The Official Publication of the ADDA International
Serving the Professional Designer - Drafter - Technical Illustrator - Graphic Artist - Digital Designer

1st Quarter 2014

Design Drafting NEWS™

Ron McDonald
ADDA President

Happy New Year! I hope that everyone enjoyed their New Year celebration, I know the SOONERS did. With a New Year, individuals often feel obligated to celebrate, sometimes to the extreme. I know I did so in my younger days as it was another reason to party all night and greet the New Year, often regretting what happened, at least physically. Today it means much more to me.

A new year always offers the chance for each of us to do something different or new. New possibilities to advance ourselves personally and professionally by adding new goals or to complete goals earlier established but somehow were delayed for whatever reasons. Maybe even create goals if none were ever considered. If there is one thing I have learned since retiring, is to continue to set personal and professional goals. Reminding myself that the goal should be obtainable, yet requiring some challenge to achieve. One goal I had in 2013 was to learn and master different CAD software other than what was used in former position.

So I chose software from a major vendor having no experience with that type software. Frustrations immediately happened as I found myself wondering why in the heck the program required that type of icon or verbiage for commands. Forgetting that I had over 25 years of experience with software that I was very familiar with and it was almost second nature. That required me to put aside my bias between the two. The lesson re-learned was when setting a goal, to set aside any bias, start with an open mind and continue on, much like a child learning to eat their vegetables.

Often goals are set for you by others such as an instructor or supervisor, goals that may not be your choice or even have interest with. I challenge all of you to do as I learned, to accept that goal(s) and set aside any bias, remembering what I said earlier about goals being obtainable yet with challenge. Assign a time limit for each goal, if not already so done. An important comment here is that you will not always have an easy task. Learn to accept setbacks but not to accept failure. If that does happen, try again using a different approach or method, remembering that a goal must be obtainable and have value.

On the Drawing Board

New Website Development moving ahead
2014 Conference Set again for Kansas City Missouri
Seeking Grant for New Discipline Certification
Working on Partnerships with Major Corporations
Mechanical Designer Examination Projected for 2015
New and Revised Civil Examinations Projected for 2015

As Built

ADDA President	Page 1, 3
How Straight Must It Be?	Page 2-3
Certifications	Page 4
Bauer Ethics	Page 5
Biographies	Page 6-10

GET INVOLVED with ADDA

Your Membership or Certification should be more than a CARD

Start a Professional Council
Be a Contest Judge
Promote Design Drafting Week
Work with a local Chapter
Join a Committee

How Straight Must It Be?
By Dennis Schwartz

Straightness applied to a cylindrical feature (part 2). Continuation from the last article.

