

ILLINOIS SOCIETY OF ARCHITECTS

MONTHLY BULLETIN

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BOARD OF DIRECTORS

At its meeting held February 14, 1928, the Board of Directors took the following actions, which are of general interest:

Suitable resolutions were recommended to the Society regarding the endeavor of the Chicago Home Economic Council to eliminate the annual May and October general renting time and change this condition to an all-year renting season.

A motion was passed, "that any reference to lumber standards written into the new building ordinances shall be in strict accordance with the American Lumber Standards."

The Board instructed the Public Action Committee to have its attorney inform the city attorney of Highland Park legal reasons why building commissioners should refuse to grant a building permit to an owner for a building costing more than \$7,500.00 without the service of a licensed architect. This opinion to be prepared in such a manner that the Committee could send the same to the city attorney or building commissioner of any other city or village in the state.

A complaint that his name is being used by fakers to solicit advertisements, memberships to clubs, and money for charity was made yesterday by Building Commissioner Christian P. Paschen. Mr. Paschen said he has authorized no one to make such solicitations and that the offenders, when found, will be prosecuted.

—Chicago Daily Tribune, Feb. 1, 1928.

APPOINTMENT

Announcement is made that President Stanhope has been appointed a member of the Zoning Commission of Glencoe.

AN INTERESTING COMPETITION

The Committee in charge of the Fifteenth Competition to determine the winner of the Francis J. Plym Fellowship in Architecture for 1927-28 in the Department of Architecture, University of Illinois, has drawn up a most interesting program proposing as the subject "A Planetarium." The program states in general:

"A great city proposes to embellish its water front development with a public building devoted to astronomy. Such a structure would be a distinct educational asset to the city and would serve it in much the same way as do the various zoological and botanical gardens. As a feature of such an undertaking it is planned to provide a planetarium. This is a structure with a great dome on whose interior surface the public may see the sky pictured from sunset to sunrise with all its intricate changes. The display is one of the dramatic realism.

"The operation of the display is made possible by a highly technical light projector. The public stands on a platform in the center of the dome."

The subject is somewhat unusual. The results of the competition are looked forward to with increasing interest by the profession. "The competition will be held in two parts, the preliminary during January and the final probably during February and March, and will be open to all graduates of the Department of Architecture of the University of Illinois who are American citizens of good moral character and who are under thirty years of age, on the first day of June, 1928." It is hoped that these drawings can be secured for the Annual Exhibition next spring.

The award of this fellowship is made possible through the generosity of Mr. Francis J. Plym, of Niles, Michigan.

The Illinois Society of Architects is represented on the Committee by Joseph C. Llewellyn and President Leon E. Stanhope.

SOUTHERN CYPRESS MANUFACTURERS' ASSOCIATION

Jacksonville, Florida

January 11, 1928.

Mr. L. E. Stanhope, President,
Illinois Society of Architects,
59 E. Madison Street,
Chicago, Illinois.

Dear Mr. Stanhope:

Free plans, we believe, are injurious to the best interests of the architect, the man who is building a home, and the manufacturer of high grade materials. For this reason, the Southern Cypress Manufacturers Association is opposed to the distribution of stereotyped designs.

In our advertising to the public, we not only refuse to offer plans, but we advise all prospective home-builders to retain an architect for all construction work. We state that a good architect usually saves more than his fee.

We are doing this simply because better building advances the interest of Tidewater Water Cypress, and because we want to return in some way the splendid cooperation we have received from architects.

Cordially yours,

(Signed) John L. Roe, Chairman.

CHR. PASCHEN COMPANY
1553 Conway Building
Chicago

January 27, 1928.

Illinois Society of Architects,
1801 Prairie Avenue,
Chicago, Illinois.

Gentlemen:

Please permit me to offer to the members of your Society my sincere thanks for the hospitality and kind consideration extended to me last Tuesday evening, January 24th.

Your dinner and entertainment I enjoyed immensely, and I appreciate beyond words the kind thoughts you had in mind in setting aside this evening for me that I might be your guest of honor.

Please believe me, I am glad at all times to assist your honorable body of architects for a bigger and more Beautiful Chicago.

Yours very truly,
(Signed) Chris. Paschen.

CORRESPONDENCE

January 20, 1928.

Mr. Talmage C. Hughes, Secretary,
Michigan Society of Architects,
2615 Joy Road,
Detroit, Michigan.

My Dear Mr. Hughes:

I was much interested in reading Mr. Lancelot Sukert's communication in your January 17 issue. I beg to suggest that the safest plan for an architect to pursue is to insist that building contracts be awarded only to contractors having a well established reputation for rendering service and the completion of contracts on time.

Mr. Sukert's suggestion that the contractor shall agree to pay the architect for supervision after the approximate date specified in the building contract for completion of the work is a most interesting suggestion, but I believe that this matter could be handled more satisfactorily if the agreement between architect and owner should provide for this extra compensation for additional supervision, and then provide in the building contract for liquidated damages as we do in Illinois.

The Building Contract documents which have been generally used in Illinois for many years, Article 11 of the Articles of Agreement reads as follows:

"The contractor agrees to complete the work by and at the time or times hereinafter stated, to-wit:

"And to pay or allow the Owner as liquidated damages, the sum ofDollars (\$....) for each day thereafter, Sundays and Legal Holidays not included, that the work remains uncompleted."

The Supreme Court of the State of Illinois has in more than one opinion declared that this contract provision is good law and contractors in Illinois never question its enforcement by the Architect.

Members of the Michigan Society should realize that the courts make a distinction between a penalty and bonus contract, and a contract providing for liquidated damages. A so-called penalty contract is not enforceable unless there is a corresponding clause providing for a bonus, but a paragraph in the contract providing for liquidated damage is enforceable for the reason that the two parties to the contract agree when the contract is executed as to the amount of the damages, and its enforcement is only a question of evidence as to the actual delay in completion of the work. The total number of days that the work remains uncompleted times the amount specified in the contract is the total measure of damages.

It is therefore obvious that the liquidated damages agreed to per day may readily be made great enough to cover the actual damage to the owner, due to the non-completion of his building and may be made to include such other direct monetary damages as he may sustain, and the agreement between architect and owner for added compensation for supervision after the date of completion of the contract would undoubtedly be construed as actual dam-

ages in addition to such items as interest on investment, loss of rents, added insurance and all other items of maintenance of the structure.

I believe that most architects will agree that there are ethical reasons why this added expense of the architect should not be paid direct by the contractor involved.

At any rate, this subject is a most interesting one and I beg to suggest that it be made a topic for discussion at your February convention. The whole question of the architect's compensation might be opened up, as I believe most architects will agree that even under the A. I. A. Schedule of Charges that the amount allowed for supervision is entirely inadequate and in most cases will not even reimburse the architect for the actual expenditures for this portion of the work.

I am attaching for your information a copy of the Illinois Building Contract documents

Very truly yours,
(Signed) F. E. Davidson.

