



AMERICAN ARCHITECT

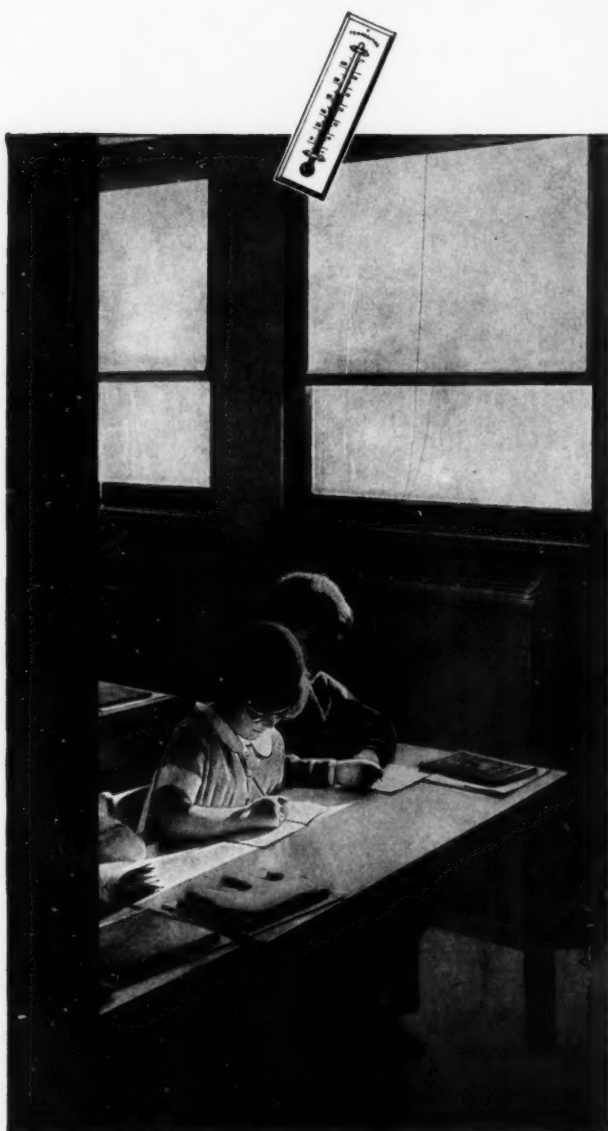
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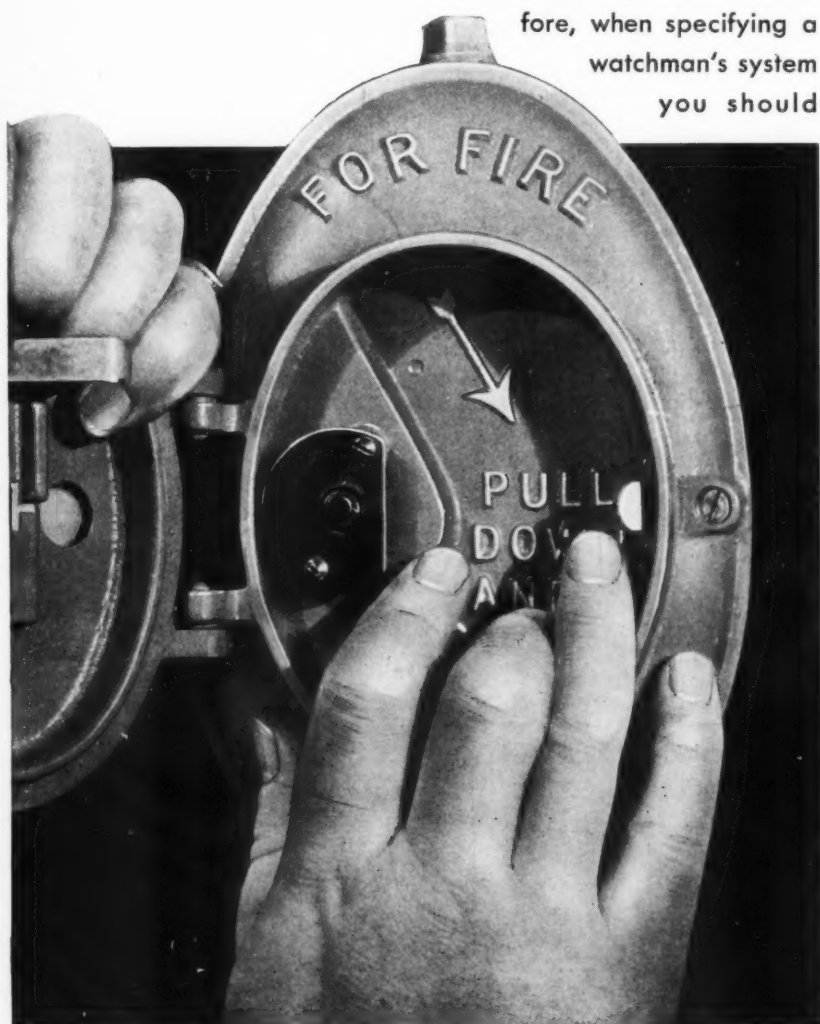
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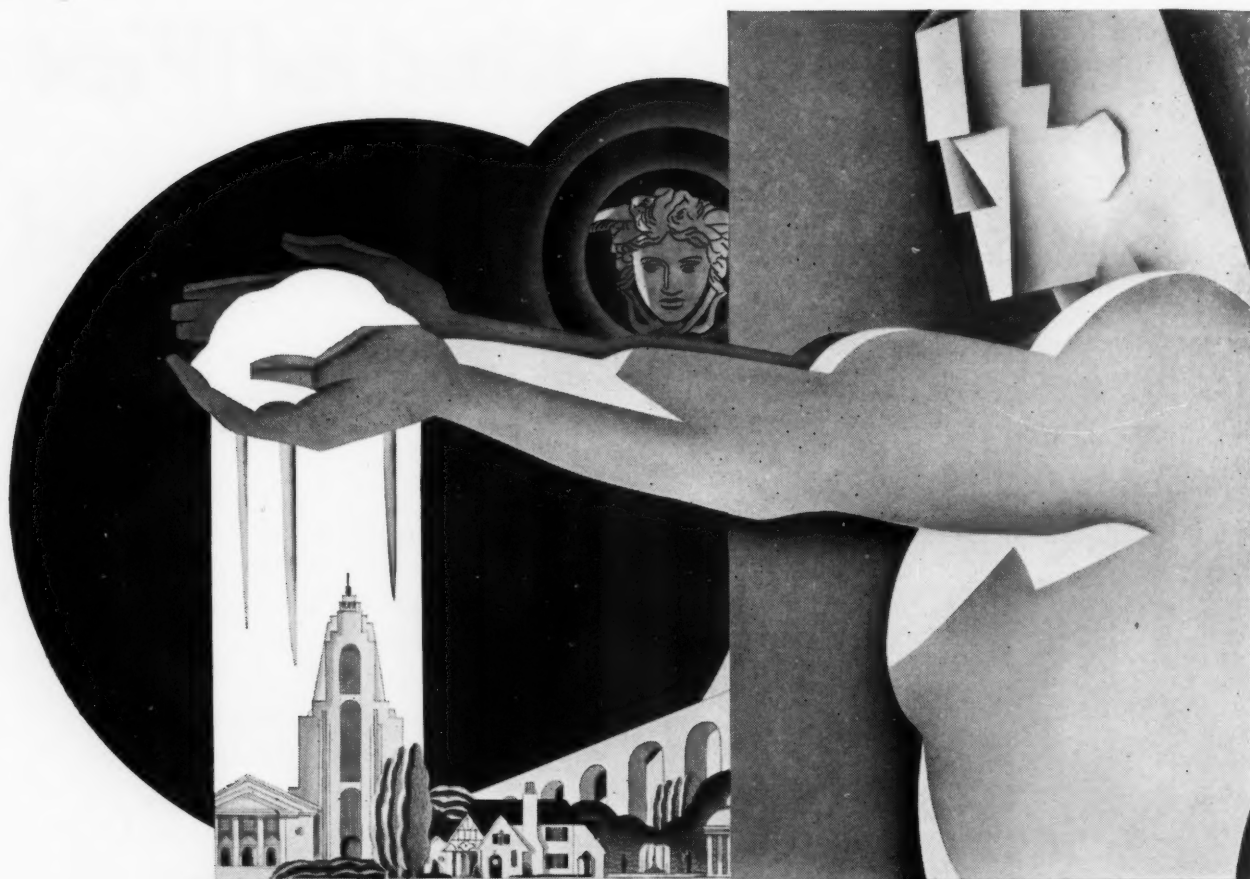
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AMERICAN ARCHITECT



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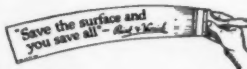
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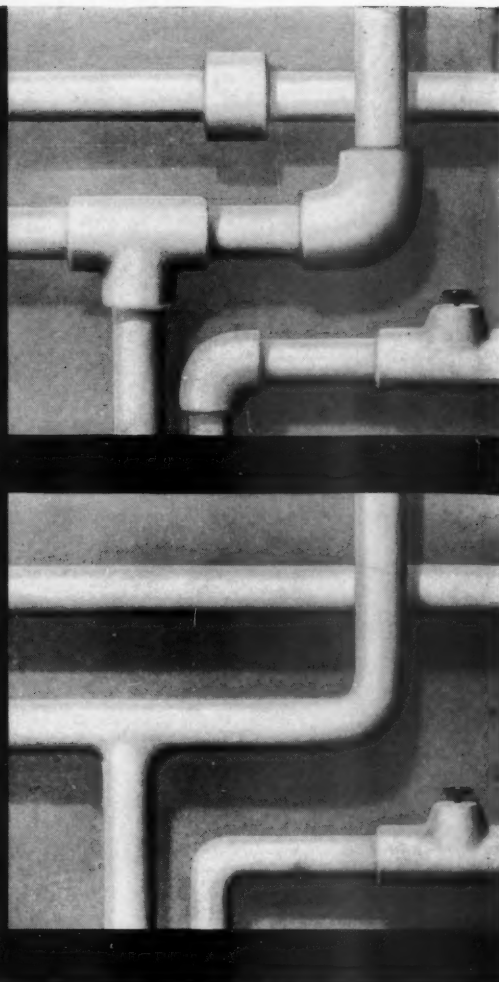
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This Month's Cover

RUE CHAMPLAIN IN QUEBEC

QUEBEC is full of old houses, reminiscent of the periods of Louis XV and XVI with some later English influence and, according to Mr. Armstrong, is the finest sketching ground for architects this side of France. The colors are brilliant, some buildings being painted a cobalt blue. This month's cover won the Delano prize at the annual exhibition of the American Water Color Society, the prize being one given each year by William A. Delano, F. A. I. A.

W. T. L. Armstrong began his career in the office of Carrere and Hastings. He went into practice for himself in 1914. He was in charge of design of eight city planning commissions with Arnold Brunner and Frederick Law Olmstead. During the war Mr. Armstrong spent three years in the navy as a chief bowsman mate, crossing the Atlantic twelve times. His wife, Manon Armstrong, is a well-known painter.

Besides his practice in the firm of Armstrong and De Gelleke, New York, he serves as assistant professor of architecture at New York University, where he is in charge of design, and where he also teaches water color painting.

