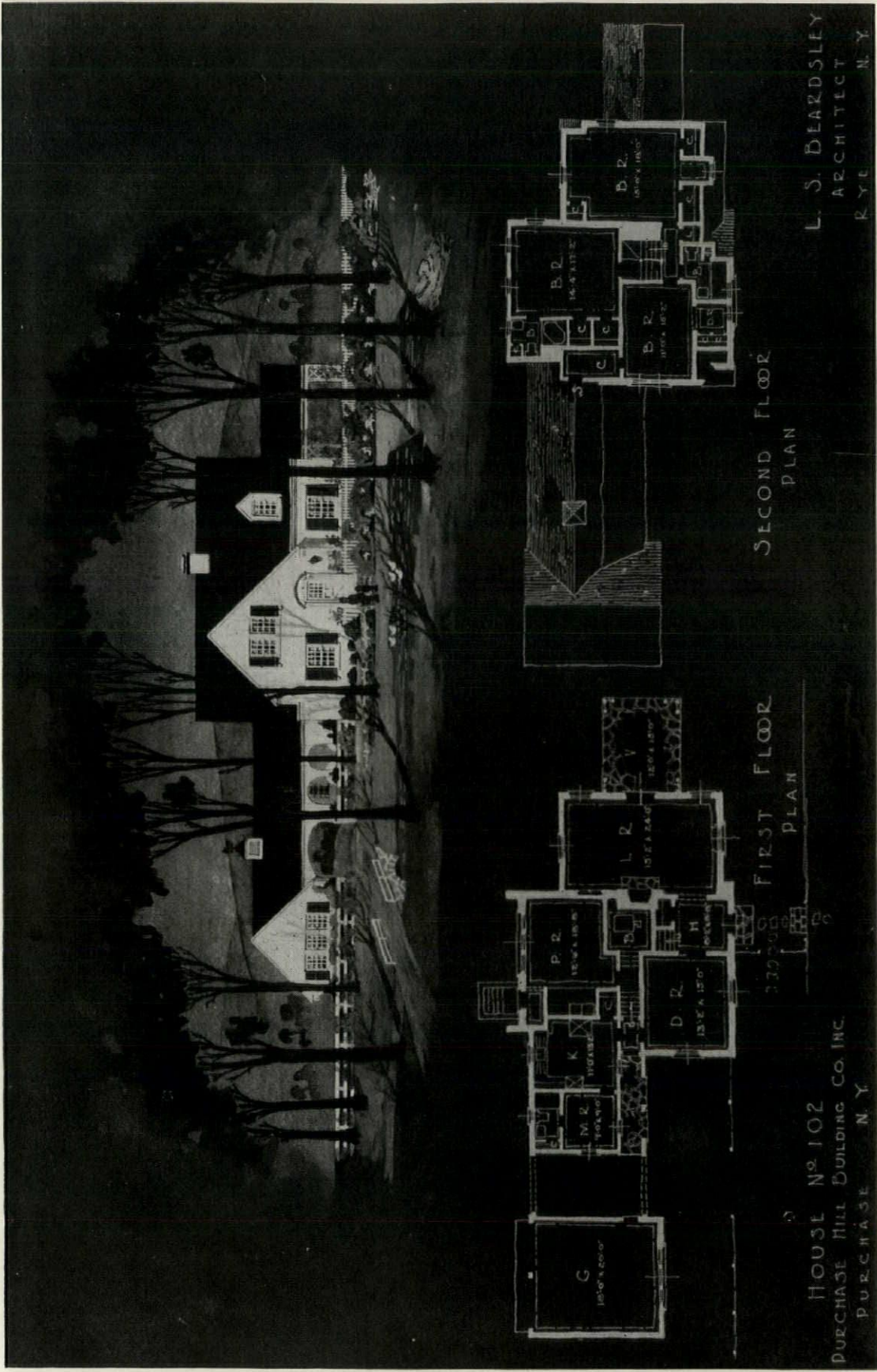


Old Senate House, Kingston.

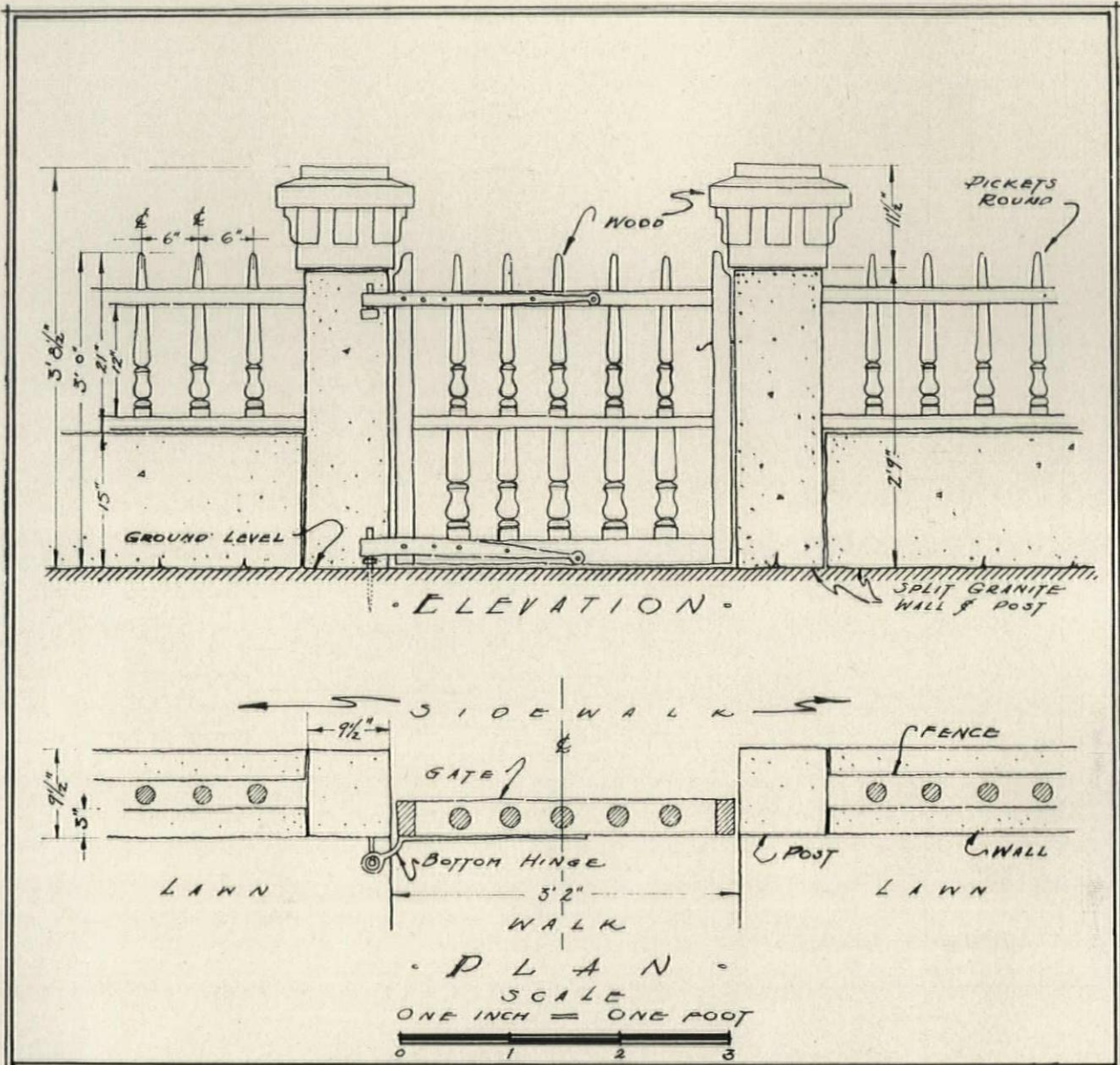
Old Senate House, Kingston, N. Y.

Ivan Summers.

From a drypoint by Ivan Summers



Elevation and plans for a house by L. S. Beardsley, Architect, designed for Homestead Estates, Inc., of Anderson Hill Road, Purchase, N. Y. Rendered on dark gray board with transparent and opaque water colors. Plans in opaque yellow. A most effective method of presentation

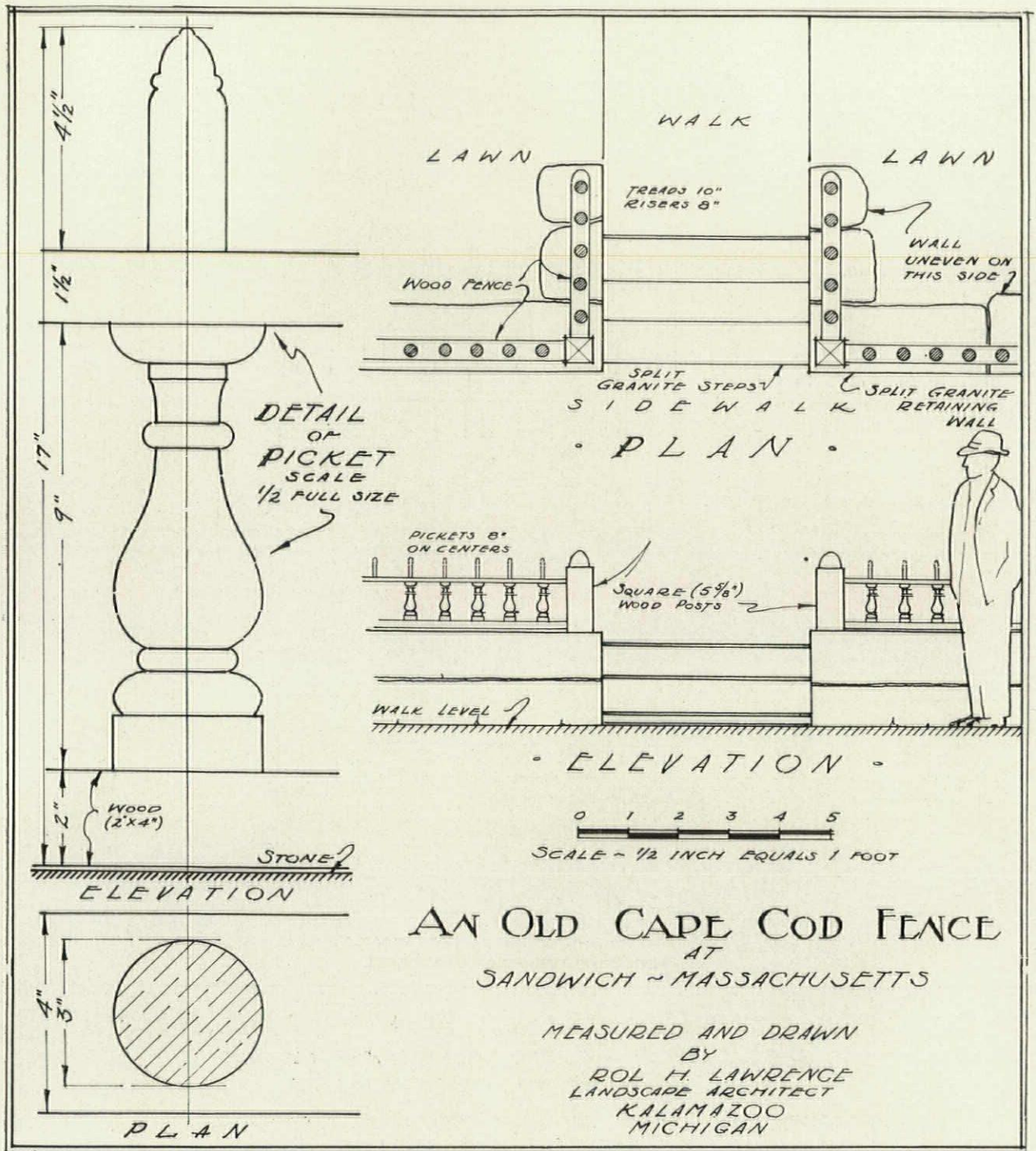


DETAILS OF COLONIAL FENCE AND GATE

RESIDENCE of MR. FLETCHER CLARK
AT SANDWICH - MASSACHUSETTS

MEASURED & DRAWN BY CAROL H. LAWRENCE
LANDSCAPE ARCHITECT - KALAMAZOO MICH.

Details of a fence and gate at Sandwich, Massachusetts. Measured drawing by Carol H. Lawrence



Details of a Cape Cod fence at Sandwich, Massachusetts. Measured drawing by Carol H. Lawrence

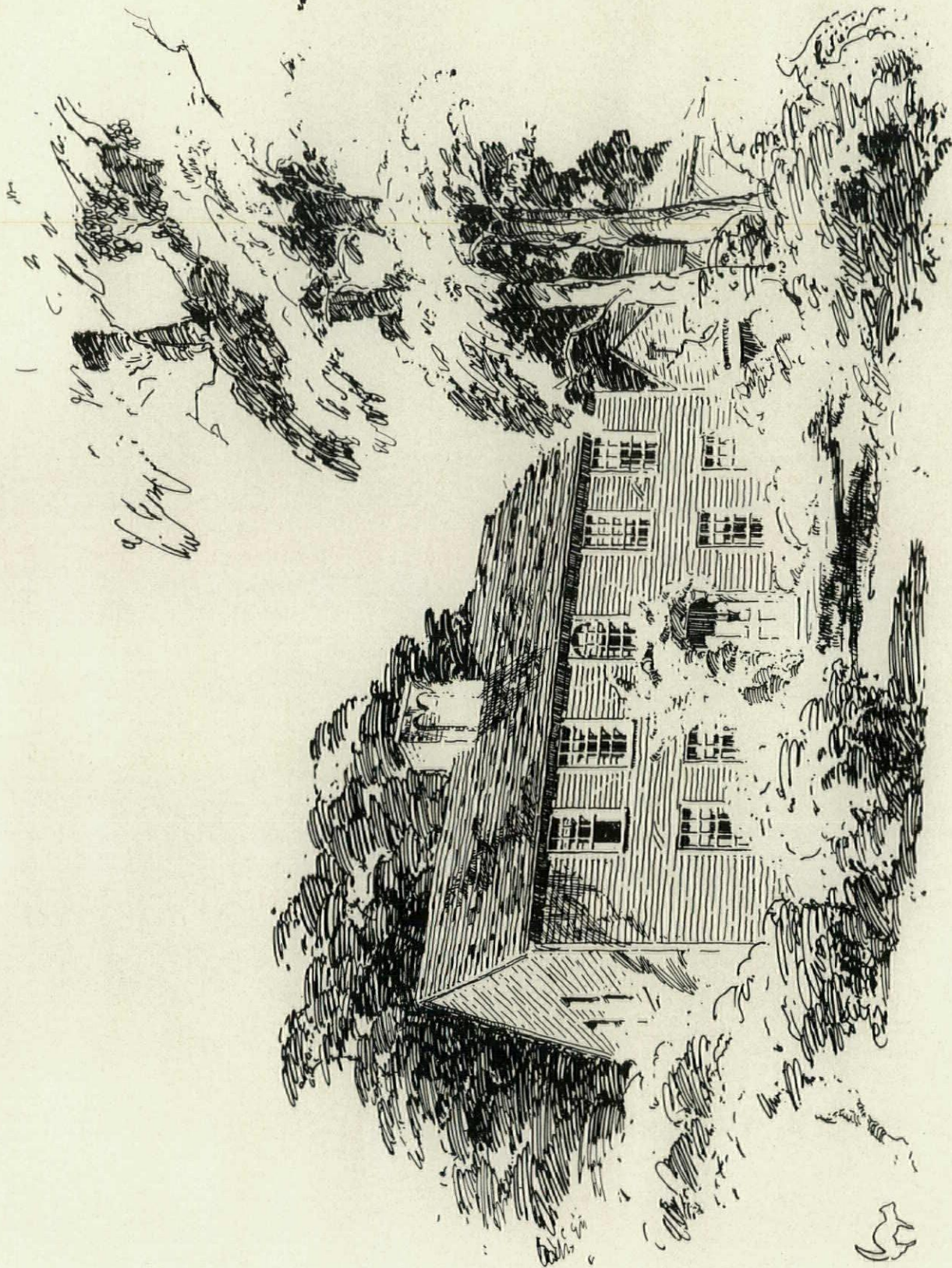


Street in a Jersey Town - 1933

Fabian Zaccane

"Street in a Jersey Town." From a lithograph by Fabian Zaccane.

Original, this size. Printed by George C. Miller



First prize sketch by Charles J. Spiess of New York. Pencil Points-A. L. Guptill's Corner Competition No. 2
Through careful manipulation of the lights and darks, the subject is fairly bathed in sunshine. Its spontaneity is commendable

A. L. Guphill's Corner

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



SKETCH COMPETITION NO. 2

Yezzir, boys and girls, it's all over now but the shouting and moaning! The Jury, consisting of Schell Lewis, Elliott Chisling, and Kenneth Reid, has retired to rest, exhausted from its labors (believe me it's not easy to pick the winners from such a swell bunch of drawings) and here are the lucky mortals. Note that an extra Fourth Prize was given to take care of a tie in the voting.

1st Prize—Charles J. Spiess, 1024 Second Ave., New York, N. Y.

2nd Prize—M. Dale Smith, 312 Willow St., Camp Hill, Pa.

3rd Prize—Carl J. Jensen, 7101 Colonial Road, Brooklyn, N. Y.

4th Prizes (not judged as to order of merit)—Edward R. Aulicino, 5908—17th Ave., Brooklyn, N. Y.; J. T. Gaiser, 815 Maryland Ave., N. E., Washington, D. C.; George E. Genn, 906 North Second St., Harrisburg, Pa.; Frank Ochs, 461—8th Ave., New York, N. Y.