OUR ARCHITECTURE COMES OF AGE

American architecture began with the Spaniards at St. Augustine, the English at Jamestown, and, more sternly, with the rude efforts of the Pilgrim Fathers to shelter themselves against the unfriendly winters of New England; it continued through periods of imitations and importations, good, bad and indifferent; and it has now reached a point at which it speaks the architectural language of the ages with an accent all its own. In short, America has architecturally come of age, as Mr. Tallmadge says in summing up our pretensions in this respect.

The apprenticeship has been a long one. The first thought of the colonists, as Mr. Tallmadge reminds us, was not to invent a new form of architecture based perhaps upon the Indian wigwam, but "to reproduce the beloved homes of their fatherlands." This was natural enough—they were homesick! Even the log house did not occur to them at first, for no one in Europe built log houses. When they had leisure and capital with which to build comfortably they followed precedent scrupulously, and the native differentiations which grew up were accidental results of new conditions and materials. The Colonial houses, North and South, were more alike than different; there was really no Southern, Middle or Northern style. As Mr. Tallmadge says:

"Great logs crackled in the same sort of fireplaces the while William Byrd warmed his legs after the hunt at Westover or John Hancock sipped his mulled wine in Boston and discussed with Adams the presumptions of the Crown. The same beautifully carved balustrades which aided and supported the grandsire in his gouty ascent of the staircase, and furnished the grandson a means of swifter and more exhilarating descent, existed in North and South alike. Youth and beauty were reflected from the same mirrors, danced under the same chandeliers, made love in the same parlors, in every one of the thirteen colonies."

Prior to the year 1700 American architecture was still in the pioneer stage—or half pioneer and half primitive Elizabethan. Then, quite suddenly, came the Georgian period, the final flourish of the architectural Renaissance. It would be most agreeable to believe in the legend that the houses of this epoch were the inventions of a race of super-carpenters—"mute, inglorious Bramantis and Michel Angelos in aprons; men without education or resources, who, in some mysterious way, with pea auger and jack plane called into life the lovely doorways of Salem or the stately paneling of Carter's Grove." As a matter of fact the usual Colonial carpenter was merely a good mechanic who got his ideas out of a handbook, and the spirit behind such of these handbooks as were good was that of Sir Christopher Wren, whose beautiful churches may still be found in London City. The Wren influence gave us the typical, mid-eighteenth century house, with its long side fronting the street, its hall penetrating to the garden behind, its rooms arranged symmetrically on either side. Some features now called Colonial did not appear at all until after the Revolution; among these were the fan lights and side lights of the so-called Colonial door. But decorative doorways, baroque cornices and dormer windows were part of the Colonial scheme.

Indoors there was great variety in the treatment of fire-places and panels. There was much use of color, as any visitor of the American Wing of the Metropolitan Museum will have discovered. "Where," asks Mr. Tallmadge, "is the sickly white or noncommittal ivory with which we, as a matter of habit, cover our modern Colonial woodwork?" The white room existed but it was not typical. There were wall-papers, too, French and Chinese; and there were excellent prints and furniture as comfortable and certainly as lovely as anyone is able to design today. The churches may have had more variety than the houses, yet there were few types. One was the spireless, red-brick church of Virginia. Another was the New England Meeting House, in which Mr. Tallmadge finds a beauty, not of architecture but of human associations—"of thousands of sunlit Sabbath mornings, and thousands of lovely youthful faces, and thousands of prayers, and thousands of songs, that lie like golden dust on the old mahogany pews and the creaking floors." Then there was the "full-blown Georgian church." St. Paul's Chapel in New York City was of this type; Christ Church in Philadelphia was its foremost example. Independence Hall in Philadelphia is a chip off the same block.

Few of us, perhaps, realize that Thomas Jefferson was an amateur architect of great influence and some distinction. Yet such he was. He was even the proprietor of a distinct period—the post-Colonial, from 1790 to 1820, during which the Colonial which we adore today was wholly out of fashion. One masterpiece of this period happens to be the old New York City Hall. Jefferson personally was responsible for his own home at Monticello, for the Virginia State Capitol and for the architectural scheme of the University of Virginia. After the post-Colonial, which tried hard to be Roman, came the Greek revival of 1820 to 1860, in which, as Mr. Tallmadge puts it, "we slip a chiton over our linsey-woolsey." The dwellings around Washington Square in New York City showed this influence, and some of them still survive; so did the buildings of Girard College in Philadelphia; so did many a mint, custom house and post-office. The Greek influence spread incongruously:

"Wherever the warm rays of fashion could penetrate sprang up an acanthus, and every covered wagon, along with the rifle and the plowshare, found room for the porticoes of the Parthenon and the Choragic Monument of Lysicrates. A building that was not Greek in 1827 was as hard to find as a skirt that was not short in 1927."

If Mr. Tallmadge ever loses his sense of proportion, it is in his admiration of the Chicago World's Fair of 1893, which brought to a close the period of American dependence and amateurishness. The World's Fair marked the death of the Romanesque and the coming of a classic revival. In painting and sculpture as well as in architecture the fair called together a notable group—Burnham, Richard M. Hunt, McKim, Mead and White, Saint-Gaudens, Edwin Blashfield, Gari Melchers, Daniel C. French, Bela Pratt, Lorado Taft, and many others. Charles B. Atwood's Palace of Fine Arts, still standing, seems to Mr. Tallmadge "our most brilliant example of Greek ornament applied to a modern building." When all was over the Romanesque episode in American architecture was also over, at least for the time. What was to follow was somewhat of a problem. First came Louis Sullivan, designer of the Transportation Building at the fair and advocate of the theory that form should express function. Sullivan sought an "American style," a will-o'-the-wisp, as Mr. Tallmadge regards it. To Mr. Tallmadge and others of his school it seems fallacious to attempt to relinquish the heritage of Greece, Rome and England in search of something native to our soil. But Sullivan dreamed passionately of "design as a plastic expression of democracy, as 'Leaves of Grass' done into stone and iron plaster."

It is at this point, perhaps, that Mr. Tallmadge's narrative really ends. The modern "Period of Eclecticism" does not so much represent a style as a groping for a style—an exploration, by architects increasingly well trained, of all possible means of interpreting America in architectural terms. The Renaissance in public buildings, the "Colonial" or "Spanish-American" in homes are typical. America has developed an idiomatic Gothic of its own, as shown in

Cram's churches and perhaps in the new dormitories of Princeton and Yale. But for an expression really American it is necessary to turn to Bertram Goodhue's Nebraska Capitol, or Los Angeles library, to the Tribune Tower of Howells and Hood, or to the setback of a pyramidal skyscraper such as that built for the New York Telephone Company by Gmelin and Walker at the southern end of Manhattan Island. Or perhaps Eliel Saarinen's lovely design for the Tribune Tower is most American of all, though this tower has not been built and Saarinen is not an American. In all these things one feels with Mr. Tallmadge the imminence of an architectural renaissance. For, asks Mr. Tallmadge, "who shall say America shall not be enthroned in an architecture with which neither the glory of the Periclean age nor the ecstasy of the thirteenth century can compare?"—R. L. Duffas, in New York Times.

