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# THE AMERICAN INSTITUTE OF ARCHITECTS

## THE OCTAGON, WASHINGTON, D. C.

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## The Sixty-Third Convention WASHINGTON, D. C., MAY 21, 22, 23, 1930

### Eleventh Hour Reminders

#### The Program:

The substance of the Convention program was published in the March number of THE OCTAGON. No important changes have been made.

#### Nominations of Officers:

The list of nominations for office was published in the April number of THE OCTAGON. It included all nominations filed by petition to the close of business on April 21.

One nomination was completed after the closing date, and was not listed in the April number. Nominations may be made from the floor.

#### Meetings of Other Groups:

The schedule of meetings of other organizations whose work and interests are closely related to the Institute is as follows:

**The Architects' Small House Service Bureau:** Annual meeting at the Mayflower Hotel, May 19 and 20, Room 276. There will be day and evening sessions.

**The Producers' Council:** Annual meeting at the Mayflower Hotel, beginning at 10.00 A. M. on Tuesday, May 20, and extending through to Thursday, May 22. Meetings will be held in Mezzanine A, both day and evening sessions. The annual dinner of the Producers will be held on the evening of May 20 at 7 o'clock in the Chinese Room. All Members of the Institute will be welcomed. Dinner tickets \$4.00 per person.

**Association of Collegiate Schools of Architecture:** At the Mayflower Hotel, Sunday, May 18,

in room indicated on bulletin board, and on May 19 and 20 in the North Room. There will be day and evening sessions.

**National Council of Architectural Registration Boards:** The tenth annual meeting of the Council, at the Mayflower Hotel, on Tuesday, May 20, at 2.00 P. M., and at 8.00 P. M. in the Jefferson Room.

#### Reduced Railroad Fares:

Complete information on the procedure to follow in securing reduced railroad fares was published on page four of the March number of THE OCTAGON, and also in a general letter of April 17 sent to the President, Secretary, and Treasurer of each Chapter.

Do not fail to ask the passenger agent for a certificate when you buy your ticket to Washington. One hundred and fifty of these certificates must be validated before the reduced rate of one-half on return tickets can be secured.

#### Chapter Taxes:

All of the Chapters have been advised with respect to Convention Taxes and Refunds. The tax of each Chapter must be paid to the Treasurer of the Institute on or before May 20 in order to qualify its delegates. The refunds will be paid to the Chapters thirty days after the Convention.

#### Membership Cards:

Only members of the Institute in good standing can act as delegates. Therefore delegates and alternates are asked to bring with them the membership cards issued in very case from The Octagon at the time of the payment of the annual dues for 1930.

# Living Architecture

## A Review of an Unusual Book

For two hundred years, or thereabouts, Western Civilization has been building on a machinery and science foundation, in contradistinction to one of agriculture or handicraft, and few choose nakedness where clothes are obtainable, frosts of winter rather than warmth, or misery of bacterial disease when sanitation is available. Ascetics and flagellants of the world have no place in the main stream of civilization. These are the thoughts of Dr. Charles A. Beard in his "Whither Mankind," a book where Dr. Beard, as editor, writes the introduction and introduces sixteen writers, each one of whom treats one chapter of "Whither Mankind."

The same plan is followed in the new book, "Living Architecture." Here the editor, Arthur Woltersdorf, F.A.I.A., whose function it was as chairman of the Public Information Committee of the Chicago Chapter, A. I. A., to bring architecture before the reading public, in conformity with the Institute's national campaign, has brought together in one volume, in eighteen chapters, eighteen different phases of architecture as exemplified today in the United States of America. Seventeen men write the eighteen chapters, and each man speaks authoritatively, for he has, through study and successful practice, produced buildings in his particular field, outstanding in excellence, according to our present-day opinion.

Chapter I treats that distinctively American problem, the tall building of today. Little is said of the very beginning. The story begins with the Tribune Tower competition and ends with today. It is written by John A. Holabird and Henry J. B. Hoskins. The last chapter, "Toward an American Architecture," is written by a past-President of The American Institute of Architects, a member of many foreign architectural bodies, a man who, through his practice of nearly half a century, gives the precipitations of his experiences, his philosophy, and his hopes. That writer is Irving K. Pond.

Between the first and last chapters come discussions of buildings, all of which are important in the present-day scene in this country. One treats on Planetaria, that modern contrivance whereby the observer is shown the movement of the heavenly bodies from an auditorium as he would witness a travelogue. The writer of this essay, on being commissioned to build a planetarium in Chicago, traveled to Germany, visiting all the planetaria in

operation there, and ending in the laboratory of the Zeiss works where astronomical instruments are fabricated.