The Jury also awarded ten Honorary Mentions as follows. No attempt was made to determine their order of merit. Tito Cascieri, 135 Main St., Winthrop, Mass.; E. W. Genter, Jr., 512 S. Glendale Ave., Glendale, Calif.; Robert I. Hillier, 134 St. James Place, Brooklyn, N. Y.; Erwin Kral, 3853 N. Spaulding Ave., Chicago, Ill.; Julian E. Michele, 57 Mason Ave., Babylon, L. I., N. Y.; J. Noecker, 309 E. Springfield Ave., Champaign, Ill.; William Rankin, 86-29—138th St., Jamaica, New York; Edward Sproat, 532 Chestnut Ave., Long Beach, Calif.; Dan W. Twiddy, 215 Ethan Allen Ave., Takoma Park, Md.; Louis Williams, 25 Bartlett St., Haverhill, Mass.



COLORFUL PORTRAITS OF WHOM?

These prize and mention drawings are reproduced in this issue. Congratulations all! And again, thanks!

Comparing this list with that of the winners of Competition No. 1 (May, 1935) we find contestant Jensen was a

prize man on both occasions. M. Dale Smith has advanced from a Mention to 2nd Prize, while Frank Ochs has climbed from Mention to 4th Prize. Robert I. Hillier and Julian E. Michele are for the second time in the Mention class. Keep plugging, boys!

I think a popular vote on this contest would be fun. Take a postcard and list from these seventeen published drawings the seven you think should have received the prizes. Place them in the proper order. Sign or not, as you choose, and hurry the card along to me. If I get



FLY TO YOUR MAILBOX AND VOTE.

cards enough to make the thing worth while I'll tabulate and publish the results. So spend a penny and help the fun along.

While I have been amazed at the general excellence of the work in both these competitions (this time I have twenty or thirty more drawings practically as good as these picked by the Jury), I must scold a bit because all too many contestants failed to observe the program requirements. Drawings came of the wrong size, in dilute or colored ink, or touched up with pencil or brush. Some arrived too late (the receiving department had been notified to return them); others were not in the spirit of the contest, falling into the rendering class. Sorry, but such things are bound to spoil your chances.

During the judgment I followed the Jury around, listening to their remarks. I also asked each juror to make notes concerning the drawings selected for Prize or Mention. The following comments are based on these, tempered with thoughts of my own. The quotations are from the judges.

Spiess' 1st Prize drawing has two main appeals. First, it was dashed off with a certain studied carelessness associated with outdoor sketching, the effect being direct and spontaneous. "There are few wasted lines." Secondly, it has a splendid feeling of sunshine and airiness resulting partly from the light tops of the foliage masses, contrasted with strong darks as in shadows and background. It was felt, however, that this background was "loose" and insistent, with a none-too-well treated edge. Though the liberties taken with the surroundings were permissible, it was doubted whether the

subject required the dark foliage background; it was felt, too, that the house should have been brought closer to its true photographic proportion. "The peculiarities of the subject's mass have not been adequately emphasized." And "... the roof at the right seems a bit shy in length." But a mighty fine drawing in spite of these matters.

M. Dale Smith's 2nd Prize sketch is splendid in many ways. "He has truly captured the spirit of the old building." Attention is called to the use of large pens, well adapted to his purpose: architects have been all too slow in turning to them. See what a direct and simple method they permit, with solid black an interesting feature. This drawing was considered for first place but didn't quite make it in the voting. Comments: "Wholly free from meaningless tricks." "Slight tendency towards end to fail in retaining value of shades."

Carl Jensen's 3rd Prize drawing was commended, among other things, for its sunniness, its economy of line and its buoyant spirit. "Probably could have been carried to a better point with a little additional rendering of foliage shades." "Has not quite caught the remarkable breadth of the façade and chimney." "Barn well subordinated." "In places lacks the happy dash of No. 118 (now the 1st Prize)."

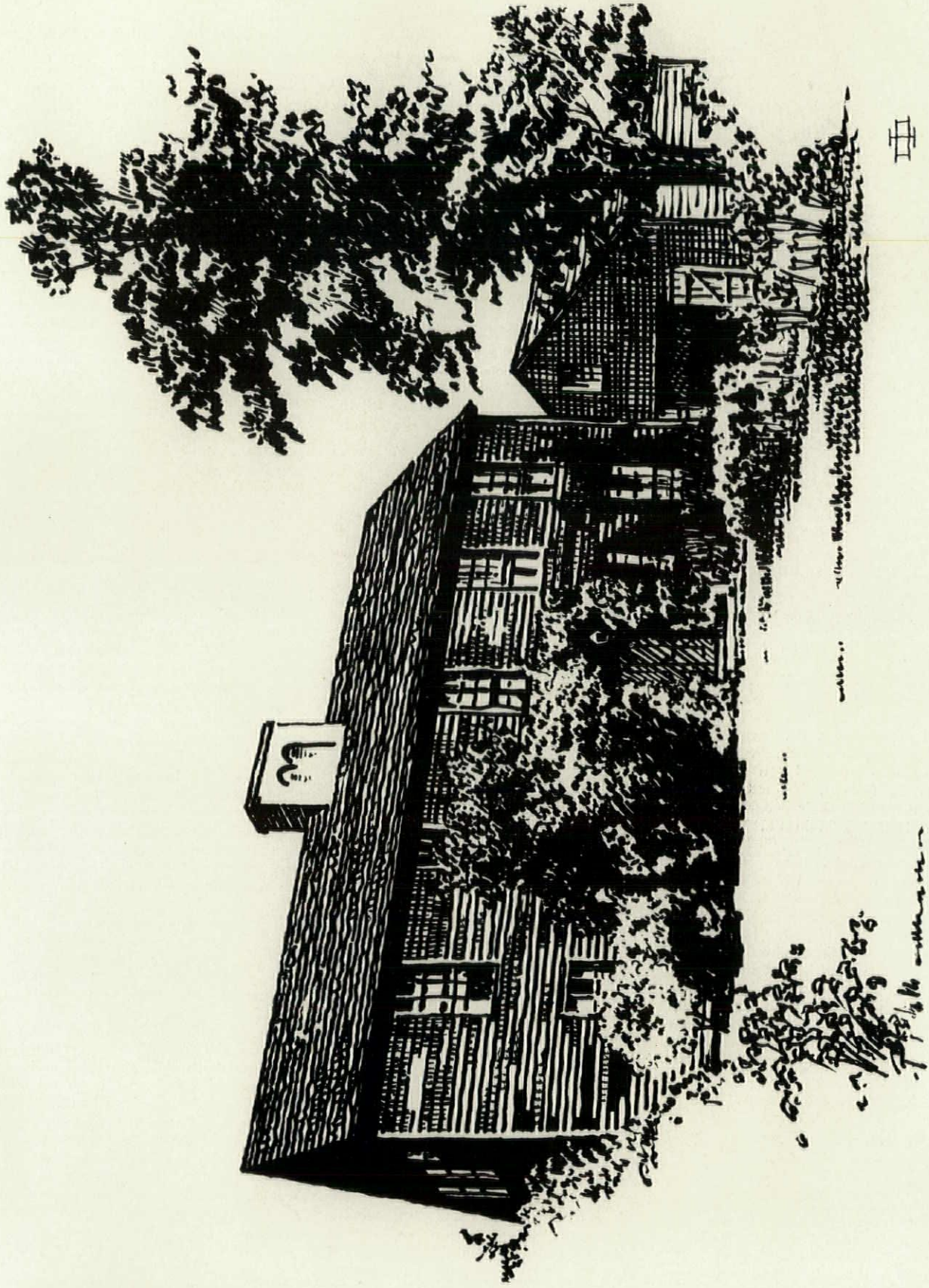
Aulicino's 4th Prize sketch evoked various expressions. "An interesting re-composition." "The young man should etc." "Values rather well spotted." "It's truly an old house bathed in sunshine." "Cloud indication far too heavy." "What casts that shadow on the house?" One judge felt that the white end of the roof, surrounded with dark, was disturbingly prominent; another that the lower left-hand foliage shadow edge should be made softer against the white.

Gaiser's 4th Prize example, with its vigorous "made on the spot" effect, was very well received. The house looks old: the sketch is of a sort which might logically be made outdoors. I like it, not only because I know how much skill it takes to manage these strong blacks successfully, but because the style seems to me consistent with the subject matter. The way in which the little vista to the barn is framed is interesting. This again shows the adaptability of heavy pens.

George Genn's 4th Prize study is remarkably faithful to the original in proportion and values, yet is by no means painfully photographic. It ranked higher in the original voting than at the end, as gradually others with a bit more dash and originality of approach crowded it down. But the comments were, on the whole, favorable. "A real search for truth." "Good pen technique." "That fellow knows his stuff." "Has the spirit of the subject." "Foliage too much speckled." "The composition of shade tones could have been improved."

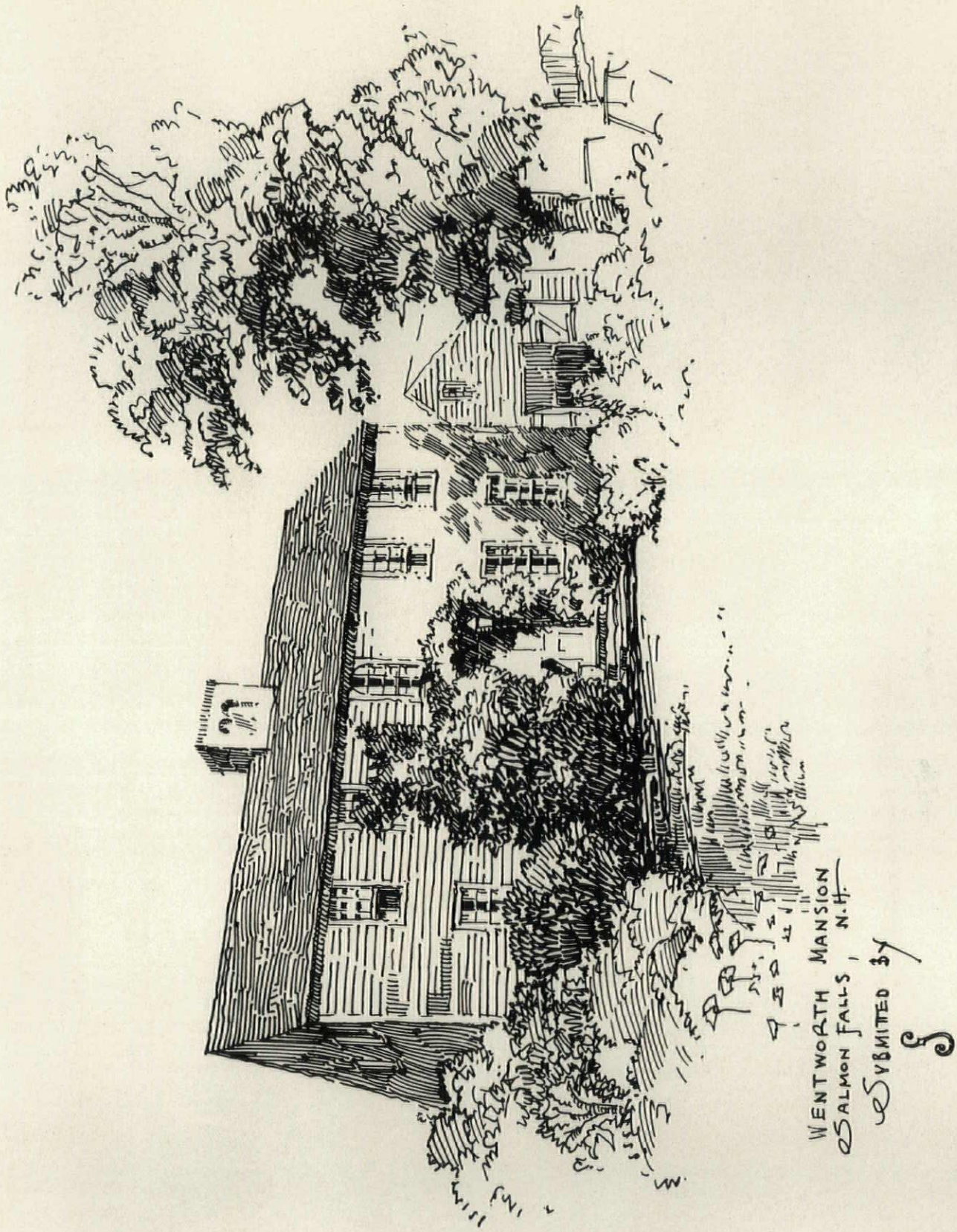
Frank Ochs' 4th Prize drawing also has much to commend it, being a pleas-

(Continued on page 633)



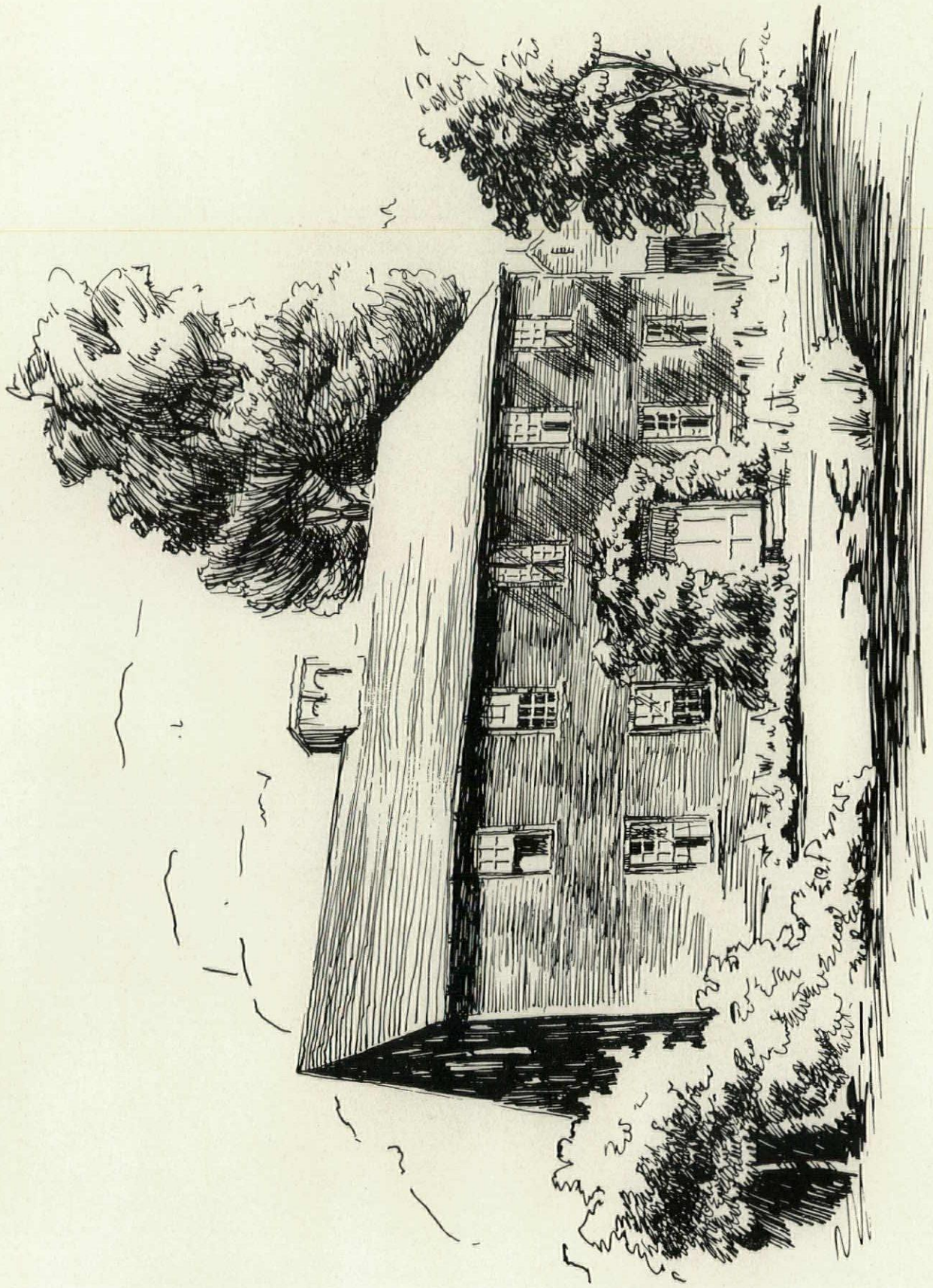
III

Second prize sketch by M. Dale Smith of Camp Hill, Pennsylvania. Pencil Points-A. L. Guptill's Corner Competition No. 2
The heavy pen seems particularly appropriate for the indication of dark age-worn masses such as the photograph depicted