"THE SMALLER HOUSE"

Why It Deserves the Architect's Attention

The smaller house is well deserved of the Architects' attention today, and always, if for no other reason than that the majority of our people live in them. The Architect's function demands that he be ever alert to the needs of his community regarding housing, and that he assist in supplying it. With the vast number of homes being built each year, and the millions of dollars being invested in our communities, the Architect, if he fails to take part in this work, is not fulfilling his mission to society.

In specific relation to the small house, I mean houses of six rooms or less, the question of the part which the professional Architect plays has made many of us think! Think,—yes, think! Think of every One Hundred houses built (1926) and out of those less than one, on the average, had individual Architect's plans, or were erected under an Architect's care. One of the most pitiful sights when traveling on train through our country is to see the terrible attempts at homes—without Architects' plans and service.

There may be "practical" reasons for the neglect of the small house on the part of the Architect. These reasons are not recognized in other professions. The physician, for example, treats a small case as well as a larger one. It is common practice to consult with a physician. Why not the consultation with the Architect on the Smaller House? Our communities should be divided up and certain Architects or groups of Architects should minister to the needs of the community on a partial fee basis or an hourly consultation charge. "Contact,"—another practical reason for distance between the Architect and the Small Home builder may be overcome. Education of the public to our service, its value and costs are essential to the understanding of it and its use.

Communities should be safeguarded by us to prevent monstrosities and create and preserve beauty in form and color in all our buildings, especially homes. Although Architectural Registration and other State laws tend to regulate into whose hands construction should be safely placed, lax enforcement of these laws in our communities allows much, far too much, construction work to go on without the Architect. We must establish contact and have regulation of building through our Municipal Government and its building department as well as State regulations. If there were strict municipal regulation in all communities including suburban areas, we should be able to create higher standards of Architecture in our homes.

"Architecture is the fine art of building beautifully." Our homes in their Architecture express the habits and customs of our people of today. We must create them considering the climate, the length of the day, the materials to be used, and equipment that is to be installed. We ourselves are called upon to improve our taste and appreciation for fitness and appropriateness of simplicity in the design of the smaller home of today.

Much design of the small home is being carried on by the younger Architect. The younger Architect has the large field of homes in which to establish himself and serve well his neighbor and his community. Too much credit cannot

be given for the sacrifices made by many younger practitioners in their work of serving the public on homes and other smaller buildings, all absolutely essential to our every-day life and comforts. However, necessity demands much service for small fees. Because of no organization among Architects and unwillingness of an uninformed public to pay the proper charge we find much house work going on without Architects' services. Organization among Architects, for this purpose, has often been spoken of but seems far distant, if ever.

However, why not a separate organization of Architects on the Smaller Home? If all Architects who, when commissioned to do a small house, and, desiring to serve society, could have a central organization to do this special work at a special fee to the public, with limited service, they would fill a definite need. The public is so accustomed to buy standard automobiles—ready-made suits and other stapled goods made in quantity,—so why not an Architectural service by the Architects, or a group affiliated in the interest of good Architecture and desire to serve the public.

The Architect has an important work to do in relation to the small house; it may be summarized as follows:

We should advise selection of sites.

We should advise amounts of expenditures on both site and house.

We should advise on financing.

We should plan correctly.

We should design fittingly.

We should administer properly.

We should supervise diligently.

We should remember the importance of our work.

Although only a matter of months, a short time in creating it, a house has years in which to be lived in and criticized. It requires great wisdom on our part to guide the client into proper channels of thought on the problem of his new home. We must exercise good judgment in preparing preliminary plans. We must estimate properly before beginning working drawings. We must show why costs depend on labor and materials, the cost of which is not fixed by us or any group of individuals.

The smaller house demands greater attention to economy of space, of material, simplicity of exterior design and proper detail. Because of these and other necessities, the problem of the smaller house is, sometimes, harder than the larger house, where such considerations are secondary instead of primary.

Is not, then, the question of the relation of the Architect's work to the Smaller house a most important one? American communities in which we live are the very expression of the lives of our people. Are we going to sit by and allow house after house to be erected without proper thought being exercised as to its plan, design, construction, beauty and durability? No, we are awake to the responsibility which is ours, to minister to the need as it exists today in the field of smaller homes.

We are going to contribute to the welfare of our community and our country by doing smaller houses, by serving the public in their building problems whenever and wherever it is our place to do so.

Allen E. Erickson, Architect.

INSPIRED ARCHITECTS First-Hand Knowledge Needed

No one who has much regard for beauty and comfort and for the best possible utilization of space builds a house or an apartment structure of any sort these days without the services of an architect. I have myself said that were I building a dog kennel I should want an architect to draw the plans, and in such case I should want the draftsman and the designer to have some knowledge of the habits and domestic requirements of dogs. He ought to know, moreover, what the particular dog for which he is making the house needs and likes.

My friend Danvers built a very beautiful and a very expensive house. But there was no inspiration in it. There was no cozy nook in which a tired man could stretch out or lie down and read or rest, no place which invited one

to sit quietly and talk. Even the bedrooms were stiff and formal and suggested anything but comfortable sleep. It seemed to me that the man who designed the house had never considered the possibility of living in it.

I have never been sick a great deal and my hospital experience has been limited to four hospitals. I have been in but one in which a convalescent man sitting in a chair in his room could see out of the window. In the last one that I was in I could, by stretching my neck until the muscles began to crack, barely see over the window ledge. There was a beautiful roof garden but the wall built above it was just high enough to shut out any view. I think that the person who planned the bathrooms must have been a woman or a youth so young as not to have reached the shaving age. There was no possible place to put one's shaving things except on the floor.

The inspired architect will in reality, or in imagination, live in a building before he designs it.

—Thomas Arkle Clark, Dean of Men, University of Ill.

GOOD ARCHITECTURAL DESIGN An Asset to Any Oil Company

Whether it may be a Filling Station owned by a big corporation or just a privately owned enterprise, gallonage figures show that it pays to employ the service of a good architect. A good looking station is a real asset to any community. Motorists who live in the immediate neighborhood are proud of it, and they are not only glad to drive in and "fill up," but they are wonderful boosters for the company that uses a good architectural design in its stations. The oil company that builds a cheap looking, mongrel-type style not only loses the good-will of the neighbors, but actually drives business away. People like to patronize a good looking station, and they pass up the other kind.

To the tourist, a well designed Filling Station is a pleasant thing to see, and a great relief after passing a countless assortment of shacks in a vast number of different shapes and sizes. No one likes to stop at a shoddy looking restaurant, and the average motorist likes to drive into the best looking station on the street. Tourists will invariably drive on to the next town, if their gas will hold out, rather than stop at a shabby or ugly appearing station.

To prove that good architecture really makes a difference, a check-up was recently made on two stations located on opposite corners in a good sized town. One was a very common, ordinary type that might have served as an ice house, and probably built by a local builder or the owner himself. The other was a direct contrast that indicated by its good lines and pleasing design, that the owner had engaged the service of an architect.

