ILLINOIS SOCIETY OF ARCHITECTS MONTHLY BVLLETIN

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THE FEBRUARY MEETING

The February meeting of the Illinois Society of Architects will be held at the Architects Club, 1801 Prairie Avenue, on Tuesday evening, February 26th. The speaker of the evening will be Mr. David Lindquist, Chief Engineer, Otis Elevator Company, who will speak on "The economical and efficient distribution and operation of elevators."

Our members are urged to attend this meeting if they wish to secure valuable data on a line of well known elevators that are always "good to the last drop."

C. HERRICK HAMMOND APPOINTED STATE ARCHITECT

The Bulletin expresses its hearty approval of the appointment of C. Herrick Hammond, F.A.I.A. as State Architect. Mr. Hammond is a Past President of the I. S. A. His record is too well known to our members to require repetition in these columns.

PRODUCERS' COUNCIL BANQUET

The banquet of the Joint Regional Meeting of the Producers' Council in conjunction with the Chicago Chapter American Institute of Architects, Illinois Society of Architects, The Architects Club of Chicago and The Evanston-North Shore Association of Architects was held Tuesday evening, February 12th, at the Lake Shore Athletic Club. An audience composed of some two hundred and fifty architects and about one hundred forty producers enjoyed a well served banquet and afterwards listened to interesting five-minute talks by F. P. Byington, President, Producers' Council; J. C. Bollenbacher, President, Chicago Chapter, A. I. A.; R. J. McLaren, Architects Club of Chicago; Meyer J. Sturm, President, Evanston-North Shore Association of Architects.

Charles Herrick Hammond, President, American Institute of Architects, was Toastmaster. The speaker of the evening, Mr. Harvey Wiley Corbett, gave an interesting and inspiring talk on "The Meaning of Modernism" with special reference to the Chicago World's Fair in 1933.

Unfortunately, Mr. Corbett's talk was given without notes and ye editor was unable to obtain the address for publication.

The downward trend in valuation and number of contracts awarded during the closing days of 1928 remains unbroken throughout the opening days of the present year. During the first week of 1929, $31,020,300 worth of contracts were awarded, a decline both in number of projects and total valuation when comparison is made with the same period one year ago. A reduction of $14,080,800, or approximately 23 per cent is to be found in totals, buildings listed under educational classification suffering most in this respect, the decline being one of 57 per cent. Commercial, industrial and residential classes each suffered from 27 to 33 per cent reduction, with public works and utilities, doing little better, the decline there being approximately 20 per cent. Miscellaneous building gained almost 20 per cent in the comparison, the distribution of contracts among the various type buildings being about normal. It is not surprising that during the opening days of the year, with many huge industrial and financial realignments daily occurring, the total of contracts awarded should decline slightly below average; however, the satisfactory volume of contemplated projects now pending promises a substantial building program for 1929.

—The American Contractor.

CALIFORNIA ARCHITECTS ORGANIZE

A movement is now under way in California to advertise the architect. A State Association of California architects was organized during the past summer with an opening meeting in San Francisco, October 5th. The group is intended to include all wide-awake, interested and active architects who see value in co-ordinated effort both for self protection and for aggressive awakening of interest by the public in the functions of the architect. In their declaration of purpose "the public will be informed of the value of an architect's services and the significance of his title "architect" in California. With the public welfare in mind, through education and publicity, the Association will secure for the architects that recognition to which the profession is entitled." They further state that "the Association is arranging to employ attorneys who will study the State Law of California," with a view to urging the more strict observance of the rights of registered architects.

STOVE LEGS

Do you remember "way back when" we discontinued the old zinc bath tubs and had some wonderful white enameled iron tubs set upon stove legs. About that time the head draftsman was paid $22.00 per week and the average draftsman about $18.00 and mortgage banks did not consider insulation of a house an asset. Architect's services were also in about the same class as insulation.

The ideas of the banking fraternity have decidedly changed since that period in the "gay nineties." Recently a promi-

nent mortgage banker speaking of suburban residence work said "he wishes there was some method of certifying to the proper construction of the buildings." Ye Editor promptly advised him that **plans and specifications made by a competent architect, supervision by the same party and the receipted certificates, when attached to the plans and specifications,** was the best possible certification that could be obtained.

THE VALUE OF GOOD CHURCH BUILDING

The classic temples, and the churches of the Middle Ages, which have been preserved to us through the centuries, are not only an inspiring, artistic heritage, but, in the effort to disentangle the threads of the past, they constitute what are perhaps the most fruitful historical documents in our possession. In their artistic and structural integrity we recognize the result of an intellectual effort all too rare in our modern age.

In the numberless small villages which have for centuries formed the background of both Old and New England's greatness is always to be found the village church dominating the clustered houses. The spirituality of these sturdy towers, and their encircling God's Acre, is undeniable, and is perhaps one of the surest evidences of the subtle connection between good church architecture and man's inevitable turning to his God in times of doubt and conflict.

In more spacious times the church building was the most important structure in the community, and its atmosphere of saintly beauty a powerful influence for higher thinking. It is indeed unfortunate that we can not say this about the great majority of the church buildings being erected in our day and age. The ugly, unsuitable and irreligious ecclesiastical buildings existing in many communities are a sad commentary on the lives of the people who foster them. If the committees who direct the erection of these structures, and the architects who design them, would give more thought to the high purpose of such an undertaking, and the prominent permanency of the result, it might well be but a short generation until our apologies would be needless, and our pride of accomplishment more worthy.

The church as an institution is in these days often accused of having lost its potency; through having clung to outworn traditions and superstitions which have no place in this present civilization; we are told that it has not kept step with the advance in other philosophies, and consequently is not entitled to the same respect and support which it has had in times gone by. May it not be possible that one of the reasons for this critical attitude of many thoughtful people is the lack of interest on the part of the church in the cultivation of an appreciation for beauty as an aid and incentive to higher thinking and better living?