Public aquaria are found in many Capitols of the world. The necessary provisions to maintain living fish in prime condition in these buildings is a terra incognita to the public as well as to most architects. The article on aquaria is written by an architect who has built successfully aquaria in American cities.

We are living in an age when men and women attend reunions at their alma mater, and for this purpose and for constant social contact for the student body, "Union" and "League" buildings are being erected on many a campus. The article on "Centers of College Life" treats this live and interesting subject.

School buildings dot the landscape everywhere, but how to make these school buildings distinguished architecturally is the problem discussed by one of America's foremost school architects.

There are three chapters on opera houses and theatres. The first treats modern opera houses in Europe and America today. It is written by one of the firm of architects commissioned to build Chicago's new Civic Opera House. In anticipation of this work, he traveled to Europe, finding most of the newer opera houses in Germany. He made an exhaustive study of these from a practical and an aesthetic point of view, and his deductions are given in this book with final reference to the newly completed Chicago Civic Opera House and Theatre. Then follows the story of cinema theatre architecture, beginning with the photographs of Edward Muybridge in 1872, where a moving horse was photographed by means of a row of twenty-four cameras, and bringing his story down to date through the nickelodeon to the gorgeous movie palace of today, offering every comfort to the adult as well as to the baby in the nursery in the basement. The writer here has to his credit many of the most ambitious cinema theatres in the land. The theatre symposium is brought to a close with the third article on "Chicago Theatre Building in Retrospect." It is written by a Chicago practitioner of many years' standing, a man versed in the history of building in the city of Chicago from its swaddling clothes days to the present.



Every large modern city today is reaching out in its library service to bring books to the public through branch buildings in neighborhoods, rather than bring the public down to the great central library. This subject is treated by a man in the front rank of American librarians, a man who has directed the building for his city of no less than eight branch library buildings.

Penology and prison architecture occupy much public thought, and prison architecture is here treated by a man identified with the design of prisons for many states in the Union.

The story of the growth of hospitals and the provisions necessary for the care of the sick demanded with the advance in medical science is treated by an architect who is an authority in this field.

Chicago churches, past, present and those to come, are handled in a masterly way by an architect who builds successful churches and who, at the same time, is the author of "The Story of Architecture in America."

The World's Fair in Chicago, in 1933, will look different and will function differently than any previous great exposition. The committee of architects, chosen from many leaders in the profession throughout the country, has studied the problem for months, and one architect of this committee writes on "The Discussions of Architectural Expression for Chicago's 1933 World's Fair."

Brick in architecture is as old as Babylon and as new as yesterday and today. To give brick architecture distinction is discussed by a man who has demonstrated his ability through the buildings he has designed to give brickwork great distinction.

No collection of architectural subjects to-day would seem complete without a discussion on co-operative apartments. This appears in Chapter XV by an architect who has to his credit buildings of this class that appeal from an economic and aesthetic point of view.

All European countries today are absorbed in the question of housing, and governments help financially in the erection of these structures. Housing in this sense must come in this country as well as Europe, though the government here has not been appealed to outside of housing in time of war. A discussion by a housing expert, an architect whose recent achievements in this field are noteworthy, occupies a chapter.

The crowding together of very tall buildings is a menace in American cities, and one can point to thoroughfares where sunlight enters for a very short period of the day. In "The Landscape Setting of Buildings," a member of the American Society of Landscape Architects discusses in an illuminating manner plans to cure this evil.

The book, published by A. Kroch of Chicago, is a handsome volume of two hundred pages, illustrated with thirty-eight photographs of executed buildings, plans, sections, and perspectives, measuring  $7\frac{1}{2}$  x 11 inches, and bound in aero linen. It carries the seal of The American Institute of Architects. It is dedicated to the memory of Daniel Hudson Burnham, father of the Chicago plan, and Charles H. Wacker, president of the Chicago Plan Commission, whose zeal and untiring energy brought about the carrying out of many elements of this plan.

The majority of the articles appeared, often in abbreviated form, in the Sunday edition of a Chicago newspaper, this newspaper publication being a part of the Chicago Public Information Committee's plan of presenting architecture to the public. The essays are written to interest the lay reader as well as the architect. The treatment, therefore, is not technical.

The book may be considered an extension in architecture for reading by the public of Fiske Kimball's "American Architecture," and Thomas E. Tallmadge's "The Story of Architecture in America."