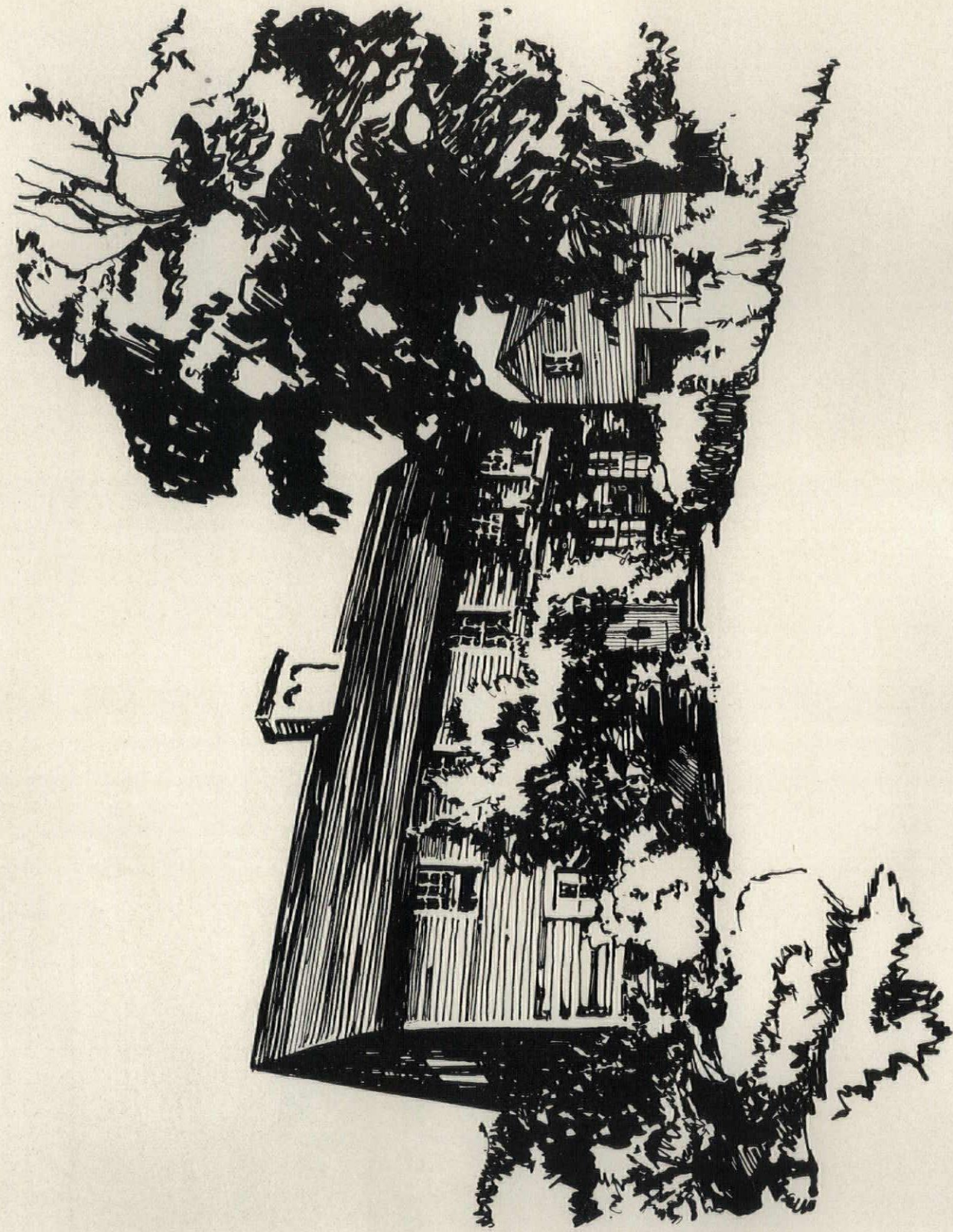


WENTWORTH MANSION
SALMON FALLS, N.H.
SUBMITTED BY
S

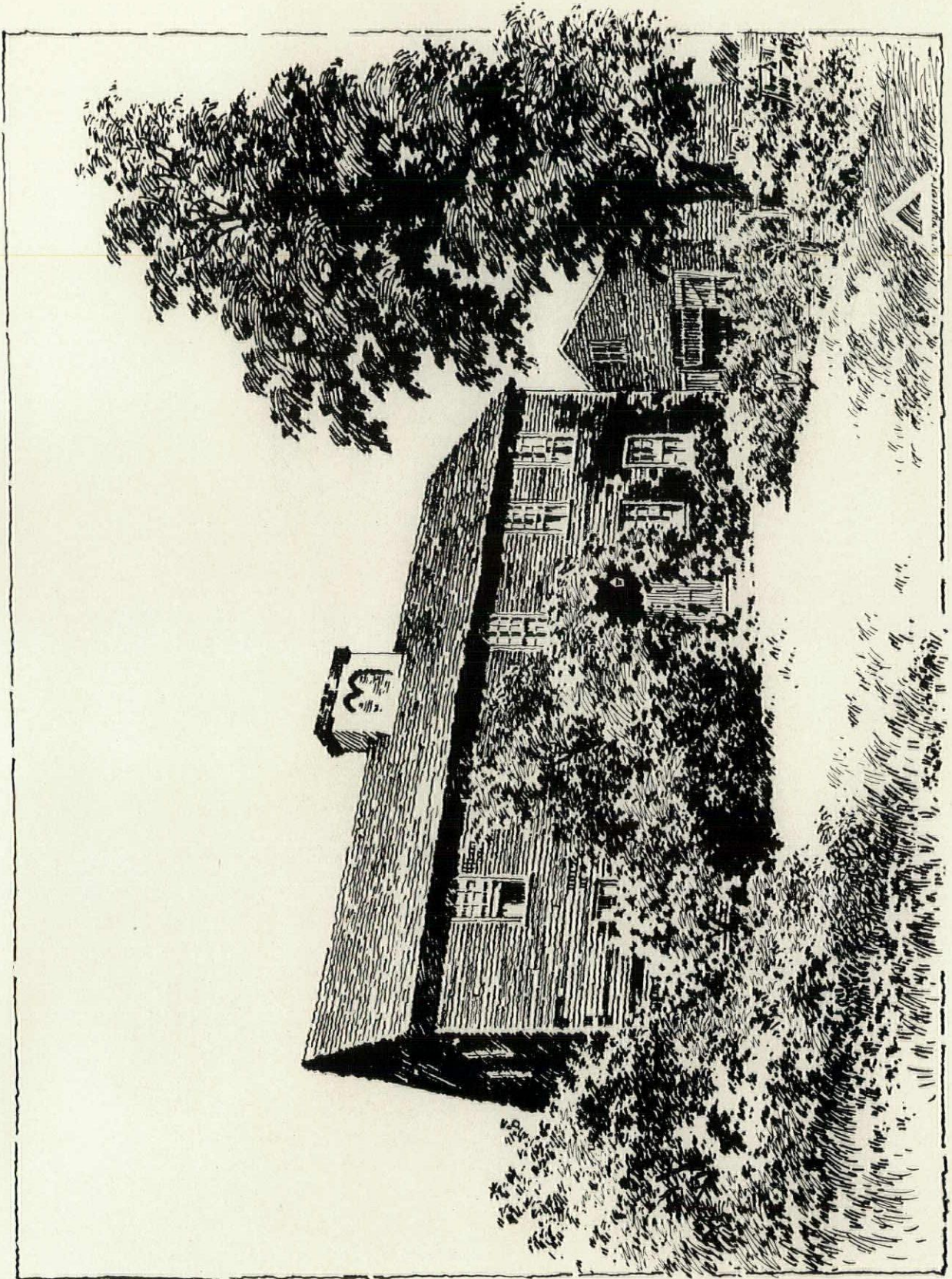
Third prize sketch by Carl J. Jensen of Brooklyn, New York. Pencil Points-A. L. Guptill's Corner Competition No. 2
By direct and economical means the subject has been adequately and charmingly portrayed. The interest is well centered



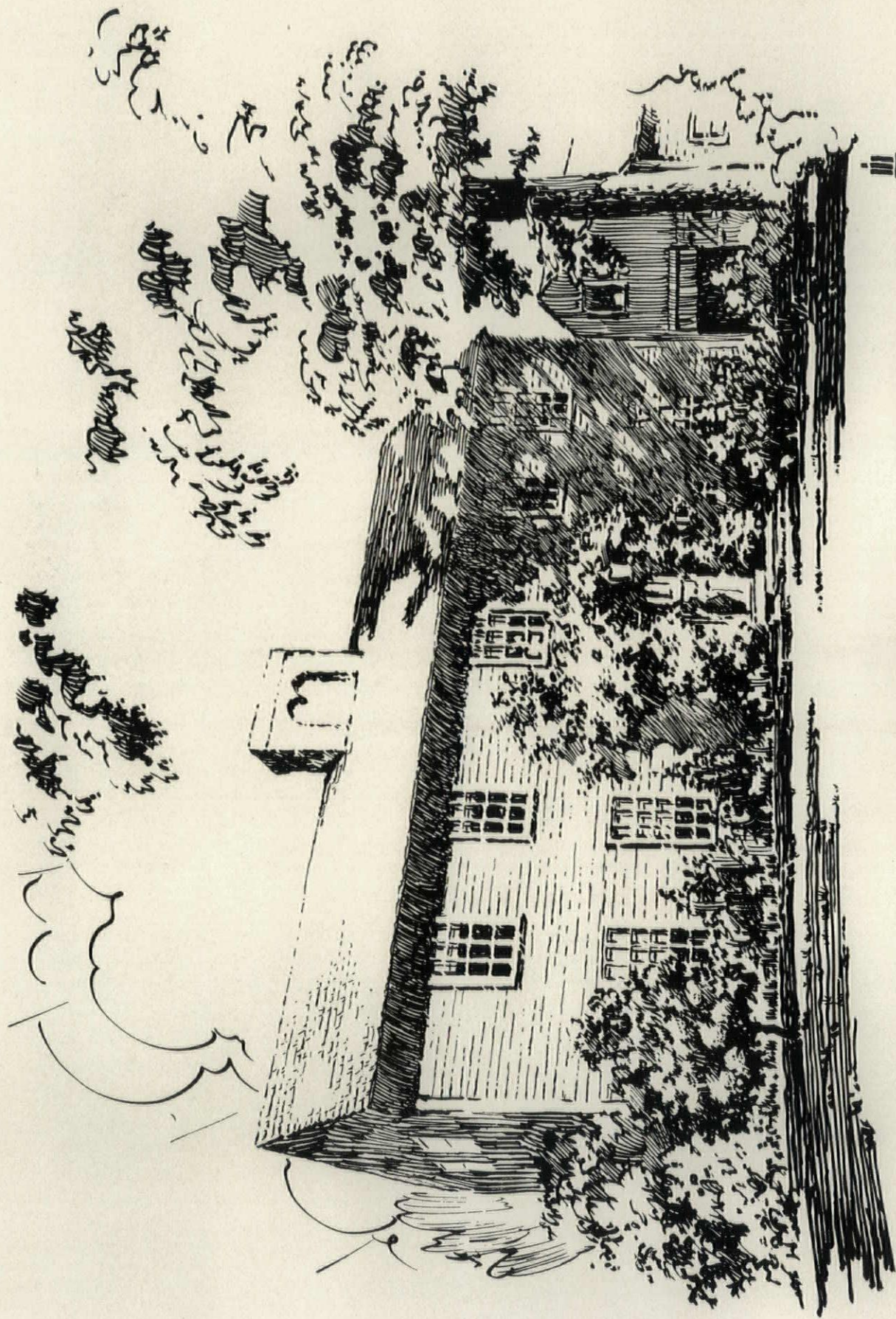
Fourth prize sketch by Edward R. Aulicino of Brooklyn, New York. Pencil Points-A. L. Guphill's Corner Competition No. 2
In this recomposition the artist has succeeded in giving proper emphasis to the vital characteristics of his mellowed subject



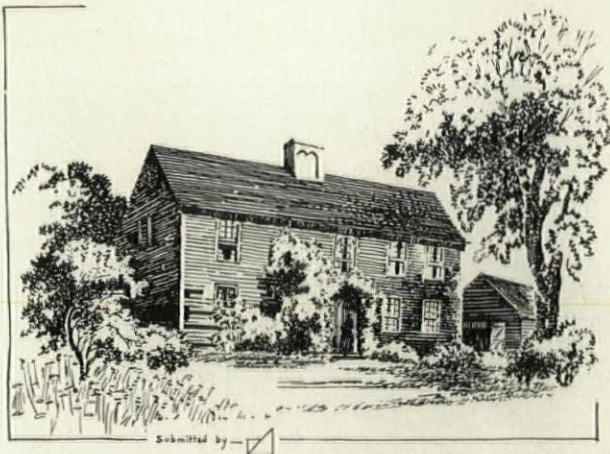
*Fourth prize sketch by J. T. Gaiser of Washington, D. C. Pencil Points-A. L. Guptill's Corner Competition No. 2
Well-spotted blacks, daringly contrasted with whites, impart the utmost vigor to this confident and truly sketchy interpretation*



Fourth prize sketch by George E. Genn of Harrisburg, Pennsylvania. Pencil Points-A. L. Gupill's Corner Competition No. 2. Remarkably faithful to the original subject, yet by no means photographic, is this capably conceived and well presented example



Fourth prize sketch by Frank Ochs of New York. Pencil Points-A. L. Guptill's Corner Competition. No. 2
This invigorating and sunny handling reveals a self-assurance and skill which could result only from long familiarity with the pen



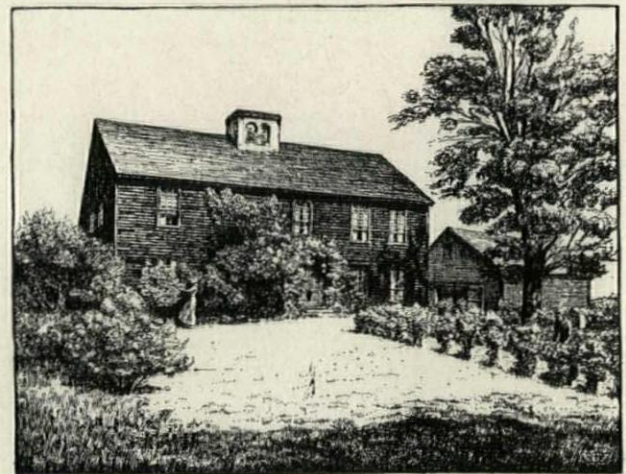
Dan W. Twiddy sends us this straightforward handling from Takoma Park, Md. The house looks real and old; the surroundings are harmonious; the composition is well balanced



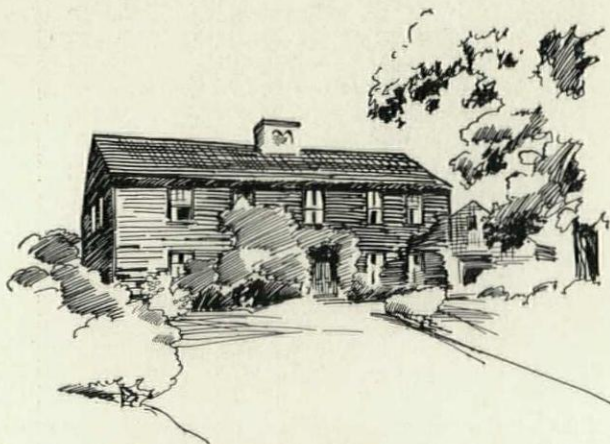
Swinging west, J. Noecker, Champaign, Ill., takes his light from the left and otherwise recomposes, giving us a refreshing translation executed with a strong and vigorous stroke



From Jamaica, N. Y., William Rankin submitted this delightfully sympathetic interpretation. Note the economical but convincing style which tells the story with few lines



This painstaking study by E. W. Genter, Jr., comes all the way from Glendale, Cal., yet bears the true stamp of its New England prototype. It is a rendering, not a sketch



We here have a demonstration from Winthrop, Mass., of what a few dashing strokes can do. Tito Cascieri was the artist. He has caught the essentials with the utmost economy



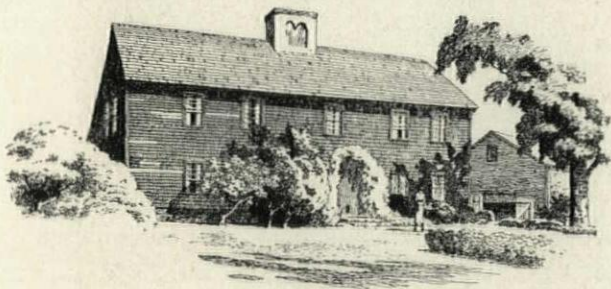
Also from California (this time from Long Beach) comes this unassuming but convincing treatment by Edwardes Sproat. Note his simple indications of the different textures



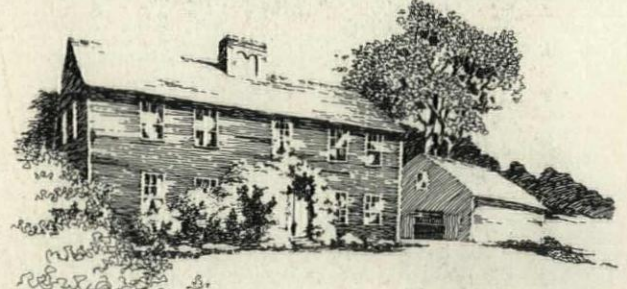
Robert Hillier, of Brooklyn, N. Y., is the artist of this interesting recomposition, with its somewhat decorative arrangement and handling that makes it different from the others



Erwin Kral, of Chicago, dashed off this vigorous handling, with its "drawn on the spot" look. It is a splendid example of this spontaneous type and was obviously done rapidly



Patience is apparently one of the virtues of Louis Williams of Haverhill, Mass., artist of this well-thought-out and carefully executed study which shows a good range of values



Julian Michele, Babylon, L. I., has recomposed his subject matter refreshingly. Observe the rather decorative technique, especially in the foliage and the effect of sunniness

ant, fresh handling, sunny and bright. One judge comments, "A delightful indication of the shadows at the right of the house and around the door." Another mentioned that the edges of the drawing (and especially the clouds) pulled the eye a bit too strongly, "but it's a capable job just the same."

While limits of space prevent the reproduction of the ten mention drawings at an ideal size, even our column cuts give some idea of their excellence. Study them through a magnifying glass.

Dan W. Twiddy has arrived at a very successful result, emphasizing the dark character of the building, which is, withal, sunny. And old. The building proportions could be improved; note relationship of wall and window areas.

Rankin's sketch, which takes us very close to the original composition, is also well studied, depending more on delicacy than boldness. The figures animate the whole. There is a fine sense of depth, and a praiseworthy preservation of white paper—a sympathetic treatment.

Louis Williams' example is less a typical outdoor sketch than some, but a convincing study, well-balanced as to values.

The delicate pen work should be seen in the original to be appreciated.