BENJAMIN FRANKLIN BETTS, A.I.A., *Editor*

ERNEST EBERHARD, *Managing Editor* WALTER E. DEXTER, *Advertising Manager*
RAY W. SHERMAN, *Editorial Director* R. F. GARDNER, *Business Manager*

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Next Month

The First Annual Forecast Number of AMERICAN ARCHITECT will be issued next month. An announcement of the contents and purpose of this issue will be found on page 12

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PROFESSION WELCOMES NUMBER OF AMERICAN

ALBERT KAHN

Detroit

I think a number such as you have in mind would be most interesting. We are in the midst of so many innovations, so many new ideas to be used when again there is something to use them on, that I am sure all of us would be interested in hearing about them. By all means let us have such an issue at least once a year.

HARVEY WILEY CORBETT

New York

I consider the Forecast Issue an excellent idea. It is peculiarly advisable at this time when architects are giving more thought to their problems than when under the heavy pressure of production.

RAYMOND J. ASHTON

Salt Lake City

The idea of your Forecast Issue is great, particularly the articles on professional practice and new developments. Your publication is full of spice. Each issue invites reading.

MAX H. FURBRINGER

Memphis

Your Forecast Issue should be interesting and of great value to the entire building industry.

CARLETON MONROE WINSLOW

Los Angeles

Since the world war affluence, a striving for show, forgetfulness of what we owe the past and an eagerness to speculate in unseasoned methods of building construction brought architecture dangerously near an expression of sheer materialism. The last two years have chastened and sobered us and I believe that from now on architects will show deeper thinking, sounder reasoning and more earnest striving for true beauty, honesty and spirituality in their work. There is every possibility of the coming era being as fine and lasting as that of the outstanding periods of the past. I believe your Forecast Issue will mark a turning point and will contribute courage and hope to architects and the public generally.

ROBERT D. KOHN

New York

It seems to me that the idea of your Forecast Number is a good one. I do hope, however, that your presentation will not only cover material matters, such as glass and steel and horizontal windows, but also the fundamental changes in the functions of the architect in the modern world.

ATLEE B. AYRES

San Antonio

I think the Forecast Issue for May is a splendid idea.

HORACE W. PEASLEE

Washington

The Forecast Issue idea is excellent.

HARRY BARTON

Greensboro, North Carolina

I think the idea good. Every architect who is progressive and wants to keep up to date will be interested in reading discussions of the subjects referred to.

ELLIS F. LAWRENCE

Portland, Oregon

The May Forecast Issue sounds interesting. Such stock-taking is timely.

D. EVERETT WAID

New York

I think the idea of a Forecast Number is excellent. I shall look forward with interest to the May issue of American Architect.

ARTHUR K. HYDE

Secretary, Detroit Chapter, A. I. A.

The Forecast Number in May promises to be very interesting. It is difficult to be a prophet these days but we can be very certain that things are going to change in the building industry, especially in the field of construction and sympathetic design, even though no one may know exactly what may develop. I look forward to reading the May issue of American Architect.

FIRST ANNUAL FORECAST ARCHITECT » » NEXT MONTH

What Will Be In The Forecast Number

By BENJAMIN F. BETTS, A.I.A., Editor

EVERY business and profession should hesitate at least once a year, reflect on where it has been, observe where it now is and attempt to estimate where it is going. Its progress can be more certain and more pleasant if it will do so. That is the purpose of this First Annual Forecast Number of AMERICAN ARCHITECT, a number which will be repeated each year. For this number we have secured from the profession's ablest men their estimates of the situation of today and of tomorrow. It is our privilege at this time to make brief and partial announcement of authors and the subjects in this Forecast Number:

1 THE ARCHITECT AND THE COMING ERA IN BUILDING

By Frederick Ackerman, F. A. I. A. Mr. Ackerman was, during the World War, chief of design of the Housing Division, U. S. Shipping Board Emergency Fleet Corporation, and was on the Board of Registration of New York State for fifteen years. He is architectural consultant for Munsey Park, Radburn and Sunnyside. He is advisor for the City Planning Commission of Providence, R. I., chairman of the Committee on Better Homes in America Competition, chairman of the Advisory Committee on Technological Structures. A. I. A., and a member of other important committees.

We are beginning to understand what functionalism means, modernism is being rationalized, materials and their uses are better understood today than ever before; the public is becoming architecture conscious and wants to know more about the architect; economic changes have brought about a revolution in architectural practice. Important changes are in the offing. Rapid obsolescence is a factor that will change our ideas of financing. The spokesmen for progress must come forward with a workable plan of freeing the future from bearing the burden of the unamortized values of the past. This article is full of provocative thought.

2 MODERNISM

By Leopold Arnaud, formerly designer with Voorhees, Gmelin & Walker. Now conducting an extension course at Columbia University.

Every age has had its "modern" architecture. Each has left its imprint. Something from each age has always been retained. There have always been reasons for changes in form and structure. Suppose we see where we have been, what was saved, where we are, and what we are keeping, what we will continue to keep, and out of it all, what kind of architecture we are going to have.

3 AIR CONDITIONING AND HOW IT WILL AFFECT ARCHITECTURE

By Esten Bolling, who is advertising agency director of Airofin.

A big business that is making its mark. Perhaps it will revolutionize not only the science of living but also the science of architecture, for windowless factories, windowless lower floors of skyscrapers, cooling units in summer, and recent reductions in costs, all presage a much wider application of air conditioning than was dreamed of ten years ago.

4 ARCHITECTURAL EDUCATION MUST MEET NEW DEMANDS

By Dr. Lewis F. Pilcher, A. I. A., Professor of Architecture, Pennsylvania State College, formerly State Architect of New York, and consulting architect, U. S. Veterans' Bureau.

Will our architectural schools become more nearly vocational schools to train men to become architects? Possibly, for we are awakening to the fact that our schools have been training "draftsmen" and not "architects." Is the trend to make them "business minded?" Will they be taught modern forms and problems or will they continue to be taught the classic forms? But perhaps mental training is more important than a collection of facts and methods.

5 SOUND CONTROL IS IMPORTANT IN ALL CONSTRUCTION

By Dayton Miller, Case School of Applied Science, a fellow and past president of the American Physics Society, past president,

What Will Be In The Forecast Number

THE COVER . . A specially done symbolical

Cleveland Engineering Society and author of several books on physics; a man who knows what this subject means in connection with buildings and has the imagination necessary to foretell what is going to happen in this field.

Sound control is a business that is making rapid strides. We will be able to open our windows and yet not be bothered by dust and noise. Not only will the transference of outside noises be eliminated, but noises originating within the room will be pleasantly deadened. Houses as well as office buildings and institutions will come in for their share of this new treatment to promote human comfort. The coming era is going to make greater use of the knowledge of sound and its control than has ever been dreamed of in the past.

6 WHAT THE LABORATORIES ARE BREWING FOR US TO USE

By Dr. Harrison E. Howe, editor of Industrial and Engineering Chemistry. A well-known authority on chemistry, and the author of several books.

Many things are happening in our research and new development laboratories—new metals, synthetic products, and new forms for old in basic building materials—things that are going to have an important bearing on future building construction methods and design.

7 TOMORROW'S FEES WILL BE BASED ON ACCURATE COST KEEPING

By Max Furbringer, A. I. A., a member of the Board of Directors, A. I. A., and chairman of the Committee on Schedule of Charges, A. I. A., which has been studying the subject about which Mr. Furbringer is writing.

At Mr. Furbringer's finger tips is the very latest information as to trends in architect's fees and on what basis those charges should be based. He will explain whether the tendency is towards or away from the customary percentage fee and whether or not architects are soon likely to receive their fee as a definite sum.

8 RADICAL CHANGES IN ARCHITECTURAL METALS ARE COMING

By Harrison Gill, consulting architect; specializing in metal work.

Mr. Gill says that most designs in metal in the past have been based on designs made in wood, that we are but just beginning to understand how to design and use metal, and that—but why spoil a good story!

9 NEW DEVELOPMENTS IN PLUMBING PRACTICE

By Dexter Purinton, who is associate in charge of design with Voorhees, Gmelin & Walker.

Fundamentals do not change. Plumbing—as the science of distributing water and removing sewage—will not change but the details of how it is done are changing. Mr. Purinton knows what is happening, what it foretells, and what it will mean to our buildings and to those who build them and use them.

10 ARE BIG CITIES GOING TO BE LARGER OR SMALLER?

By Frank Lloyd Wright, that iconoclast whose name is sufficient to stir the imagination, who stirred the very structure of European architecture to its foundation and who only now is coming to be recognized in his own country as a man who has made history.

Mr. Wright maintains that the automobile, the machine that has brought places close together, is today strangling our cities. He says that we must give up the automobile or the city. We won't give up the automobile and we can't tear down our cities. So . . . Mr. Wright's answer may mean big things for tomorrow's architecture.

11 HOW SHOULD FEDERAL ARCHITECTURE BE HANDLED?

By C. Herrick Hammond, F. A. I. A., State Architect of Illinois, and past president of the A. I. A., is doing an outstanding job to better the public architecture of Illinois.

He has been interviewed by Tirrell J. Ferrenz, A. I. A., who writes exceptionally well, and who has caught Hammond's philosophy and presented it in this article.

12 LIGHTING FUNDAMENTALS ARE BEING REVOLUTIONIZED

By A. L. Powell, Manager, Eastern Section, Nela Park Engineering Department of the General Electric Company. He is treasurer of the Illuminating Engineers Society, chairman of the Committee on Light in Architecture and Decoration of that society, a fellow of the American Institute of Electrical Engineers, and Consulting Editor on the magazine "Lighting."

We have hardly scratched the surface of this big subject. Many of our fixtures are still being designed as

Of American Architect ... Next Month

drawing by Ernest Born

merely glorified candles, an outgrowth of the old torches used by cavemen. Modern ingenuity is bringing about vast changes. The use of gases has brought about an entirely new concept of the possibilities of lighting. Cove lighting, sun lamps, and similar developments are all exerting an important influence. Mr. Powell, through his association with the General Electric Company, is in close touch with laboratory experiments and his views of current trends will prove of interest to all.

13 TRENDS IN HEATING PRACTICE

By Richard Wolff, chairman, Standards Committee (Technical Committee) of the National Association of Heating and Piping Contractors, past president of the New York Chapter of Heating and Ventilating Engineers, vice president of the Heating Board of Trade of New York, and one of the organizers of the New York Building Congress, of which he is now one of the vice presidents and of which he served as secretary for the first eight years of its existence.

Will our future buildings be heated by electricity? Has panel heating a big future? Mr. Wolff has a fine background to discuss present trends and tell us where they will lead.

14 TOMORROW'S RELATIONSHIP BETWEEN ARCHITECT AND CONTRACTOR

By A. P. Greensfelder, president of the Fruin-Colnon Contracting Company and former president of the Associated General Contractors of America.

Mr. Greensfelder visualizes trends in the building industry and how they will affect architect, contractor and public alike. The reasons why he thinks that there will be a much greater amount of building than ever before seem sound and believable. He explains the influence the machine is having on the industry, possible limitation of building by issuing permits of necessity, and similar ideas that may be new today but old tomorrow.

15 PREFABRICATION OF BUILDINGS FOR MASS PRODUCTION

By A. T. North, A. I. A., formerly engineering editor of *AMERICAN ARCHITECT* and vice chairman of the Committee on Industrial Relations, A. I. A. Mr. North is investigating

the prefabrication of buildings for Ely Jacques Kahn for the Chicago World's Fair.

Experiments—many of them in the past—seem to have made but little headway. Yet today we know that something of this kind must be done in the building field, to meet the high cost of building low cost buildings. How will it be done? What can be expected from the experiments of big industrial concerns? What type of materials and construction seem to promise most?