In 1923 the Institute's Committee on Education produced "The Significance of the Fine Arts," having an introduction by George C. Nimmons and essays by a number of prominent architectural writers. This book received the endorsement of the Association of College Presidents who recommended it for reading in advanced college classes. "Living Architecture" might well be considered and recommended in the same manner, for it is an extension of the study of architecture from the historical side, as given in the 1923 book, to the practice and achievements in the United States today. Architectural schools might well prescribe the reading of this volume by the embryonic architects in their care.

Editor's Note: Arthur Woltersdorf, F.A.I.A., Chairman of the Committee on Public Information of the Chicago Chapter, is the editor of "Living Architecture." It is published by the A. Kroch Company, of Chicago.

# Architecture

By HARRY F. CUNNINGHAM, A. I. A.

One may discover in almost any book on the *Art of Architecture* (provided the book be from the pen of a thoughtful man) the statement that "Architecture is the record of the civilization that produced it." Now this statement is very well for the Architecture of those civilizations—and those approximate civilizations—that have had their days and finished out their nights and been gathered into the arms of the past. Every period in man's heroic struggle to exhibit manly traits has its example—or its examples—of the Architect's effort to house man's activities—or his dreams—in appropriate and *beautiful* buildings. Every period, that is, excepting *perhaps* our own.

Those of us who know the past, feel an interest in some of it, nourish a love for a bit of it and maintain a respect for all of it, can name buildings from any period in the world's known history that really are noble and beautiful and that obviously were once (at any rate) useful and appropriate. Those Great Buildings, when one looks upon them, send shivers up and down the spine—shivers of the sort that one feels when he is in uniform (and not otherwise) and hears the "Star Spangled Banner" played by a good Military Band at Evening Parade. Do the buildings we build today inspire that shivery feeling in the spine? I am afraid they do not. Not for me anyway. I have had a shivery feeling to be sure, as I rode up in the French Building elevator, and another as I watched a steel setter at work on the "onion" on top of the Chrysler Building. But those shivers are of a different sort.

Perhaps something is wrong with our present "civilization." I am, as a matter of fact, reasonably sure that something *is wrong* at the present time, and I am by no means sure that the thing we live and move about in has any right to be called a real civilization. But I cannot help that. Neither can you help that. A good many million yous might help it—perhaps—through some sort of a Social-Religious-Political Revolution. But Revolutions of that sort are demoded now-a-days and they are too much bother anyway.

But it is also possible—and there is no *perhaps* about this—that something is wrong with our Architects. And I *can* help that. So also can you help it—especially if you are an Architect or a citizen interested (as all citizens should be, and generally are not) in Architecture. And no Revolution of any sort is necessary. Only a little honesty—a very little honesty on the part of the Architect and the man who employs him—is necessary to work wonders in the Art of the Architect and the record of our "civilization."

There are several ways in which the Architect can do his work and "get away with it." He may

*quote* the Classics or any other period that he may feel a particular sympathy for. McKim, Mead and White quoted the Classics. They also quoted the Renaissance—generally the Italian Renaissance, but now and then the French or the English. They did the Art of Architecture a great and a lasting good, for they provided a *Background*—a background at once for Public Taste and for Architectural Progress. Cram, to choose another well-known example, has quoted (and still quotes) the Architecture of the Middle Ages. He, in so doing, has gathered great honor to himself and he has also imposed upon the Religious Architecture of these United States, a great and perhaps a lasting good.

The Architect may also *translate*. He may translate the Classics as Henry Bacon did in the Lincoln Memorial, more or less literally. He may translate the Architecture of the Middle Ages as Goodhue did, in Saint Thomas' Church and in the University of Chicago Chapel. Or he may even translate a bit more freely the Architecture of the Middle Ages as Raymond Hood did in the Radiator Building and the Chicago Tribune Building.

And finally, the Architect may *create*. Very few of them, alas, ever do this now-a-days. Perhaps they do not know that it is permitted. Perhaps (one is even tempted to say *probably*) the Puritanism that has made of our country the great world's laughing stock, stifles the Divine spark of creation. Nevertheless, Architects now and then in the very recent past *have* created. Some of them have made buildings that were appropriate and beautiful—buildings that make the real shivers go up and down the spine and that were singularly unappreciated by the morons for whom they were made. Louis Sullivan created Beauty out of the murky sky of Mid-Victorian, Mid-Western materialism. Goodhue created the Nebraska Capitol and the Los Angeles Library out of the rich background of his marvelous knowledge. He created something in his unsuccessful design for the Chicago Tribune, which various and sundry lazy and conscienceless "Architects" have variously and sundrily copied since. Magonigle created something out of a Dream of Peace in his Liberty Memorial in Kansas City. Ralph Walker has created something to fit the needs of a great corporation in his Barclay-Vesey Telephone Building in New York. He is creating something else out of the sunset and millions of bricks, in the new Telegraph Building in the canyons of lower Manhattan. Holabird and Root have created something in the new Daily News Building in Chicago. The office of Whitney Warren lately created something in the stonework of the new Stewart Building in New York—and then fell down in a mass of paper precedent in the Great

Front Door of this building. That modest genius Lee Lawrie, who is called a Sculptor but who is really a very great Architect, has created some of the most original and most marvelous expressions of Beauty-at-Her-Best that our age will ever know.