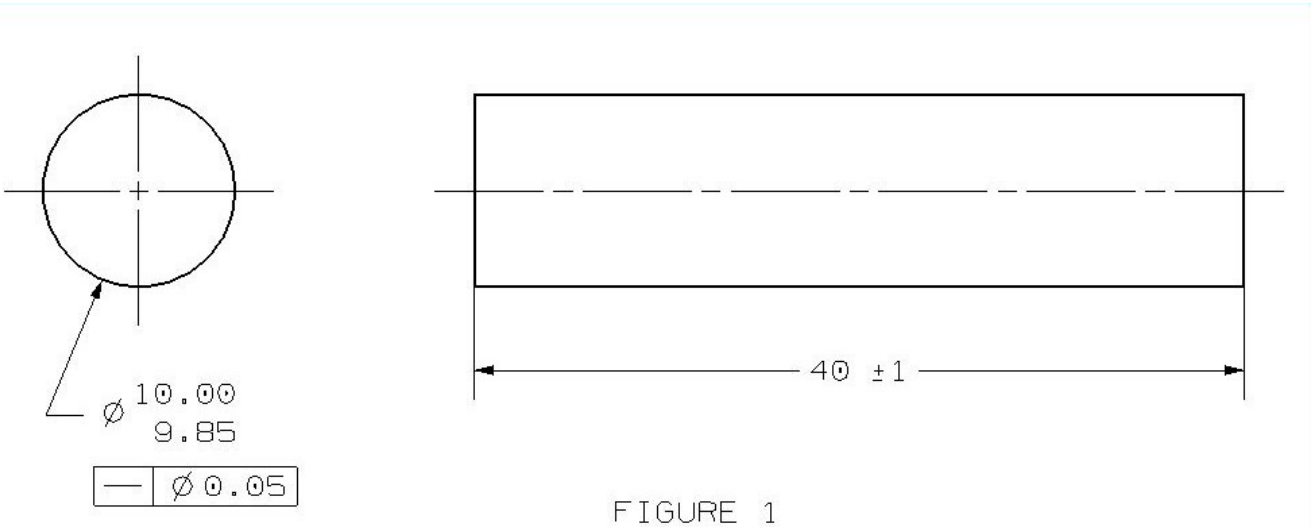

FIGURE 1

Figure 1 shows an example of straightness associated to the size dimension of a cylindrical feature. The feature control frame is associated with the size dimension. The diameter symbol precedes the tolerance value in the feature control frame. The tolerance is applied on an RFS basis. The derived median line of the feature's actual local size must lie within a cylindrical tolerance zone of 0.05 diameter regardless of the feature size. All circular elements of the surface are to be within the specified size tolerance (10.00/9.85). The collective effect of the size tolerance and the straightness tolerance can produce a virtual condition equal to the size plus the straightness tolerance. See Table 1. This application allows the violation of perfect form at MMC.

Table 1

Diameter of cylinder	Diameter of the Straightness Tolerance Zone	Possible Virtual Condition
9.85	0.05	9.9
9.9	0.05	9.95
9.95	0.05	10
9.97	0.05	10.02
9.98	0.05	10.03
9.99	0.05	10.04
10	0.05	10.05

Continued on Next Page

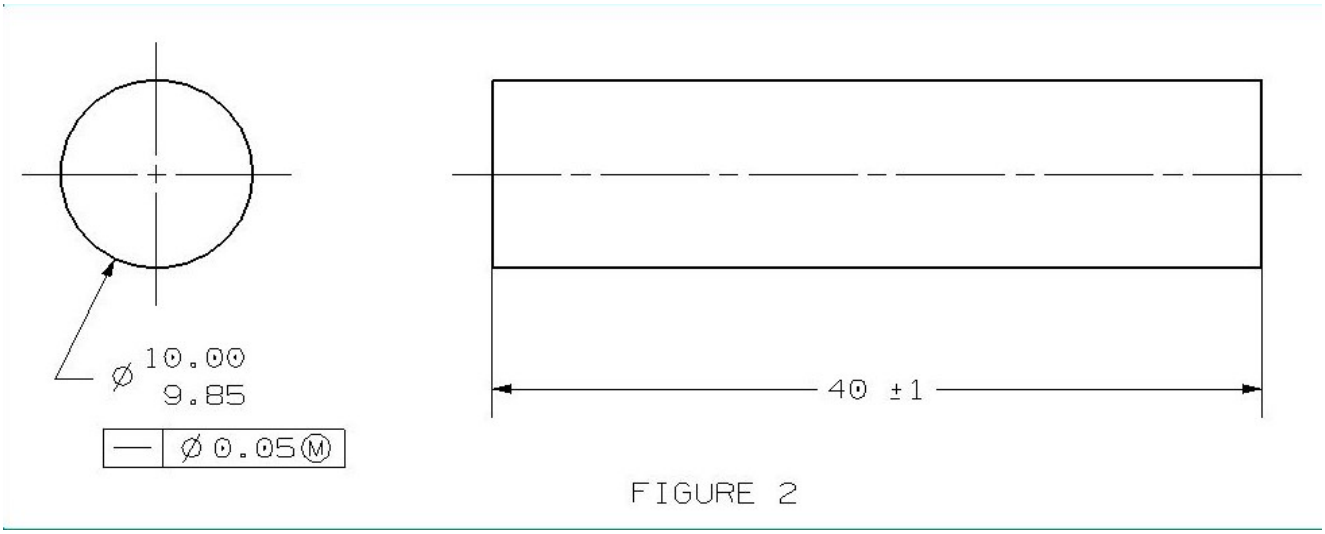

FIGURE 2

Figure 2 shows an example of straightness associated to the size dimension of a cylindrical feature. The feature control frame is associated with the size dimension. The diameter symbol precedes the tolerance value in the feature control frame. The tolerance is applied on an MMC basis. The derived median line of the feature actual local sizes must lie within a cylindrical tolerance zone of 0.05 diameter at MMC. As each local size departs from MMC, an increase in the diameter of the straightness tolerance is allowed which is equal to the amount of such departure. All circular elements of the surface are to be within the specified size tolerance (10.00/9.85). The collective effect of the size tolerance and the straightness tolerance can produce a virtual condition equal to the size plus the straightness tolerance. See Table 2. This application allows the violation of perfect form at MMC.