16 THE ECONOMIC SITUATION IN THE BUILDING INDUSTRY

By James Dalton, industrial editor of *Motor Magazine*, and an outstanding authority on economics.

17 GLASS OFFERS NEW STRUCTURAL AND DECORATIVES USES

By Walter D. Teague, who designed the Eastman Kodak shop, the Orchid School at Indianapolis and the Marmon Sixteen. He is consultant for the Corning Glass Works.

Glass is a material of many uses. Does it possess possibilities never developed? What can be expected in the way of all glass buildings? How about glass brick? How is it going to be used in decoration?

18 THE CHICAGO WORLD'S FAIR

By Louis Skidmore, chief draftsman, correlating the work of the various architects working on the Fair.

Mr. Skidmore is probably the one man who knows just what is going on and is best able to tell how the unusual construction methods, use of color and new materials at the Fair will influence building in 1934, just as past world's fairs have influenced architecture during the following years.

... AND there will be a wealth of valuable comment on numerous other trends that are exerting a marked influence on building now and in the near future. Anything that affects the building industry touches closely the practice of architecture. The Forecast Issue will for the first time bring together in one volume the most important changes now occurring in the field of building that should be known by every practicing architect.



STEEL . . . basic . . . fundamental . . . looming large in the vast panorama of human activity . . . forming the mighty sinews of industry . . . lending substance and reality to men's visions . . . challenging to further conquest . . . Steel!



CARNEGIE STEEL COMPANY · PITTSBURGH

Subsidiary of United States Steel Corporation

175

The Building Industry Needs to Know Where It Is At

By BENJAMIN F. BETTS, A.I.A.

LACK of data for use as a building production guide has become increasingly apparent during recent years. The figures needed are in effect those of supply and demand and correspond to the market data of any well-organized manufacturing concern.

To gauge production, a manufacturer must keep a record of stock on hand, in process of manufacture and unfilled orders. Closely related to this data is that of the market analysis which takes into consideration such studies as the effect of change in a product to increase consumer demand; the replacement market for stock used; and the potential market caused by obsolescence.

SIMILAR data with respect to the building industry would be invaluable. With reliable figures showing space available in various classes and types of existing buildings, unsatisfied demands for space, buildings in course of construction, buildings demolished and buildings needing modernizing, new buildings could be erected safely in any class where a demand was shown to exist. Speculation in building would then be reduced to a matter of finding the right purchaser or tenant. The industry could be made more stable and property values protected.

It is true that figures of the required nature are available to a limited extent. But these figures are scattered, gathered by groups working independently of each other, and are woefully inadequate except as a starting point for the accumulation of more complete data.

A building industry inventory is a matter of importance to individual localities, rather than of national moment. For this reason the necessary figures can be developed and used by any locality without waiting for a national movement to be started.

TODAY it is well recognized that the forces of architecture, engineering, construction, material and equipment production, finance and real estate are but a part of a large manufacturing organization—the building industry. To obtain a building industry inventory would require the cooperation of all the units which make up this great industry. The figures would be of incalculable value to all.

Architects could well start a movement of this kind. Once started agencies could be developed to carry on the work with little effort, but with important results, in future years.



Last month the editors of American Architect printed a request for articles that would help architects to function better in times like the present. Mr. Lamoreux tells how he: . . . signed up a "remote prospect" after countless "No's" . . . GETS clients to sign the dotted line . . . DOUBLES his commission . . . CUTS building costs for clients . . . HANDLES "chiselers" . . . GETS the client to honestly state his financial limit

BACK in 1929, when everyone thought he was wealthy, we went abroad for the summer, just for a little diversion and to look at the inspirational remains of the old world. During the three months prior to sailing we had been very busy, the night force was working every night, and even golf had been neglected to the extent that scores became high enough to become expensive.

Well, anyway, it was a great trip. We were miles away from the office, the telephone, clients, contractors, and, in a sense, the grief of it all. Within the comforting tang of Grand Marnier in Avallon or the mellow dryness of Est Est Est in Orvieto, all cares vanished, and we felt our return could without question be nothing but a continuation of endless invoices and the unannoying bills of 1929.

We docked at Boston, for no particular reason other than that we had been misled as to the customs officials alertness, and reached home and the newly designed

Getting Business

A practical story of the it necessary for one small time during the difficult

office late in September. Like all new offices, it was not finished as promised, yet there was work to be done. None of the accounts of the previous six months had been invoiced, and God was yet in his heaven, and all well with the world.

NEXT came the month of October, with all that we hate to remember. Accounts became difficult to collect, bills seemed larger and appeared more frequently, a daughter became sick, desperately so, and then spring and the lull afterwards, and the realization that something must be done. We had gone through minor periods of inactivity before; had been almost idle for months; but never had we been faced with such unpaid bills, so little work, and such small likelihood of new prospects. Old prospects were called upon with the hope that some latent fire might be rekindled. But there was no interest. It was surprising how suddenly prospective clients had become contented with what a few months past was almost intolerable.

Then came a break. A salesman mentioned a prospect in a small town about eighty miles away. We all know what salesmen's prospects are. They usually are mentioned in every office in the territory, and it might have been that I was the salesman's last call on that trip. At any rate, it was a ray of hope, a prospect, and at least someone was *thinking* of building.

So up went the receiver and a call for long distance. We used to write letters to prospective clients, but long ago learned that that classes you with the herd. We know from our own correspondence how convenient waste paper baskets are and how seldom a letter makes more than a passing impression. So now we talk to 'em. They must accept some kind of a contact over the telephone, and we will admit that in this instance it was surely brief and to the point. He said, "No! I'm not interested." Well, that was that, but we still felt that he was a prospect, so out came the car and we drove eighty miles to the lion's den. Our time was worth nothing, and the least we could expect was a toss out, and when we saw his office, we knew that we had been thrown out of lots better places and had enjoyed the experience.

We spent the day together, talking, getting acquainted, and it soon developed that he *was* a prospect, that he *did* expect to build. But he was a dyed in the wool skeptic, one of the first of many whom we have had to deal with in the past two years. Of course there was the usual amount of disagreeable competition, which didn't add a bit to the flavor of the job.

In "Hard Times"

methods that have made town architect to work over-years of 1931 and 1932

By LOUIS A. LAMOREUX

This prospect knew nothing of building or architectural practices, and wanted to learn all about both without even implying the impression of his ignorance. During one of our conversations the statement was made that "others" were offering their services for a lower fee, and, "Couldn't it be met?" There was nothing new in that and my reply was, "Oh, yes, readily—we can make plans to conform to any fee you may feel justified in paying, but we know you want the best design and construction work for your money, and we know what it costs to make plans for that type of work. Less costly and less studied plans will undoubtedly result in an unsatisfactory job, and we know that our only hope of continuing professional practice is through the erection of well designed and well constructed work, with the invariable aftermath of a satisfied clientele. Consequently, if we can't do this type of work for which we know our fee is reasonable, we frankly are not interested." That settled that issue.

BY the time we had made several trips, had shown the prospect most of our work, and yet had been unable to get his signature on the dotted line, we had such an ante in the pot and were so determined to land the commission that we were almost desperate. We had spent days with him and his family of five children, wife and mother-in-law, all asking questions at the same time. Many a night we drove home in the snow and turned in at one or two in the morning, only to get up and start out on a new tack the next day. We finally reached the point where this skeptic, who thought every-



A sketch of the author by himself

one in the building game was a crook, had us cornered, and we put this proposition to him. "We're going home, right now, we're through, but we're dropping this one parting challenge, and we dare you to accept it. We are going to write you a letter, and we dare you to send copies of it to all of our past clients. We are going to write just the kind of a letter that we feel will express all of the doubts in your mind. You send out copies of this letter, the clients will be the jury, and we won't have a peep left in us after they report."

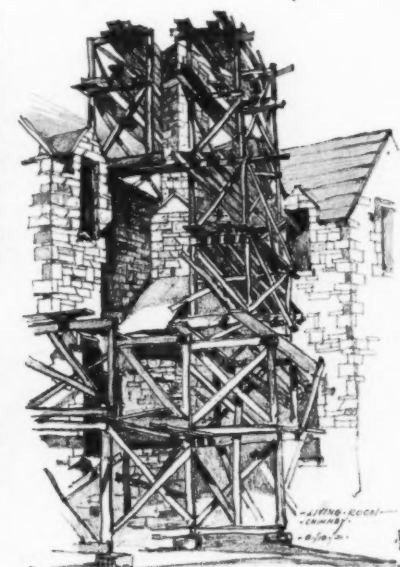
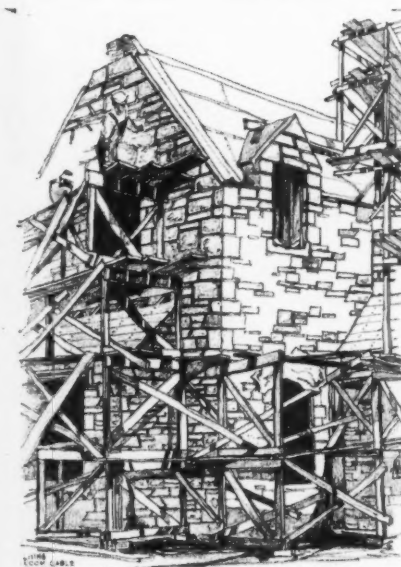
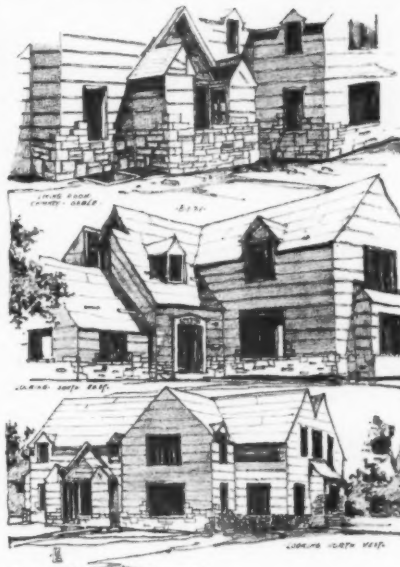
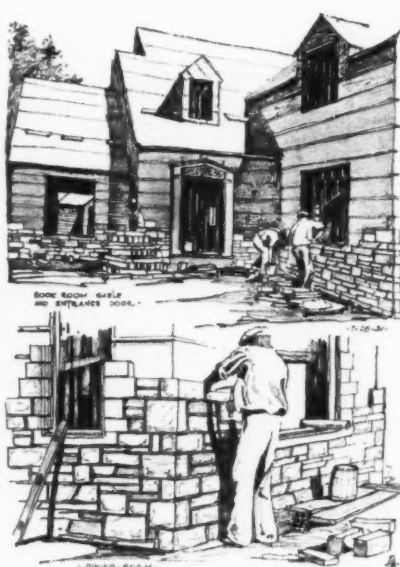
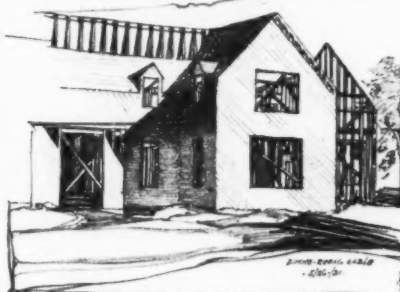
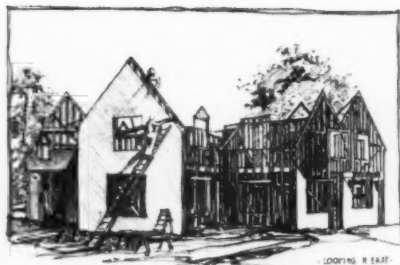
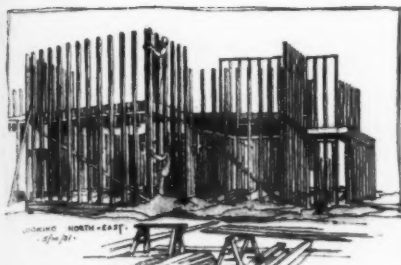
Well, we drove home that night, wrote the letter, and added one paragraph that we thought might be of future benefit. The letter follows:

I am contemplating the erection of a residence in, and have considered commissioning Mr. Louis A. Lamoreux, of your city to draw the plans, and inasmuch as I understand that your plans were drawn by him, I would very much appreciate your answering the following (*Text Continued on p. 71*)

The Sketches on the Following Pages are typical of the personal touch which is characteristic of Mr. Lamoreux's relations with his clients. They form a chronological record of the job, giving bits of life and color that could be recorded in no other way. To quote: "There is no question but that it engendered a better 'esprit de corps' among the workmen themselves. They seemed to sense a greater personal interest. . . . The impression upon the client was of no little value"



How these sketches are used to help build



business described on the preceding two pages

Should A. I. A. Endorse Architects'

YES!