We may well be heartened, however, by a slowly growing but very real interest on the part of the public during the last few years in the power and value of beautiful buildings. Some of our communities are blessed with churches which are truly worthy of their purpose. Here we instinctively realize the sense of loving proprietorship, on the part of the people, in the beautiful building which they have erected for a place of worship, and we envy them its godly influence on their lives. We find in the older New England villages church buildings which by their simplicity and honesty of appeal exert a welcome and beneficient influence on the life around them.

There can be no question as to the value of good church architecture, but it is more difficult to say of what good church architecture consists. Architecture is the greatest of all the fine arts; and the creation of a beautiful building the most complicated and difficult essay in their practice. The great buildings of older times were due to the genius of men who were more often than not skilled painters and sculptors, as well as designers of buildings.

The architect is compelled to work through the medium of others' labor, and unlike other artists can not transmute his ideas into reality by means of his own hands. Hedged about by the requirements of practical use, economy of cost, structural efficiency, and all the multifarious elements in the modern science of building, the architect strives to make real the vision which has gradually formed itself in his mind through the medium of his halting and uncertain pencil. His only possible aids are his drawings, those rather unsatisfactory representations in two dimensions and small-scale models, which are of but little greater assistance to him in his effort to visualize the completed structure.

Working with the materials of reality his building becomes a permanent object in the landscape, and forcing itself upon the consciousness of every passer-by, its influence on the minds and manners of men is a positive and continuing one. The book may well go unread, the song unsung, and the painting find its final resting place in a secret gallery, but not so the building.

After the building is completed there is little or no opportunity for change or correction, regardless of any possible and not unlikely disappointment on the part of the artist over the final and permanent result. The permanency of the architect's effort makes his task one which should be approached in no frivolous mood, and when the building is to be a church, a house of God, then this quality becomes indeed a serious and compelling consideration. Realizing this, it would certainly seem incumbent upon us to approach the building of a church in a reverent and serious mood, and to use every possible effort to the end that the resulting structure is one worthy of its purpose and the influence which pours from it uplifting in every sense of the word.

While it is impossible to reduce good architecture to any set of formulae, and then say to the designer, "Do this and then do that and you will surely have a great building," still it is possible through a constant study of undoubtedly successful buildings to select certain general qualities which must be heeded if a building attain to even a small measure of beauty.

There is no single item connected with the building of a church which has a greater effect on its success than the location and character of the site. Accessibility to a majority of the members is a practical consideration which must be given due thought, but of equal importance is a type of property and a location which will provide a dignified and attractive setting of the building. Many a poorly designed building has lost much of its objectionableness because of beautiful surroundings, and it is equally true that an appreciable part of the appeal of many notable buildings is due to their effective placing in relation to their immediate environment.

If it be possible to have enough land so that the building may seem to be firmly settled in its proper place on the earth itself, without unseemly crowding or jostling by surrounding structures, a great point has been gained at the very start; and this should never be impossible in the smaller communities where the price of land has not risen to prohibitive heights. It is better to build a smaller building with a proper setting than a great structure occupying every inch of the available property. There can be no greater aid to a tranquil and receptive spirit than an approach to the door of the sanctuary through the grass and trees of God's own making. In our crowded cities this is many times impossible, but even then a strip of green may sometimes be saved to turn the mind of the passer-by to something other than sticks and stones. Trinity Church at the end of Wall Street in the great city of New York is the magnet of hundreds of noon-day strollers, largely because of its surrounding yard of grassy restfulness.

There must be nothing frivolous, blatant, or unduly self-assertive in the design of a church. Housing the highest of man's aspirations since time began, dignity and seriousness of purpose must be apparent in its every part. Beauty of age cannot be artificially simulated, for then it becomes a mere transparent affectation, but we can, by constant study, gather to ourselves a bit of the spirit in which worked the men who built the older churches, and in doing so create a building which will be a worthy member of the great company gone before. Simplicity is a quality of dignity in buildings as in men.

We instinctively feel the dignity and suitability of the older forms which have for many centuries surrounded

Christian worship, and for this reason, if for no other, a church building is not the place in which to experiment with a new formula of design. Sir Christopher Wren once remarked, "Building certainly ought to have the attribute of eternal; and there the only thing uncapable of new Fashions." The power which lies in the classic manner, is not to be lightly thrown aside for any untried or so-called original theory of design.

The somewhat old-fashioned virtue of simple honesty is one of the very evident necessities of satisfactory church design, and, unfortunately, the one which is most frequently disregarded. The word "honesty" may be interpreted in many ways, and may be made to qualify many attributes of a church building, but here reference is intended only to honesty of structure and material. It is not enough that the building actually be structurally sound, its wall, piers and arches sufficient for the purpose intended, but they must appear to be so. No concealed arrangement of cleverly balanced and fitted steel work should be used to support a fabric which to the casual observer would seem unsafe. There is no surer way to destroy the spiritual influence of a building than to allow a doubt as to its structural integrity to creep into the mind of one who comes to worship within its walls.

In the selection of materials, care should be used to build only with those which are of permanent character, and have proven their ability to withstand the batterings of our climate. Pressed by considerations of cost, we are sometimes persuaded into the use of imitation materials of construction. All proper materials have their suitable use in the erection of buildings, but it is certainly dishonesty of the most flagrant type, though unfortunately none the less common, to find sheet metal used to simulate wood, fibrous material pressed into the form of carvings, and many other similar subterfuges. All this is sham and pretense; no less a pale and transparent effort to seem different from what we are, than the wearing of paste diamonds or brass rings. Surely the house of God is no place for such hypocrisy. It takes but a little of this aping of materials more costly than could be afforded to cause the thoughtful man to turn away in disgust. If necessary, let us build a humbler shrine, but not fail to make its walls of a reality as true as the very elements of our faith.