Table 2

Diameter of cylinder	Diameter of the Straightness Tolerance Zone	Possible Virtual Condition
9.85	0.2	10.05
9.9	0.15	10.05
9.95	0.055	10.05
9.97	0.053	10.05
9.98	0.052	10.05
9.99	0.051	10.05
10	0.05	10.05

Note: All dimensions are in millimeters

Continued from page 1-ADDA President

ADDA's goal is and has always been is to support the design/drafter, either as a student or instructor/industry professional. ADDA is the only organization that provides that by offering continuing education through the annual Technical Conference, certification of school programs, offering certification examinations for different fields/levels of drafting and providing support when requested. All one needs to use the full services ADDA provides is to become an active member. For the cost of a couple tanks of gas, a member will receive discounts on Conference fees, GD&T training if so desired, manuals, specifications and supplies. An added benefit will be the networking a member has available with instructors/industry professional who serve on the Board of Directors or those that attend the annual Conference. Creation of a network of same kind professionals is a great goal to have as it will provide means for personal and professional enhancement for your entire career. Consider this as a goal for 2014. ADDA is a non-profit 501.3c organization which is directed by volunteers who have or are currently working in the profession. Our goal as noted above is to support you!

Finally, ADDA's next Training Conference will be held 8-11 April in Kansas City, Missouri. Check the website and plan on attending. I hope all of you have a great 2014!

Congratulation's

To The Following

For Passing the Certification Exam (October through December 2013)

Mechanical CD

Dessalegn Wonidemagegn-Tulsa, OK
Greyson Mills-Inverness, FL

Mechanical AD

Oludare Ogunde-State Farm, VA
Donta Thornton-State Farm, VA
Junius Whitaker-State Farm, VA
Charles Densmore- Inverness, FL
Brandon P. Boudreaux-Thibodaux, LA
Ryan J. Bourg-Gray, LA
James M. Henry-Houma, LA
Brandi Lynn Matherne-Raceland, LA
Coby Alexander-Starks, LA
Hannah Boquet-Destrehan, LA
Oskar Cabrera-Destrehan, LA
Julian Charron-Destrehan, LA
Courtney Chase Crane-Destrehan, LA
Paris Creel-Destrehan, LA
Zachary Dantin-Destrehan, LA
Patrick H. Dupuy-Destrehan, LA
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Bryson Marretta-Destrehan, LA
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Reagan M. Pfister-Destrehan, LA
Nathan Pilutti-Destrehan, LA
Raven Victoria Wells-Destrehan, LA
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J. H. Bennett-Dunnellon, FL
Jonathan Blomberg-Beverly Hills, FL
James DePaul-Homosassa, FL
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Kameron Kalivoda-Dunnellon, FL
Andrew Tyler Matthews-Citrus Springs, FL
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Bobby Blu Moon-Crystal River, FL
Andrew Murkerson-Homosassa, FL
Raymond M. Pateracki-Holder, FL

Architectural CD

Shawn A. Riggs-Alamo, TN
Edward Sable-Jackson, TN
Christian Aybar-Houtzdale, PA
Carl Handwerk- Houtzdale, PA
Eric S. Hubler-Erie, PA

Architectural AD

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Scott Michael Barber-Greenville, NC
Aidan Paris Cruz-Greenville, NC
Tyler Fischer-Cannizzaro-Greenville, NC
Zane Alexander Gray-Greenville, NC
Charles Julian Hegler, III-Wilmington, NC
Cameron Scott Lallathin-Kernersville, NC
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Daphne A. Eline-Chubbuck, ID
Delainie J. Glodowski-Jerome, ID
Gary Humphrey-Pocatello, ID
Whitney Leith-Pocatello, ID
Joshua Dee McOmber-Chubbuck, ID
Mark Logun Mitchell-Pocatello, ID

Engineering is the art of modelling materials
we do not wholly understand,
into shapes we cannot precisely analyze
so as to withstand forces
we cannot properly assess,
in such a way that the public has no reason
to suspect the extent of our ignorance.