There are therefore occasional examples, even in this current and peculiarly American Dark Age, of the creative impulse still at work in the hearts and minds of some Architects. But only *some*, mind you—and many of them now dead or relatively unknown.

Creation there has been of late in Sweden (where one might scarcely expect it) and in Germany. An imitation of it has gained much publicity in France, where one would normally—if the world *were* normal—look for the real thing. And miserably enough, ninety per cent of our Architects and one hundred per cent of our Architectural Schools are attempting to piously plagiarize the French imitation. Witness any recent Fifth Avenue shop front; witness the majority of the illustrations in the average "Architectural" magazine of the day; witness the projects submitted in any competition of the Beaux Arts Society.

And from all this, two truths—possibly three—peer out. One is, of course, that public taste is bad—more accurately perhaps, one might say that public taste (or a public *Art consciousness*) is dead. If the public really cared a rap about the things it had to look at, or really even looked *consciously* at anything other than the financial pages in the newspapers, it would not accept for an instant the things that are foisted upon it by the uninspired, uneducated, unscrupulous practitioner of that which used to be a Living Art—Architecture. If the Owner, who pays the bills, had any interest other than the publicity or advertising "*value*" of the building he is putting up, would he permit *and would he pay* for an additional "onion" on top of his building each time that his Architect's professional competitor added a few more stories to his latest skyscraper? These crazy buildings whose only possible "*value*" lies in the newspaper headlines they evoke, rise up overnight. Unfortunately they come down much more slowly. We shall have them with us for a long time, alas. And because they are BIG and because they are blatant, they will delay—for at least so long as they miserably last and vulgarly fling their cheap mediocrity skyward—the hoped-for resurrection of a public Art consciousness.

Another patent truth is that it is easier to quote than it is to translate. Easier still to quote *slang* than the language of culture. And of course it is almost impossible to create a new language in the time allowed the average Architect by the average Owner. In the Schools, this easy quotation of slang—foreign and inappropriate slang generally—is encouraged and even required, for several reasons. Firstly, it is supposed to be popular. And the Schools, which should, of course, endeavor to *form*

the public taste and the public's opinions, have for some years been choosing the easier pathway and simply catering to the "taste" and the opinions that appeared to be already formed. Secondly, the *verbatim* quotation of slang that is supposed to be popular requires none of that preparation which we might call a *background*.

Translation requires better teachers than does verbatim quotation. Even the quotation of a language of culture requires better teachers than does the verbatim quotation of slang. Good men who would make good teachers have neither the time nor the patience to fiddle their lives away in the uninspiring "atmospheres" of most of our Schools nor can they *afford* to neglect their opportunities to live, in accepting the hazardous existence afforded them by the limited budgets of many of our "seats of learning." With the limited funds available, itinerant mediocrity is marshalled into the seats of the Doctors and gullible Youth is fed from a chrome-plated spoon, the honeyed drops of *imported* "modern" art slang because it is easy and cheap to feed him that way. And Youth, being Youth and always in a hurry to get free of his shackles, takes what is given him, smacks his lips, and passes out into an uninterested and an uninteresting world that will take—at third-hand, without a murmur—the second-hand bunk that the Schools have handed out in little standardized packages labelled "Complete Education."

Architecture—all Art in fact—has always been a series of experiments. Civilization itself (which Architecture is assumed to reflect) has been largely a matter of experiment. But for an experimenter to launch himself into the adventure of an experiment without a knowledge of the experiments that have gone before, is either to court disaster or to display a "*je m'en foutisme*" that is unhealthy, to say the least. Spontaneous creation is rarely possible in Art; probably it is just as completely impossible in Art as it is in Life or in anything else. Very occasionally in the known history of the world, something has appeared that seemed to be a spontaneous creation. But if one might talk with the genius (generally he was a nameless, raceless soul whom no body, no book, no tradition even has ever remembered) who made this rare echo of the "Music from Behind the Moon," one would discover that the supposed spontaneous creation was in reality an *evolved* creation based upon all the known experiments that had gone before. The most reasonable, the most logical and—to some of us the most beautiful—Architecture that the world has ever known, is that of the Gothic Thirteenth Century in France. It appears to be spontaneous, if anything we know of does appear to be spontaneous. But we know that it developed directly—that it was evolved, in short—from the failures of the Romanesque "experiments" that immediately preceded it.