Noecker has reversed his light (see gable end) and played other refreshing tricks with the composition, including the strong foreground of bush, shadow and tree. The barn (the roof of which seemed to bother so many) he has eliminated. His result becomes quite dramatic.

Kral has dashed off a similarly powerful result which has the merit of seeming to have been sketched on the site. One judge says, "Very fine and bold handling of the pen. Slightly spoiled by dark high shrub in front of house." Note his somewhat acute perspective.

Hillier again shows us how recomposition can wholly change an impression. This has splendid qualities—note its sunniness and its suppression of non-essentials. The fence is in character. A judge noted, "Good rendering. Poor shadows on house from trees."

Cascieri's treatment, the boldness of which is largely lost in this small reproduction, brought forth the remark, "Good quick pen sketch. Failed in completion to render foliage that would have brought out building." Also, "The barn

seems almost to give the illusion of coming in front of the house."

Genther's solution is in marked contrast with these sketchy examples, being painstakingly managed, holding rather closely to the original. Note the enclosing margin. The dark foreground gives depth. In my humble opinion a bit more light led up around the doorway would have linked house and lawn advantageously, at the same time centralizing the attention: but this is a minor point.

Sproat takes us back to the free, sketchy sort of thing which many of us would be most likely to do on the site. The result is simple and honest, with no striving for effect.

Michele offers us a restudied composition, placing greater emphasis on the barn. The building looks properly old: the interest centers nicely about the doorway. The technique is somewhat decorative, particularly in the foliage. Possibly the light roofs, grass, and entrance planting give, at first glance, a slight false effect of snow.

Now look them all over: then send me your vote, I'm depending on you.

And Merry Christmas, good friends!



Alumni Chapel, Hill School, Pottstown, Pa. From an aquatint by Donald Douglass. Size of original, 11 inches square

Eldorado Gothics



Watson asks, "Want a sixth sense? Just take up your pencil and let it play over the sculptured harmonies of this seven-centuries-old cathedral (Notre Dame, Paris). Its touch upon flying buttress and pointed arch, upon pinnacled spire and crouching grotesque is an inspiring contact with these Gothic glories." For perfect functioning of this sixth sense Watson uses Eldorado leads 4B, 3B, 2B, B, HB, H, 2H in such a drawing as this. You'll find Eldorados wherever good drawing materials are sold. (Try Anadel Pencils for your color work.) Pencil Sales Department 167-J, JOSEPH DIXON CRUCIBLE COMPANY, Jersey City, N. J.

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CIRCULAR DOME BUILDING FOR SALE: Offered at a very low price, a circular dome building of wood, 80 feet in diameter and 40 feet high in the center, the material of which was used to form the dome for the new Hayden Planetarium. Ideal and unique for a dance pavilion, exhibition building, assembly room or game room. Perfect condition. White Construction Co., Inc., 95 Madison Avenue, New York.

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

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

A. R. Sharpe, 144 Chestnut Street, Willimantic, Conn., has the following publications for sale: *White Pine Series*, Vol. 1, Nos. 1, 2, and 3; Vol. 2, Nos. 1, 2, 3, 5, and 6; Vol. 3, Nos. 1, 2, 3, 5, and 6; Vol. 4, Nos. 1 through 6; Vol. 5, Nos. 1, 2, 3, and 5; Vol. 6, Nos. 1, 2, 3, 5, and 6; Vol. 7, Nos. 1 through 6; Vol. 8, Nos. 1 through 6; Vol. 9, Nos. 1 through 5; Vol. 10, Nos. 2, 3, 4, and 5. *Architecture*, May through December, 1921; January, February, March, May, July, August, September, and October, 1922. *The Architectural Review*, February, April, and July, 1919; August, 1918. *American Architect*, December 23, 1914; March 10, 1915; August 23, December 6, December 13, 1916; May 9, 1917. *The Architectural Record*, April through December, 1924; January through May, 1925. *The Architect*, October, 1923, and October, 1924. PENCIL POINTS, June and July, 1923; September, 1924.

C. Sedgwick Moss, 1619 R Street, N. W., Washington, D. C., is desirous of securing a Universal drafting instrument, with architect's scales, in good condition and at nominal price.

Thomas Larriek, 816½ Massachusetts Street, Lawrence, Kansas, would like to secure the following copies of *The Architectural Record*: January, February, April, May, June, July, August, October, and December, 1928.

Earl D. Hay, Head, Department of Mechanical and Industrial Engineering, University of Kansas, Lawrence, Kansas, would like to obtain the January, 1934, issue of PENCIL POINTS. He has the following issues of that magazine for sale: June, 1920; February, March, and August, 1921.

ARCHITECT wishes space with builder or general contractor. Will give architectural service in exchange for rental. Phone LOngacre 5-7664.

Ernesto de Sola, San Salvador, Republic of Salvador, Central America, desires to purchase illustrated publications pertaining to small houses (Spanish Colonial or Californian style).

Robert Ronowski, 410 Edgewood, LaGrange, Ill., has the following for sale: *Chicago* and *Philadelphia Architectural Yearbooks*; PENCIL POINTS and *Architectural Record* magazines and various architectural books.

George W. Courtney, K. of P. Building, Winchester, Indiana, would like to obtain a good, recent book on specification writing, also one on small house design and construction, and Early American architecture.

Thomas R. Fahey, 102 East Jefferson Street, Colorado Springs, Colo., would like to secure a copy of the January, 1934, issue of PENCIL POINTS.

W. W. Dudley, 202 Colonial Avenue, Elizabeth City, N. C., will pay 50c each for the April, 1933, and the January, 1934, issues of PENCIL POINTS.

Fred J. Woodward, 728 17th Street, N. W., Washington, D. C., has the year of 1924, complete, of PENCIL POINTS, for sale at 30c per copy. Will not break lot to sell single issues.

S. Juff, 6 McKee Street, Waverton, Sydney, N.S.W., Australia, would like to purchase back numbers of PENCIL POINTS for the past two years.

A. Gargon, Alpes Vaudoises, Leysin, Switzerland, would like to obtain the following copies of PENCIL POINTS: August through December, 1929; January through May, July, and November, 1930.

PERSONALS

T. P. BARNETT COMPANY, *Architects*, 1571 Arcade Building, St. Louis, Mo., announces that Mr. Sylvester G. Schmidt is a member of the firm, which is now composed of F. E. Rixmann, F. Paolinelli and S. G. Schmidt.

MURRAY LEIBOWITZ, *Architect*, has moved his office from Plainfield, N. J., to The Perth Amboy National Bank Building, Perth Amboy, N. J.

MANUFACTURERS' DATA WANTED

ERNESTO DE SOLA, *Architect*, San Salvador, Republic of Salvador, Central America.

PETER A. TIAGWAD, *Architect*, 41 North Broad Street, Ridgewood, N. J.

ALLEN R. CONGDON, *Architect*, 5 Orange Street, Nantucket Island, Mass.

MURRAY LEIBOWITZ, *Architect*, Perth Amboy National Bank Building, Perth Amboy, N. J.

CHARLES L. PINCU, *Architect*, 4266 Phlox Place, Flushing, New York.

FRANK BELLINI, *Architect*, 7406 17th Avenue, Brooklyn, New York (data on bakery ovens, enameled brick and store fronts).

H. SIEMANTEL, *Designer and Builder*, R. R. 16, Box 58, Indianapolis, Ind. (A.I.A. data on residential construction, decoration and furnishing).

BRANCH D. ELAM, *Designer*, 2326 A. W. Grace St., Richmond, Va. (for A.I.A. file).

JOS. QUATMANN, JR., *Draftsman*, 1295 Boland Drive, Richmond Heights, Mo. (data on store plans and display windows).

HAROLD B. TRACY, *Draftsman and Designer*, 211 West Main Street, Mt. Morris, Ill. (data on residences, filling stations, small stores, and commercial buildings).

LOUISE LATHRUP, *Builder*, Lathrup Townsite, Birmingham, Mich. (small home data).

MARY W. VINE BUYCK, *Interior Decorator*, Slingerlands, New York (also data on suburban plot planning).

JOS. S. W. MA, *Student*, 1007½ West 35th Street, Los Angeles, Calif.

RICHARD J. BECK, *Student*, 57 Carlton Avenue, Jersey City, N. J.

J. SCRIBNER DUNNE, *Draftsman*, 2923 Ethel Avenue, Waco, Texas.

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

Eldorado Gothics

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.

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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.

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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. LUDORE, *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.

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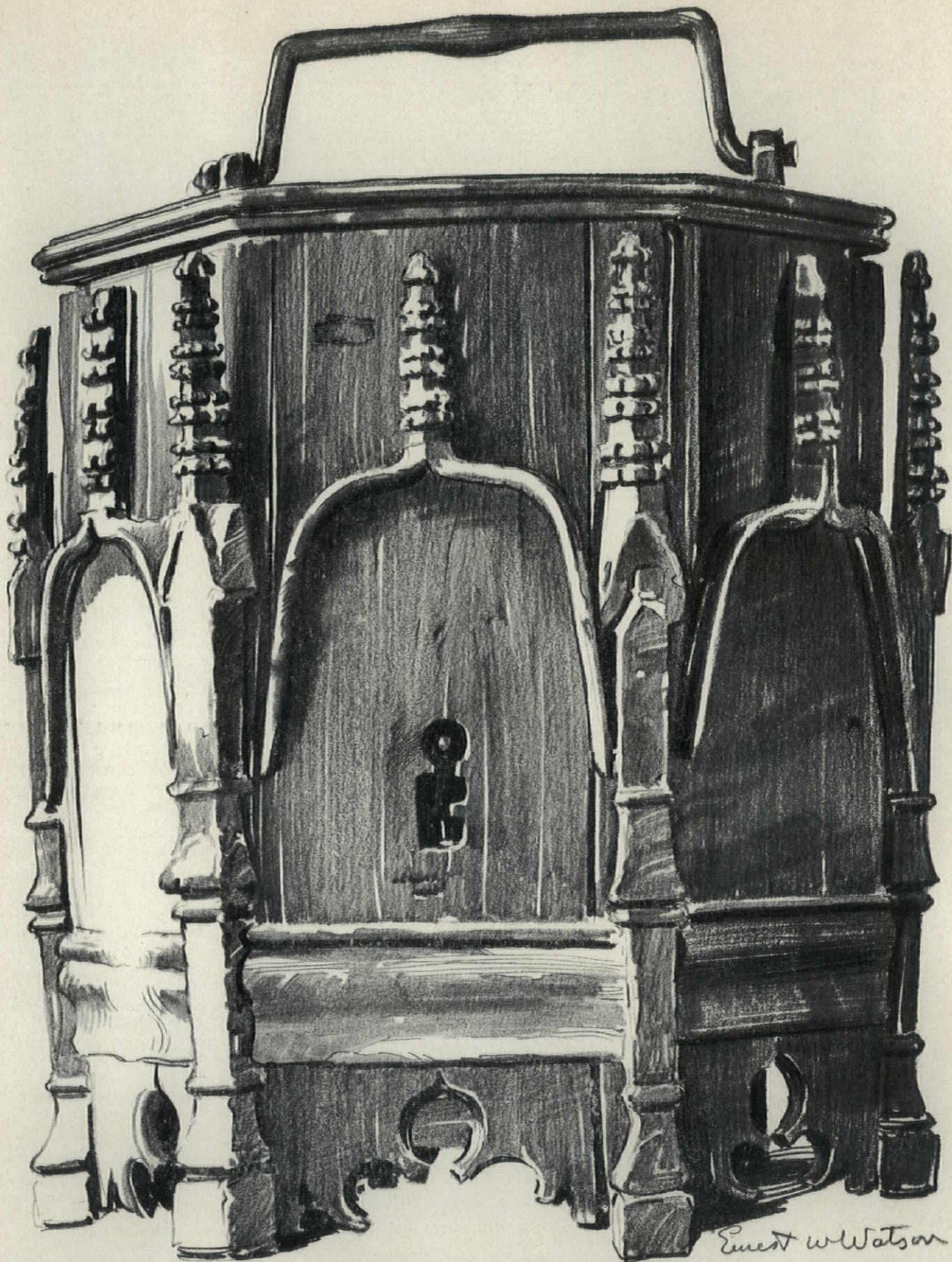
F. A. JAHRLING, *Student*, 130-13 146th Street, So. Ozone Park, L. I., N. Y.

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

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John J. O'Connor, 156 East Chester Street, Kingston, N. Y., would like to purchase a second-hand copy, in good condition, of *Early Domestic Architecture of Connecticut* by J. Frederick Kelly, published by Yale University Press.

Albert A. Gould, 2117 Caton Street, Chicago, Ill., has for sale an 18-inch Buff and Buff Engineering "Dumpy" Level, without tripod, in excellent condition, at reasonable price.

Howard Fredricksen, 4309 East G. Street, Tacoma, Wash., has for sale the following copies of PENCIL POINTS: November and December, 1929; 1930 complete; April, May, July, August, September, November, and December, 1932. \$6.00 for the lot, postage to be paid by purchaser.

W. Andrew Weise, 4213 Euclid Avenue, Baltimore, Md., has the following for sale: PENCIL POINTS—May, June, July, August, and October, 1929; September, 1933. *Architectural Record*—December, 1909; January, 1910; January and September, 1911; December, 1912; July, August, and November, 1913; June, 1915; February through December, 1916; all except May and June, 1917; all except March and June, 1918; 1919 complete; all except January, March, and April, 1920; 1921, 1922, 1923, 1924, 1925, 1926, complete; January through November, 1927. All in good condition. Will sell as whole or in part. Make offer based on C.O.D. plan.

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Ervin Kampe, 100 Montrose Drive, S. Charleston, W. Va., would like to obtain the following copies of PENCIL POINTS: August through December, 1929; January through May, July, September and November, 1930.

Thomas J. Rowland, 403 West 40th Street, Savannah, Ga., would like to purchase *Architectural Construction*, Vol. 1, by Voss and Henry. State price and condition of book.

Leo A. Hauser, 313 S. W. 30th Avenue, Miami, Fla., has the following copies of PENCIL POINTS for sale: years 1926 through 1932, complete; August, October, November, and December, 1925. All in perfect condition, price \$3.00 per year or entire lot \$15.00, f.o.b. Miami.

J. Shepherd, Librarian, The Cranbrook Academy of Art, Bloomfield Hills, Mich., would like to obtain the March, 1933, issue of the *Architectural Record*.

Don Henderson, 1603 Ruby Street, Pullman, Wash., would like to exchange the following magazines for 10 or 12 PENCIL POINTS spring back binders: PENCIL POINTS—June, August, October, and November, 1924; February and April through December, 1925; February through May, 1926; August and September, 1932; November and December, 1933; and January, 1934. *Architectural Forum*—August, September, and October, 1932. *American Architect*—September and October, 1932.

Edward Koso, 1610 Riggs Place, N. W., Washington, D. C., would like to purchase a copy of *The History of Architecture* by Sir Banister Fletcher, in good condition.

Miss H. G. Babbitt, 524 West 122nd Street, New York, N. Y., will sell 1926 issues of PENCIL POINTS at reasonable offer plus forwarding charges.

Would like to obtain second-hand copies of *Structural Engineering Strength of Materials and Structural Engineering Graphical Statics, Stresses and Masonry*, both by Swain. Address A.G.T., *The Mart*, care of PENCIL POINTS, 330 West 42nd Street, New York.

Benjamin S. Sheiniwald, 350 Cary Hall E., West Lafayette, Indiana, would like to purchase the following numbers of the *White Pine Monograph Series*: Vol. I, No. 3; Vol. II, Nos. 1 and 3; Vol. III, No. 1; Vol. XI, No. 1. Please quote price postpaid.

The Cambridge School of A. & L.A., 53 Church Street, Cambridge, Mass., would like to secure a copy of November, 1932, PENCIL POINTS.

A. W. Crownover, 36-20 Vernon Boulevard, Long Island City, N. Y., would like to purchase a used Universal Drafting Machine.

Thos. G. Reid, Rutherford Street, Greenville, S. C., would like to obtain the following: *Architectural Graphic Standards* by Sleeper & Ramsey; and *Eight Periods*, published by the Murphy Varnish Company. The latter catalog is now out of print.

PERSONALS

A. EUGENE CELLAR, *Architect*, has closed his office at 1205 Lynch Building, Jacksonville, Florida. He is now located at Cherry Lake Farms, Madison, Florida, as architect for a Rural Rehabilitation Community.

HAROLD LANG, formerly with the New York State Architectural Department, has opened a studio of architectural photography at 244 Lark Street, Albany, N. Y.

JOHN WALKER STOKER has opened an office for the practice of landscape architecture in the Donehower Building, Lewisburg, Pa.

C. O. IRVINE, *Structural Engineer*, has changed his address to Box 36, Hill Station, Harrisburg, Pa.

The Research Department of M. Grumbacher, 460 W. 34th Street, New York, would like to be placed on the mailing list of universities, clubs, private schools and teachers, listing any painters in their prospecti. In exchange for such checked lists, showing names of architects or faculty (that paint either for hobby or professionally), we will send our catalog showing research data on colors and materials.

STURGIS ASSOCIATES, INC., and WILLIAM STANLEY PARKER, *Architects*, announce that Mr. Parker has retired from the company. Sturgis Associates, Inc., and Mr. Parker will continue practice independently at their previous offices at 120 Boylston Street, Boston, Mass.

SAMUEL OGREN, *Architect*, has opened an office for the practice of architecture, doing mostly residential work, at Room 5, Delray Arcade, Delray Beach, Florida.

(Manufacturers' Data Wanted and Employment Service Items will be found on page 26, Advertising Section.)