By Rollin C. Chapin, A.I.A.

Minneapolis, Minnesota, a member of
the Bureau for eleven years

THE worth of a movement or organization is measured by its achievements. "By their fruits ye shall know them." The purposes of the Architects' Small House Service Bureau as set forth in its constitution are:

"To inform the public by means of social education about the application of the principles of good architecture to building, and

"To advance the present widespread movement to encourage persons of limited means to build and own their own homes; to assist such persons in obtaining, at the lowest possible cost, desirable and attractive plans therefor which shall conform to correct architectural theories of construction and embody artistic principles of design, and to enable such persons to secure the benefit of the advice and skill of architects of experience and recognized standing in their profession, through the cooperation, to such ends, of all the members of the corporation."

Those who have even a small knowledge of the activities of the Architects' Small House Service Bureau during the past eleven years do not doubt that its purposes are being fulfilled. Without question the greatest service the Bureau has rendered is its educational work in the field of small home owning, planning and building. Public appreciation of good architecture not only as it pertains to homes but to buildings in general is undoubtedly on a higher level than it was ten years ago.

The Bureau rightly deserves its share of credit for the improvement in public taste for, through its broad channels of publicity such as its extensive newspaper matt-service, its well-edited magazine, *The Small Home*, and other activities, correct principles of design, planning, financing and construction have been repeatedly emphasized.

In my estimation the Bureau's stock plan service is only a means to an end. The object is to give the public better designed and better built homes. I believe that the Bureau's plans are as a rule better than the average stock plan; they are more complete and are accompanied by valuable advice and service. But if well designed houses result from the designs of individual architects or even from stock plans other than the Bureau's, the larger purpose of the Architects' Small House Service Bureau is being fulfilled. Because its fundamental object is the unselfish one of elevating the standard of small house architecture rather than of furthering its own interests, the Bureau rests on solid foundations which unreasoning criticism, opinions and misunderstandings cannot disturb. (*Cont'd. on p. 56*)

HIGH LIGHTS OF BUREAU SERVICE

1. Formed and financed by A.I.A. members to promote better architecture for small houses
2. Endorsed by A.I.A.
3. Majority of the Bureau's directors appointed by A.I.A.
4. Develops stock plans of 3 to 6 room houses including schedule specification forms, quantity surveys and contracts at prices from \$18.50 to \$36.50
5. All designs approved by committees of local divisions. When used in national publicity, approved by national committee appointed by Bureau directors
6. Publication of Bureau plans in newspapers and in the Bureau's magazine "The Small Home"
7. Only qualified architects can be voting members
8. Yearly dues for non-voting members of National Bureau \$3.00
9. 372 architects belong to the Bureau, of whom 187 are stockholders in local divisions
10. Organizes local Bureaus or clinics when cooperation by local architect members warrants it
11. Recommends full architectural service whenever possible and supervisory service when Bureau plans are used
12. Books of Bureau plans and other publications made available to members and others
13. Plans may be bought from Bureau offices, agents or through local architect members
14. Buyers of plans directed to local member architects for assistance in selecting plans and materials, changes, supervision, advice in remodeling, etc.
15. Bureau members agree to furnish this service on an hourly basis or by special agreement
16. Local divisions appoint architects as agents in surrounding localities. These agents receive discounts on all documents sold through them in order to cover office cost in handling the details of sale
17. Since the Bureau directs purchasers to local architect members, full architectural service may be explained and sold when needed by buyer in lieu of Bureau designs

Small House Service Bureau?

NO!

By Clement W. Fairweather, A.I.A.

Secretary New Jersey Chapter A.I.A.
Metuchen, New Jersey



I AM opposed to the Institute's endorsement of the Small House Service Bureau because that endorsement has caused the Institute to scuttle principle after principle which I hold dear.

Basically, the Institute was formed to unite in fellowship the architects of the United States. So far, its success has been limited, for the membership list does not comprise more than twenty-five or thirty per cent of the architects of the country. Institute directors, by their partiality for the Small House Service Bureau, are endangering the harmony which should exist in the Institute. Many members of the Institute are opposed to the Bureau and these members, in the main, are those who do small house work.

The big fellow who cannot handle the small house with profit is ready enough to give away free service on small homes at the expense of the little fellow's practice and to enjoy a glow of satisfaction in his altruism. The attitude of the small practitioner is reflected by the statement of an architect who wrote to me recently "If it were not for the Architects' Small House Service Bureau selling plans for the price of a new hat, some of the boys would have something to do."

Proponents of the Bureau stress their contention that the Bureau operates in the nature of a clinic. Does it? When a patient is stricken with appendicitis the doctor does not hand him a scalpel, and tell him to go to it. He gives him the full surgical attention required.

By all means let us give free service to those who need it and cannot afford to pay for it, but let us not give cut rates in order to enable the home-builder to splurge on an emerald green kitchen sink. A man came to me the other day and explained that he was building a house from a stock plan and had got into trouble with the building department and needed a plan to file an amendment. He was out of a job and we were glad to offer him free service, and that is the way our clinic service should be rendered. Nothing for nothing for those who can pay for an architect but don't want to, and everything for nothing for those who want to but can not pay.

The friends of the Bureau take it for granted that its designs are superior and that it has uplifted architecture. But the vendors of other stock plan services think that their plans are better and certainly good stock plans have been sponsored by other sources than the Small House Service Bureau. If these stock plan services are doing good, why should the Institute discriminate? If it is justified in endorsing any it should endorse all, but I hope the time is coming (Continued on page 56)

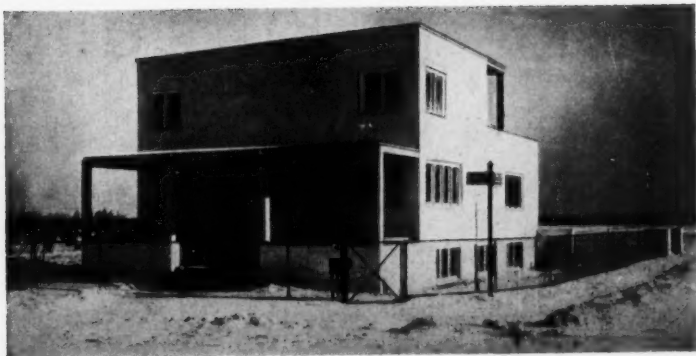
Articles APPROVING A.I.A. Endorsement Were Received from . . .

Minneapolis	New York City (3)*
East Orange, N. J.*	Caldwell, N. J.
Ashland, Ky.	Richmond, Va.*
Ithaca, N. Y.	Oakland, Cal.
Tacoma, Wash.	New York
Cleveland, Ohio (2)	Seattle, Wash.*
West Springfield, Mass.	Chicago

Articles DISAPPROVING A.I.A. Endorsement Were Received from . . .

Frankfort, Ky.*	East Orange, N. J.*
Portland, Ore.*	Dayton, Ohio*
Morristown, N. J.	Asheville, N. C.*
Elizabeth, N. J.	Metuchen, N. J.*
Chicago (2)	Glen Rock, N. J.
Washington, D. C.*	Palmer, Mass.
New York City*	Syracuse, N. Y.
San Antonio, Texas	Lansing, Mich.
Cleveland, Ohio	Mt. Vernon, N. Y.
Elizabeth, N. J.*	Minneapolis, Minn.*
Long Beach, Cal.	Boston
Kansas City, Mo.*	La Jolla, Cal.

* Member A.I.A.

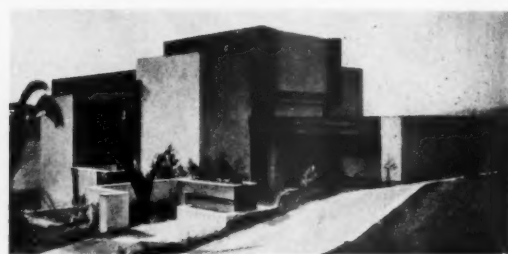


HOMELIKE? It is hardly more than a shelter from the elements. Yet the flat roof house may be homelike, as shown below



MODERN? Just different! Strong horizontals are here used to attract undeserved attention

Below—**NOVEL?**—Of course—but what of it?



Let Us Discourage the Materialistic Modern

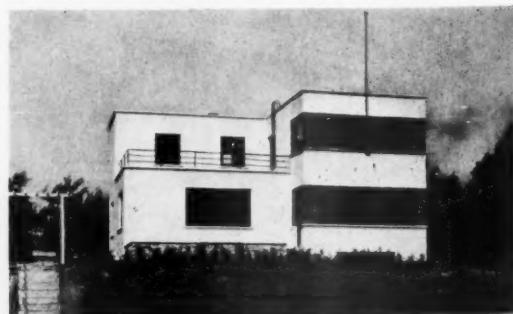
By WILLIAM ORR LUDLOW, F.A.I.A.

// **SN'T** this modernistic architecture terrible?" Yes, most of it is, but most of what is popularly called modernistic is just show window dressing designed to attract attention.

The real case is not against modernistic, but against a lot of people who want to attract attention to their store front, their apartment house, or their office building, and have seized on a form of decoration—lightening strokes, bristling angles, outlandish geometric forms and strange distortions of the human face and form—things that are merely the excrescences of the true modern movement—and with a riot of profusion let them loose to catch the public eye.

Just as bad as this "jazz" decoration are the "terrible" buildings that have been designed by cheap imitators on the theory that if all ornament is eliminated, and if plain surfaces are pierced with windows of any shape and location, then the building is "modernistic."

All this sort of thing can be done by the ignorant and the untrained. *Good* modernistic is not easy to design, and it is only our most clever and best trained architects who have accomplished it. It is one thing (Continued on page 79)



LIVABLE? What would be the psychological effect of living in a house such as this?