It was found that the more attractive of the two stations did nearly twice as much business as the other one, and both locations were equally desirable. The service was equally good at both stations and the line of products carried were of equal merit and both extensively advertised. The neighborhood was proud of one station and the other was a constant sore spot to everyone.

Some of the larger oil companies have worked out a standard type of design which has proved to be a great asset to them, and there is hardly an oil company of any size at the present time that does not have a special type of station that is distinctive,—one that is easily recognized, almost before the name of the company can be seen, and that is a great credit to any community.

The Pure Oil Company is a good example of one that is taking advantage of a good architectural design, and during the past few years they have worked out one that is very unique. It is the English Cottage type, having several distinguishing features, among which is the quaint charm of the English Cottage, its warmth and homey appearance, and its general all round attractiveness, which invites the motorist to stop. The steep sloping English roofs and tall chimneys, surmounted with chimney pots, stand out very prominently in the general design of the station.

The English Cottage type of design has the faculty of harmonizing with almost any surroundings in which it may be placed. It makes a very attractive setting on prominent corners in large cities, in restful contrast to everything in the vicinity. Then too, it fits in very well in the smaller towns and rural districts, where its flower boxes and well kept walks and drives harmonize with the village spirit.

Good architecture, even in Filling Stations, inspires confidence and has an appeal of stability and permanence that invites trade. An attractive looking Filling Station suggests that high grade products may be obtained there. As far as the motorist is concerned, an oil company is known by the type of service stations it owns. The business has become so highly competitive that the public demands not only high grade products but it also expects to be served at good looking stations.

In the stations mentioned, convenience and attractiveness have also been considered in the interior, and many built-in and space-saving facilities have been installed. The office extends across the entire front and there is a large display window which has the appearance of a bay from the outside, being typical of the English Cottage. Concealed reflectors illuminate the display window, giving a very pleasing effect.

The manager of each station has a built-in desk placed in such a position as to give him a full view of the driveways and approach to the station. A burglar proof safe is set in concrete, making its removal practically impossible. Spaces have been provided for lubricating oil tanks, and and the stock is arranged on conveniently placed shelves. Special cupboards have been arranged for clothes, stationery, brooms and tools.

While the majority of English houses, of course, are of plaster and stucco, they are often built of wood, stone, or brick. The stations are designed in two sizes and are built of different materials to keep the expense in line with the potential business possibilities. Three sets of plans and specifications are used providing for brick and stucco, frame and stucco, and frame with wood siding. The doorways to these English Cottage stations are interesting because of their unassuming character, and there being no porch, are protected by a hood or shelter.

While brown and green are the accepted colors for the English Cottage, a color scheme of blue and white has been used in a very attractive way. The tile roof, shutters, flower boxes, and trimmings are in blue, which is in deep contrast to the white stucco walls. The combination is very pleasing and attractive.

These English Cottage stations have been built in different parts of the country; throughout the East, notably around Philadelphia and New York City; in Ohio, and in the Twin Cities of Minnesota. They have created a great deal of very favorable comment and the Company feels well repaid for the time and expense incurred in the search for an architectural style that would embody everything to be desired for a Filling Station, not only from a practical standpoint, but from the standpoint of being inviting and attractive as well.

—John T. Balkam, Pure Oil Co.

IS THE ARCHITECT A SPECIAL PROBLEM?

Prefacing my comments regarding experience with salesmen, I wish to call attention of sales managers to a fundamental fact regarding the position of the architect, and that is that the architect occupies a high position of trust in the handling of his client's money. I do not believe that an architect is ever justified in experimenting with that money. Only materials and devices of proven merit should ever find their way through an architect's office into a building.

The argument often brought to bear upon the architect by the material salesman, that the material or article in question constitutes the most for the money, should bear no weight. It is, however, the appliance or material best adapted to fill the specified requirement, regardless of price, that should be selected.

I do not believe that the high-pressure salesman is ordinarily successful in his efforts to sell the architect.

The architect has, as a rule, I believe, a reputation of being ultra conservative, or reactionary. Such a reputation is hardly justifiable. The architect is necessarily cautious, therefore, the "high-pressure sales engineer" is looked upon with some suspicion by myself. I would consider the proper approach, for a salesman calling upon an architect, to be a simple explanation of the product which he is selling. The salesman might properly suggest that the architect investigate past installations of the product or material. The vanity inherent in all purchasing agents should be catered to. Any person will voluntarily defend his judgment regarding any purchase he or she has made.

There is a mistaken idea prevalent that architects are a special problem and that they constitute a special field. I do not believe this to be so. The same arguments should appeal to an architect that would appeal to the cross-section of subscribers for any nationally known periodical.

Don't call upon the architect too often. His time is valuable and there are several hundred products entering into a modern building which will be represented by salesmen making personal calls. The "bright" salesman is probably not as successful as his more humble brother. I do not mean by that that the salesman should in any way approach the architect in a humble manner; but the glib salesman, with his ready-made speech and ready repartee, is quickly disposed of.

I believe that the ideal condition would be nationally advertised materials and appliances brought to the architect's notice through the medium of the better publications in such a manner that when a need arises for a given material the architect will voluntarily send for the local representative of the material in question. Such salesman should be thoroughly posted on all technical angles of his company's product.

Don't knock the other fellow.

Don't misquote the architect.

Don't offer to undersell the other fellow. Quote and let your price stand. If you can cut your price, it was too high in the first place and you deserve no consideration.

Lastly, don't go over the architect's head to the owner. The owner has paid for the architect's judgment, so all you can do is to create a prejudice in the owner's mind.

—By G. Meredith Musick, Sec'y Colorado Chapter, A. I. A.

PROTECTION OF BATH TUBS

Opinion by Attorney Alexander H. Marshall

Replying to yours of the 20th inst. requesting an opinion, as to who should be liable for damage to a built-in bath tub, I can briefly answer as follows:

"If the bath tub in question had already been installed by the plumbing contractor (prior to its being damaged) so that it had become part of the real estate, and the plumbing contractor had completed his contract insofar as the bath tub was concerned, then the damage claim arising from the carpenter's negligence is a claim belonging to the owner of the property and is a claim against the carpenter contractor. It would be a matter between the owner and the carpenter contractor.

"If, on the other hand, the bath tub had not yet been installed but was merely on or about the premises awaiting installation, so that it was still the property of the plumbing contractor who would not then have completed his contract insofar as the bath tub was concerned, then the damage claim is one belonging to the plumbing contractor and is a claim for damages by him against the carpenter contractor. In this event, it would follow that the plumbing contractor had failed to install a perfect and undamaged bath tub as required by contract."

BUILDING PROBLEMS

A Survey Shows Conditions Existing in the Various Trades

A survey of the major problems confronting retailers in thirteen different lines of business was recently conducted by the A. W. Shaw Company, Chicago.