Eldorado Gothics



SUBJECT: *St. Giles, Wrexham, Denbigh, Wales, 1370-1450*

PENCIL: This drawing was done with only 4 degrees of ELDORADO—H for the delicate sunlit surfaces; HB for light shadows; 3B for darker grays; 4B for the deep blacks

PAPER: Kid finish Bristol Board

Watson's pencil actually shows the climatic quality of northern sunshine, on a tower of rich architectural form. The paper chosen is important; with the correct degrees of ELDORADO leads, the result is noteworthy for its naturalness. No need to buy imported pencils when American-made ELDORADO is obtainable wherever fine drawing materials are on sale. 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.

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PERSONALS

DRAGON & SCHMIDTS, Architects, have moved their office from 3016 Telegraph Avenue to Room 205, 2068 Allston Way, Berkeley, Calif.

CRAFT, GILL & WALSH, Architects, 247 Park Avenue, New York, have dissolved partnership. Mr. Alton L. Craft will practice individually at 6 East 45th Street, New York. Mr. Harrison Gill will also practice individually at 247 Park Avenue, New York. Mr. Harold V. Walsh will not be engaged in active practice.

HUGO K. GRAF, Architect, formerly of the firm of Trueblood & Graf, has opened offices at 2825 Olive Street, St. Louis, Mo.

HAROLD F. ANDREWS, Architect and Structural Engineer, has moved his offices from 128 State Street to 82 State Street, Albany, N. Y.

ROBERT HELMER, Architect, has withdrawn from the firm of Halsey, McCormack & Helmer, Inc., and has established his own office for the practice of architecture at 219-50 141st Avenue, Springfield Gardens, Long Island, New York.

FREDERICK S. CATES, Architect, has opened an office for the practice of architecture and residential development at 1202 Lynch Building, Jacksonville, Fla.

THE MART

Wood Engraver's Tools for Sale. Complete set of 75 pieces selected and used by an expert. Also sharpening stones and pad. All in good condition. Address *The Mart* care of PENCIL POINTS.

The McCormick Company, Inc., 121-127 S. Negley Avenue, Pittsburgh, Pa., would like to purchase a used copy of *Good Practice in Construction*, Part 1 and Part 2, by Philip Knobloch.

Thomas B. Chang, Suite 4, 34 Massachusetts Avenue, Cambridge, Mass., would like to purchase the following numbers of the *Bulletin of the Beaux-Arts Institute of Design*: January through September, 1925; October, November, and December, 1926; all except June, July, and August of 1927; January through April, 1928.

Robert Ronowski, 410 N. Edgewood, LaGrange, Ill., has some architectural magazines and books for sale at reasonable price.

Herbert F. Dettlefsen, 530 East 22nd Street, Brooklyn, New York, would like to purchase the following copies of the Ludowici-Celadon Company: *Provincial Architecture of Northern France*, May, 1931; *A Visit to Vezelay*, September, 1932; *Memories of Rural France*, November, 1932; *French Architecture as a Source of Material*, January, 1931; *Some Minor Architecture of Normandy*, March, 1931; *Dijon—Capital of Burgundy*, November, 1931. He will pay 20c per copy if in good condition.

Hubert E. Allen, 205 Forest Avenue, Glen Ellyn, Ill., has the following issues of PENCIL POINTS for sale: all of 1926, except February and December; 1927, complete; 1928, complete; March through August, 1929. Copies are in excellent condition. He would like to sell the complete years as a lot.

Belle A. Dinwiddie, 1200 W. Poplar, Rogers, Ark., has the following for sale: December, 1933; January through April, 1934, of *Architectural Forum*, at 65c per copy postpaid. February through July, 1934, of *Architectural Record*, at 45c each, postpaid. July, 1928; July, 1929; March through December, 1930; January, February, April, June, September, October, and December, 1931; February through December, 1932; December, 1933; June through December, 1934, of PENCIL POINTS, at 45c each, postpaid.

Miriam F. Jones, 1323 Avenue B, San Antonio, Texas, has the following copies of PENCIL POINTS for sale: November and December, 1922; January through November, 1923; 1924 complete; January through March, May through July, September through November, 1925; May through December, 1926; all except July and September, 1927; all except April, 1928; January through July, 1929; also extra copies of October, 1924, and June, October, November, and December, 1927.

Serafin Yde Guzman, Samal, Bataan, P. I., would like to purchase the following: loose leaves of all winning designs with plans published by PENCIL POINTS from 1920 through 1932, bound or unbound; all of those published by the *American Architect* from 1915 through 1927 or 1930; all in *Architectural Forum* from 1920 through 1934.

Lester A. Cramer, 2334 Vestal Avenue, Los Angeles, Calif., has for sale the following, at reasonable price: special numbers from 1922 to 1932 of *Architectural Forum*; 1921 to 1930, *Architectural Record*; 1927 to 1934, *American Architect*; 1923 to 1926, and 1931, *Architect and Engineer*; 1926 and 1927, *Architecture*; *Through the Ages* by Vermont Marble Company, 1931, 1932, 1933, bound; *The Gypsumist*, 1925 to 1930, inclusive; *Shapes of Clay* by Gladding McBean Co., 1925 through 1930; *Tuileries Brochures* by Ludowici-Celadon Co., 1929 through 1932; *Building Superintendence* by Clark. Will be glad to send on approval if postage is paid.

A. Mansur, 15 Somerset Street, Bangor, Maine, has almost complete sets of PENCIL POINTS since 1927 for sale.

Phineas Cheadlee, 5903 N. E. Wygant Street, Portland, Oregon, has the following for sale: *American Architect* for March, October, and November, 1932; May, 1933. PENCIL POINTS for February, 1932. All in perfect condition, price \$2.00 plus postage for the lot, or 50c each.

MANUFACTURERS' DATA WANTED

FREDERICK S. CATES, *Architect*, 1202 Lynch Bldg., Jacksonville, Fla. (for A.I.A. file).

LOTT L. TAYLOR, *Architect*, 1601 Rosario Street, Laredo, Texas.

CAMILO PANERAI, *Architect*, 13 No. 21 (Vedado), Havana, Cuba.

HUGO K. GRAF, *Architect*, 2825 Olive Street, St. Louis, Mo. (desires complete new file).

ALTON L. CRAFT, *Architect*, 6 East 45th Street, New York, N. Y.

FLOYD S. KLINE, *Architect*, 216 E. King Street, Lancaster, Pa. (for A.I.A. file).

F. C. STERNBERG, *Architect*, 4461 Olive Street, St. Louis, Mo.

CHARLES WELLS, *Designer*, 4046 North Keystone Avenue, Chicago, Ill.

(Service Departments continued on page 49, Ad Section)

Eldorado Gothics



SUBJECT: Church at Arramanches, France.
Typical of earlier Gothic forms, it is full of suggestions for the contemporary designer.

PENCIL: ELDORADO. Eldorado leads 2B, 3B and 4B were used here, handled much as crayon or charcoal. Also a brush, dipped in gasoline or turpentine, swept over soft Eldorado pencil tones, intensified the blacks and produced a wash effect! Kneaded eraser used afterwards on these tones. This innovation extends the pencil artist's flexibility and range.

PAPER: Smooth kid finish.

Watson broadens the pencil palette with an ingenious technique of practical appeal to architects and draftsmen (see above). ELDORADO, the Master Drawing Pencil, brings you 17 degrees of leads: 6B, 5B, 4B, 3B, 2B, B, HB, F, H, 2H, 3H, 4H, 5H, 6H, 7H, 8H, 9H, each of a quality and uniformity that wins approval from the exacting. Pencil Sales Dept. 167-J, JOSEPH DIXON CRUCIBLE COMPANY, Jersey City, N. J.

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PERSONALS

CLAUDE M. GUNN, *Architect*, has opened offices for the practice of architecture at Pioneer Trust Building, 1016 Baltimore Avenue, Kansas City, Mo.

J. ROY CARROLL, JR., *Architect*, is now engaged in the practice of architecture at 1700 Samson Street, Philadelphia, Pa.

WADSWORTH & BOSTON, *Architects*, have moved their offices to 193 Middle Street, Portland, Maine.

FREDERICK MATHESIUS, *Architect*, has moved his office from 16 East 41st Street to the Architects Building, 101 Park Avenue, New York.

DANA B. JOHANNES, *Architectural Designer*, is now located in the Carry Building, 15th and K Street, N. W., Washington, D. C. The firm name is now Johannes & Whitcomb.

HENRY A. MEYER and LORENZ H. LEHMAN, *Draftsmen*, have opened an office at 335 Citizens Building, Louisville, Ky., the firm name being Builders Planning Service.

DAVID P. WICKLINE, JR., *Architect*, has opened offices for the general practice of architecture in the Boyd Building, 213 Ninth Street, Lynchburg, Va.

H. H. LAND, *Architect*, has established an office for the practice of architecture in Monroe, Louisiana.

WM. A. NETHERLAND and JAS. B. HAWKINS, *Architects*, announce the firm of Netherland and Hawkins as successors of the late Arthur Loomis with offices at 87 Equitable Building, Louisville, Ky., and 1928 Ekin Avenue, New Albany, Indiana.

THE MART

Mrs. J. L. Jones, 320 E. Noble Avenue, Lake Forest, Ill., would like to obtain the following copies of the *White Pine Series*: Vol. 1, No. 3; Vol. 2, Nos. 1, 3, 4, and 6; Vol. 3, Nos. 1, 3, and 4.

Herman R. Kaplan, 904 Shephert Street, N. W., Washington, D. C., has the following copies of PENCIL POINTS for sale: June, 1922; August, 1922, through December, 1923; February, 1924, through April, 1925; June, 1925, through October, 1925; January through March, 1926; and May, 1926. Advertising removed from most of these issues.

Harry W. Mourton, 204 Bowen Street, Jamestown, N. Y., has the following copies of PENCIL POINTS for sale: 1920 and 1921, complete; 1922, all except July; 1923, all except January and February; 1924, February, August, through December; 1925, all except June, July, and December.

Westchester architect would like to purchase used four-post drawing table 36" x 60", drawer preferred. Send description and lowest price to *The Mart*, care of PENCIL POINTS.

Irving F. Morrow, deYoung Building, San Francisco, Calif., would like to obtain a November, 1934, issue of *Architecture*.

Joe E. Smay, University of Oklahoma, Norman, Okla., would like to obtain a copy of the January, 1934, issue of PENCIL POINTS.

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

E. H. Butterfield, 344 Liberty Court, Ann Arbor, Mich., has for sale the following magazines, unbound: *Brochure Series of Architectural Illustration*, Bates & Guild, Boston—year 1895, complete, and two copies of Vol. 1, No. 1; March through June, 1896; June and November, 1898; February and September, 1899; January, April, and November, 1901. *White Pine Series*—Vol. 1, Nos. 1, 2, 3; Vol. 5, Nos. 1, 2, 4, and 5; Vol. 7, Nos. 1, 2, 3, 4, and 6; Vol. 9, Nos. 1, 2, 3, 4, and 5; Vol. 10, Nos. 1, 2, 4, 5, and 6; Vol. 11, No. 1; Vol. 15, No. 6; Vol. 16, Nos. 1, 2, 3, and 4; Vol. 17, No. 5; and six copies of each of Vols. 2, 3, 4, 6, and 8. Vol. 1, PENCIL POINTS. Make offer.

Robert A. Edwards, Beverly, Mass., will pay \$1.20 for the three following copies of the *Tuileries Brochures*, published by the Ludowici-Celadon Co., postpaid: January, 1931; September, 1931; July, 1932.

MANUFACTURERS' DATA WANTED

CLAUDE M. GUNN, *Architect*, Pioneer Trust Building, 1016 Baltimore Avenue, Kansas City, Mo.

N. A. HOLMAN, *Architect and Engineer*, 1110 Crawford Street, Vicksburg, Miss.

JOHN STONE THORNLEY, *Architect*, Nyack, N. Y.

LOTT L. TAYLOR, *Architect*, 1601 Rosario Street, Laredo, Texas (data on residential construction, furnishing and decoration).

J. D. ANNAND, *Architect*, 512 N. W. 12th Avenue, Portland, Oregon.

KOHL & SIMON, *Architects*, 1465 Broadway, New York (especially data on motion picture theatres).

EDMUND DREYFUS, *Architect*, 1518 K Street N. W., Washington, D. C.

H. H. LAND, *Architect*, Monroe, La.

FREDERICK W. CROWN, *Designer*, 4142 Longshore St., Philadelphia, Pa. (architectural, mechanical and structural data on small homes, stores and apartments).

BUILDERS PLANNING SERVICE, 335 Citizens Building, Louisville, Ky. (data on residential construction, decoration, furnishing, filling stations, small stores and commercial buildings).

REGIONAL FORESTER, Albuquerque, New Mexico.

V. E. BALLARD, *Student*, 13 Grunwell Avenue, Clarendon, Va.

HARRY L. BROOK, *Student*, 254 West Newton Street, Boston, Mass.

BRUCE R. ANDERSON, *Student*, 52 Irving Street, Cambridge, Mass.

EDWARD AULICINO, 5908 17th Avenue, Brooklyn, N. Y. (data pertaining to the remodeling of basements for recreation purposes, etc.).

JOHN F. WOLF, *Student*, Sawyer Street, Shawno, Wis.

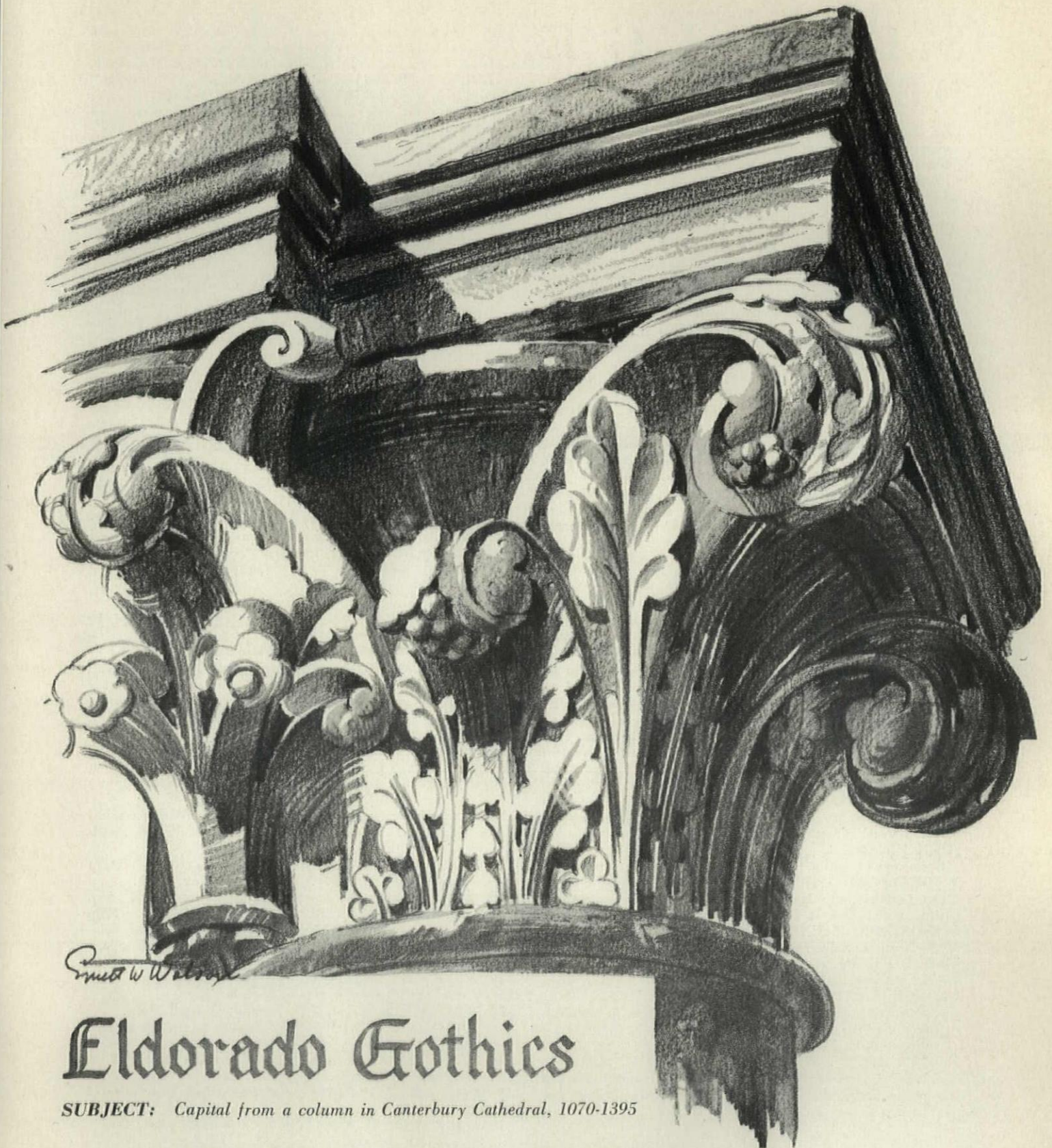
EUGENE MILTON LAYMAN, *Architect*, 938 S. Orange Grove Avenue, Los Angeles, Calif. (for A.I.A. file).

JAMES H. TOMITA, *Architect*, 1030 Richard Lane, Honolulu, Hawaii (for A.I.A. file).

S. R. STERBENZ, *Architect*, 901 Jefferson Street, Valparaiso, Indiana.

PHILIP E. KEENE, *Draftsman*, 1028—7th Street No., Fargo, N. D. (for A.I.A. file, especially on residential work).