If a church building brings to a community the inspiration which we have a right to expect from such a structure, it first of all must surely impress the most casual observer as a church, a building where men go to worship, a house of God. No beauties of architecture or perfection of form or color can atone for a possible momentary misunderstanding of its essential purpose. It is indeed regretful that many of the churches now being erected are so lacking in religious spirit that they would make very satisfactory concert halls, lodge rooms, municipal buildings or financial institutions, by the mere removal of a spire or portico and the rearrangement of some of the interior fittings. Faint indeed is the spiritual influence flowing from such a building. It requires much more to make a church than a neatly lettered sign announcing the time of services.

The changing world in which we live has brought to the modern church a host of newer needs, but has in no way modified man's desire for a place where he may worship God in an atmosphere of uplifting and reverent beauty. It is necessary that our Sunday School buildings should be practically arranged to accomplish the purpose intended, and this is a relatively simple thing to do; but the greater thing is now even as it has always been, to build the center and reason for it all, the house of worship itself, so that it may be a thing of truth and beauty and a perpetual invitation to walk humbly before our God.

George Washington crossed the Delaware in mid-winter, fought and won the battle of Trenton "out of season." He did not wait till the Spring season for his move against the enemy. Herbert Hoover, when Secretary of Commerce, recognized the great evil of peak loads and appointed a committee to eliminate seasonal practices in the construction industry. High costs, inefficient operation, heavy markets and narrow confines are the children of business peaks

A paper prepared for and presented at the regular monthly meeting on January 22nd, 1929, of the Illinois Society of Architects on

LEARNING NEW FACTS ABOUT PAINTS, VARNISHES, ENAMELS AND LACQUERS BY RESEARCH DEVELOPMENTS IN TESTING

By William J. Miskella, Director, Finishing Research Laboratories, Inc., Chicago

Introduction

The corporation which I represent specializes in advisory and service information covering the application of; the use of; and the testing of all kinds of finishing materials. Textiles, roofing, paper, metals and so on are included. We publish a series of books on finishing subjects and test out all formulae mentioned in them in our laboratories. Our representatives attend scientific gatherings such as the American Chemical Society and collect, at considerable expense, information from other sources in order to gather basic facts for our current information file containing over 700 folders.

Naturally, the architect is interested in many phases of finishing that are not experienced in the making of factory products. It is a simple matter, for example, to take an automobile fender and pass it through the various, well-defined finishing operations. If anything goes wrong the defective finish may be easily removed by sending the parts to a special department in order to prepare them for a more successful trip through the finishing system.

However, there is one great difference—when an architect specifies a finish he must be positive that it will be applied as planned and that there will be no occasion for removing it to apply another one. In other words, the ease of throwing the defective parts in the removal tank is not present because the process of finishing must be carried to the job and not the job to the process as is the case with the manufactured articles.

It should be mentioned, too, that the architect is constantly being called upon to pass judgment upon the selection of materials which are changing and being improved so fast that he finds it difficult to keep up with the details.

He does not maintain a laboratory for the study of the various materials which he uses and, once he is out of the college contact he is almost forced to depend upon up-to-date education from one of two sources, either by reading the technical publications covering the various subjects or by listening to the salesmen who call on him. Should a dependable source of information be available, then the time he now spends in worrying and studying about finishes may be more profitably used in other ways.

No doubt the history of painting materials and their development through the aid of chemistry has naturally associated that branch of science more closely with them than any other. Sometimes paints are even designated in specifications by a specific chemical formula. Some of the more cautious architects for safety sake insist upon the use of the old reliable lead and oil mixed on the job. Others depend upon the judgment of a reliable painting contractor and are glad to "pass the buck" to him, hoping not to be bothered further with finishing troubles. Still others specify certain widely advertised brands of finishing materials for safety sake.

Nearly all building specifications state that the materials shall be delivered to the job in original packages feeling that when this is done there will be no chance for anything to go wrong, yet now and then something does go wrong.

All finishing materials are in general divided into two parts: the pigment portion and the reducer. Invariably the architect is careful to specify the pigment portions but does not cover thoroughly the reducer, classifications of which consist of a long list of various types of driers, turpentines, naphthas and chemical products. Since certain of the reducers occasionally change the pigment portion chemically it is possible to entirely change that which is specified from what is really wanted to something that is not wanted.

From the Architect's Viewpoint

An architect's judgment and in fact his reputation can

easily be injured through no fault of his own by improperly used or poorly applied finishing materials. Strange as it may seem, paints and varnishes are the materials that are constantly exposed to view after occupancy and any defects that develop are sure to catch the owner's critical eye.

When a diamond is dug out of the ground it looks like an ordinary piece of rough stone—and the average man would not recognize its value. But when it is finished by an expert diamond cutter and it has been polished to its true beauty and lustre, the same man sees its real quality and longs to possess it. Your work will not be sought after if its true worth is hidden beneath a covering of poor finish. The finish gives the owner his first impression and is consequently one of the most important factors.

Naturally, the conscientious architect is proud of an original design or a novel construction that is the product of his brain or those of his organization. Of course, he does not want to spoil any favorable impression that might be made either upon the owner of it or even upon another individual who might later develop into a valuable client.

Business comes to all of us in various ways, but the most satisfactory source is that created by our own works. When we can make some unknown person say, "Who did that and where is he located?" it is not only a compliment of the finest type, but it is good advertising. If, on the other hand, a poor finish detracts from an otherwise outstanding job, then the architect suffers without ever knowing it.