The Architectural Sketch Club of Chicago

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W. C. Sponholz	Edwin F. Anderson
Joseph Booton	Louis Pirola

The Twelfth Night Ball is now becoming a back number though not by a long way a forgotten one. Soon it will become just one of the many brilliant affairs of the Club, but just now we have a "Charette" in view for the near future, in fact it will all be over by February 20th. It is on the Current Class B problem and starting on Friday, February 10th, we expect to see some niggers in the atelier so that the finished results will be better than ever before. Those interested in the next problems should be around for esquisse on the following dates:

Class A Project	Feb. 11
Class B Esquisse-Esquisse	Feb. 11
Class A Esquisse-Esquisse	Feb. 25
Class B Project	Feb. 25

Word has come through to the effect that our new Radio will be installed and going at full blast by the next "Charette" or even earlier. Anyone knows that those events are anything but dull and with this new noise maker we ought to have real entertainment.

The Club has recently purchased some new books for the library, and it is hoped that all will make use of them, but please take care of them as we paid hard cash for them, they weren't given to us.

The Inspection Trip to the Northwestern Terra Cotta Company's Plant was the success it has always been with a turnout of sixty members. Lunch was served and amply filled the voids.

The men were divided into six groups each under a competent director and saw many interesting things including work for a Modern Church at Tulsa, Okla., altogether about two and a half hours were very enjoyably and instructively spent.

(Continued from page 5)

One of the lines studied was listed as builders and contractors and the information secured, by means of questionnaires sent to editors of outstanding trade journals and to secretaries of the national associations in the industry, is of interest.

The following list shows the problems in the order of their importance as revealed by these questionnaires:

Poor estimating and cost accounting by contractors.

Failure of building public to recognize quality standards, including material and workmanship, to the same extent that it would, for example, in buying shoes.

Union labor restrictions.

Excessive financing charges.

Competitive bidding system which calls for hundreds of costly estimates for jobs, never secured, but which take the contractor's time and for which he can make no charge.

Reckless bonding of irresponsible contractors by surety companies.

Automatic credit established by lien laws.

Uncertainties in plans, specifications, contracts and supervision.

Marketing the finished home or other building.

Economic importance of construction to the business structure of the country as a whole.

Need for an accurate national construction barometer on volume and kinds of construction.

PASSING OF "PACKING BOXES" WILL HELP CITY'S ARCHITECTURE

Abandonment of the barren, "packing box" type of architecture in business buildings will do much to correct the European idea that America is a land without art.

For some time past a comparatively small "intellectual group" has lamented the square, undecorated "packing-box" structures, and this protest movement has now spread to the actual owners and financiers of office and loft buildings.

It has gained impetus through the realization that by the use of well chosen colors and graceful forms, beauty can be gained in complete harmony with the principles of good construction and sound business. In the past there have been good reasons for the old square types, Mr. Beck said; high costs of space, labor and materials being factors, but the newer trend in general building methods makes better decoration practical.

"To be sure, it is unfair to make direct comparisons in this regard between America and Europe. The builder in the United States faces higher ground values, higher labor costs and higher material prices. His total outlay is so great that he cannot afford to spend as much again on decorative effects as is some times done in Europe. But with present-day facilities for employing color and graceful ornamentation no exorbitant outlay is necessary.

"The effect of the old type of building upon the European visitor here can be readily understood. He has come from a continent where beauty in architecture is centuries old.

"When the zoning laws took effect the square, 'packing-box' type unfortunately was often replaced by other in-artistic structures, looking like toy blocks, pyramided on top of one another.

"The exercise of good taste in construction will help and probably has already begun to correct the European view that America lacks appreciation for art.

"When the European traveler finds a skyline of graceful buildings, when he sees the drab walls along the streets relieved by cheerful color, he will form a higher opinion of America's aesthetic sense."

PASSENGER LIFTS MADE POSSIBLE TALL BUILDINGS

We have been accustomed to hear that skeleton steel construction told most of the skyscraper story. It furnished the basis for the erection of the skyscraper, but there remained the problem of making the skyscraper usable, and, to my mind, the developments which came along with and after are of as much importance as the basic one itself. For of what use would a skyscraper be if all of its space were not easily accessible?

The greatest single step forward in the development of the skyscraper has been the marvelous improvement in the art of what engineers know as vertical transportation. You call them elevators. The electric generator was still in its infancy when high rise elevators first were necessary. But the use of steam to drive engines and pumps was well understood and thus it came about that the first successful high speed, high rise elevators were hydraulic. As the design of electric generators improved and as public service current became cheaper and more reliable, high speed electric elevators were gradually evolved. We have elevators now capable of running at the rate of 1,000 feet a minute with full automatic control.

No single phase of the construction progress which produced the skyscraper and made of New York a city unlike any which has ever existed, is more important than that which has had to do with the elevator. It has been as important to the development of the skyscraper as our transcontinental railway systems were to the development of our country. Just as the railroads opened up the country and made it possible to realize on its untitled wealth, so the elevator made possible the utility of our towering office and apartment buildings. For efficiency, service and safety I do not believe it is surpassed by any transportation group anywhere.—F. T. H. Bacon in N. Y. Times.

About thirty years ago I was privileged to accompany a group to examine the steel in some of the buildings that had then been standing ten years and more. A certain engineer had made general statements to the effect that in a comparatively short time, our steel buildings would come crashing down. The newspapers made much of the story. A number of architects and engineers of Chicago concluded to make a thorough examination of the steel frames and foundations, to learn how near the truth the statements of the engineer were.

Among this group were: Major W. L. B. Jenney, D. H. Burnham, E. C. Shankland, Joachim Giaver, L. E. Ritter and Willard Clapp (only the last two still living).

Among the buildings examined were the Masonic Temple (now the Capitol Building), Great Northern Hotel, Home Insurance Building, Rand McNally Building (which occupied part of the site of the present Continental Commercial Bank Building), and several smaller buildings on South Dearborn Street. All of these buildings except the Rand McNally Building, are still standing and apparently in good condition.

In one of the smaller buildings, a steel column in the basement near the boilers had, for a number of years, been without any covering and had been subjected to abuse because of steam, water and ashes in the firing room. A large part of this column, where it set on the cast iron stool, had disappeared through corrosion. Other than this one case, all of the steel that was uncovered above as well as below the ground, was found to be in practically perfect condition except in a few cases where water pipes had been run alongside of the steel and within the tile covering. (This practice was discontinued many years ago.)

In my opinion, the present methods used in good practice of protecting steel in building construction, assures a very long life. Nevertheless, inspection should be frequent enough to discover cases where the protecting covering has been removed through abuse, and exposed steel should be assured of proper protective covering.

Very truly yours,

Elmer C. Jensen.

January 27, 1928.

Mr. Robert C. Ostergren,
My Dear Mr. Ostergren:

Will you please transmit to the Building Code Committee the following suggestions for changes in the Building Code:

1. It is my earnest recommendation that the stairways in the buildings of all classes, excepting only residences, should be enclosed in masonry walls and the doors in stair enclosures should be of at least fire retarding material.
2. **Fire Escapes.** The Code should provide that no fire escape should be erected on or over public property. This provision will do away with the unsightly fire escape for new construction in congested areas, as it will be cheaper to build the fire tower stairway than to set back the building from the property line.
3. **Areas of Class 1 Buildings.** I suggest that the 30,000 sq. ft. limitation on the area of fireproof Class 1 buildings be eliminated entirely if the building is equipped with an automatic sprinkler system installed under the direction and to the satisfaction of the Department of Fire Protection.