(For Employment Service see page 28, Advertising Section)



Eldorado Gothics

SUBJECT: Capital from a column in Canterbury Cathedral, 1070-1395

PENCIL: This drawing was done principally with the softer grades of ELDORADO—4B, 3B and 2B. Here and there HB was employed. A little rubbing was done with the stump in places

PAPER: Smooth surfaced pencil paper

A complicated form, treated with three-dimensional clarity by Watson. Expert choice of paper and pencil. In this drawing shadows are as revealing as substance, and the right ELDORADO leads make it easy to balance values. At the drafting board, ELDORADO lives up to its name of *the Master Drawing Pencil*, and proves itself the equal or the superior of imported brands. Pencil Sales Department 167-J, JOSEPH DIXON CRUCIBLE COMPANY, Jersey City, N. J.

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PERSONALS

The firm of HARALSON & NELSON, *Architects*, has been dissolved, but all work at present under contract will be carried out by that firm. Joe J. Haralson has formed an association with Ralph O. Mott and will continue the practice of architecture under the firm name of Haralson & Mott with offices at 229 Merchants Bank Building, Fort Smith, Ark. E. Chester Nelson will continue the practice of architecture with offices at 427 Merchants Bank Building of that city.

JAMES A. GALVIN, *Architect*, has removed his office from 486 Broadway to the Home Savings Bank Building, 11 North Pearl Street, Albany, N. Y.

JOHN H. FINN is now located at Dormay Estates, Inc., Broadway at Sutton Place, Lawrence, Long Island, N. Y.

W. BRADFORD SPROUT, JR., has been appointed architect for the John Hancock Mutual Life Insurance Company with office at 197 Clarendon Street, Boston, Mass.

ISADORE H. BRAUN, *Architect*, has moved his offices to 228 North LaSalle Street, Chicago, Ill.

EDWARD L. BUNTS, *Architect*, has moved his offices to 335 First National Bank Building, Colorado Springs, Colo.

GEORGE H. CARTER and ALLAN H. MEINECKE, *Architects*, have opened an office for the practice of architecture under the name of Carter & Meinecke, in the First National Bank Building, Moorhead, Minn.

E. LEANDER HIGGINS and AMBROSE STEVENS HIGGINS, *Architects*, have formed a partnership and will practice architecture at 514 Congress Street, Portland, Maine.

THE MART

Laurence P. Johnston, 822 Sligo Avenue, Silver Spring, Md., would like to obtain the following numbers of the *White Pine Series*: Vol. 2, No. 3; Vol. 3, No. 1.

John H. Crown, 8 Pool Lane, Brooklyn, N. Y., has the following copies of *PENCIL POINTS* for sale: all of 1921, except January; January and June, 1922; 1923 and 1926, complete; January through August, 1927.

Arthur B. Heaton, 1211A Connecticut Avenue, Washington, D. C., would like to obtain the following numbers of the *White Pine Series*: Vol. 1, No. 3; Vol. 2, No. 4.

Mrs. Wilbur B. Ream, 1205 Los Lomas Road, Albuquerque, N. M., has the following copies of *PENCIL POINTS* for sale: April, May, July, September through December, 1926; January and March, 1927.

Mrs. F. B. Wirt, 211 Williams Street, Aurora, Ill., has the following for sale: all copies of *PENCIL POINTS* from 1920 to date. 1920 through 1923 are bound, good condition. Also the following *White Pine Series*: Vol. 1, Nos. 1 through 3; Vol. 2, 2 each of Nos. 1 through 6; Vol. 3, Nos. 1 through 6; Vol. 4, Nos. 1 through 6; Vol. 5, Nos. 1 through 5; Nos. 1 through 6 of Vol. 6, 7, 8, 9, and 10. Also an extensive library of architectural books and magazines, back issues, etc. Will sell these at reasonable price, but communicate immediately, as Mrs. Wirt must sell these quickly.

Ervin Kampe, 100 Montrose Drive, South Charleston, W. Va., would like to obtain the January, 1930, and the January, 1935, issues of *PENCIL POINTS*.

Bernard Nathan, 4631 N. Paulina Street, Chicago, Ill., has the following for sale: *PENCIL POINTS*—February, March, April, August, September, November, and December, 1930; January through November, 1931; good condition, 25c per copy or \$3.00 the lot, postage extra.

Fred J. Schmidt, 4924 10th Avenue, Los Angeles, Calif., would like to obtain a used copy of *Elementary Surveying*, late edition, by Breed & Hosmer. State price and condition.

Mrs. Maude S. Wehrly, 916 Porter Avenue, Dayton, Ohio, has the following copies of *PENCIL POINTS* for sale: years 1923, 1924 (October missing), 1925, 1926, 1927 (November and December missing), 1930; December, 1922; March, 1928; January and February, 1931; April, and July through December, 1929.

MANUFACTURERS' DATA WANTED

D. C. SANFORD, JR., *Architect*, Springdale, Conn.

FREDERICK I. FRIEDLINE, *Architect*, 349 17th Street, S.E., Cedar Rapids, Iowa (data on swimming pools for suburban homes).

JAMES I. PARK, *Architect*, Nang Kei Bldg., 9 Kohei Do, Seoul, Korea.

JAMES A. GALVIN, *Architect*, Home Savings Bank Building, 11 N. Pearl Street, Albany, N. Y.

JOHN H. FINN, *Architect*, Dormay Estates, Inc., Broadway at Sutton Place, Lawrence, Long Island, N. Y.

E. M. RICH, *Architect*, Clinton, Oklahoma (data on small homes, stores, apartment houses and commercial buildings, for quick estimates, with prices).

WILLIAM J. CLARK, Michigan Rural Rehabilitation Corp., 609 City National Building, Lansing, Mich.

WILLIAM MAIER, *Designer*, 1601 Macombs Road, Apt. 3D, Bronx, New York (data on residential construction, decoration and furnishing; store plans and display windows; filling stations, commercial buildings and suburban plot planning, for A.I.A. file).

HAROLD KAPLAN, 315 Main Street, Leland, Miss. (data on small residences, state and national parks).

H. J. POSTON, *Engineer*, 8 N. Benton, Helena, Mont.

W. BRADFORD SPROUT, JR., *Architect*, 197 Clarendon Street, Boston, Mass.

JOSEPH P. GOLD, *Draftsman*, 801 Dundas Street West, Toronto, Ont., Canada.

JOHN FAVILLE, JR., *Director of Education*, University of Wisconsin, Wisconsin State Prison, Waupun, Wis.

ISADORE H. BRAUN, *Architect*, 228 North LaSalle Street, Chicago, Ill.

LAWRENCE MONBERG, *Architect*, Suite 218, 612 N. Michigan Avenue, Chicago, Ill.

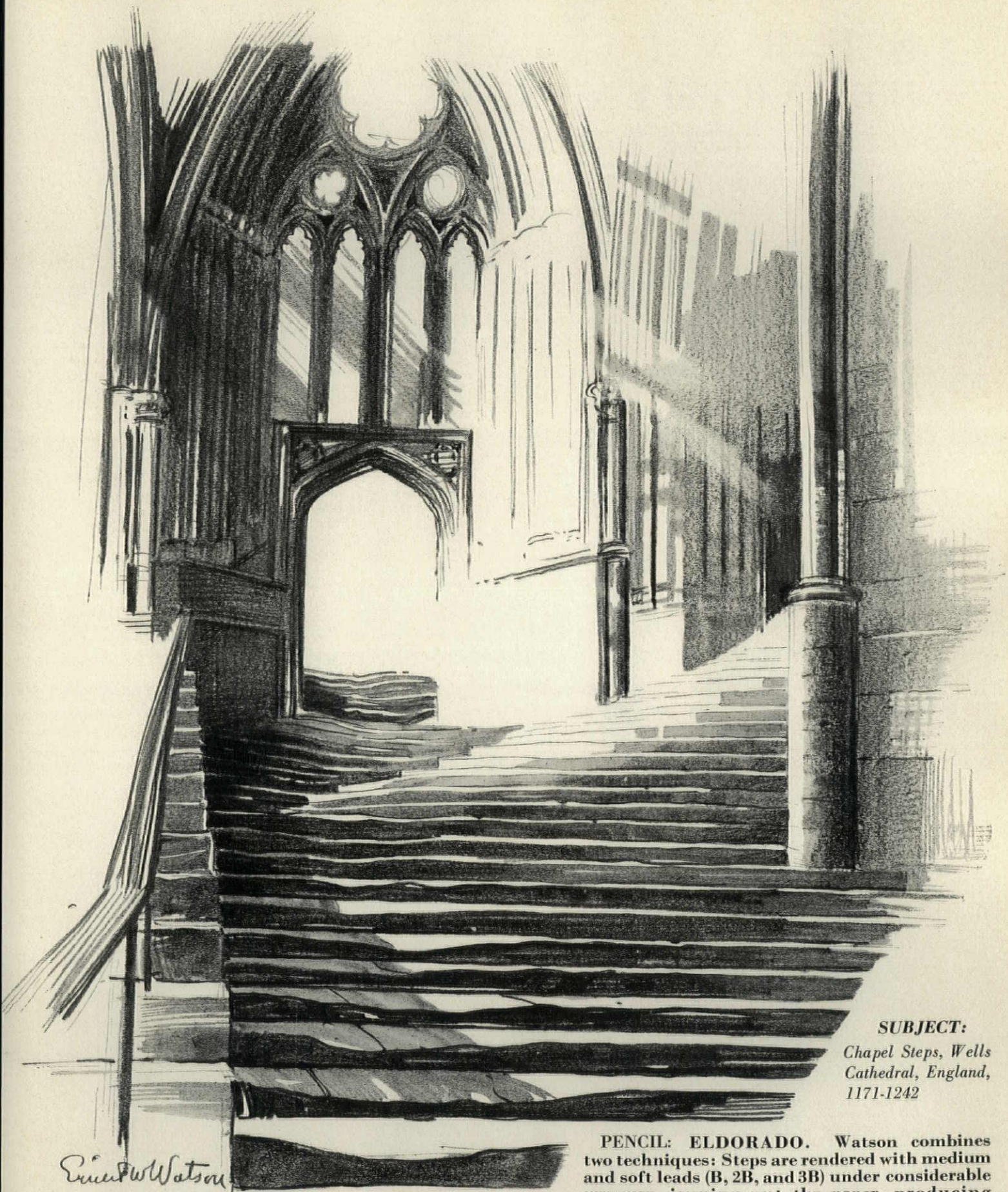
GEORGE J. NOVOTNY, *Engineer*, 5686 Lawndale Avenue, Detroit, Mich.

JOHN F. WOLF, *Designer*, Sawyer Street, Shawano, Wis. (data on residences, stores and churches, for A.I.A. file).

CARTER & MEINECKE, *Architects*, First National Bank Building, Moorhead, Minn.

ROBERT B. COLTRIN, *Architect*, 2117-39th Street, Galveston, Texas (for A.I.A. file).

ERNEST J. DODD, *Draftsman*, 216 Indian Grove, Toronto, Ont., Canada.



SUBJECT:

*Chapel Steps, Wells
Cathedral, England,
1171-1242*

PENCIL: ELDORADO. Watson combines two techniques: Steps are rendered with medium and soft leads (B, 2B, and 3B) under considerable pressure, ironing out the paper, producing smooth, wash-like tones; walls are done with 3B and 4B leads lightly scumbled to suggest grained effect of stone. Light-shafts, erased with a kneaded eraser.

PAPER: Kid Finish Bristol.

Eldorado Gothics

In Watson's hands, as in yours, ELDORADO yields exact tonal effects, with the right choice of paper and correct degrees of leads. In comparison with imported brands ELDORADO, the Master Drawing Pencil, lives up to its name. Pencil Sales Dept. 167-J, JOSEPH DIXON CRUCIBLE COMPANY, Jersey City, N. J.

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THE MART

FOR RENT: Alton Craft, *Architect*, 6 East 45th Street, New York, has office space for rent to mechanical and structural engineer, who can collaborate on some of Mr. Craft's work. Phone MURRAY Hill 6-2787.

E. J. Willingale, 960 Park Avenue, New York, has the following copies of **PENCIL POINTS** for sale at 20c each: years 1921 and 1924, complete; January, and June through November, 1922; January through June, and December, 1923; January through October 1926; and November, 1920, all good as new.

Joseph E. Mosel, 472 Hawthorne Avenue, Yonkers, N. Y., has the following **PENCIL POINTS** issues for sale: complete years of 1921 through 1926, perfect condition, to be sold in one lot. Will send express, C.O.D.

Mrs. Nellie R. Lucas, 2224 E. 19th Street, Brooklyn, N. Y., has the following for sale: 1 drawing board 42" x 31", adjustable to 5 positions; 2 parallel Straight Edges, one 42" Black Edge, the other 31" Transparent Edge; 1 Henschel Lettering Guide, 2173 V. C. 9/32"; also 1 V. C. 1/8"; N. Y. S. A. Year Book, 1916-1934; 1 Vol. *Architects' and Builders' Pocket Book*, Kidder-Nolan; 1 miniature Atlas of Brooklyn, N. Y.

James Elgar, 169 Brown Street, Providence, R. I., has the following *White Pine Series* for sale: Vol. 1, Nos. 1, 2, 3; Vol. 2, Nos. 2, 4, 5, 6; Vol. 3, Nos. 1-6; Vol. 4, Nos. 1-6; Vols. 5 and 6, bound in one volume, complete; Nos. 1-6, of Vols. 7 through 17. Also the following issues of **PENCIL POINTS**: April through December, 1932; 1933, complete; January, February, and April, 1934. Also complete issues of *The Tuileries Brochures* for 1929, 1930, 1931, and 1932.

Elmer Grey, 170 East California Street, Pasadena, Calif., has for sale, at a greatly reduced price, a few sketches in oil of California mountain and canyon scenery, by Elmer Grey, F.A.I.A. 12" x 16" in size, framed in suitable hand-carved, metal-leaf frames, price \$30 each. Small reproduction will be mailed for the purpose of selection.

H. J. Larrecq, 1110 West 51st Street, Los Angeles, Calif., has the following books for sale: D'Espouy's *Fragments D'Architecture Antique*; *Architecture Toscane*; *Masterpieces of Spanish Architecture*; *French Gothic Architecture*; *Elements D'Architecture Classique*, by Gromort; Kidder's *Handbook*, 17th edition; *Architectural Forum*, 1924 through 1928, bound. All are unused.

MANUFACTURERS' DATA WANTED

JACK WARREN MILLER, *Architect*, 1937 Penn Avenue, Wilkesburg Sta., Pittsburgh, Pa. (data on residential construction, decoration, furnishing, filling stations, small stores and small commercial buildings, for A.I.A. file).

HARRY J. LAPE, *Architect*, 27 Ridgehurst Road, West Orange, N. J.

EDMUND DREYFUS, *Architect*, 1518 K Street, N. W., Washington, D. C.

ROY FAULKNER, *Instructor in Art*, 200 Wesbrook Hall, University of Minnesota, Minneapolis, Minn.

MARK B. LEVINSON, *Architect*, 2019 N. Kedzie Blvd., Chicago, Ill. (data not listed in Sweet's).

GEORGE E. NORTHY, *Architect*, Box 763, E. Akron, Ohio.

ALFRED BURNS, *Draftsman*, 1444 S. St. Louis Avenue, Chicago, Ill. (for A.I.A. file).

FREE EMPLOYMENT SERVICE

POSITION WANTED: On account of only child living in New York State, South Texas, architect desires to form connection with reputable building material manufacturer in that vicinity, as representative or contact man, salary and commission basis. Has had experience enough to appreciate attention to business. Best of reference as to ability and integrity. Box No. 700.

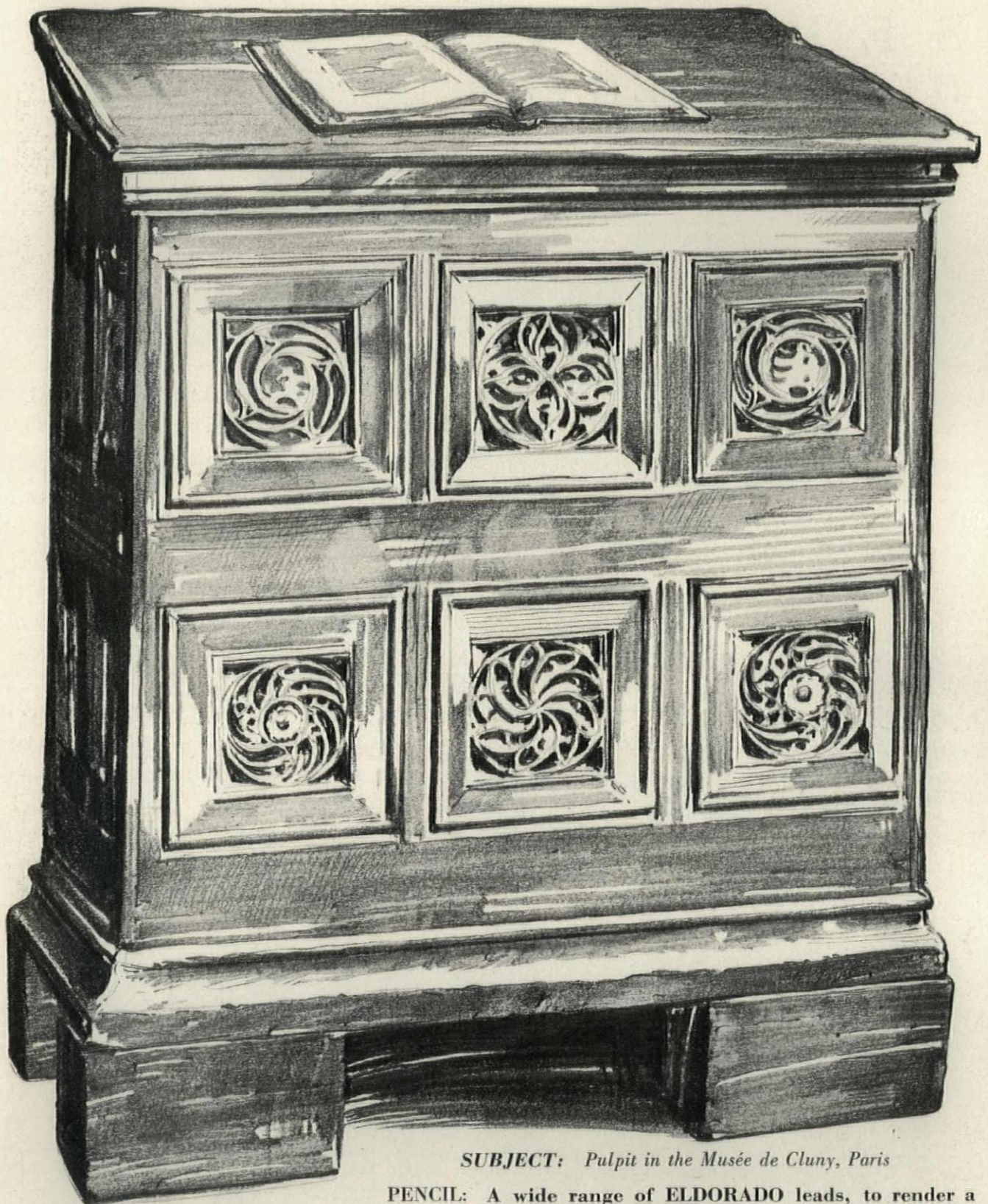
POSITION WANTED: Architectural draftsman, 42, desires employment in Latin America, Japan, Manchukuo or other Oriental countries. More than 11 years' experience, preparing working drawings and details of residences, apartments, small industrial buildings, schools, etc. Salary open. Draftsman, P. O. Box 2402, Honolulu, T. H.