Dr AR Dykes

Steps For Your 2014 Plans

It's now 2014 what's your plan?

You know the drill - it's just like every other New Year's resolution most of us make. We can promise big without a plan and comfortably expect to never make much progress, let alone actually reach our final goals; or, we can plan strategically and make a whole lot more progress. What's *your* choice?

So - perhaps at the risk of stating the obvious - here's what a plan for organizational ethics improvement needs to look like:

- It needs to be written. Really, it does.

- Feel free to think big but that big plan needs to be broken down into small, measurable, and easily attainable steps.

- Each step needs to have clear, behavioral, measurable objectives.

- Each step needs to have a clear outline of the time and resources required. If you don't have the time or resources, take it off the plan for now - you'll only be frustrated. (That said, my guess is that you have more than enough time and resources to do whatever you set out to do. Need help in figuring out how? Contact me and I'll be glad to help you work out how to best get the job done with whatever time and resources you already have.)

- Give each item a timeline and then stick to that timeline. Give yourself enough time that you're being realistic about what amount of time you can dedicate to that objective and not so much that you're building intentional slack into the system.
-

Celebrate every completed goal along the way!

Feel like sharing? Please feel free to send me your plans; I'd love to see what you all are going to be doing in the coming year. If I have your permission and there are enough that come in, I might share some of them with the rest of you to give you some fresh, other ideas about what all can be done and how.

Here's to a great 2014 in ethics to you!

Christopher Bauer helps companies create and implement high-impact, high-ROI ethics and values training programs. In addition to consultation on program development and implementation, he also provides keynotes and seminars on how to reduce costly employee ethics problems. Information on his most-frequently requested keynotes and seminars can be found by clicking here.

Interested in ethics commentary and resources? Both are available by following Christopher Bauer on Twitter (@ethicstweet) and on Christopher Bauer's YouTube channel.

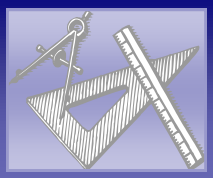
"Better Ethics NOW:

How To Avoid The Ethics Disaster You Never Saw Coming (Second Edition)" is available for purchase.

"Every manager and executive can learn from reading Better Ethics NOW." - Steve Odland - CEO - Office Depot

Welcome

ADDA would like to welcome two New Student Chapter's:



ITT Technical Institute
Madison, MS

ADDA International Design Drafting NEWS
1st Quarter 2014

BIOGRAPHIES OF PROMINENT CARRIAGE DRAFTSMEN.

Part 1 of 3 Reprinted from Carriage Monthly April 1904 pages 145-152.

The accompanying brief sketches of the lives of a few of the more prominent carriage draftsmen of the United States, who have done so much to make the carriage building industry what it is, will be a matter of both general and special interest.

These short biographies should teach a valuable lesson to all carriage mechanics as showing what is possible to those who enter the race of life with determination to win. It is to be noticed that many of the draftsmen pursued a course of study in the Technical School for Drafting. Even after years of practical experience in the leading shops of the United States and Europe, they did not consider their preparation complete until they had availed themselves of the opportunities there presented.

This is a strong recommendation of and for the school, and the carriage builders who have been supporting it so many years will no doubt feel that their efforts have been appreciated by the best workmen in the craft. Another feature worth mentioning is that the draftsmen herein noted traveled from city to city, and many of them from country to country, working in the various shops. The reason for this, no doubt, is understood by most readers.

The motive of the draftsmen was to become practically familiar with the methods of carriage building in different countries and at different places. They are the genuine journeymen of the nineteenth and twentieth centuries. The term "journeymen" was given to the early craftsmen who journeyed from place to place, and our modern draftsmen have earned the title in an especial manner.

They have gathered the experience of many places, have seen many styles, and have acquired a fund of knowledge and experience, which has enabled them to do the highest class of work.

Albert Dupont, Paris.