"**THE IMPULSE** that produced the New York Telephone Building and the Empire State Building means the beginning of a new era in architecture"

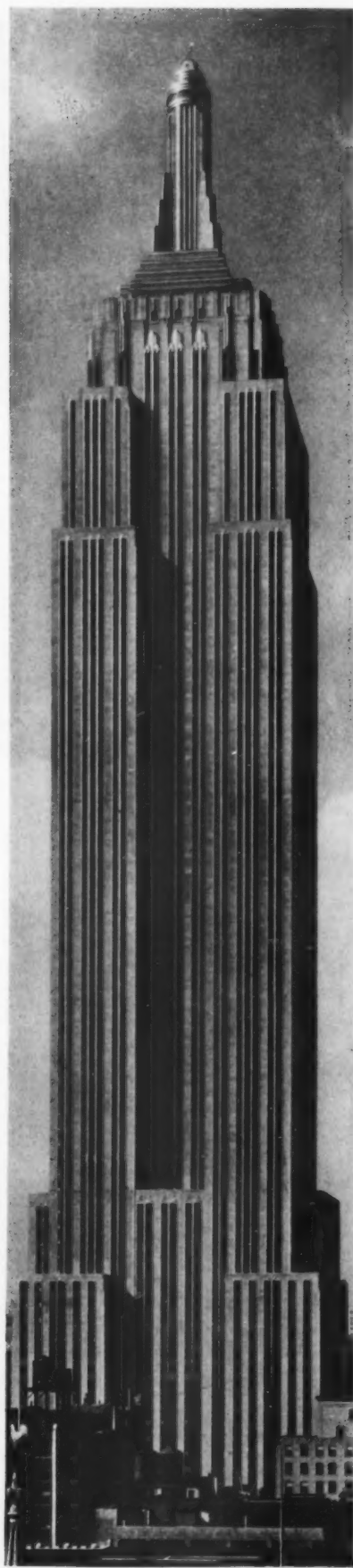
AMERICAN ARCHITECT



"IT SEEMS TO SAY to the children who attend school here at Celle that all a building needs is the most economical use of materials with the maximum of light. Has architecture no emotional or spiritual values?"



FOR APRIL 1932



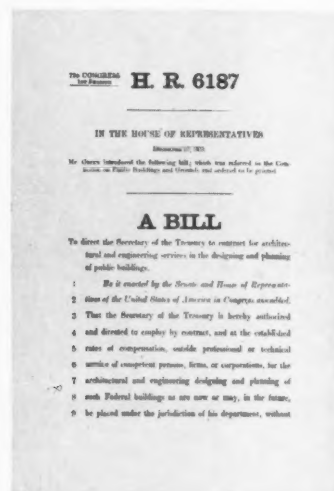
LEFT—SIGURD FISCHER

WURTS BROS.

Congress Listens To



INTERNATIONAL



THE BILL to get the government out of the architectural business, introduced by Representative Green Dec. 16, 1931

PETITIONS RECEIVED BY AMERICAN ARCHITECT being presented by Louis La Beaume to Representative Lanham of Texas, chairman of the House Committee on Public Buildings and Grounds

HEARINGS on bills, introduced in the House of Representatives, making mandatory the employment of private architects for the designing of public buildings, were held from February 16 to 19 by the House Committee on Public Buildings and Grounds. Representatives of architectural and engineering professions, landscape architects, building material producers, contractors, labor and civic organizations appeared before the committee to urge the enactment of the proposed legislation. Representatives of the Treasury Department appeared in opposition to the bills.

As a result of the hearings two important points—points to which **AMERICAN ARCHITECT** has frequently directed attention during the past year—were brought out. These concern a method of selecting private architects to handle government work, and data on the cost of architectural service to the government as proposed and as now carried on. Without necessary facts available to support their argument the proponents of the bills could not convincingly refute the figures presented by the Treasury Department representatives, which indicated that architectural work handled outside of the Department costs about twice as much as when done by the Federal office.

A committee member raised the question of how the architects would be selected by the Government in case

the bill were passed. The three principal methods offered as possible solutions of this question were: First, that a commission be appointed in Washington to select architects for each proposed project; second, that instead of a central commission in Washington this work should be done by commissions in each state, and third, that architects should be selected on a competitive basis after submitting sketches. No solution to the problem was reached.

Later, Louis La Beaume, Chairman Committee on Public Works, A. I. A., presented a memorandum covering the question of selection of architects. The memorandum stated that the bill as drawn contemplated that such appointments would be an administrative function of the Secretary of the Treasury and that as such the Department would set up its own procedure and regulations. But that if it seemed desirable to include the procedure in the bill, provision for an Advisory Committee could be made or the Secretary of the Treasury could be authorized to call upon the architectural and engineering professions through their national groups to submit the names of qualified architects and engineers.

Members of the committee asked for specific figures as to costs and probable savings that would result from the employment of outside architects. No figures were available to answer the inquiry. In reply to a request

The Architects' Story

By BENJAMIN F.
BETTS, A.I.A.

for some explanation of the words, "at the established rates of compensation," which appear in H.R. 6187, Mr. La Beume later presented a memorandum stating that the word "proper" or "reasonable" might be substituted for the word "established," and that the phrase indicated a general recognition throughout the country of a basic fee for complete professional services—generally six per cent of the cost of the work involved. The memorandum covered the Institute's views on what constitutes a reasonable fee and concluded with the statements, "officials of the Treasury Department as guardians of the public interest have sufficient data to draw contracts which will be just and fair to both the government and the professions involved."

FERRY K. HEATH, Assistant Secretary of the Treasury, stated that it would be disastrous to make the employment of outside architects mandatory; that the permissive law now in force is sufficient; and that it would be a good idea to make the present law permanent. He said that about sixty per cent of the Public Buildings funds are going into buildings designed by outside architects. Of 816 authorized projects, 230 have been placed in the hands of outside firms. It was admitted that few projects costing less than \$125,000 have been released to outside architects.

Mr. Heath believes that after the present emergency, when public building construction is again on a normal basis of expenditure, the government's demand for architectural service will decline, and he predicted that the architects would be disappointed as to the amount of work available. He also argued that work would be unnecessarily delayed if private architects were required on all public building projects; that many arguments made against the present system and many statements made before the committee in support of the bill could not be sustained.

In response to committee questions Mr. Heath said that competition for architectural service contracts would be unsatisfactory, result in inadequate service, violate professional ethics, bring about cut-throat competition, and would not attract reputable architects. He declared that it is unfair to say that the government is in business in competition with private practitioners.

That local materials are specified by the Department whenever possible was claimed by Mr. Heath. In an address before the Federal Architects Association on February 18, he said with respect to the "local" argument, "The argument that our office is not familiar with local habits, and customs, and materials, and climate does not hold water, although there have undoubtedly been mistakes made by our office just as they are made in all private architects' offices. And the advantage to local material men because of the employment of local

A.I.A. COMMITTEE SAID

The government should encourage good architecture

Private architects and engineers should be employed

Resulting use of local materials and practices would cut completed cost of building.

Treasury figures as to drafting costs were estimated, not actual.

THE HOUSE COMMITTEE ASKED . . .

How would private architects be selected?

What would the government save if private architects were employed?

THE TREASURY DEPARTMENT SAID . . .

Department plans cost 2.7%; private architects, plans cost 5.26%

Work would be delayed

Competition would not attract reputable architects

Many arguments and statements made by proponents of bill could not be proved

THE RESULT . . .

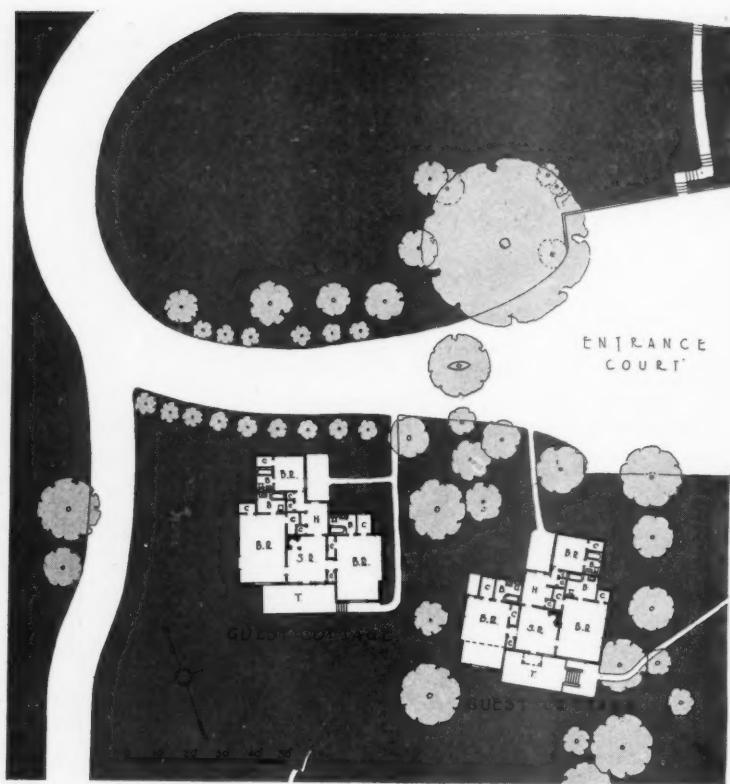
Bill laid aside because of opposition in House committee and to await possible organization of Department of Public Works which might affect Office of Supervising Architect

architects has been completely dissipated in the results of the present building program. My days are filled with complaints from local producers of materials that the local architect we have employed is not specifying the right material. Some of our biggest battles have been with local architects to endeavor to induce them to be reasonable about the

(Continued on page 60)

EACH GUEST COTTAGE
has three bedrooms and
three baths, also a sit-
ting room with fireplace