POSITION WANTED: Young man, 21, graduate of high school and Mechanic's Institute. Drafting, freehand drawing and rendering in pen and ink, pencil, wash, etc. Own perspectives. Knowledge of small house design. Some experience. L. R., 2111 Quentin Road, Brooklyn, N. Y.

(Service Departments continued on page 26, Ad Section)



Pen and ink illustration by Richard Edes Harrison. Reproduced by courtesy of MacMillans



SUBJECT: Pulpit in the Musée de Cluny, Paris

PENCIL: A wide range of ELDORADO leads, to render a variety of effects. 5B (very soft) for shaded side; hard lead, H, for some very light tints in front. All of the intervening grades found their places in intermediate shades. On top and in a few other places, the tortillon stump was used to rub tones smooth.

PAPER: Smooth surfaced pencil paper.

Eldorado Gothics

Thick heavy oak, laboriously carved, time-blackened, hand-smoothed . . . rendered by Watson with ELDORADO, the Master Drawing Pencil, and a practiced choice of paper. Each degree of ELDORADO leads is always uniform, dependable—the equal or superior of imported brands. Pencil Sales Dept. 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.

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THE MART

Gladys Turley, 404 Farmington Avenue, Hartford, Conn., would like to purchase a used plan unit, wood, with four drawers and a top and base.

University of New Hampshire, Durham, N. H., Hamilton Smith Library, would like to obtain the following: *White Pine Series*—Vol. 1, No. 3; Vol. 2, Nos. 1, 3, 4, 6; Vol. 3, Nos. 1 through 4; Vol. 10, No. 6; Vol. 11, No. 1. *PENCIL POINTS*—Vols. 1 and 6. *Beaux Arts Institute of Design, Bulletin*—November, 1926, through May, 1927.

PERSONALS

DANIEL PERRY, *Architect*, has opened offices at 1213 Main Street, Port Jefferson, Long Island, N. Y.

ERNEST R. GILBERT, *Architect*, has opened an office for the general practice of architecture, at 110 North Seventh Street, Richmond, Va.

JOSEPH W. HART and J. CARL RUSSELL, *Architects*, have formed the partnership of Hart & Russell with offices at 602 Hitchcock Building, Nashville, Tenn.

STEWART A. LYFORD and EUGENE F. MAGENAU, *Architects*, have opened an office at 33 North Main Street, Concord, N. H.

ROBERT HELMER, *Architect*, formerly of McCormack & Helmer, Inc., is now practicing independently at 1180 Fulton Street, Brooklyn, N. Y.

JULIUS BOENISCH, *Architect*, is now located at 3380 Fulton Road, Cleveland, Ohio.

VICTOR L. S. HAFNER, *Architect*, has moved his office to 608 Fifth Avenue, New York, N. Y.

MANUFACTURERS' DATA WANTED

EUGENE F. MAGENAU and STEWART A. LYFORD, *Architects*, 33 North Main Street, Concord, N. H. (data on materials in small house construction for A.I.A. file).

FRANK J. DICKERSON, *Architect*, Engineering Dept., H. J. Heinz Co., P. O. Box 63, Pittsburgh, Pa. (for A.I.A. file).

B. J. ALLEN, *Architect*, 419 Monongahela Avenue, McKeesport, Pa. (data on residential work, housing, and shop remodeling).

C. L. T. GABLER, *Architect*, 3061 West Grand Blvd., Detroit, Mich. (for A.I.A. file).

GEORGE FEENEY, *Student*, 11 Columbia Avenue, Jersey City, N. J.

AGUSTIN GUTIERREZ, P. O. Box 1303, Havana, Cuba (data on apartment houses, plans, specifications, etc.).

THE FITCHBURG CITY PLANNING BOARD, 336 Main Street, Fitchburg, Mass. (data on building materials).

CHARLES IRWIN THIELE, *Draftsman*, 558 Northampton Street, Buffalo, N. Y. (data concerning materials used in small house construction, for A.I.A. file).

J. THOMAS SHIRLEY, *Draftsman*, 281 River Street, Forty Fort, Pa.

ROBERT STANTON, *Architect*, Del Monte Properties Company, Hotel Del Monte, Pebble Beach, California.



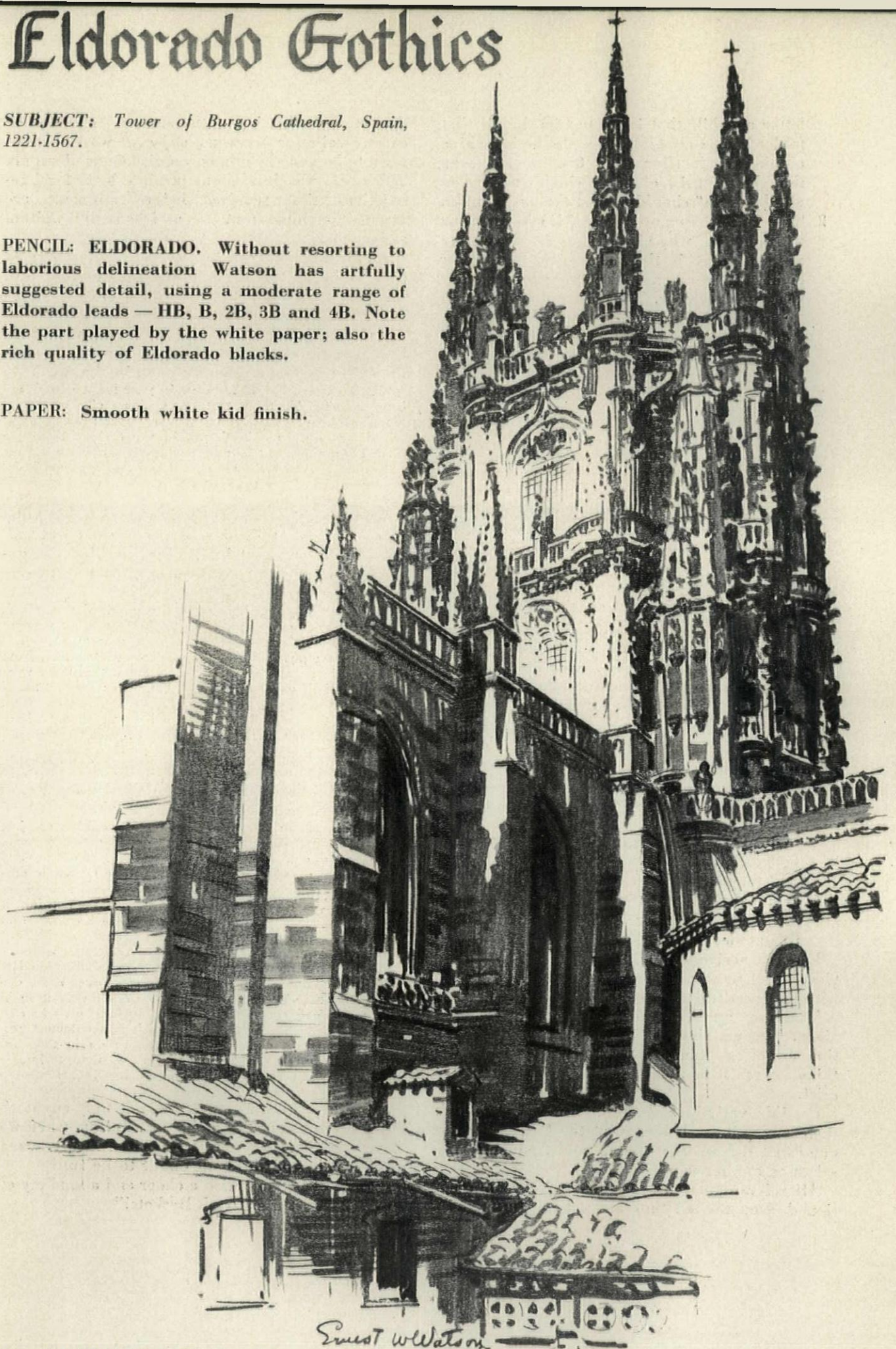
Lithograph sketch by Frank Polito for a residence by Root & Hollister and Frank Polito, Architects

Eldorado Gothics

SUBJECT: *Tower of Burgos Cathedral, Spain, 1221-1567.*

PENCIL: ELDORADO. Without resorting to laborious delineation Watson has artfully suggested detail, using a moderate range of Eldorado leads — HB, B, 2B, 3B and 4B. Note the part played by the white paper; also the rich quality of Eldorado blacks.

PAPER: Smooth white kid finish.



Ernest Watson

Your full ELDORADO Pencil Palette of 17 exact degrees—6B, 5B, 4B, 3B, 2B, B, HB, F, H, 2H, 3H, 4H, 5H, 6H, 7H, 8H, 9H—provides the complete range required by draftsman or architect. Discover for yourself that—compared with other drawing pencils, imported or domestic—ELDORADO lives up to its name of *The Master Drawing Pencil!* For color work try Anadel Pencils, dry-point or moist with brush. Pencil Sales Dept. 167-L. JOSEPH DIXON CRUCIBLE COMPANY, Jersey City, N. J.

letter and bill that is up to him, but if that folder is his only sales literature he is making a mistake. It should be 8½" x 11" even though it consist of but a single sheet. And all 8½" x 11" should be just that, not almost.

2. They have too many pages. If it can get along with one leaf why give it two? Or, if two are needed, must it therefore grow to four or eight? After all, no office can afford endless space for catalogs. Were all reduced to half the present number of pages, twice as many could be kept in the allotted files. The printer and the postman would have less work to do, but the users would be happier.
3. They have too much irrelevant matter and too much repetition. Whether this is to fill up the excess pages or whether it is the cause of the bulk, somebody else can guess. If the writers were paying cable tolls on every word it would surprise them to see how much could be told in a fraction of the space. Would it not be better to leave a couple of pages blank, so that the user of the document could jot down where it would do the most good those things which he dug out of the salesman or learned by inspection of the goods themselves?
4. The appearance of many catalogs is baneful. Remember that both by choice and from necessity architects and many others who refer to catalogs have trained themselves to judge appearances at a glance. Why poke them in the eye, as it were, with an ugly piece of printing?
5. Much is hard to read. So many tabulations, diagrams and drawings are reproduced at so small a scale that it is a task to decipher them. Were they originally made for another purpose, or did no one care enough to see that they were right?
6. So much is left out that would be useful if included. A chapter could be written about this alone; examples will show the idea.

Every conceivably useful dimension should be given, even though it may be thought that no one will ever need them.

Minimum and desirable clearances should be given. When a tight fit is encountered, hours of time are often expended determining whether the thing can really be used without encountering later grief.

Possible variations should be described. Often these are quite well known at the factory but no one can tell from the catalog, and frequently the salesmen are not sure.

All relevant matters should be shown or mentioned, even though they are not the business of

the company that issued the catalog. Suggested or exact details for necessary adjacent work, lists of work to be done by others, requirements of supply and waste, warnings about possible local legal restrictions, time required before shipment, are among the things that are as frequently omitted as included.

As for what we can do, we can protest. "Dead cats" slung by architects at the present time will certainly receive attention. Suppose that whenever you seriously study a catalog for the purpose of abstracting information you jot down your feelings about it, and indite a letter to the president of the guilty company. Would something happen?

"The color schemes of kitchens in your latest edition are heart-breaking. To think that the wonders of science and the four-color process have brought us to this! Why do you do it? Isn't it the architect's province, not yours, to decide colors? I'm afraid to take a certain client of mine into your showroom for fear she'll get one of your catalogs and insist on duplicating, for example, page 18. Then where would I be?"

Of course, you take a certain risk in writing like this. You may receive a response to the effect that the leading architect in O-mi-gosh, Illiconsin, approved all of the color schemes. And then, one may ask, where are you?

"Your perfectly lovely twenty-four-page effusion received. I read it from cover to cover, tearing out each page of hooley as I finished it and throwing it down the—well, I threw them away. Unfortunately, I learned too late, from a brother in distress (an architect to you), that there were two and a half pages of good stuff in your catalog. So, if you'll send me another I'll dismember it more carefully, preserving the aforesaid two and a half, which must have been on the back of the hooley where I didn't see them."

It would perhaps be best not really to throw the catalog away, only make believe, for the company might refuse to send you another. In any event, though, you probably could get along.

"The diagrams and tables in your 1935 edition are just swell! They tell everything. It's just too bad that my eyes are growing old, and, while still able to stand up and take it when drawings are in question, they retired in confusion and defeat before those diagrams. Inasmuch as I have specified your XYZ—Vitamin B Exhilarator, I think it would be only just for you to pay the enclosed oculist's bill, since had I not procured eyeglasses I never could have deciphered your catalog."

"Those very interesting family portraits of the founders of your company and of your first factory evoked much discussion in our office. As they have the leading position in your catalog, we concluded that your business must be still dreaming about the good old days, if it is not, in fact, run by dead ones. Of course, we may be wrong in this, but as we are very reluctant to take chances we write to inform you that it will be quite unnecessary for you to send a representative to see us."

Will they think us cranks? Don't they anyhow? They'll ask us out to lunch just as often, when we have a job, and forget us just as thoroughly, when we haven't. And the fight ought to be fun!

So, up and at 'em, with a cheer and a loud cry of "Bigger and Busier Trash Baskets!"



La Sainte Chapelle
A Glory of Gothic Architecture
Drawn with Eldorado
The Master Drawing Pencil

Ernest Watson

ELDORADO'S 17 exact degrees of quality leads inspire the best work of architect or draftsman—6B, 5B, 4B, 3B, 2B, B HB, F, H, 2H, 3H, 4H, 5H, 6H, 7H, 8H, 9H. Pencil Sales Dept. 167-J, JOSEPH DIXON CRUCIBLE COMPANY, Jersey City, N. J.

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Charles A. Rais, 144 Westford Circle, Springfield, Mass., has for sale copies of **PENCIL POINTS** from 1920 to date, in good condition. Will sell complete or from 1920 to 1930, only. Make offer.

Arthur O. Dun, 222 West Rayen Avenue, Youngstown, Ohio, has the following books for sale: *Boston Architectural Club Year Book*, 1924; *Concours d'Architecture*, 1909-10, Vignola; *English Domestic Architecture*, Field & Bunney; *Tudor Period*, Garner & Stratton; *Study of Architectural Design*, Harbeson; *Houses and Gardens of Lytens*; *Shades and Shadows*, McGoodwin; *Gothic Architecture*, Pugin; *Works of John Russell Pope*; *Building Details*, Snyder; *Golf and Country Clubs*, Wendehack; *White Pine Series*, Vols. 7, 8, 9, and 10; *Specifications*, York & Sawyer.

Herman F. Ullmer, 1428 East St. Vincent Street, Philadelphia, Pa., would like to obtain the following back issues of **PENCIL POINTS**, in good condition: years 1925 and 1926, complete; January, February, April, and June, 1927; January, February, August, and November, 1928; January, 1929; July, 1930.

W. Wyatt Hibbs, 276 Bellefield Avenue, Pittsburgh, Pa., would like to obtain the following *White Pine Series*: Vol. 2, Nos. 1, 3, and 4; Vol. 3, No. 4; Vol. 18, Nos. 5 and 6; Vol. 19, No. 2.

PERSONALS

O. A. SKINNER. Mr. T. P. Phelps, 431 South Dearborn Street, Chicago, Ill., would like to get in touch with Mr. Skinner who was formerly of Chicago.

J. EDWARD AGENBROAD, *Architect*, has opened an office for the general practice of architecture at Oakwood at Far Hills, Dayton, Ohio.

LESLIE I. NICHOLS, *Architect*, and G. WILLARD SOMERS, have moved their offices from 529 Guinda Street to 532 Emerson Street, Palo Alto, Calif.

GEORGE J. DAVIDSON, *Architect*, has moved from Kansas City, Mo., to 324 North Washington Street, Nevada, Mo.

LEON JULIUS, *Architect*, has opened an office for the general practice of architecture in the Otis Building, 112 South 16th Street, Philadelphia, Pa.

ENGINEERING DEPARTMENT of Phillips County, Phillipsburg, Kansas, have added a WPA architectural department. W. F. Castella is County Engineer; F. H. WILKINSON, *Architect*; and K. H. Hinchliff, *Assistant Architect*.