Cement tests, for example, had to be established on account of structural reasons, while paint tests were never considered quite so important. The omission of tests in the selection of paints and varnishes naturally leads to placing the specifying of them in more or less of a rut—not only that, but the scrutiny and application of them after the specified materials are delivered to the job in original packages becomes rather lax upon the part of the architect, the inspector or the building contractor.

Specified Finishes That Fail

Perhaps some of you men who have tried to get a satisfactory one coat finish do not know that a great branch has been built up within the paint industry covering the manufacture of interior factory oil base paints out of lithophone which is the result of adding barium sulphide to zinc sulphate. These new paints have largely displaced lead and oil for interior work.

They may be reduced with benzine or turpentine. When reduced with benzine their opacity is greatly impaired. The use of turpentine makes it possible to spray on a single coat of this material and get a very satisfactory one-coat job or a fine two-coat job. Yet, there are painting contractors who are so set on using cheap reducers that they have never tried the expensive reducer enough to discover that it is really more economical even for the painting contractor to use turpentine.

There are very few construction organizations who have men in their employ who are in touch with and posted on all the modern developments of paint mixing. How many know the real merit and value to such materials as V. M. & P. Naphtha, oleum spirits, paint oil, paint brush cleaner, turpentine substitute, and so on? Not many, but the painting contractor is on his toes and knows exactly what they are and what each of them will do. It does not, for example, take much V. M. & P. naphtha to thin out a bucket of paint so that it will brush easier and cover more surface. Naphtha is cheaper than turpentine and wherever it is used the visible evidence is likely to develop within a short time. Painters have to keep their brushes clean and they have to use a solvent to cleanse their hands which accounts for the presence on the job of such materials as may be used to adulterate the paint.

Asbestine pulp is the favorite extended of white lead. A little of it in a bucket of lead and oil goes a long way toward helping the dishonest painting contractor make a good profit.

Another example for future thought—the difference between the lacquer of five years ago and the lacquer of today is in the use of low viscosity cotton in the latter. Lacquers are usually thinned 50/50. You can buy a good lacquer thinner for $1.75 per gallon. You can buy a poor one for $.95 per gallon—an indicated saving of $.40 per gallon in the mixture. An attractive reduction from the price standpoint but let us see what happens. The modern low viscosity lacquer is high in price because of the more complicated manufacturing processes it has to go through. Hydrocarbons have the property of destroying the low viscosity property and of making the lacquer equal to a high or cheaper viscosity cotton.

Low grade thinners contain hydrocarbons. Thus, for the sake of saving $.40 per gallon of lacquer mixture, the unwary person kills all the progress that has been made in lacquer and substantially sets himself back five years by changing the low viscosity cotton of today into a high viscosity cotton of yesterday.

Accelerated Weathering Tests

Speaking of the ultra-violet light, many of us recall the steps through which electric lighting passed. Some of us have almost entirely forgotten the old arc lamp that served so well in days gone by. Indeed, its use has almost ceased but recently the Bureau of Standards at Washington, among others, began to advance its use as the source of energy for an accelerated weathering machine for testing finishing materials. The arc light was chosen because of the close approach its spectrum has to actual sunlight.

Accelerated testing is defined as a method whereby the future appearance and life of finishing materials may be predetermined by a certain number of hours' exposure in the accelerated weathering machine to represent a certain number of months of actual life and while it is a fact that there exists an actual relation, we as yet are out of step in stating, "Here is a sample that ran 400 hours in the accelerated weathering machine. It will look like this in two years if submitted to actual weather conditions in some certain locality."

While in Washington last month in a personal discussion on this point between Dr. Percy H. Walker of the Bureau of Standards and the author it was agreed that until such time as we had available parallel test data, we should confine our use of this idea to comparative testing of products, competitive and otherwise.

It is a simple matter to rig up a mechanical device, operated by an electric motor, to test the life, for example, of an automobile tire. The tire is placed in the special machine and actually run 10,000 miles, or whatever the distance may be, under conditions that very closely approximate actual use. However, the conditions surrounding the testing of finishing materials are quite different because there is no mechanical motion.

The finish on an elaborate outdoor advertising sign, for example, stands there through the day and night; through rain and wind; through humid and dry atmosphere; through the heat and cold; through either the salt sea air or the inland freshness. All of these conditions can be and are mechanically incorporated in the accelerated weather testing machine which develops wind, humidity, darkness, rain, cold, salt air and sunlight at will—the sunlight being furnished by the carbon arc lamp just mentioned.

There are perhaps not over thirty of these accelerated weathering machines in use in the United States and those that are in service are owned by the government and by large paint manufacturers who confine their use to the running of breakdown tests on their own products. Information is seldom given out on the results of tests that are made. I know of three companies who regularly make comparative tests of competitive brands of material in their own laboratories for their own confidential guidance.

To digress for a moment, I was in the office of one of our clients the other day discussing the details covering some extensive weathering tests when a telephone call came from the live representative of a rather large paint company. The client turned to me and said, "Here is a paint company that has been after me to allow them to make weathering tests on these three samples without charge, in their laboratory—you want to charge me $69.00—what shall I tell him?" My answer was, "Why don't you ask him to send you a check for the $69.00 and still have the tests made by a neutral party—he can afford to do one as well as the other."

It isn't conceivable that this paint company would report nfavorably on its own material, tested comparatively in its vn laboratory against competitive materials.

The fading of any kind of colored material is positively redetermined.

Just a word on the practicability of this new accelerated sting idea—we are now running a series of tests for a ew England firm that supplies quantities of weatherproof p fabric to the automobile trade. These tests are the sult of study and research in the automobile manufactur-s' laboratories. In other words, the wisdom of buying utomobile top coverings that will stand a certain acceler-ed weathering test is actually with us and you would be rprised to see how effectively the poor samples are elimi-ated.