For standard mill buildings, or buildings of slow burning construction, if sprinklered, I suggest that the permissible floor area be increased from 16,000 sq. ft. to 25,000 sq. ft.

For unsprinklered structures the permissible areas should remain as they are.

There are so many arguments in favor of the above suggestion that it need not be touched on in this letter. If my recommendation for the enclosing of stairways in all classes of buildings except residences only is not adopted, then all stairs in all Class 1 buildings should be enclosed in masonry walls and all doors leading to same should be self-closing fire-doors whether the building is sprinklered or not,

and for buildings having an area greater than the minimum for unsprinklered structures, all stairways should on the lower floor open directly either on a public street, alley or open courtway, or lead to same through a fireproof tunnel.

4. **Fireproof Windows.** The present Code as interpreted limits the width of fireproof window openings to 10 ft. This limitation usually works a hardship on designers and is so much more stringent than the practice of the Underwriters, that I believe that the area of the masonry opening where fireproof windows are installed should be at least equal to the limits placed by the requirements of the Underwriters' Laboratories.

If your Committee does not deem it wise to adopt this suggestion for all classes of buildings, then it should be adopted for Class 1 buildings that are sprinklered. There should be absolutely no limitation to the window areas of buildings equipped with approved Underwriters' sash if the building is sprinklered.

I am making the above suggestions to bring our Code more nearly in accord with what is now recognized as good practice.

Very truly yours,

F. E. Davidson.

THE MICHIGAN SOCIETY OF ARCHITECTS

The annual convention of the Michigan Society of Architects at Grand Rapids on February 16 and 17, appears to have been a most successful one, judging from a careful reading of the report of the convention appearing in the Convention number of the Weekly Bulletin of the Michigan Society of Architects.

The following officers were elected for the ensuing year: President, Lancelot Sukert, Detroit.

First Vice-President, George J. Haas, Detroit.

Second Vice-President, Roger Allen, Grand Rapids.

Directors, Clarence Cowles, Saginaw; Alvin E. Harley, Detroit; Talmage C. Hughes, Detroit; Wm. G. Malcomson, Detroit; Hugh T. Millar, Detroit; Harry L. Mead, Grand Rapids; John C. Stahl, Jr., Detroit, and William C. Weston, Detroit.

The report of the Committee on Advertising is republished in another column.

CHICAGO ARCHITECTURAL EXHIBITION

The Chicago Annual Architectural Exhibition conducted by the Chicago Architectural Exhibition League will be held in the Art Institute of Chicago, May 19 to June 7.

The Chicago Architectural Exhibition League is a corporation organized by the two architectural societies of Chicago, and the State Society; its present directors are the following:

Representing Illinois Society of Architects: Leon E. Stanhope, Byron K. Jillson and Robert C. Ostergren.

Representing Chicago Architectural Club: Rudolph J. Nedved, Eugene Fuhrer and Joseph Booton.

Representing Chicago Chapter A. I. A.: Hubert Burnham, J. C. Bollenbacher and Pierre Blouke.

The Jury of Admission for the forthcoming exhibition is composed of: Richard Powers, Chairman; N. Max Dunning, Wm. Jones Smith, Edgar S. Cameron and Leonard Crunelle.

THE PUBLICATION COMMITTEE

At the February meeting of the Society, Chairman Hall of the Publication Committee reported that:

"From the first of July, 1927, to the last of February, 1928, the publication committee has distributed an average of 96 publications monthly with a total of 767 for the eight months. These publications are regular Society Publications

of Contract Forms, Certificates, Books, Bonds, etc., as follows:

Form No. 23—181 packages and 346 in broken lots.....	346
Form No. 25— 44 packages and 201 in broken lots.....	161
Form No. 4— 74 packages and 168 in broken lots.....	44
Form No. 26— 8 packages and 132 in broken lots.....	74
Certificate Books, 39.....	132
Bonds, 2 packages.....	2
Schedule of Charge, 2 packages and 6 in broken quantities	8
Total.....	767

"In addition to the above the Hand Book has been published and distributed to all architects."

ACTIVITIES OF THE ARCHITECTS CLUB OF CHICAGO

The President and Board of Directors of the Club announce its latest activity—The Annual Exhibition of Architecture and Building Materials. At no time, to our knowledge, has there been developed a plan of this kind which co-ordinates in one exhibit all the phases of the building industry, and at the same time embodies and expresses the very ideals of this Club.

The exhibit will comprise perspectives, photographs, drawings, as well as models, samples, sculpture—in a word everything illustrative of the process of construction from the sketch to the completed project.

The second floor of the Club House has been given over to this Exhibit, which will extend over a period of three months.

Nothing that this Club has undertaken has met with such hearty and general approval. Already leading architects, contractors and material men have requested space, and are entering into the plan enthusiastically. It has been found necessary to definitely close reservations for space on March 1. Kindly make reservations with Mr. Thompson at the Club, or for further information communicate with any of the following on the Exhibition Committee: H. C. Mortenson, State 5173; Wm. Clow, Jr., West 6040; W. C. Woodyard, Victory 1800; Hugh Melville, Superior 6511; Carl E. Heimbrodt, State 8887; Leon E. Pescheret, Ravenswood 4395; David A. Pareira, LaFayette 1201.

MEMORANDUM FOR NEIGHBORHOOD BANKERS

"The medals for architectural achievement in the north central district have been awarded this year for the Farwell building at Michigan avenue and Erie street, deemed the best new building in the district, and for the Edgar Martin building on East Ohio street as the best job of remodeling. The verdict of the judges will be generally approved. It is not unreasonable to expect the managers of the Farwell building to return the compliment by terminating their prize winner's all too generous contribution to the city's smoke problem.

"The prizes are awarded each year by the Lake Shore Trust and Savings Bank. The annual award has stimulated architects to unusual efforts and property owners have come to realize the advertising value to themselves and their tenants of prize winning buildings. The benefit to the north central district has thus been considerable. The whole district presents a brighter face. Architecturally it is one of the few exhilarating sections of the city.

"That being so, it is remarkable that similar prizes have not been offered by banks and business men's associations in other parts of the city. There are miles upon miles of streets without a single building whose appearance merits a glance. The eye travels from one to the other in a vain search for anything of dignity, elegance, repose, exhilaration, or what you will. It is simply not to be found.

"North Michigan avenue and the adjacent streets demonstrate that many people, perhaps unconsciously, prefer to trade where the surroundings are pleasant. More than that, we venture to say they prefer to live in neighborhoods which are not drab. The financial loss caused to outlying shopkeepers by the shifting of population in the city is enormous. Customers whose good will has been obtained

by months of honest dealing are lost overnight because for one reason or another they decide to move half a mile farther in or a mile farther out. We do not suggest that distinguished architecture will prevent all this wasteful folk wandering, but it might help to limit it."