J. JOSHUA FISH, *Architect*, has opened an office for the practice of architecture at 10 South 18th Street, Philadelphia, Pa.

A. FRASER ROSE and WILLIAM ALLAN ROSE, *Architectural Engineers*, formerly of Miami Beach, Florida, have opened a structural engineering office on the top floor of the Wills Building, 286 Fifth Avenue, New York, N. Y.

EDWARD A. NITSCHKE and WILFRED W. BEACH, *Architects*, have closed their offices at 28 East Huron Street, Chicago, Ill. Mr. Nitschke is at present continuing his practice at 2843 North Kilbourne Street, and Mr. Beach is temporarily at 3707 West Cambridge, Seattle, Washington, free lancing as a specification writer.

HERTZKA & KNOWLES, *Architects*, have moved to 369 Pine Street, San Francisco, Calif.

JOSEPH L. STEELE, *Architect*, has opened an office for the practice of architecture at 23 North Third Street, Harrisburg, Pa.

MANUFACTURERS' DATA WANTED

GEORGE J. DAVIDSON, *Architect*, 324 North Washington Street, Nevada, Mo. (for A.I.A. file).

J. JOSHUA FISH, *Architect*, 10 South 18th Street, Philadelphia, Pa.

CHARLES F. EGAN, *Architect*, Room 46, Burdett Building, Troy, N. Y. (data on junior high school buildings).

LEON JULIUS, *Architect*, Otis Building, 112 South 16th Street, Philadelphia, Pa.

WILLIAM G. PERRY, *Architect*, 1867 Shaw Avenue, Pittsburgh, Pa.

STAAB & RICHARDSON, *Architects*, 600 Bloomfield Avenue, Bloomfield, N. J.

JAMES H. COURTNEY, *Engineer*, U. S. Engineer Office, Tucumcari, N. M. (data needed for use in designing a complete town to be built by the Federal Government at Conchas Dam Site for an estimated population of 5,000, including electric plant and system, gas, water, sewerage, telephone systems, apartments, hotels, churches, etc., prices to accompany data).

MILTON N. KRAUS, *Engineer*, 35½ West 183rd Street, New York (data on heating, ventilating and air conditioning apparatus for factories and office buildings).

ENGINEERING DEPARTMENT, County of Phillips, Phillipsburg, Kansas.

ABRAHAM WARONOFF, *Draftsman*, 119 Kennedy Street, N. W., Washington, D. C. (also samples of various wood finishes).

RICHARD SALO, *Draftsman*, 142 S. E. 30th Avenue, Portland, Oregon.

O. C. HEYER, *Draftsman*, 2454A West Concordia Avenue, Milwaukee, Wis.

J. I. KETTLER, *Draftsman*, 2121 North Newhall Street, Milwaukee, Wis.

CARL E. RIEMENSCHNEIDER, *Draftsman*, 1827 East Park Place, Milwaukee, Wis.

LOUIS JORDAN, JR., *Student*, P. O. Box 408, Omar, W. Va. (data on small house, store and shop construction).

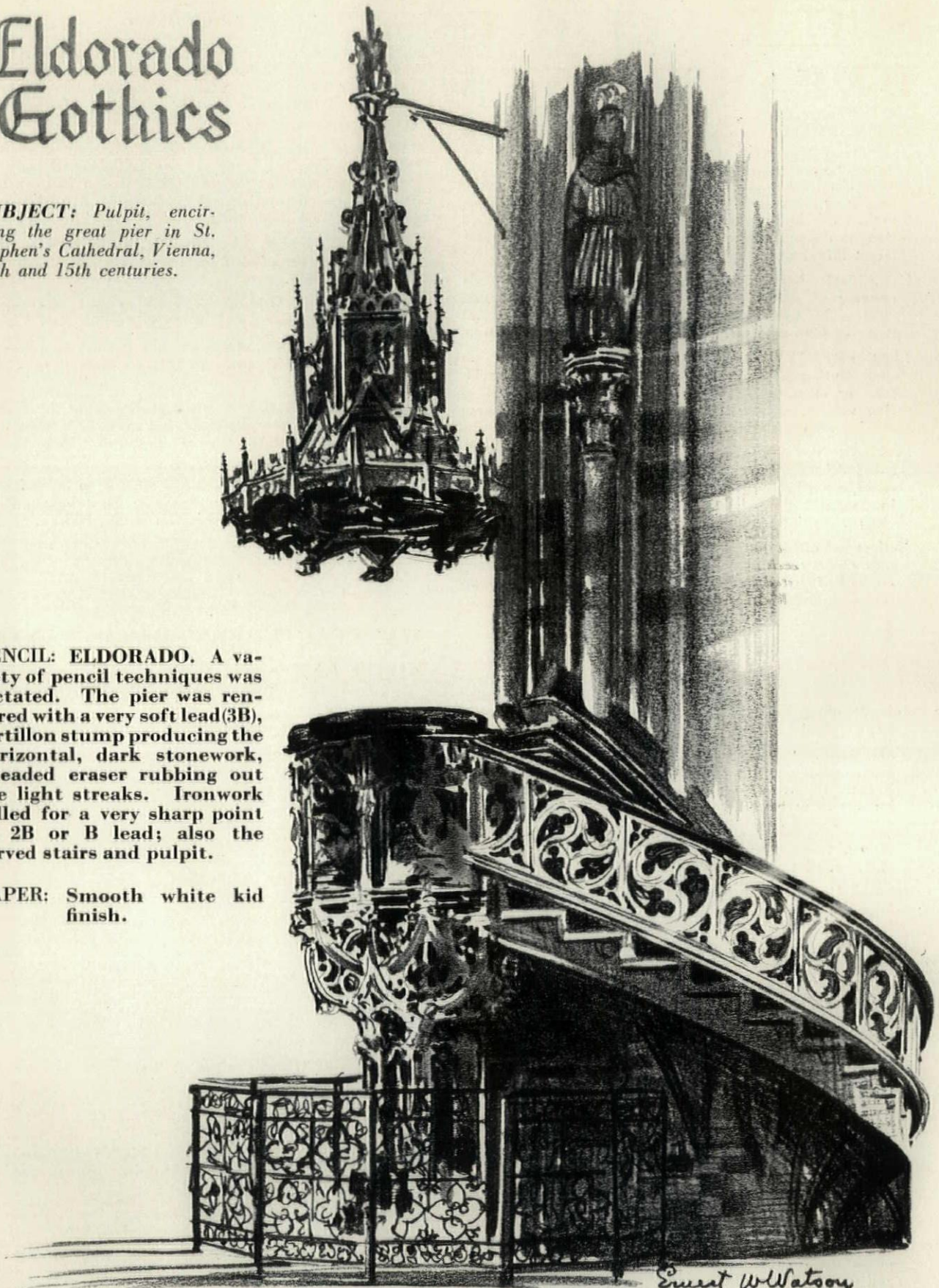
ALBERT C. LATTES, *Student*, Via Monte Santo 6, Rome, Italy (data on residential construction, decoration, furnishing, small commercial buildings, concrete constructions, etc.).

Eldorado Gothics

SUBJECT: *Pulpit, encircling the great pier in St. Stephen's Cathedral, Vienna, 14th and 15th centuries.*

PENCIL: ELDORADO. A variety of pencil techniques was dictated. The pier was rendered with a very soft lead (3B), tortillon stump producing the horizontal, dark stonework, kneaded eraser rubbing out the light streaks. Ironwork called for a very sharp point of 2B or B lead; also the carved stairs and pulpit.

PAPER: Smooth white kid finish.



Who can say but you, what ELDORADO leads will suit best your hand at work on the board—6B, 5B, 4B, 3B, 2B, B, HB, F, H, 2H, 3H, 4H, 5H, 6H, 7H, 8H, 9H, 17 leads in all? Each has the high quality and exact grading that makes ELDORADO, in fact as in name, *The Master Drawing Pencil*. Pencil Sales Dept. 167-J, JOSEPH DIXON CRUCIBLE COMPANY, Jersey City, N. J.

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John Jennings, F. & F. Nurseries, Springfield, N. J., would like to obtain a copy of May, 1928, PENCIL POINTS.

M. E. Mattingly, 3 Roxy Bldg., Fargo, North Dakota, would like to secure the June and August, 1932, issues of PENCIL POINTS. He has complete year 1929 and January, 1930, for sale or exchange.

Library of the School of the Fine Arts, Yale University, New Haven, Conn., would like to purchase years 1930 and 1931, bound or unbound, of the *American Architect*.

John K. Donovan, 230 Second Street, Elyria, Ohio, has the following copies of PENCIL POINTS for sale: March, 1927; December, 1928; all of 1929 and 1930; all but May and December, 1931; all but January and December, 1932; January, March, April, and May, 1933. Make offer.

Thomas S. Tanner, 210 Nickels Arcade Bldg., Ann Arbor, Mich., will pay \$5.00 for copy of handbook entitled *Useful Data*, showing concrete design data, published for the Kalman Steel Corp.

Sydney Sylvester, Room 2700, Municipal Bldg., New York, has for sale the following copies of PENCIL POINTS: June, 1920, to 1932, inclusive, in perfect condition.

James H. Hennix, 4265 Addison Street, Chicago, Ill., would like to obtain a second-hand copy of *Architectural Graphic Standards* by Sleeper & Ramsay.

David Allen Reed, Box 133, Cohasset, Mass., would like to purchase the following *White Pine Series*: Vol. 1, No. 3; Vol. 2, Nos. 1, 3, and 4; Vol. 3, Nos. 1, 3, and 4.

F. G. Dempwolf, Cassat Bldg., York, Pa., would like to obtain the following *White Pine Series*: Vol. 2, Nos. 3, 4, and 6; Vol. 3, Nos. 1, 2, and 4.

Herman D. Devor, 167 Sweitzer Street, Greenville, Ohio, would like to purchase Wilson Engineering Corporation textbooks on structural steel and reinforced concrete designing.

J. T. Currier, 53 Oakwood Road, Hyattsville, Md., would like to purchase the following copies of PENCIL POINTS: April and November, 1933; January, 1934.

PERSONALS

OFFICE SPACE: Well established New York City architect offers use of part of his office space and facilities to competent architect, in exchange for several hours' weekly all-round architectural services. Reply to *Midtown*, c/o PENCIL POINTS.

MARTIN A. PRESTON, formerly of the firm of Brown, Preston & Derrick, Architects and Engineers, Detroit, has opened an office for the practice of design and construction, interior decoration and landscaping, at 8 Ridgemont Road, Grosse Pointe, Mich.

LEWIS E. WARNER, JR., *Architect*, has opened an office for the practice of architecture at 214 Atlas Building, Columbus, Ohio.

WARDEN H. FENTON, *Architect*, has opened offices for the practice of architecture at 101 Park Avenue, New York.

SANFORD W. GOIN, *Architect*, has opened an office for the practice of architecture at 230 East Main Street, South, Gainesville, Fla.

CLIFFORD H. JAMES, *Architect*, formerly of the firm of James & Zorns, now dissolved, has moved his office from 2422 West 15th Street, Lubbock, Texas, to 1710 Guadalupe Street, Austin, Texas.

BJARNE C. DAHL, *Architect*, has opened an office for the practice of architecture in Room 1, the Schuman Bldg., Merchant and Alaskea Streets, Honolulu, Hawaii.

MANUFACTURERS' DATA WANTED

MARTIN A. PRESTON, *Architect*, 8 Ridgemont Road, Grosse Pointe, Mich. (Data on furnishings, equipment, etc., for homes.)

BJARNE C. DAHL, *Architect*, Room 1, Schuman Building, Honolulu, Hawaii.

H. L. SCHWARTZ, *Architect*, 253 Charles Avenue, New Kensington, Pa. (For A.I.A. file.)

LEWIS E. WARNER, JR., *Architect*, 214 Atlas Building, Columbus, Ohio.

CLIFFORD H. JAMES, *Architect*, 1710 Guadalupe Street, Austin, Texas. (For A.I.A. file.)

SEYMOUR J. HESS, *Engineer*, 506 Acequia Madre Road, Santa Fe, New Mexico. (Data on residences, small commercial buildings, schoolhouses, small hotels of ranch type.)

EDWARD BONACCI, *Civil Engineer*, 2165 Hughes Avenue, Bronx, N. Y.

LINDSEY REED, JR., *Draftsman*, 3145 102nd Street, Corona, L. I., New York.

PAUL J. DEERING, *Draftsman*, 5041 North Kolmar Avenue, Chicago, Ill.

DON MILES, *Draftsman*, 1908 Lime Avenue, Long Beach, Calif. (For A.I.A. file.)

ROBERT M. COUSINS, *Draftsman*, 1439 Willow Street, Independence, Mo. (Data on building construction and mechanical equipment.)

F. L. ZINZER, *Draftsman*, 1007 Drackert Street, Hammond, Ind. (Data on small house construction.)

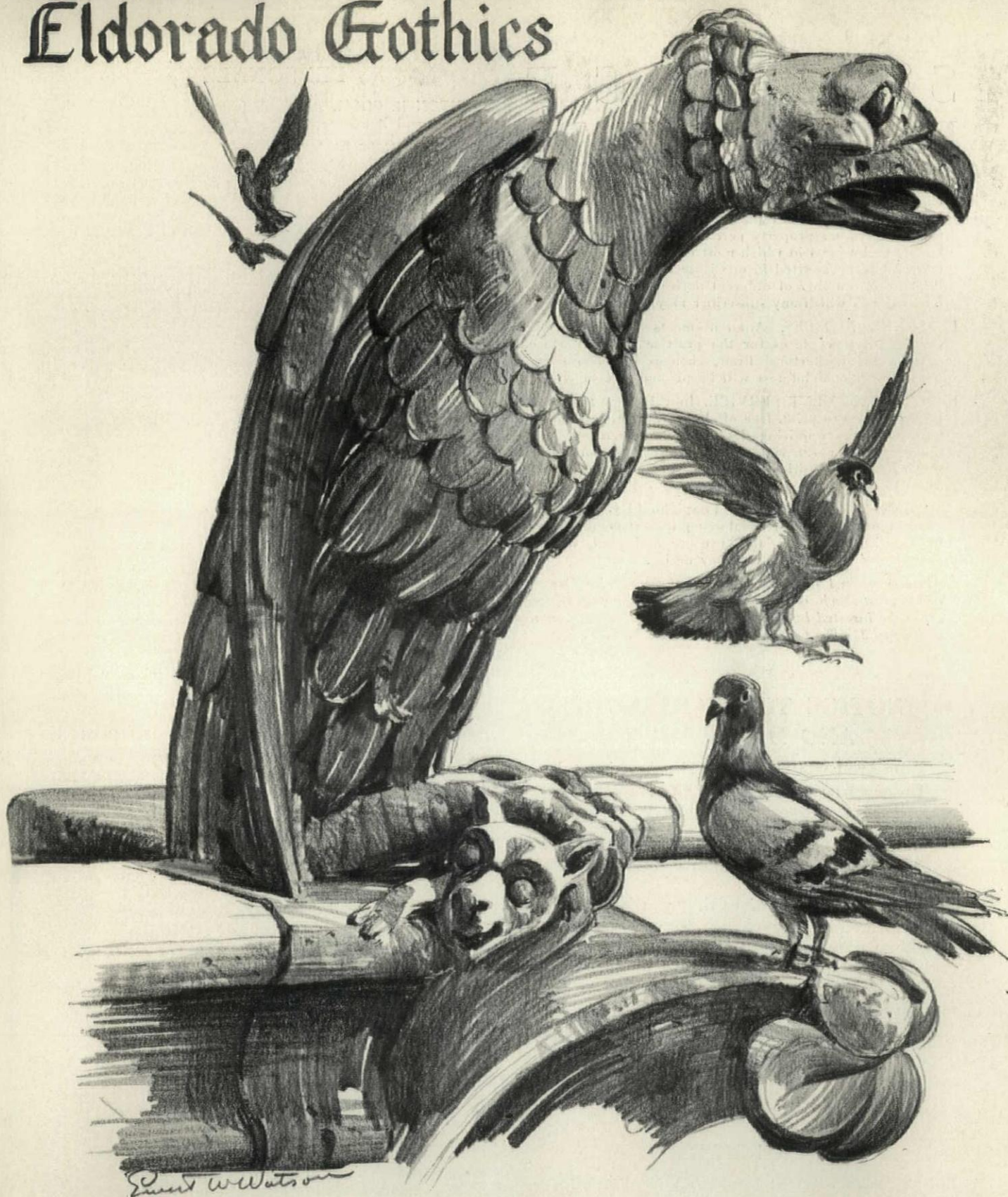
LOUIS B. MORGAN, *Student*, 8416 86th Road, Woodhaven, N. Y. (Data on small house construction.)

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A. S. BECK SHOE CORPORATION, Construction Department, 139 Duane Street, New York. (Data on store front materials.)

HERMAN D. DEVOR, *Student*, 107 Sweitzer Street, Greenville, Ohio. (Data on concrete construction of all types.)

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PERSONALS

CLINTON B. COOK, *Architect*, formerly of Asbury Park, N. Y., and Poughkeepsie, N. Y., is now located at 2233 Quenby Drive, Houston, Texas, and will practice his profession.

PETER COPELAND, member of the Advisory Board of the School of Architecture of New York University, has established offices at 244 West 23rd Street, New York, for the practice of architecture and creation of industrial designs and exhibits.

The firm of BERLINGER and KAUFMAN, INC., *Architects*, has been dissolved. All communications should be addressed to J. M. Berlinger, 17 East 49th Street, New York, N. Y.

MILO SEYMOUR HOLDSTEIN, *Architect*, has started the practice of architecture at 3029 West 57th Street, Cleveland, Ohio.

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Doorway, Plymouth

Pencil sketch by L. Williams

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