A suggested form of specification for accelerated weather-g tests is as follows:

Exterior paints, varnishes, enamels and lacquers shall eet the Finishing Research standard 400 hour accelerated eathering test. Tests shall be made by the Finishing Re-earch Laboratories, Inc., Chicago, Illinois, 1164 West 22nd treet.

Cost of the tests shall be included in contract price and nall cover the testing of one sample taken from the mate-al that is to be delivered to the job of each class of ma-rial specified and approved for use.

Comparative Tests

We have developed a scheme for testing the physical erits of various finishing materials which is very simple nd which has been evolved from making a large number f comparative tests on groups of materials submitted by arious paint manufacturers and supposed to be capable f meeting the same specifications. It is almost beyond elief sometimes that there could be so much variation in group of samples supposed to be used for exactly the same urpose.

We make a set of six metal panels of each sample that omes to us. One of these panels (after the material has ried a certain number of hours, depending upon what it is) placed in a testing device which bends the 3-inch by -inch plated in the middle over a steel rod ⅛-inch in iameter. If no breaks appear at the bend, it is given a ating of A. If a slight crack is shown anywhere along ne bent edge, it draws the rating of B, and if it cracks nd breaks badly all along it gets a rating of C.

Likewise, various physical factors are tested and when e are all through with our tests and are able to tabulate nem, we have AAAAA or ABAAA or CCCAB and so on, hich represent the rating of each sample.

The first letter indicates the elasticity as just explained; ne second letter indicates the degree of gloss; the third tter the uniformity; the fourth letter the color tendency nd the fifth the body. Thus, an architect may write his vn test prescription between AAAAA as the best and CCCC as the worst, keeping in mind that the cost of aterial will probably be reduced when any of the five actors are given a grade lower than A.

Should special characteristics be desired in the paint uch as resistance against the action of sulphur fumes they ay be specifically mentioned and we will make a special st to cover.

This method of testing places in the hands of the architect a eans of broadening the field from which finishing materials may purchased by the painting contractor and enables him to include e use of materials that are well known to the painting contractor d which may not be at all known to the architect whose contract ith the field is usually limited to the sales representatives who make a point to call on architects.

For example, I have a specification of a prominent archi-ct who makes a specialty of residences and in it he limits e field from which all the painting materials is used in sidences to five prominent manufacturers, each rated over million dollars. It does not seem just that the dozens of nall manufacturers who are competitors of these large rporations should be excluded from participating in these bs.

Obviously the architect has to protect himself and guard gainst future embarrassment and as the specification men-tioned above indicates, he has investigated certain brands of finishing materials and is sure of them. Naturally, there are times and reasons when certain specific materials must be specified and that of course can be done to fit the case in hand.

The new forms of specifications for finishing materials might read somewhat as follows:

I. Prepared interior paints, varnishes, enamels, lacquers and sizing materials shall meet the "AAABA" comparative test for first coats and the 5A comparative test for finishing or following coats. Tests to be made by the Finishing Research Laboratories, Inc., Chicago, Illinois, 1164 West 22nd Street. Cost of test shall be included in contract price and shall include the testing of one sample taken from the material delivered to the building of each class of material specified and approved for use.

2. The shop coat of structural steel and iron work shall be primed with a material such as red-lead paint which shall meet the "ACACB" test for first coat. Tests to be made, etc.

3. The contractor shall prime all surfaces of all wooden doors and window frames as well as back of all interior trim and cases with paint that will meet the "ABACB" test for first coats. Tests to be made, etc.

Observation Tests

So far, we have considered this new idea of testing materials for use in buildings so that it may be substituted for the methods of specifying without making any radical change aside from substituting in the specifications a test line to take the place of a detailed description covering well known brands.

Now, we wish to offer a new idea for your consideration. It is a cross between inspection and testing and we call it observation testing.

Once the question of what the finishing materials shall be definitely settled in the mind of the architect the next most important thing is to see that tha material actually goes on the surfaces of the building. There should be no dependence upon acquaintanceship or trust in the firm doing the work. A test that is as binding as those made upon the strength of concrete should be used if available and such a test is now available.

The procedure is for the architect to have sent to us a gallon sample of the paint specified for a certain job, together with a copy of his specification. Then when the job is being painted the architect or his representative may take a sample from the painter's bucket and send it to the laboratory in the labeled container furnished for the purpose.

The idea is to have an independent laboratory make physical tests to insure that the material that is specified is actually going on the surface. Thus, the physical method of testing described herein is the solution of a problem that has bothered those in the building industry for many years. The method fits conditions better than a chemical analysis because it can be made quickly and eliminates all ground for dispute regarding the ingredients contained in the paint.

When a test panel of the original material is made under laboratory conditions and the test panels that are made of the samples taken from the job do not have the same general appearance, there is something wrong. It may take a microscope to tell what it is that is wrong, but it can be determined without question that the material is or is not the proper one.

It is not always the painting contractor who is to blame —sometimes the manufacturer of the material makes a mistake. In short, the observation test is a pure and simple comparative test between the two limits; the material that is specified for one, and he material that is actually being used for the other.

Indeed, an architect may even specify the wrong material in error and this new testing method would disclose the fact. Perhaps the architect had a certain color in mind when the specification was written, but changes in other things also make a change in the color of the paint desirable. The test panels delivered to his office are just as important and tell as thorough a story as the various writ-

ten reports he gets. They are even better than photographs.

The present method now in use corresponds to a single entry bookkeeping system while the new method corresponds to a modern accounting system that is periodically checked by a certified public accountant.

Costs

A word about costs. The average cost of a 400-hour accelerated weathering test on finishing materials is $23.00 per sample.

A test to prove that a sample meets the AAAAA or comparative test runs $5.00 per sample.

Observation tests are $5.00 per sample, F. O. B. the architect's office.

Should any architect desire to avail himself of our advisory service which entitles him to call on us for general information and advice regarding finishing he may do so by paying us an annual retaining fee of $100.00.