Evolution—the late Mr. Bryan to the contrary

notwithstanding—made man. Experiment after experiment, some successful, some not, are in man's background. Similarly, Art—Architecture—has been a matter of evolution. Experiments without number are in the background of all great Architecture. Politics and Prohibition can stifle genius and they can almost starve Art. This has been, and at the present writing is still being, most notably proven. But even these insidious evils cannot stop the inevitable progress that is called (illegally in some States) Evolution. Even these evils and the concurrent ones of Speed and Material Desire, cannot forbid to an adventurous Experimenter—a real Architect—that complete knowledge of past experiments, that background, that will equip him to undertake a new experiment in creative evolution or evolved creation, whichever you like. With this adequate background (and the only purpose of this paper is to plead for such a background) the Architect can go *forward* into a new, an appropriate and perhaps even a beautiful experiment of his own.

The Architect is a Builder. He cannot build

surely upon the soggy morass of verbatim slang quotation, nor can he build for the future very desirably upon the safer, but pretty well worn out, bed of verbatim quotation from any "polite" art vocabulary. If he would fit appropriately, and perhaps beautifully, the needs of the Present with a weather eye always to the future, he must *translate*; more and more freely. The more freely he translates (and *free* translation demands sound knowledge) the more closely will he approach to that Ideal called Creation. The Architect who founds the structure of his fancy upon the solid rock of this free translation, may carry his structure as high as his genius will permit. Now and then a structure so founded may reach to such an altitude that the High Gods on Olympus may see it and feel running up and down their spines that shivery sensation that takes hold of a man when he is in uniform (and not otherwise) and hears the "Star Spangled Banner" played by a good Military Band at Evening Parade.

## Gavels From White House Timber

In 1927 the roof of the White House, Washington, D. C., was repaired and a number of timbers were replaced.

The timbers removed were those placed in the building at the time of its reconstruction in 1817.

The Pittsburgh Chapter made the suggestion that enough of the old timbers be secured by the Institute to furnish material for gavels and blocks to be supplied to such Institute Chapters as might desire them.

The suggestion was acted upon, and a bid was made for a limited amount of the wood. The bid was accepted and the Institute has on hand, in Washington, sufficient material to make a number of gavels and blocks.

Full size designs for the gavel and block have been made by Ralph Adams Cram, and an estimate has been secured for the faithful execution of the designs by qualified craftsmen in wood turning, in Washington.

In the manufacture the block will be turned and polished, and of ample thickness.

The gavel will be turned and polished, and strengthened with a silver band which will com-

pletely encircle the head of the gavel, and contain an inscription reading as follows:

"This wood was part of the White House roof, erected about 1817 and removed in 1927."

The gavels and blocks will be furnished as one item and cannot be sold separately. The cost price is quoted. Therefore, the cost of the inscription and express charges are added items:

Block and Gavel, per set.....	\$10.00
Inscription, script letters.....	.64
Inscription, block letters.....	.80
Express—as the case may be.	

No gavels and blocks are kept on hand, and at least thirty days should be allowed for execution. Orders will be filled as received, and so long as timber of good quality lasts. Checks should accompany orders, and should be made payable to The American Institute of Architects. The gavels and blocks will not be sold to individuals, but only to Chapters of the Institute.



## The Architect's Federal Income Tax

For several years the Institute has kept in close touch with developments in the Bureau of Internal Revenue, Washington, D. C., with respect to rulings affecting the Federal income tax of the practicing architect.

It was found that in some jurisdictions rulings with respect to the determination of earned income, originally applied to other groups, were being applied to the architectural profession with a resulting hardship on the architect in paying his annual income tax to the Federal Government.

A firm of architects in Baltimore, members of the Institute, carried their own case to a successful appeal in this matter, so far as the Baltimore jurisdiction was concerned.

The Executive Committee of the Institute, believing that the Institute should act on behalf of the whole profession, engaged as special counsel the firm of Brune, Parker, Carey and Gans, Attorneys at Law, Baltimore, Maryland, for the purpose of making representations to the Federal Government which would clearly set forth the status of the architect as a strictly professional man in the same class with the lawyer and the doctor.

Mr. W. Ainsworth Parker, of the firm mentioned, had various conferences with officials of the Bureau of Internal Revenue, in Washington, at which the position of the architect was ably set out, verbally and in a written brief.