BELOW, a detail
of the club house



A Golf Club



MONTECITO VALLEY CLUB

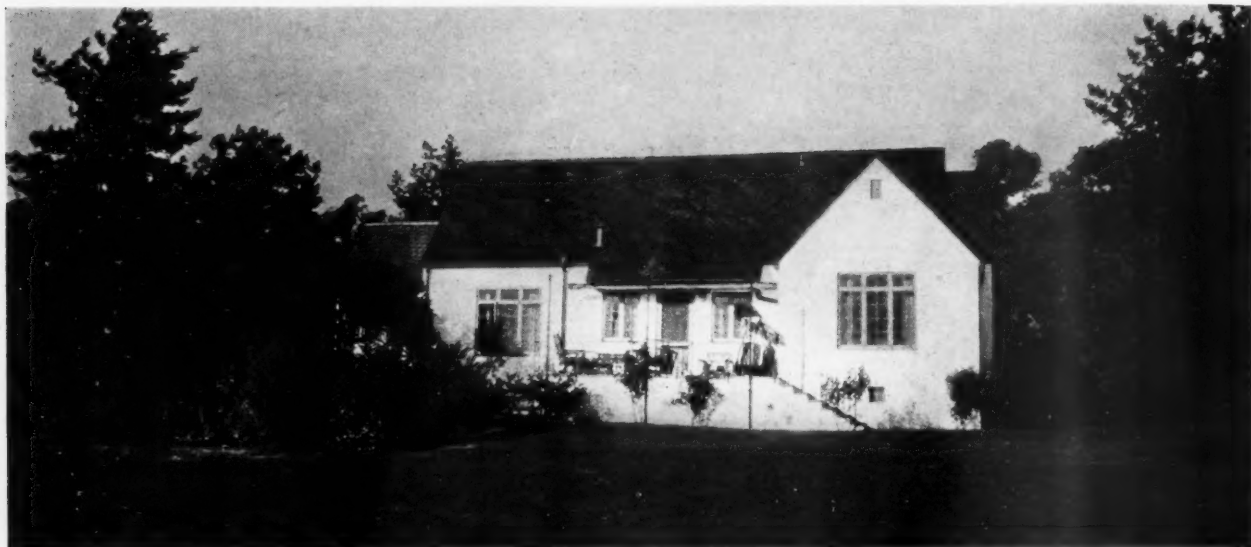
Santa Barbara
California

CARLETON M.
WINSLOW, A.I.A.
Architect

Photographs by
Jessie Tarbox Beals

TERRACE adjoining
lounge and dining room

Courts, Terraces and Airy Rooms

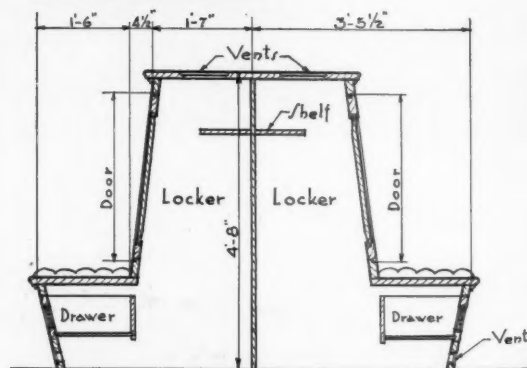
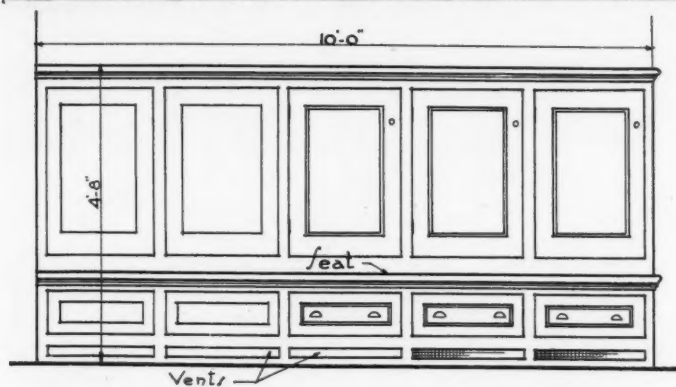


GUEST COTTAGE

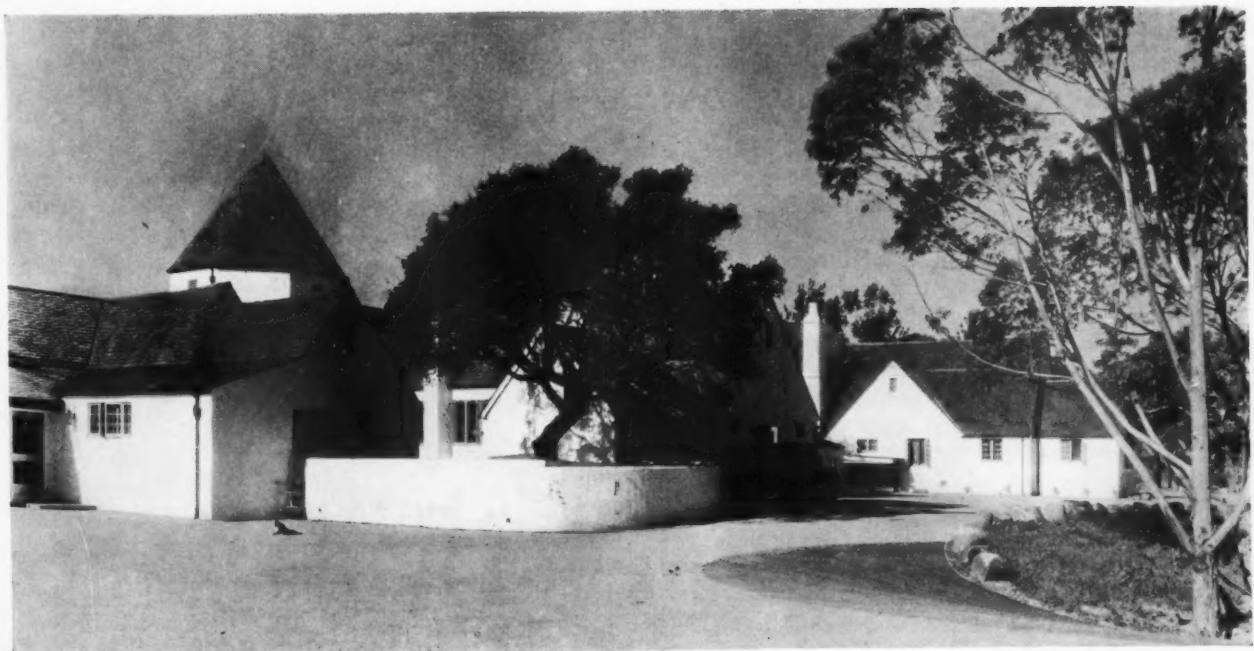
—Placing overnight guests away from the club house makes it possible for them to enjoy their rest without being disturbed by late parties

MEN'S LOCKER ROOM

—A practical dressing room combined with the attractiveness of a game room and lounge. Detail of lockers below



Typical of this Golf Club House



SIDE AND REAR ELEVATIONS of the Montecito Valley Club Carleton M. Winslow, architect



What An

By HERBERT E. HEWITT

who, in 16 years of service on the Illinois Examining Committee, examined 2,000 applicants for registration . . . Member of the architectural firm of Hewitt, Emerson and Gregg, Peoria, Ill.

TO those who have had experience in giving written or oral examination tests, either to students or to those endeavoring to qualify for some occupation, the "human" element provides a source of interest in happy contrast to the dull and ungrateful side of the task. Humor and pathos go hand in hand down the aisles of the examination room, for what is humorous from one angle is quite sure to be pathetic from another. Candidates ill prepared hope against hope that they can "get by"; nervous individuals struggle against panic; duller minds find in the highly electrified atmosphere of the examination room the stimulus to best efforts; while the more brilliant may lose the sense of poise necessary to success.

It is human nature that many of those to be examined should tend toward the attitude that the examiners are hard-hearted inquisitors, grimly waiting to sentence them to oblivion. This condition is at its worst in such examinations as those given by the various states under their respective architectural acts, because there has been no opportunity for contact between examiners and those to be examined previous to the examination; while in the case of school and college examination, the relations between student and teacher have become established long before examination time. The result of this is quite sure to be an unfortunate psychological set-up for the applicant at a time when, for his best interest, his mental apparatus should not be cluttered up with prejudices nor clogged with undue apprehension.

In general, the applicants at a given examination may

be divided into four groups: 1—Those who do not really expect to pass, but who desire to "give it a whorl" to see what it is like, with a vague hope that they may "skin through." These are mostly draftsmen, and their spelling and use of the English language hardly indicate the high school graduation or its equivalent which the law of most of the states requires for admission to the examination. 2—Graduates of accredited architectural schools who, quite as often as not, have to try a second time. 3—Older and higher-up employees of offices who, after reaching middle age, wish for some reason or other to enter practice as a principal. These men are apt to be strong in some subjects and very weak in others, and furnish considerable pathos unminged with humor. 4—The retakes—those who have failed and try again—some of them again and again, even up to the tenth time.

A cross-section taken in another direction shows a given class divided into two other groups: 1—Those who specialize in so-called "design" and 2—Those who specialize in so-called "construction." It seems fairly certain that the day when the engineer designed the structure and the architect applied the architecture is passing; and it may well be that the day is coming when bare structure beautifully designed and "felt" will replace present methods and bring the most organic architecture produced since the great Gothic cathedrals. Nevertheless the fact remains that applicants for architectural registration who have reached this advanced conception are few and far between and the great majority may still be broadly designated as "architectural engineers" or "designers." And therein lies the greatest stumbling block of all. Unfortunately for many of them, the practice of architecture includes not only the ability to design a structurally safe building, but also the ability to do it beautifully—and *vice versa*. In going over the "design" papers the examiners can separate at a glance the "engineers" from the "designers." The worst of the "engineer" designs give the impression that the applicant started at one corner and finished at the opposite corner, using a needle-pointed 4H pencil. In a recent design examination, a scale detail of the

Examiner Thinks About

entrance of the building designed was asked for. One applicant offered a section through a plain panelled door, the panelling carefully drawn out!

But all of the fun is not at the expense of the "engineers." The reinforced concrete or the graphic static papers of the "designers" are more often than not distinguishable for their shortcomings and indicate a very superficial knowledge of the subjects. So it is tit for tat—fifty-fifty—between the "engineers" and the "designers" when it comes to furnishing food for merriment. And between the "designers" that cannot hurdle the engineering and the "engineers" that cannot hurdle the design, there are a great many casualties! A designer isn't an architect and an engineer isn't an architect—the architect must be both—and that's that.

There are certain fundamental things concerning the knowledge and ability of the applicant for architectural registration that the examiners want to ascertain. All of the detail questions and the requirements of a design problem are merely a means to an end and must not be taken too seriously in themselves, either by the applicant or by the examiners.

Broadly speaking, these are the things the examiners want to know: Can you design a building suitable for its intended purpose and can you think *beautifully* in three dimensions? Can you design a structurally safe building? Do you know materials and how to use them? Are you familiar with the procedure of architectural practice? Do you know something of the architecture of the past? If the applicant can satisfy the examiners that he is passably competent, he becomes a registered architect. It seems like a large order and it is a large order. Without doubt, to enter architecture as a profession requires a more diversified ability than to enter any other profession. It is only the exceptional man who is really fitted to practice, and there is no walk of life where there is more room *at the top*.

EXAMINERS should be inspired by two major determinations, the first of which is that the examinations shall be fair and the conditions under which they are given as favorable to the applicant as circumstances will permit. It is interesting to note how many applicants are looking for catch questions. The instances have not been few wherein a man has twisted a plain question into one of the catch variety and answered accordingly. Catch questions have no place in any examination. One of the fundamentals on which the examinations are based is that they shall be taken as nearly as possible under the conditions that would prevail if the applicant were working on an actual building in his own office. If the applicant is able to assume such an attitude in the examination room, it is a great help toward the creation of the ideal psychology.

"Office conditions" mean in part that the applicant shall have access to handbooks and other aids which ordinary office practice

(Continued on page 64)

The Applicant Has a Right to Expect...