The cost of these tests may either be borne by the owner or by the painting contractor as desired. A flat sum allowance may be made in the architect's specifications for tests so that all painting contractors who care to do so can figure alike.

This will also provide a means for the owner to learn the cost of testing. In other words, it might be handled like hardware or lighting fixtures and adjusted at the end of the contract.

I should also like to call your attention to the fact that in the observation tests referred to above there is established the legal proof needed in case it becomes necessary to enter litigation covering a certain finishing job. The wet samples which we retain can be subjected to chemical analysis and used as evidence if they are ever needed.

Note—Lack of space prevented giving this address in full. However, the financial secretary has a few complete copies. These may be had upon request.—Editor.

JUST TO WHAT PURPOSE IS IT ALL?

We are rather tired—all yawney and stretchy—over the repeated occurrences of literature bearing down pro and non-pro relative to so-called Modernism. There is Greeley and Cram of Boston; Aldrich and Kahn and Magonigle of New York; Medary of Philadelphia; and Shaw of Chicago, just to mention a few scattering folks who have been regaling us with their high-sounding phraseology relative to the subject. We are rather inclined toward the belief that a large percentage of this language is just to give the authors the opportunity to establish themselves in the class of the lofty-brows.

We have no formula for the classification of designers on the basis of style. To wrinkle the nose at a design because that particular design is something a bit different than anything you have seen before, is, we believe, Puritanic and small-minded. Also, to shout in scathing tones, "Ah-hah-fundamentalist," just because a building indicates a bit of recognizable precedent is equally petty-minded. To call the one "crazy" and the other "lacking in inspiration" are both the results of pre-conceived ideas which the possessor does not allow to bend with reason—it's just pig-headed.

Can't the entire problem be answered then let's forget the whole thing and go about our business of being architects in the very best fashion that we know. Doesn't a good-sense definition of design answer the whole thing? To us this is design—a plan which performs its function of economical construction and operation, clothed in pleasing and satisfying color and shape—that is design. We don't care whether you name it Tibetian or Mexican, if it satisfies these requirements you have real design. Every style, we presume, in the initiate was "Modern," but every style was largely the result of precedent coming in contact with structural requirements. This age has its peculiar structural requirements and the result is sure to be a style which sometime will bear a label, but we'll gamble that it won't be "Modern," if every style is modern when first promulgated.

—February Eight Plus Nine.
Palladio.
In The Ink Spot.

AGREE ON METAL TRIM

An agreement between the Sheet Metal Workers and t Carpenters is being broadcasted as in effect dated Mar 21st, 1928, and signed by officers of the two Internation Unions together with an addenda which has been evidenc as part of the agreement by the presidents of the two o ganizations. Herewith is a copy of the agreement.

AGREEMENT: For the purpose of bringing about conc tions of harmony and cooperation, the following agreeme is this day entered into and agreed to by and between t Sheet Metal Workers' International Association and t United Brotherhood of Carpenters and Joiners of Americ

It is agreed that the members of the United Brotherho of Carpenters and Joiners of America shall erect and insta all interior metal trim such as bucks, jambs, doors, casing case, chair-rail, picture mouldings, partition and all oth material generally referred to as trim except toilet part tions which shall be done by Sheet Metal Workers. Al when a sheet metal contractor who is engaged in manufa turing and erecting sheet metal products for buildings su as cornices, skylights, metal roofing, ventilating work, et manufactures the material referred to as trim, with mem bers of the Sheet Metal Workers' International Associ tion, they shall do the erecting of same in a manner th will comply with the working agreement now in for between the Sheet Metal Workers and said firms.

It is further agreed that in setting of metal windo frames that when frames are set, stayed, plumbed or brace such work shall be done by carpenters, but if set or plac in an opening in walls left when a building is erected, t work shall be done by Sheet Metal Workers. The hangin and adjusting of metal sash shall be done by Sheet Met Workers. It is further agreed that any metal work connection with store fronts shall be done by Sheet Met Workers.

It is further understood and agreed that in the erecti of metal column forms the erection shall be done by She Metal Workers. Any framing in connection therewith sh be done by Carpenters.

It is further agreed that the installation of metal loc ers, also the erection of ordinary plain metal shelving sh be done by Sheet Metal Workers.

It is further understood and agreed that the members neither organization shall work on any building wh non-union men of the other craft are employed.

If any misunderstanding arises as to the meaning carrying out of any provisions contained herein, the matt shall be taken up with the General Presidents of the tw organizations. Dated March 21st, 1928.

ADDENDA: In the last part of paragraph two of t agreement entered into the 21st day of March, 1928, by an between the Sheet Metal Workers' International Associ tion and the United Brotherhood of Carpenters and Joine of America, beginning with "Also," it is understood an agreed that this refers only to the firms now manufactu ing hollow metal doors and trim in their own shops in th City of Chicago, and the erecting of same in accordan with the working agreement between the Sheet Meta Workers and said firms, now in force.

ARCHITESTS' INCOME TAX

In the following letter to Mr. Frank C. Baldwin, Secr tary of the American Institute of Architects, Mr. Arthu Peter, Institute Counsel, has, in reply to a request fro the Executive Committee, given his opinion as to the mean ing of "earned income" within the requirements of Feder income tax returns for architects. The opinion is of th greatest importance to all practitioners:

"Your Executive Committee has inquired of me wha income received by architects is 'earned income' within th meaning of the United States Income Tax Law. The act Congress of 1926 defined the term 'earned income' to mea wages, salaries, professional fees, and other amoun received as compensation for personal services actually re dered.

"It is impossible to find a satisfactory definition of 'earne income' applicable to the business of all architects. assume, however, that usually an architect or firm of arch

cts has merely a nominal capital employed in the business, ıt beyond this there is no general rule as to how they nduct their business.