The Institute takes this occasion to acknowledge the very valuable service rendered by Mr. Parker and his firm, which it believes materially helped to bring about a new ruling of April 11, 1930, issued by the Commissioner of Internal Revenue and addressed to all Collectors of Internal Revenue; Internal Revenue Agents in Charge; and Others Concerned.

The ruling, the title of which is "Determination of Earned Income on Professional Fees under the Revenue Act of 1928" is briefly summarized as follows:

The Commissioner of Internal Revenue, under date of April 11, 1930, issued a ruling (I. T. Mimeograph Coll. No. 3802 R. A. No. 550) on the determination of earned income on professional fees under the Revenue Act of 1928. Under the terms of the ruling it is also applicable under the Revenue Acts of 1924 and 1926. The ruling does not apply to cases where personal services and capital are both material income producing factors. Under the ruling, professional fees received either personally or as a member of a professional partnership are considered to the entire amount thereof as earned income, notwithstanding the employment of assistants to perform part or all of the services; provided the client is that of the taxpayer or, in the case of a partnership, of an active member of the same, and looks to the taxpayer or an active member of the partnership as responsible for the services performed. This rule is a general one applicable to all professional men. It will, of course, be beneficial to the architects as a profession.

For those who desire more detailed information, we quote the text of the ruling of April 11, 1930, as follows:

*Determination of Earned Income on  
Professional Fees under the  
Revenue Act of 1928.*

April 11, 1930.

**COLLECTORS OF INTERNAL REVENUE,  
INTERNAL REVENUE AGENTS IN CHARGE,  
AND OTHERS CONCERNED:**

Under Section 31 of the Revenue Act of 1928 an individual is entitled to claim against the tax computed on his net income a credit of 25% of the tax which would be payable if his earned net income constituted his entire net income. Earned income under the statute means wages, salaries, professional fees, and other amounts received as compensation for personal services actually rendered.

Under existing rulings it has been held that professional fees in order to constitute earned income must be received as compensation for personal services actually rendered and in some instances taxpayers performing professional services who employ assistants in their offices have been denied the right to include all of the professional fees up to the statutory limit of \$30,000 as earned income. In I.T.-Mimeograph, Coll. No. 3471, R. A. No. 385, dated October 25, 1926, the following statement appears: "If the business requires only a nominal capital and the income is derived principally from professional services of the taxpayer, as a doctor or a lawyer, the entire profits not exceeding \$20,000 (\$30,000 under Revenue Act of 1928) may be considered as earned income. \* \* \* If a taxpayer is engaged in the practice of a profession on his own account and employs an assistant over whom he exercises only a perfunctory supervision, the profits resulting from the labor of such assistant cannot be regarded as earned income by the employer unless his total net income is less than \$5,000." It was not intended to deny the taxpayer the right to consider the entire amount received as professional fees as earned income if the taxpayer is engaged in a professional occupation such as a doctor or a lawyer, even though the taxpayer employs assistants who perform part or all of the services, provided the client or patient is that of the taxpayer and looks to the taxpayer as the responsible person in connection with the services performed.

This ruling will also apply to income received as professional fees from a professional partnership even though the partnership employs assistants who work on a salary basis provided the clients or patients are that of some active member of the partnership and look to some active member of the partnership as responsible for the services performed.

This ruling should not be construed as applying to "any trade or business" in which both personal services and capital are material income producing factors.

The provisions of this mimeograph are also applicable to the determination of the earned income credit on amounts received as professional fees under the provisions of Section 209 of the Revenue Acts of 1924 and 1926.

I.T.-Mimeograph, Coll. No. 3471, R. A. No. 385, dated October 25, 1926, is amended in so far as it is inconsistent with this mimeograph.

Any inquiries made in regard to this mimeograph should refer to the number of the mimeograph and the symbols IT:E:RR.

**ROBERT H. LUCAS,**  
*Commissioner.*

## Structural Service Department

### Annual Meeting—The Producers' Council.

The Annual Meeting of the Producers' Council will be held at the Mayflower Hotel, Washington, D. C., on May 20, 21 and 22. Members of the Institute are invited to attend any and all meetings of the Council and to participate in the discussions. A number of subjects will be considered that are of interest and importance both to the architect and the producer.

The morning and afternoon sessions of the Tuesday, May 20, meeting will be devoted to the transaction of Council business, reports of Committees, etc. Mr. George N. Thompson, Secretary of the Building Code Committee of the U. S. Department of Commerce, is expected to be present and to take part in a discussion of ways and means whereby greater uniformity in building code requirements may be expedited.

In the evening of May 20, the annual dinner of the Producers' Council will be held at the Mayflower Hotel. Addresses will be made by Mr. Louis La Beaume and others. Tickets for the dinner will be on sale at the registration desk in the lobby.