Albert Dupont, (born 1827- retired 1892) who is spoken of as the father of carriage designing in France, was born in 1827. He learned wagon making, and went to Paris in 1848, became proficient in body making, and was engaged by Binder Bros., the best known builders at that time. In the evenings he studied body making with an equally industrious associate. He continued body making until 1863, when he took charge of his father's atelier, where he continued to design until 1892. He attained distinction in his vocation, and was regarded as a high authority.

Mr. Dupont is an honorary member of the C. B. N. A., and also of the Institute of British Carriage Manufacturers. His reputation is worldwide. Many of the craftsmen have studied under Dupont, who was a genius in his way and possessed the valuable faculty of being able to impart his ideas and convey instruction. Many of the draftsmen who have achieved distinction on this side were wise enough to take advantage of an opportunity to profit by his unrivaled instruction.

Mr. Dupont not only instructed, but he imparted an enthusiasm and love of the art of drafting for art's sake, which is more valuable than instruction. It is for this reason that the account of Albert Dupont is given, though he was never a draftsman in America. Albert Dupont lives in the work of his students.

Draftsmen from Page 6


Herman Stahmer.

Herman Stahmer, (born May 8, 1857-died March 23, 1894) formerly draftsman with Brewster & Co., New York, was born at College Point, New York, May 8, 1857; died Friday, March 23, 1894, in the thirty□seventh year of his age. When about nineteen years of age he was an assistant in the drafting room, and on the death of the chief draftsman was promoted to his place. During his connection with Brewster & Co. he was permitted to attend Albert Dupont's Paris drawing school for three months.

What he learned in this school served him well, and he applied the knowledge there acquired to the immediate advantage of his employers. Mr. Stahmer went to Europe four times in all for the further study of drafting, visiting Paris, cities in Switzerland, Vienna, Budapest, Berlin, Hamburg, Amsterdam, Brussels and London.

Mr. Stahmer was original, did not copy after others and did exceedingly tasty and artistic work. The work exhibited by Brewster & Co. in Paris, 1879, and at the Columbian World's Fair, in 1893, was of his designing, and was admired by the United States and foreign carriage builders.


F. A. Goetz.

F. A. Goetz, (born 1842) Brooklyn, New York, formerly draftsman with Brewster & Co., was born in Würtemburg, Germany, sixty□two years ago. He learned the trade of carriage building in his father's shop, starting out in the world in 1863, first going to Vienna, Austria; from thence to Munich, Bavaria, and from that city to Paris, where he acquired that intimate knowledge and skill which was the basis of his reputation.

He attended all the lectures given at that time by Henry Zablot, an expert in carriage□building art. Returning to Germany, he became a prominent designer for awhile in the carriage establishment of Mengelbier.

After a short stay he came to New York in 1868 and entered the service of Brewster & Co., Broome street, and remained in their employ until March, 1897, when he retired from active work.


George R. Cady.

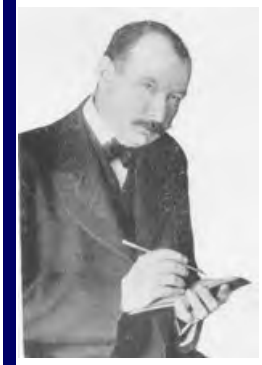
George R. Cady, (born in Columbia, New York) draftsman and designer for Henry Hooker & Co., New Haven, Connecticut, was born in Columbia County, New York. He learned his trade in Hudson, New York, and drifted to Bridgeport, Connecticut, and from there to New Haven. He became associated with the late W. H. Cooper, who was at that time a body maker. Mr. Cooper took special interest in the young draftsman, and under his kindly guidance made considerable progress.

In 1887 he became draftsman with Henry Hooker & Co., and has held this position since that time, and has built up a reputation as a most able designer of fine and stylish work.

Mr. Cady is a thorough body maker, and has achieved his high place by reason of close application to work. He possesses originality, as his designs show, and has made the subject of designing and construction his earnest study from his earliest connection with the industry. He enjoys the esteem and good□will of the firm with which he is associated.

The high standard of the work of Henry Hooker & Co. is in no small degree due to the skill, originality and enthusiastic devotion of this draftsman.