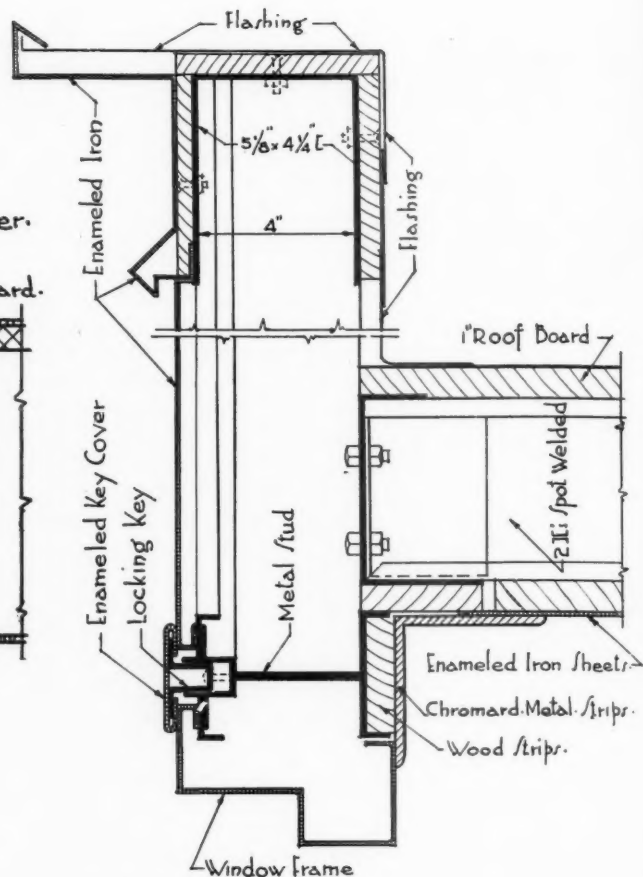
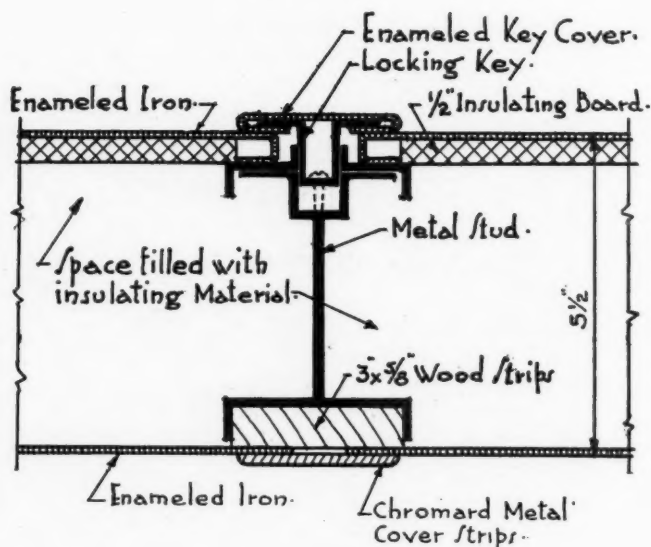
- 1—A sympathetic hearing
- 2—A fair examination
- 3—Favorable conditions
- 4—No catch questions
- 5—Aids common to ordinary office practice
- 6—Questions easy to understand



The Examiners Want to Know...

- 1—Can you design a building suitable for its purpose?
- 2—Can you design a building that is structurally safe?
- 3—Do you know materials and how to use them?
- 4—Can you think beautifully in three dimensions?
- 5—Are you familiar with the details of architectural practice?
- 6—Do you know something about the architecture of the past?

JOINTS are concealed in a New York City restaurant by the method indicated in the wall section, below. At right, section through roof coping of restaurant

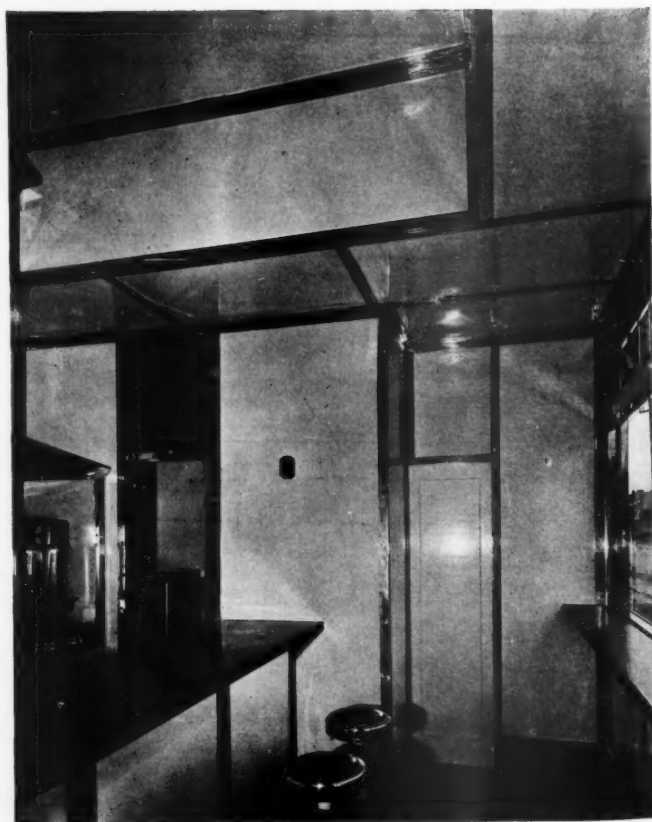


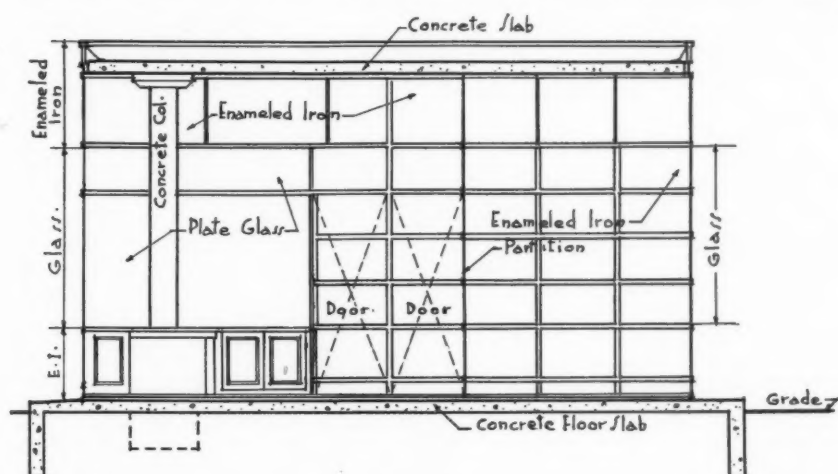
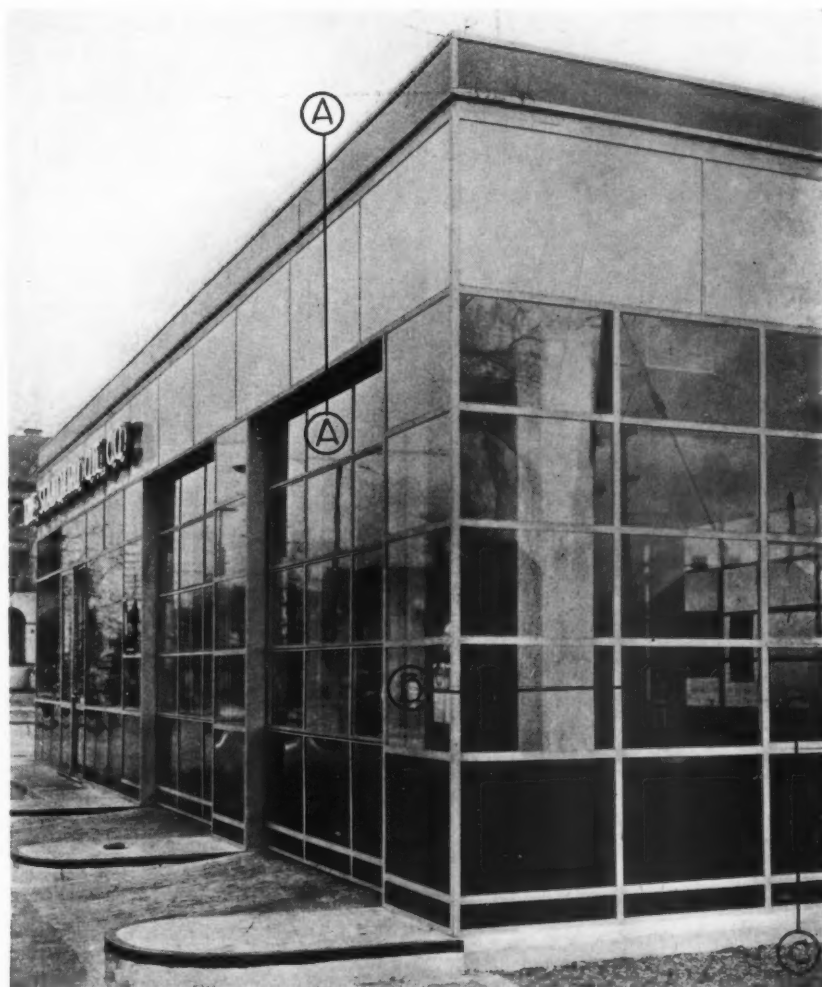
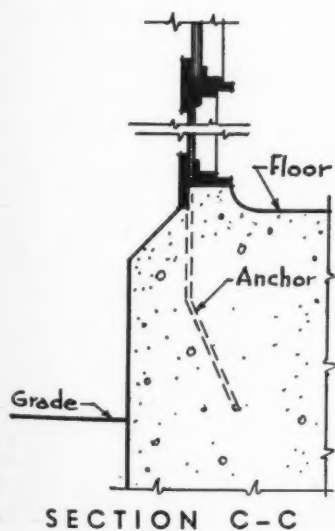
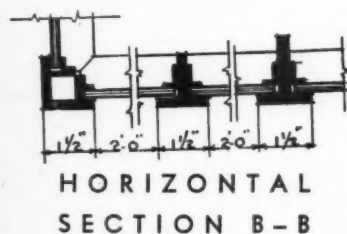
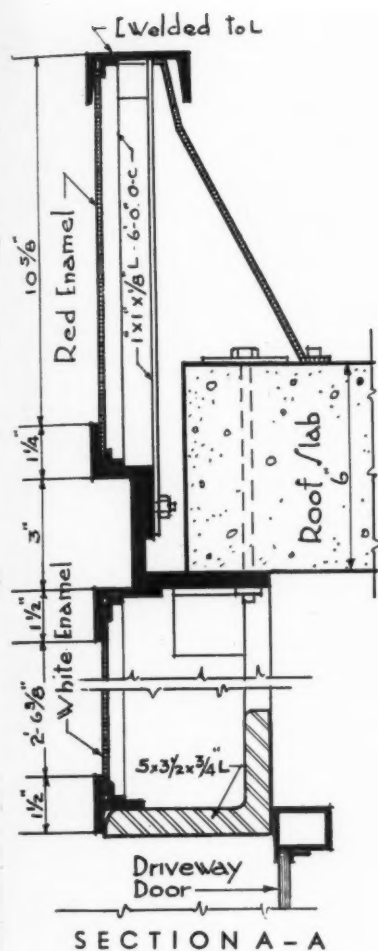
Porcelain Enameled Metal

A New Material Described
By BERNARD J. McGARRY

PORCELAIN enameled metal is a combination of porcelain enamel and steel, the enamel being baked or fused into the pores of its metal base. Its use in America has been confined chiefly to commercial products such as kitchen equipment, bathroom fixtures, porcelain metal wall tiles, roofing tiles and in large sheets for wainscoting the walls of bathrooms, kitchens and corridors. The material has recently been developed as a covering for both exterior and interior walls.

Buildings constructed of porcelain enameled metal sheets may be fabricated in the shop and assembled on the site, as was the case with the gasoline station illustrated on the facing page. The construction of this building is so designed that it can be dismantled and moved to another site without incurring any extra expense other than the cost of erection and installation by the various trades such as plumbing, heating and wiring. Portability is an important factor for, with traffic lanes being constantly diverted and business sections rapidly changing, the permanently built automobile service





BUILT OF porcelain enameled metal sheets colored red, white and blue. Shop fabricated and assembled on the site. Easily dismantled and moved to another site. Details of construction are shown on this page

station must often be written off as a total loss. The colors of the enameled sheets used in this station are red, white and blue, carrying out the color scheme required by the client. The interior walls are enameled as well as the exterior, which simplifies the cleaning problem.

The color of the material is permanent, there are few limitations to its possibilities in design, and its upkeep is reduced to a minimum, for it can be easily washed with soap and water. (Continued on page 82)



WOODCUTS
BY
HOWARD
COOK

THE
NEW YORKER





NEW ENGLAND CHURCH

FROM 1905 to 1914 nearly every architect in Chicago who had to go to court to collect a bill called Mr. Hall in as a witness for, during that time, he was secretary of the Illinois Society of Architects. So Mr. Hall knows something of the pitfalls that beset the expert witness—and how they can best be avoided



THE art of being a good expert witness is the art of telling the truth in a way that will help the side of the case represented. The witness who attempts to be anything but truthful digs a pit for himself and is most likely to bury his employers with him. A lie on the witness stand is a quick and sure way to destroy the value of all the testimony offered by the witness.