"My attention has been called, however, to a case that ay be more or less typical, the outcome of which may aid rchitects in determining whether their income will be ld to be earned income. A firm of architects, consisting several members, with only a nominal capital, employed vo or three assistants for varying times in the year 1926. ll business of the partnership was brought in by the part-rs. The number of assistants varied with reference to e amount of work which the partnership had on hand. ne assistants were employed after the awards were made the partnership and during the progress of the work, in e same manner as draftsmen were employed, and had no ctual connection with the work until it was under way. ne assistants had no discretion whatever in connection ith the work done by them, and everything they did was nder the personal direction of one of the partners. The ketching and drafting done by the assistants was not in ccordance with their ideas but was done to conform to the ans, drawings and sketches of the partners. Probably efore all these facts were known to the Government, it formed the architects that they could not treat the in-me resulting from the labors of the assistants as compen-tion received for personal services actually rendered by e partners so as to constitute earned income to the part-rs within the meaning of Section 209 of the Revenue Act, nd assessed an increased tax against the architects. The overnment gave as its reason that it was apparent that ne partnership required the services of professional assist-nts whose services added to the gross receipts of the rtnership; that it therefore appeared that the net income ported by the partnership was not entirely the result of eir own personal services, and was to be considered in e same manner as income derived from a business in hich both personal services, and capital were income-pro-ucing factors.

"The Government relied for its position upon one of its rmer rulings involving a partnership of an accounting rm of five members, all rendering services in the busi-ss, and employing from fifteen to twenty juniors and nior accountants as assistants. The work of these assist-nts was subject, however, only to a perfunctory approval the partnerhip. The services of these assistants were ld by the partnership for a profit, and their services and ork were in the nature of completed individual efforts ther than routine work done for the partnership. When e particular facts as above set forth in relation to the rm of architects were called to the Government's atten-on, it became apparent that the ruling in relation to the rtnership engaged in accounting, which the Government d sought to apply by way of analogy, constituted no sis for a ruling in relation to these architects, since the ork of their assistants was not subject to a merely per-nctory or nominal approval of the partners, but was rformed under the conditions above set forth and was rsonally well supervised by the partners. Thereupon e Government reversed its deficiency finding and permitted e architects in question to treat the income as earned come.

"It should not be overlooked that under the Act of 1928 e maximum amount which can be considered as earned t income was increased from $20,000 to $30,000, the new nount being applicable to the year 1928 and subsequent ars."

The following is a ruling from the Chicago office of ternal Revenue Collector:

Income taxpayers are now allowed $30,000 earned income edit instead of the previous $20,000, according to new les made public yesterday by Mrs. Mabel Reinecke, collec-r of internal revenue. Earned income, Mrs. Reinecke ex-ained, refers to sums received as compensation for per-nal service rendered and not income derived from busi-ss in which capital is a material income producing factor. The increase in credit means a possible reduction in tax as much as $290. Net incomes exceeding $10,000, how-er, are subject to surtax rates as in former years. Single individuals whose incomes are in excess of $1,500 and married persons with incomes of more than $3,500, are taxable as before.

A LETTER

Chicago, Ill., January 31, 1929.

Editorial Staff, Illinois Society of Architects Monthly Bulletin,
55 E. Washington St.,
Chicago, Ill.

Dear Sir:

After reading the Monthly Bulletin I was quite surprised to be informed by several builders that an architect who had written an article on ethics has sent out a form letter to all of the builders in the vicinity stating that he has a large number of blue prints of smaller residences and apartments which can be purchased at one or two dollars a piece.

Is it not just as important for our smaller buildings to possess individuality and beauty as our larger buildings? What would be this architect's reaction to a group of buildings in our Loop district, possibly several blocks in extent, which had been built from the same set of plans, identical in every respect except that the color of the face brick had been alternated, one red, one yellow, and so on, or the plan might be reversed with the entrance to one building at the south end and the entrance to the next at the north? Yet we have this identical condition in a great many of our cheaper outlying districts where the tired Loop worker goes to relax from the strain and monotony of his day's work.

I also wonder if this architect has ever considered that this highly undesirable work that he is pleased to give away might be appreciated by an architect of fewer years and less firmly established to fill in the gaps between the more desirable jobs so that the periods of idleness do not sap the profits from the busy seasons. Would it not be to the established architect's advantage to so busy the junior architect with the smaller work that the larger enterprises could be secured with less competition?

Our code of ethics must be practiced within the realm of the architect before it can be appreciated by the layman.

I have been confronted several times within the past year with a problem in competing with the established architects of reducing the cost of my architectural services. I have not done so, however, because it has been impossible for me to make a living salary at the prices with which I am asked to compete. Several of the builders have mentioned to me that they would be glad to let me do their architectural work if I could furnish them plans for twelve apartment buildings and larger, at the rate of $20.00 per apartment. I cannot see how it is in any way possible for any architect to design a twelve apartment building for $240.00, yet this seems to be common practice among a certain group who are working overtime to turn out their vast amount of work and I dare say are making only a reasonable wage with a fairly large force of draftsmen. I believe that if it were made compulsory for the construction work of every building to be superintended by a licensed architect it would eliminate to a great extent the reduced fees for architectural plans.

Yours truly,
Cedric A. Shantz.

The Journal of Commerce, Los Angeles, declares that the public is careless and forgetful and like a child it must be taught. This observation is made in a plea for consistent and continual campaign to educate the public to the advisability of employing architects for all types of construction, be it a home, a commercial or an institutional building. The public, says The Journal of Commerce, does not look upon the architect in the light of utility and service, but rather as the exponent of attractiveness. True as this popular opinion of architects may be, the public must be educated to appreciate the close relationship that exists between the architectural profession and the construction field.