—Editorial in Chicago Tribune of February 28.

FREE PLANS

The Southern Cypress Manufacturers' Association under date of February 8, 1928, wrote the Bulletin as follows:

"We are grateful to the profession for its enthusiastic approval of our stand on free plans, and are all the more determined to voice our disapproval of stereotyped designs.

"Today we are more thoroughly convinced than ever that printed plans are injurious to the best interests of the architect, the home-owner, and the manufacturer of high-grade materials. And we shall continue to advise the public through our advertising that an architect should be retained for all construction work if for no other reason than that he usually saves the owner much more than his fee."

REPORT OF THE COMMITTEE ON ADVERTISING ANNUAL CONVENTION

MICHIGAN SOCIETY OF ARCHITECTS

This Matter of Advertising the Architect

The consideration of advertising for Architects whether collectively or for the individual is not entirely new. It has been before us now for some time and there has been much talk but little action, a situation which is readily understood when one considers the long line of precedents against such action on the part of Architects.

The older and established men and the Academics say, "No," while the younger men who are struggling to make their place in the sun, which place by the way seems to be getting smaller and more congested all the time by architectural corporations of magnitude and casting shadows, say, "Yes."

I am convinced that we should advertise and think that the principal reason for our not previously doing so is lack of understanding of the public ignorance of our work, lack of money and plain obstinacy in clinging to an outworn tradition of super modesty called "Ethics."

To those of you who frown on it as unethical I would ask you among other things:

What is your defence of Architects incorporating? Here is a most flagrant case of the adoption of commercial expedients to save one's financial neck in case of trouble, a reneging of responsibility beyond a certain point, which is, of course, kept plenty low.

Why do we join social clubs (plural, not singular), for the deliberate purpose of capitalizing the friendships made there? Is this good sportsmanship? No, but constant repetition of this usage has made it permissible.

Why do some of us spend large sums of money on that most personal form of advertising, the elaborately gotten up illustrated catalog of our work, in leather binding, to dazzle prospects?

Why do some of us send out scads of direct mail letters telling about our specializing on this or that? Using prepared mailing lists just as commercial houses do.

Why do Architects have financial interests in companies manufacturing building materials they specify, or in firms that contract to do work for them?

Why do we hire salesmen politely called solicitors to do nothing else but unearth prospects, follow them, and close them? Salesmen who are no part of the architectural organization, sometimes even without knowledge of their subject when they start.

Why do we rush to make free sketches to show a prospect how good we are? Sketches that run into real money that might be devoted to creditable advertising that would tell people that we expect to be paid for our work, including sketches.

Why do we want the newspapers to place our names under the pictures we designed? Credit, yes, but actually ego, for true modesty says hide it under a bushel. But who wants to starve?

What's the reason for our taking space in one-time publications such as programs, inserting a picture of our last building and having our name printed under it as Architect?

What do you say to the publication of house organs by architectural firms?

Aren't we weak sisters to have to look to good natured material men and contractors to do some of our advertising for us?

Is it all right for us to make long distance telephone calls soliciting work when we notice a report to the effect that some out-of-town party contemplates a building? Would a doctor do that to increase his business?

Would it be heresy for an Architect on hearing of a fire downtown to call on the building owner a few days afterwards, looking for work?

On hearing of a street widening that will cause some buildings to lose their front, should an Architect wait until some operator calls him before making it known persuasively to the owner that the work should be intrusted to him and no other?

Why do some of us write books and treatises? For public consumption, yes, but incidentally because of the prestige it will bring and also the clients it may entice.

Do we cry out in our modesty when the J. L. Hudson Company of Detroit engages the foremost architectural renderer of the moment to depict numerous of our great buildings and attach our names to them before exhibiting them to the public in the newspapers, in their show windows and then publish them in book form, free for the asking? No, we say to ourselves, "Ha, a tribute to our well-merited skill; we were entitled to it." And doesn't our name look well in type?

Why does the church find it entirely ethical to advertise? And the Banker? Two of the most conservative callings we have.

A current notice on my desk states that a local association of plumbing and heating contractors will spend shortly, \$20,000 in local newspapers "to acquaint the Detroit people with the advantage, convenience and necessity of modern heating and plumbing equipment." Ha! bigger and better water closets, I presume.

Some years ago what was thought of an Architect who promoted buildings? He was a scandal. Now what is thought of him? An astute business man of the first order.

Most of us see that remarkable changes have taken place in the status of the Architect, in design, and construction. The Architect is no longer only an artist to be indulged and permitted to wear spats, a cane and pose, but a full-fledged business man able to analyze a business problem and put a building around it that will pay the owner a profit and recommend him for another job.

In the Architectural Forum for January, 1928, C. Stanley Taylor says: "It is quite apparent that with the passing of the next few years, architectural offices, large and small, will be rendering their clients a vastly enlarged service, which will include in far greater degree than ever before, the protection of their clients' investments. In fact if the signs of the day are read correctly, many Architects will go much further. They will direct the attention of clients to logical investments in the building field and actually promote projects, even as a few have done without sacrifice of ethics or loss of good standing." This is quite a different attitude from what it was some years ago, and I feel that advertising of some form or another legitimately paid for will eventually come and be accepted just as promotion now is.

In the January 5th issue of the American Architect, Mr. Clarence H. Blackall, F. A. W. A., has an article called, "American Architecture Since the War," which is most interesting and which I commend to your attention. "It was not so long ago," states Mr. Blackall, "that an Architect in reputable practice was supposed to sit in his office calmly or impatiently, waiting for a job to be handed to

him on a silver platter." Perhaps there are occasions like that still, but they are not sufficiently numerous to constitute a precedent, and so that today in a very large measure the Architect gets his big jobs (I like him for using that good common word, "job"), first from the promoters; after that from real estate dealers or bankers, etc. Later on he says, "Then as an inevitable result of the promotion system and the organization of the architectural group (meaning firms of several members each specializing in certain parts of the collective work), there has appeared the drummer whose sole business is to go out and drum up work for his establishment. We have seen his activity appear in a number of cases. We have heard of him often, we meet him rarely, and on the whole, looking back over the last ten years, the writer would be inclined to say that the drummer as a means of obtaining work for an Architect has not been a success." These extracts from Mr. Blackall's article are relevant in that they exhibit the change in the mind of even the older men of the profession towards architectural functionings that were not so tolerantly regarded. It is the belief of the writer that advertising will some day take a similar place.

Why Should We Advertise?

There is only one prime reason, and that is to create business and most of us acknowledge that we are to a very large extent business men as well as professional men.

The question may be asked, "Won't we get the business without advertising?" And the answer might be either "Yes" or "No." We are all familiar with the confusion that exists in the minds of many as to the line of demarkation between Architect and builder, the niche that each fills. Publicity will set that right.

Does the public know it would be better off to have the services of an Architect? A few do. Let's tell the others.

We are a very small group of the total population, a rough average being one Architect in every ten thousand of population. This in itself tells its own story about public lack of understanding. Then, also, the nature of our work is very different from the average business and little understood.