Wednesday noon, May 21, there will be a joint Institute-Council luncheon under the auspices of the Structural Service Department. Mr. F. S.

Laurence, Executive Secretary of the Producers' Council, will make an address on the cooperation of manufacturers and architects in the future development of materials to meet the trend of modern architectural designs. It is hoped that many of the architects will attend the luncheon and that there will be an interesting discussion of topics similarly related to this day's Institute session.

The afternoon of Thursday, May 22, will be devoted to golf, and a tour of public buildings by those not participating in the golf tournament.

In the evening of Thursday there will be held an informal dinner for golf players, and Council and Institute members caring to attend, for the award of golf prizes. Architects are eligible to compete for these prizes but will have to shoot "some" golf in order to win them.

The Structural Service Department hopes that the delegates and visiting architects will take advantage of this opportunity to discuss with the Council members, either individually or collectively, ways and means whereby objectionable practices in the construction industry may be eliminated and whereby more professional relations may be fostered. There will be no circulars, catalogs, samples, advertising or sales propaganda of any kind permitted.

## With The Chapters

### The Art Commission in Portland, Oregon:

The Oregon Chapter has been active in trying to strengthen the position of The Portland Art Commission. Many difficulties have been encountered. The Chapter was advised, at its March meeting, that the city officials had gone on record pledging themselves to abide by the decision of The Portland Art Commission. This was gratifying news to the Chapter, and was accepted as the best the city officials could do, as they have no authority to delegate certain powers to extraneous agencies.

### Honor Awards:

**Detroit Chapter:** In place of the regular March meeting of the Detroit Chapter an evening was devoted to the second annual banquet, and to the presentation of the Honor Awards of the Chapter. Awards were made in three classes, namely, Commercial, Institutional, and Residential. In the case of each winning design the owner, architect, and builder were recognized, and in each case a medal was presented to the owner of the building. Certificates were presented to the individual architects and builders.

The Chapter had as its guests the Mayor of the city of Detroit, and the President of the Associated General Contractors. The presentations were made on behalf of the Chapter by Harvey Wiley Corbett,

of New York, who also spoke on "The Meaning of Modernism."

The Jury of Awards was composed of members of the Chicago Chapter, appointed by that Chapter as a courtesy to the Detroit Chapter. The personnel of the Jury was Pierre Blouke, Gilbert Hall and Earl H. Reed, Jr.

Approximately one hundred and seventy-five persons attended the dinner and meeting. The newspapers of Detroit gave most gratifying recognition to the profession, to the Detroit Chapter, and to the Honor Awards.

**Washington State Chapter:** In a previous number reference was made to the action of the Seattle Real Estate Board in the matter of Honor Awards. Additional information now appears in the Monthly Bulletin of the Washington State Chapter, April number, which states that the Seattle Real Estate Board has announced its purpose to award certificates of honor to be given at the close of the year 1930 to the owners of the best Seattle buildings completed that year, as follows:

1. For the best building in the downtown area;
2. For the best business building in a business sub-center;
3. For the best industrial building;
4. For the best single detached residence;
5. For the best apartment house;

6. For the best single detached residence costing more than \$7,000.00 exclusive of ground, but including all other expenses of construction and development.

In awarding these certificates beauty, suitability, and true economy are to be considered as important factors.

The Washington State Chapter voted to commend the program of the Real Estate Board in its endeavor and to offer the assistance of the Chapter.

**Registration Law Amendment - Oregon:**

At its March meeting the Oregon Chapter gave careful consideration to that section of the New York law for the registration of architects which provides that the stamp of a licensed architect must appear on drawings for all structures costing more than \$10,000. The Committee on Legislation of the Chapter was instructed to make plans for a campaign to obtain a similar provision, by amendment, to the registration law of Oregon.

**The Student Affiliation of the Brooklyn Chapter:**

The Brooklyn Chapter is unique in having a long established and satisfactory contact in its territory with the young men of the architectural profession. The relation is known in the Chapter as the "Student Affiliation" of the Chapter. The group is made up of young men whose life work has to do with the architectural profession, and who are working as architectural draughtsmen within its territory, or living within its territory and working as architectural draughtsmen elsewhere, or students in an architectural school within the territory who have completed more than one-half of a prescribed architectural course. At present there are one hundred and forty-three of such student affiliates, of which about seventy per cent are seniors in Pratt Institute, Brooklyn.

The Chapter conducts an atelier of the Beaux-Arts Institute of Design for its student affiliates. The patron of the atelier is Paul Simonson. There are two competitions held each year, open to all student affiliates, in which substantial cash prizes

are awarded. The Chapter conducts a pencil rendering class for affiliates, under the direction of Ernest Watson.