Draftsmen from Page 7



Martin Gabel, (born October 24, 1857-died June 11, 1900) formerly draftsman for James Cunningham, Son & Co., Rochester, New York, was born in Mainz, Germany, October 24, 1857, and died June I, 1901. He came to the United States when fourteen years of age, learning his trade with Brewster & Co., of New York, where he remained until 1877, and studied drafting in his spare hours. Later he engaged with James Gray & Co., of New York City, and by that time had developed the art of a draftsman and soon after engaged with Holcomb Bros., New Haven, Connecticut.

He next engaged with J. Curley, Brooklyn, New York, and soon after found an opportunity with James Cunningham, Son & Co., Rochester, New York, where he was engaged as designer and superintendent of construction.

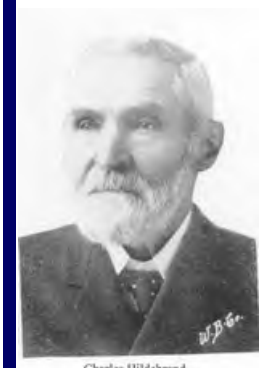
He filled this position acceptably for ten years, and after that became a partner in the firm of Meyers & Schlechter. Upon the dissolution of that firm he returned to Cunningham, Son & Co., and remained until his death.

Adolphus Muller.

Adolphus Muller (born 1839-died March 8, 1882) was born in Stuttgart, Würtemburg, Germany, in 1839, and died in New York City, March 8, 1882, at the age of forty□three years. He was regarded as the "father of carriage designing" in this country. He arrived in New York City in 1862, and obtained employment as book□keeper, salesman and draftsman with Brewster & Baldwin.

In 1857 he established himself as a general draftsman for the carriage trade, and designed fashion plates for The *Coach Makers' International Journal*, later the *Carriage Monthly* and the *Hub*, of New York. His work represented the very latest styles and designs.

An unfortunate venture into which he entered was the *Carriage Makers' Lithographic Journal*, which was considered a model of excellence, but, for commercial reasons, it failed. Mr. Muller exerted a great influence on the trade through the trade journals by his originality in designing attractive and specially□made styles.



Charles Hildebrand.

Charles Hildebrand, (born Dec. 12, 1826 in Pulsnitz, Saxony) an old□time draftsman, who retired some years ago, was born in Pulsnitz, Saxony, Germany, December 12, 1826. He learned his trade with his father, and started out in 1844; working at Breslau, Berlin, Munser, Cologne and Frankfurt. He returned to Saxony in 1846, and worked for Herr Schrumpf, carriage builder to the royal Saxon court. Here he remained four years. He came to the United States October 18, 1850, and engaged with Baldwin & Thomas, Newark, New Jersey, remaining with that firm until March 1, 1853.

Mr. Hildebrand then proceeded to New Haven and engaged with Henry Killam & Co., working there for a short time as body maker, when he was promoted to the position of draftsman and foreman in July, 1853. He remained in this important position for thirty years. Upon the completion of this period he retired, but finding the retirement from active life burdensome, engaged with James Cunningham, Son & Co., as superintendent.

He next accepted a position with Cruttenden & Co., New Haven, Connecticut, and held that position nine years, which completed sixty□seven years of active life. He then felt entitled to retirement, but is still hale and hearty in his seventy eighth year.

Draftsmen from Page 8


Charles A. Francis.

Charles A. Francis, (born London, Canada, January 9, 1852) superintendent and draftsman of the Studebaker Bros. Mfg. Co., South Bend, Indiana, was born in London, Canada, January 9. 1852, where he served a four years' apprenticeship.

After completing his term he went to Rochester, New York, and worked for James Cunningham, Son & Co. on coach bodies. He then started on a tour of the country, working his way from shop to shop. His first permanent position was with Studebaker Bros. Mfg. Co., in 1873, where he remained for several years in the body shops. He then went to St. Louis, remaining one year, working from his own designs, chiefly for heavy work.

He next accepted a position in Brown & Pray's shop, New York City, where he remained three years, and then removed to Richmond, Virginia, and took the position of superintendent with George A. Ainslie & Son. After remaining there some time, he accepted the position as draftsman with Henry Killam & Co., New Haven, Connecticut, remaining there three years.

His reputation as a draftsman called him to South Bend, Indiana, where he became superintendent and draftsman, which position he has since filled with credit to himself and to the satisfaction of the great firm.