I do not know yet what the best form of advertising would be and I rather imagine that there are few who do.

We have the recent experiment of the Pittsburgh Architects who tried paid publicity. Their work is described in detail in the December, 1927, issue of the "Charette," published by the Pittsburgh Architectural Club. They think enough of their effort to continue it.

Babson, in Collier's for January 28, speaks of great concerns "Who have risen from humble beginnings to their present position of power and profit by the force of tireless publicity." And it is the opinion of those well qualified to know that sporadic advertising is of little avail and that only "tireless publicity" as Babson says will avail.

Why should we not be as well known to the public as lawyers and doctors if we set out to accomplish that? It is quite true that not all of the public builds, but who can single out those who are going to? Can we not educate those who have the building desire to "see an Architect first," just as naturally as a sick person sees a doctor? Can we not make it just as instinctive?

I think that we should come out of our untenable two-faced position of accepting all sorts of free publicity and scorning paid ads, and place honest advertising in those mediums where it will lose nothing in respect from those with whom we do business but rather gain. A good ad is far better reading than a whole page of so-called inspired editorial matter such as fills certain sections of our Sunday and other papers, and remains to a large extent unread, I imagine.

The great countrywide group as a whole has taken full care to educate students to our work; in fact, more come forth from the schools than can be assimilated by our architectural offices. Dissemination of technical information to practitioners has reached a degree of perfection in our periodicals that is remarkable in its scope, breadth and typographical beauty. We do everything to educate each other with beautifully printed photos, renderings, measured

drawings and other illustrative matter and to write learned articles on this or that, but all of it is done within our own restricted circle which is to the outsider looked upon as a group of semi-nuts, tolerated but not esteemed, put up with sometimes as a necessity and often scorned; or else not known at all. We should be recognized as a necessary part of the citizenry, doing a fine work for the present and the future, bearing a reputation of honor and usefulness and best of all as human beings just like our neighbors, not as temperamental pensioners.

I recommend that we investigate this matter of advertising, seriously and not hurriedly; that it be regarded as a matter that eventually will need a solution. I have no doubt but that another few years will add to our store of data, but I also think that we in Michigan are particularly well placed to launch a campaign because of our contact with the motor industry which can teach us so many lessons and because here everyone is receptive to good advertising. Neither are we held back by too much tradition.

We have almost reached the heights in the dissemination of information within our own group. Let us now do the same for the public at large. It cannot help but be mutually beneficial.

LAKE SHORE TRUST AND SAVINGS BANK AWARDS

President Stanhope is in receipt of the following letter from the President of the Lake Shore Trust and Savings Bank:

Dear Mr. Stanhope:—

On the behalf of the Directors and Officers of the Bank I wish to congratulate you on the excellent decisions rendered by you and the jury of Architects, representing the Chicago Chapter, the American Institute of Architects, and the Illinois Society of Architects, in awarding Architect Philip B. Maher the Gold Medal in the New Building Class for designing the Farwell Building, and the Gold Medal for the Remodeled Building Class to Edgar Martin, Architect, for designing the 161-163 East Ohio Street Building.

We feel sure that the encouragement of more beautiful and carefully planned buildings for the district is contributing much toward a worth while development of the community, and we take this opportunity of thanking you and your associates for your unselfish co-operation in serving as the Bank's Official Jury of Award for the year 1927.

Yours sincerely,

WM. S. KLINE.

CONCRETE INSERTS

A most prominent owner of many large buildings has requested the Editor of the Bulletin to publish the following:

"The inserts in the ceiling of most concrete buildings on which hangers for shafting are placed at 4 ft. 6 inches apart in one direction and 5 feet in another. All millwrights that I have spoken to tell me that the distance apart for hangers usually run 7 feet 6 inches and never more than 8 feet apart. Where do you reconcile the architect figures with the millwright? One can readily understand that the inserts are practically worthless."

It is quite evident that modern millwright practice is changing about as rapidly as building construction methods. It will pay every architect to consult with some skilled millwright and secure the latest data on their modern practice.

MEMBERSHIP IN THE SOCIETY

As reported in a previous issue of the Bulletin, the officers of the Society are very desirous of securing the applications of fifty architects for membership in the Society, but they are very desirous that only those apply who will be of credit to the Society. The mere fact that an architect is registered by the State does not now make him eligible for membership. Only architects who are actually practicing as principals and can furnish letters of endorsement from some bank or business firm in addition to the en-

dorsements of members of the profession as to his professional standing, integrity, etc., will be considered as eligible for membership.

The influence of the Society is becoming more widely-felt daily and no architect who is practicing as a principal can really afford not to be a member of this organization. If any architect doubts this, it will pay him to call at any time at the office of the Society and note the requests from banks, insurance companies, loan houses and prospective clients who call up and inquire as to certain architects they contemplate doing business with. These inquiries are made regarding even some of the largest and best known architectural offices, as well as of the younger men, and in many instances the Society has actually been of assistance to the architect in closing his deal.

For this reason, the Board of Directors have for some years been insisting that only architects of standing are eligible to become members of the Society. Before you invite a brother architect to become a member of the Illinois Society of Architects be sure that he has the necessary qualifications.

Remember, that the dues are insignificant compared to the advantages of membership in the largest and most influential state architectural organization in the world.

Walter E. Perry for many years a member of the Illinois Society of Architects has passed to the Great Unknown.

Mr. Perry was formerly a member of the architectural firm of Perry and Thomas; this firm being dissolved when Mr. Stafford Fox Thomas, Past President of the Illinois Society of Architects, moved to Amhurst, Massachusetts.

When the firm was dissolved, Mr. Perry made his headquarters and offices with Fugard and Knapp and was for some years connected with that firm.

Mr. Perry was in bad health for several years past, but some months ago recovered to such an extent as to permit him to resume the practice of his profession, with his offices and studio at 307 North Michigan Avenue.

THE DEADLY PARALLEL: Will our readers who may be interested make a careful comparison of the editorial in the January issue of the Bulletin entitled "The Building Situation" and an article published in the Building Construction Employers' Monthly Bulletin for March entitled "A Good Time to Build"? In many instances the exact wording of the Bulletin editorial is used but without either quotation marks or credit being given.

CAN THE ARCHITECT'S FEE BE ELIMINATED?

The above question in bold type appears in the advertising matter of a concern operating in the Illinois territory. Sure, architects' fees can be eliminated—see the suggestion of the Editor on page 2 of this issue. Let the entire architectural profession be incorporated and pay every architect a salary.

Another way would be to eliminate the architectural profession entirely and live in dugouts and mud huts, but why pick on the Architect? Why not eliminate the legal profession and all courts of justice and revert to barbarism?

Why not eliminate the engineering profession and all mechanical means of transportation and everybody walk?

Why not eliminate the medical profession and shorten the average span of human life by perhaps forty years?

Why not eliminate the profession of the church and all religious influence and all go to h—l?

Sure, architects' fees can be eliminated when the profession and all other professions are eliminated.

Give us a hard one.

IN MEMORIAM

Walter E. Perry,
February 28, 1928.