The Chapter offers a professional contact between the older and the younger men through receptions, dinners and exhibitions. It has a Committee on Education to conduct definite programs relating to the activities of the Chapter and the student affiliation, with special reference to educational matters. It has an advisory committee to assist student affiliates in their educational and professional problems.

The last annual reception and dinner given by the Brooklyn Chapter to the student affiliation group occurred on April 28, 1930. Addresses were made by the President of Pratt Institute; by J. Monroe Hewlett, First Vice-President of the A. I. A.; by the Director of the School of Fine Arts of Pratt Institute; and by Harvey Wiley Corbett, past-President of the New York Chapter.

Announcement of the prizes to winners in the Fifth Annual Architectural Competition was made. The winners were as follows:

- First Prize, \$75.00.....Paul McDade
- Second Prize, \$50.00.....Charles L. Macchi
- Third Prize, \$25.00.....H. P. Conoway
- First Mention.....Robert E. Hillier

In the April number of THE OCTAGON reference was made to the contacts with the younger men maintained by the Philadelphia Chapter and by the Washington State Chapter. It is a great satisfaction to record in this number the long established and comprehensive program of the Brooklyn Chapter as set forth above. The opportunity is taken again to commend the underlying principle to the other Chapters of the Institute.

If the traditions of the architectural profession are to survive and overcome the disintegrating forces of modern civilization there must be continuity of the spiritual forces which keep those traditions alive. The individual architect of today owes no greater duty to architecture than his duty to the architect of tomorrow.

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EDWIN H. BROWN, F. A. I. A., 1875-1930

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Secretary of the Institute from 1923 to 1926.

## The Book Shop at the Convention

During the Convention another opportunity will be afforded those in attendance to inspect the titles which were published by the Press of The American Institute of Architects, Inc., which will be on display and form a part of the exhibit of Nelson and Nelson, 250 West 57th Street, New York, N. Y., who are acting as sales agent of the Institute. Some of the editions issued by the Press are running low. Those who have delayed purchasing should act now if they wish to be sure of obtaining the Press titles for their libraries.

In addition to the books published by the Press of the A. I. A., Nelson and Nelson will have on

display all of the recent architectural and art books published; including some rare volumes, among which you may find the book you have long intended to acquire. They will also have a display of etchings, prints, and drawings of well-known artists. A book and print exhibit of the high standard and completeness shown by Nelson and Nelson affords the architect a most satisfactory means of keeping informed, be he a modernist or a classicist. Mr. and Mrs. Nelson, who will be in attendance, will be pleased to answer any inquiries and to render their customary service of cordiality and value.

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## Applicants for Membership

May 15, 1930.

The names of the following applicants may come before the Board of Directors for action on their admission to the Institute, and if elected the applicants will be assigned to the Chapters indicated:

<i>Chicago Chapter</i>	- - - - -	EMERY B. JACKSON, ROBERT G. WORK
<i>Connecticut Chapter</i>	- - - - -	CARINA EAGLESFIELD MORTIMER
<i>Iowa Chapter</i>	- - - - -	JAMES A. DOUGHER
<i>Mississippi Chapter</i>	- - - - -	ROBERT J. MOOR, ELLIE EARL NORWOOD
<i>New Jersey Chapter</i>	- - - - -	OSCAR BRYANT SMITH
<i>New York Chapter</i>	- - - - -	EINAR C. BRYN, A. O. BUDINA, EDWARD C. DEAN, ROBERT BARNARD O'CONNOR, GEORGE F. ROOT, 3rd, HENRY RENWICK SEDGWICK
<i>Northwestern Pennsylvania Chapter</i>	- - - - -	THOMAS K. HENDRYX
<i>Philadelphia Center</i>	- - - - -	NORMAN HULME, ABRAHAM LEVY, A. OSCAR MARTIN, EDWIN H. SILVERMAN
<i>Virginia Chapter</i>	- - - - -	ROBERT M. ALLEN, ERNEST R. GILBERT
<i>Washington State Chapter</i>	- - - - -	WILLIAM J. BAIN
<i>Wisconsin Chapter</i>	- - - - -	CARL ESCHWEILER, THEODORE ESCHWEILER

Each member is invited, as directed in the By-laws, to send privileged communications before June 13, 1930, on the eligibility of the candidates for the information and guidance of the Board of Directors in their final ballot. No applicant will be finally passed upon should any Chapter request, within the thirty-day period, an extension of time for purpose of investigation.

FRANK C. BALDWIN,  
*Secretary.*



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