Paul W. Steinbeck.

Paul W. Steinbeck, (born July 9, 1865 at College Point, New York) draftsman for the New Haven (Connecticut.) Carriage Co., was born at College Point, New York, July 9, 1865.

He began work with Brewster & Co. at the age of fifteen, and soon after began the study of drafting under the late H. F. Stahmer. He remained five years, and laid a good foundation. At the age of twenty he engaged with R. M. Bing ham & Co., Rome, New York, and did their entire drafting. In his spare time he sold work for the company from Maine to Georgia, constantly pursuing his studies in drafting.

At the end of this period he was engaged by H. H. Babcock & Co., and later by Fenton & Dunn, Holyoke, Massachusetts. In 1893 he engaged with the New Haven Carriage Co., where he is still employed. Mr. Steinbeck is considered an expert in copying as well as in originating, which his work shows.


E. M. Galle.

M. Galle, designer and superintendent with the Willoughby Co., Utica, New York, was born in Dresden, Germany, and learned his trade with his father, who was an artistic coach builder. He was next engaged with Hoercher & Co., Hamburg, Germany, as chief designer, there organizing a drafting class and conducting it four years. After that he came to the United States and entered the employ of Brewster & Co. He was next engaged by R. M. Bingham & Co. as assistant draftsman.

Mr. Galle received the first prize for the best design of brougham draft offered by the C. B. N. A. at the Chicago convention, 1890. He subsequently filled the position of designer and superintendent with Henry Killam & Co., Brewster & Co. and J. Curley, Brooklyn, New York.

In 1892 he was appointed instructor-in-chief to fill the vacancy caused by the death of Prof. John D. Gribbon in the Technical School for Carriage Drafting, and retained this position until the appointment of Andrew F. Johnson, the present incumbent. Mr. Galle's life has been a busy one, and he is among the most advanced carriage designers.

Draftsmen from Page 9


George E. Beck.

George E. Beck, (born 1858, Bridgeport, Connecticut) draftsman and superintendent of construction with A. T. Demarest, New Haven, Connecticut, was born in Bridgeport, Connecticut, in 1858.

He went to New Haven in 1850 and served his apprenticeship with Dibble & Cooper Co. In 1879 he received instruction from Kean & Lines in the construction of heavy work. He was also employed for some time by Henry Killam & Co., and was one of the best body makers.

In June, 1881, he was employed by the above company, and on the death of J. P. Barker was advanced to the position of foreman and draftsman, which position he still fills.


Edward Comby.

Edward Comby, (born 1822, in Tonlouse, France) formerly draftsman for W. D. Rogers, Son & Co., Philadelphia, Pennsylvania, was born in Toulouse, France, in 1822. He came to the United States in 1847, and was employed by George W. Watson, then conducting business at Thirteenth and Parrish streets, in that city.

He filled this position until 1857, then went with Beckhaus & Allgeier, where he remained until 1865. His third change was to W. D. Rogers as body maker. In 1868 he was promoted to the position of draftsman and foreman in that establishment, remaining until 1893, when he retired.

Mr. Comby was widely recognized as an expert body maker, and stood high in the estimation of his fellow-craftsmen. He drew all his designs on the blackboard, and made all the working drafts for about 18 body makers, besides attending to the suspension of all the carriage work, much of which was specially ordered. Mr. Comby made many improvements in body construction, and all his drafts were clean and correct in every detail.

More to come next issue.

ADDA International
Design Drafting NEWS
1st Quarter 2014

Graduate Lapel Pins

ADDA has authorized the creation of a new product for Certified Curriculum Program Graduates. These pins are 1" in diameter, with Turquoise and Black Cloisonné filled with a bottom rocker indicating a Certified Program Graduate. These pins are available for $5.00 each, or $3.50 each if you order 2 or more. Price includes all shipping and handling. Pin orders must be made by the instructor and are shipped directly to the instructor of the program. No sales will be made to individuals.

Graduate Certificates

As a reminder, Graduates from ADDA Certified Programs are entitled to Graduate Certificates indicating their completion from an ADDA Approved Program. These Certificates are not Certified Drafter Certificates. This only indicates ADDA has approved the material content of the schools curriculum.