A kind friend mailed ye Editor, the January number of The Aerologist, whatever that means. After reading the many interesting articles, ye Ed. has discovered that outside air is never fresh. The Aerologist says, "the only thing that is fresh nowadays is modern youth."

Two other interesting articles on modern humor were noted. The first by Harry M. Hart (our old friend with the L. H. Prentice Company) on "The Heating Contractor's Viewpoint," and one biographical sketch of "Leo the Tinker" (Albert Leo Weixel).

Harry's humor is the usual two pipe vapor system of humor which we are all familiar with, but Leo's biography is somewhat unusual and ye Ed. believes it is worthy of reproduction, so here goes:

AN ARCHITECT'S SUPERINTENDENT BROADCASTS AN EARFUL

By Leo, The Tinker

A new sub-division was being laid out in Hell. The Hon. J. Augustus Satan was looking over his new suburb, and pulled up his new Transite-bodied, air-cooled roadster close to a blistering flame and paused in the welcome heat of its refreshing blaze.

For a long time the Hon. J. Augustus had been a chronic suffer from prickly coolth, and it was only when he was close to a searing flame that he really felt comfortable. Besides, he was worried—greatly worried.

His Hellish Environs, originally intended only for liars and lapsers of the Moral Law, had become so crowded because of the recent manufacture of so much bootleg morals, that he was hard put to provide accommodations. His Competitor up the Street was receiving only these Moral Racketeers, the rest of the human race were apparently joyfully jazzing down the statutory path to enjoy the society of those they liked.

Two clinker skinned demons appeared upon the coalescing pavement, dragging an apparently intelligent individual who evidently did not like his treatment, nor did he like his surroundings, nor the work going on; in fact he was running off at the mouth in a manner that noisily proclaimed that nothing suited him. "Your Excellency," said one of the clinker skinned demons. "We've got to find a new place for this earthil. He's been roaring around bawling out everybody in the place. Just now that gang we've got on that rush job of chain grate terraces for frying Specialty Salesmen, said he'd either have to get the earth off the job or they'd all go back to concentrating B. T. U.'s for Contractors. So we thought we'd better haul him up in front of you before he put Hell completely on the bum."

The Hon. J. A. Satan calmly regarded his customer: "What is your name?" he asked softly.

"My name is Ambrose Mucketgargler and I am an Architect's Superintendent. You seem to rate a lot of attention from these birds so let me tell you what I think of this place."

J. A. leaned back on his asbestos cushions and regarded his victim quizzically.

"Your receiving system is lousy," began Ambrose, "and your distribution system is run like a kid on a sidewalk with a Kiddie Kar. Your corridors are not arranged with an idea of taking care of your peak loads. Your waste heat is not properly by-passed to your incinerating chambers, and your tankage is hopelessly mixed with your fatty greases. The pyrographs don't register within ten degrees of your thermocouples and the style of architecture on your various buildings runs all the way from silos to cyclone cellars. In fact, there's nothing here I couldn't improv This isn't an institution—it's a madhouse." Here Ambro was interrupted by the whistle blowing for lunch. T Hon. J. Augustus stepped on the starter, and leaned ov the side of his car and spoke to the two demons who he Ambrose. "What the hell does this bird expect Hell be—a summer resort? Take him back to earth and tu him loose. He's just what I want on earth to give Co tractors a taste of Hell before I get hold of them. And he added diabolically, "when he gets through with the and they ALL finally come here, they'll be satisfied to sta and all easier to handle and will welcome Hell as a peac ful Heaven."

The Encyclopedia Britannica is authority for saying t only American contribution to architecture is the sk scraper. This ignores the five-deck sandwich.

SOMETHING

Skeleton—"The tattooed man and the bearded lady g married."

Fat Lady—"What have they in common?"

Skeleton—"A good job."

(Ye Editor says this reminds him of a certain firm architects.)

ECCENTRICITIES IN BUILDING

Speculative builders endeavor to emulate the more su cessful designs developed by skilled architects, but in doi so they lack the appreciation of details and refinemen which distinguish the work of the real artist. Their pro ucts are frequently horrible examples of poor design, ev when their inspiration may be drawn from excellent buil ings. Those dwellings which retain their values over t longest period of years are those which are conservative designed. Eccentricities are usually of very imperman value. They may have vogue for the moment, but as pub taste improves and as years go by, the oddities are exa gerated and detract from the value of the property. If o pauses to examine the work of those architectural offic which have achieved the most enviable prestige in t domestic field, one cannot help but note that conservati is the keynote of their designs. They are rarely guilty the fault of wasting time or effort endeavoring to achie something wholly different or unique. Their products almo invariably have high and enduring market value.—T. Rogers, in The Architectural Forum.

PITY THE ARCHITECT

He was a good-natured Irishman and was one of a numb of men employed in erecting a new building. The owner the building said to him one day:

"Pat, didn't you tell me that a brother of yours is a Architect?"

"Yis, sor," replied Pat.

"And you a hod-carrier! The good things of life are n equally divided, are they?"

"No, sor," said Pat. "Poor fellow! My brother couldn do this to save his loife!"—Bulletin of M. S. A.

THE LUDOWICI-CELADON COMPANY HAS BROUGHT OUT A NEW PUBLICATION

The Tuileries Brochures, edited by Wm. Dewey Foster, practicing architect of New York. During the past summ Mr. Foster spent several months abroad collecting materi with Mr. F. R. Yerbury, of London, with whose books ar photographs you are undoubtedly familiar. They travele through England and Northern France, taking photograph of subjects which will be of interest to architects as source of information and inspiration. From this collecti there will be selected some fourteen or fifteen photograph to be used in each issue of the Brochures.

The first number shows a refined and most pleasing pu lication which undoubtedly will be successful in achievi its purpose.