ADDA Signature Products

Products Listed - Include cost of delivery
Please allow 2-3 weeks delivery time.
Express Delivery Available at additional cost.

Authentic Miniature Louisville Slugger Baseball Bat
ADDA Signature Cap Hidden Buckle Adjustable Strap
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100% Cotton Twill - LS or SS - Men's and Women's
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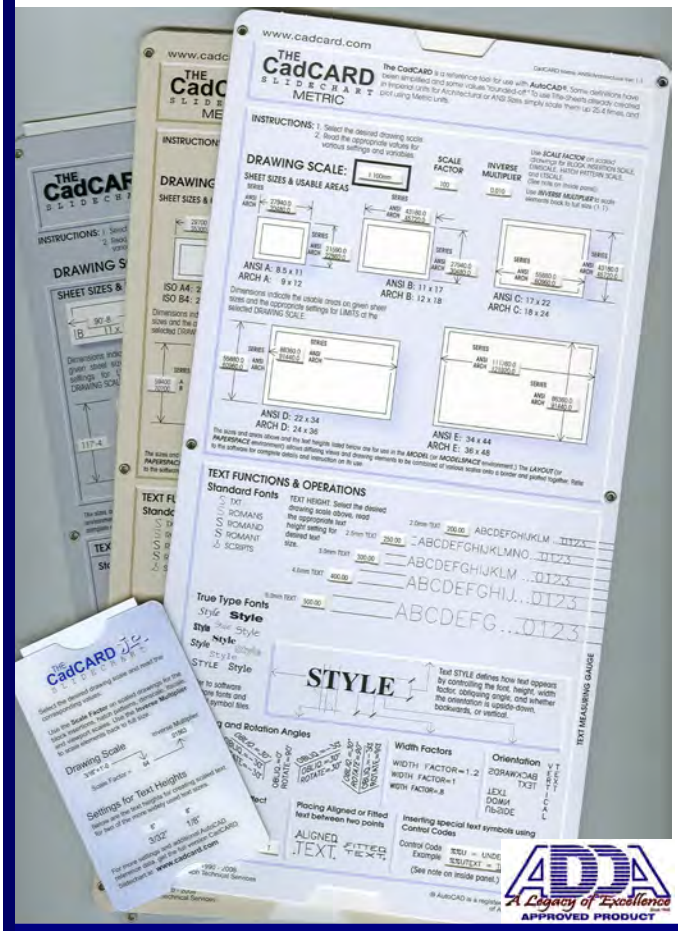
Visit: http://www.bluegeneration.com/ search 8213 for colors / sizes

GET INVOLVED with ADDA

Your Membership or Certification should be more than a CARD
Start a Professional Council—Be a Contest Judge
Promote Design Drafting Week or Work with a local Chapter

the CadCARD SLIDECHART



ADDA Member Discounts	10%
US Version CadCARD	$18.90
ISO Metric CadCARD	$18.90
ANSI/Arch Metric CadCARD	$18.90
Wallet-Size CadCARD JR	$ 7.20
All Four – One of Each	$56.70

The full-featured CadCARD Slide Charts (U.S. or Metric Versions) are reference tools for use with AutoCAD. Designers, architects, engineers, and drafters find them to be quick, easy to use aids in many of the day-to-day CAD tasks that would otherwise have them reaching for a calculator. Instructors use CadCARDs to assist in explaining many CAD concepts such as scale and its effect on drawing elements. CadCARD JR features a reversible insert for calculating drawing scales, scale factors, inverse multipliers, and text heights for commonly used sheet sizes in both engineering *and* architectural units. CadCARDs become instant reference tools for everyone from the new user to the seasoned pro.

CadCARD Slide Charts are compatible with all versions of AutoCAD and other software that functions with AutoCAD. In addition, many features are useful with other CAD software such as IntelliCAD, Microstation, Solidworks, Revit, Solid Edge, BIM, Inventor, TurboCAD, and Mechanical Desktop.

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Autograph Technical Services

International Museum of Design Drafting

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Engineering and Architectural Design

ADDA authorized the creation of the International Museum of Design Drafting on April 16, 2010 in Louisville Kentucky with the purpose of collecting, displaying and preserving the history of the Design, Drafting, Architectural, Engineering and Graphics Professions for future generations.

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