To bluff on the witness stand is a fatal error. It is not safe to assume that the attorney on the other side is altogether "dumb." If he cannot think in technical language, he can usually detect a lie or a bluff. It should be borne in mind that the lawyer on the other side may have an expert coach. If he does, the bluffing, technical witness is sure to be tripped, caught and placed in an embarrassing position.

The expert may frequently best serve his client by not taking the witness stand at all but instead serve as coach for his own cross-examining attorney, who may be strengthened by wise scientific coaching.

The essentials to a safe, helpful expert witness are fundamental craft knowledge, wide experience, and keen powers of observation. In addition, the elemental mechanical principles must be perfectly known so that they will be sensed at once wherever they are involved in order that the expert witness may be able to translate abstract ideas into simple forms and thus make them entirely clear to judge and jury.

Everything mechanical involves some form of the

lever, the wheel, or the inclined plane, or a combination of them. The architectural witness must know his elemental physics forward and backward, upside down and downside up. Of chemistry, he must know acid and alkaline action and reaction; the difference between chemical and mechanical combinations, crystallization or carbonization, when, how and under what conditions they occur; of natural science, the conditions that induce and promote the growth of vegetable fungi, mineral and vegetable structures, and how they are built up. All of these things are taught in any first class high school. They form the daily working capital of the practicing architect, and are the measuring stick to test his decisions.

As a judicial head of building enterprises, the architect presides over a court having jurisdiction over about fifty separate and more or less distinctly different trades. To keep his mind from falling into a chaotic state, it is absolutely necessary that he find some principles which he can use as the common denominator of all these seemingly diversified activities in the building industry. The fundamentals of physics and chemistry are the answer. There is not a single mechanical question involved in the entire gamut of building trades that cannot be reduced to one of these elemental principles, and when thus reduced, intelligently and wisely judged.

The architect's first job, when a question is submitted to him for adjudication, is to seek the principle involved. By judicious questions persistently pursued, the prin-



LAZARNICK

When YOU Act As Expert Witness . . .

By Emery Stanford
Hall, F.A.I.A.

ciple involved will very quickly become apparent.

Lawyers have a deliberate way of stating long hypothetical questions in such an involved manner that a truthful answer will convey an erroneous impression. To such questions they often demand a "yes" or "no" answer. On these occasions, the witness has two alternatives; to answer the question truthfully "yes" or "no" and wait for a later explanation, or to appeal to the court to order a more understandable statement of the case. The witness must estimate the attitude of the court to determine which procedure he had best follow.

AN expert witness has certain rights as to mere fact not allowed to the common witness. Among these is the right, at some time while on the stand, to have sufficient background stated upon which to premise the answers which he is compelled to make. He may not introduce new subject matter other than that upon which he is questioned, but he may insist on sufficient leeway in his answers, or by additional explanation, to make his answers convey the correct impression to the jury.

If, in the course of questioning, he is not allowed to give what he believes to be intelligible answers so that the jury may understand the exact facts, he may with perfect propriety say to the judge:

"Your Honor, I have been summoned here as an expert witness, and have been asked certain questions, the truthful answers to which have tended to convey a wrongful impression. I ask, as the right of an expert

witness, to explain my answers so that the jury may understand the true meaning of same."

The Court, under such circumstances, has the legal right to grant the plea of the witness. The plea granted, the witness has a right to explain how his truthful answers could be misconstrued and what they actually mean. This is a good way to forestall any attempt of the opposing council to discredit the witness and obscure the truth. It affords the witness an opportunity to present important facts essential to his side of the case, facts that otherwise might not be revealed on direct examination. Hypothetical questions of an involved nature are likely to prove a boomerang to the questioner, but they are often disconcerting to the witness who does not know his subject.

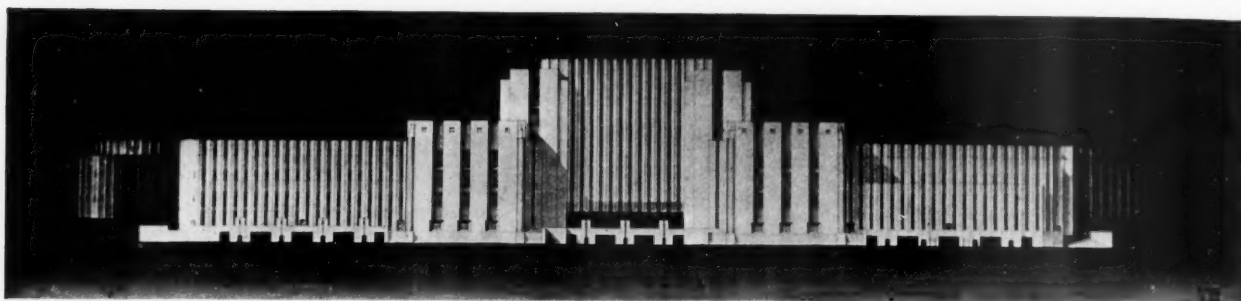
Witnessing on direct examination is a more or less tame, routine matter, but witnessing under cross-examination is precarious and requires all of the wit a man has and, above all, absolute self-control.

The chief purpose of the average cross-examiner is to make the witness lose his temper and self-control and thereby make him lose his wits. One foolish or inconsistent answer will destroy the best expert testimony that may have been given.

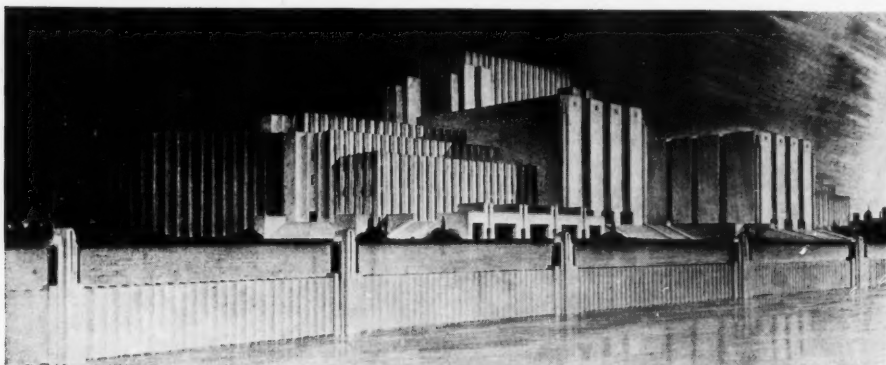
The witness should never be afraid to admit he does not know. It is the only safe course. The "know it all" witness is on the way to humiliation.

The man who takes the witness stand in a hotly contested case is in much the (Continued on page 77)

WHAT ARCHITECTS

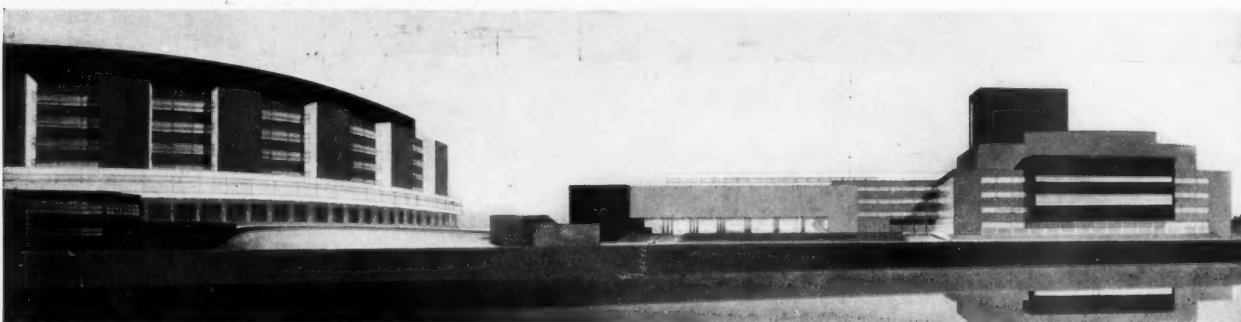


ACME



SOVIET PALACE. Elevation and perspective of design which was awarded first prize in a competition held by the Soviet government. Hector O. Hamilton, architect, of New Jersey

HONORABLE MENTION in the Palace of the Soviets competition shown below. Joseph Urban, architect, of New York



JULEY

MEXICO'S first skyscraper is a twelve-story office building now being erected in Mexico City for the National Life Insurance Company at a cost of \$800,000. Mexico City is built on a mud flat so that, to keep the foundation from slipping, 2,000 piles 120 feet long are to be driven into the ground. It is felt that these piles will save the structure from tremors.

A RADIO outlet will be in every office of the new building now under construction for the Philadelphia Saving Fund Society, Philadelphia. The building will be completely air conditioned. Howe & Lescaze are the architects.

OCEAN voyages may now be purchased on the installment plan like automobiles, according to an announcement made by the Cunard Line. This company will sell tickets for 25% down with the balance in monthly payments covering a year, the plan applying

to cruises as well as to European trips. Arrangements have been made with the Morris Plan so that a passenger can contract for a loan at the same time he books his passage, no endorsers being required in most cases.

A PENSION study for the building industry has been made by the Committee on Old Age Pensions and Insurance of the New York Building Congress, 101 Park Avenue, New York.

THE New York Chapter, A. I. A., recently made its apartment house awards for 1932. The two buildings selected by the committee were 120 East End Avenue, Charles A. Platt, F. A. I. A., architect, and the Phipps Houses at 50th Street and 39th Avenue, Long Island City, Clarence S. Stein, architect. According to Arthur C. Holden, A. I. A., chairman of the award committee, the trend of modern architecture toward larger units and increased emphasis on general openness

ARE TALKING ABOUT

Mexico's First Skyscraper

Ocean Trips Paid For On
Installment Plan

New Process For Copper Patina

Radio Outlet In Every Office

of plan and permanent provision for light and air were clearly illustrated by the houses considered. A tendency was noted towards suppression of all unnecessary detail and the use of the material itself for ornament instead of relying on added ornament. Honorable mentions went to the River House, Bottomley, Wagner and White, architects; 400 East 57th Street, Kenneth Franzheim, Roger H. Bullard and Philip L. Goodwin, architects; 116 East 68th Street, Andrew J. Thomas, architect.

A LASTING patina can now be put on copper within a few hours, according to the Copper & Brass Research Association. The patina produced by the new process is identical with that produced by natural weathering, it being merely a speeding up of natural processes rather than an artificial surface coating.



GOTTSCHO

FIRST PRIZE award in the two-story class of the competition conducted by Better Homes in America. The house of Dr. Francis J. Collins, Riverdale-on-Hudson. Dwight James Baum, architect



"THE architect's first objective should be the study of the use of materials and the designing of a building that works—something that works from the inside out," said Ely Jacques Kahn, A. I. A., speaking before the Architectural League of New York. "If, incidentally, the architect creates a style, so much the better. We are being romantic when we talk of style. What we should do is to consider function and let style follow as a corollary."

(Continued on page 67)

EXHIBIT ROOM in the Baltimore show rooms of the Morgan Woodwork Organization, where several period rooms are displayed. The slogan "Consult an Architect" is given prominence

Note—Every job should be self-supporting at all stages. Each payment by the owner must be allocated to all items in the second column. Do not exceed budget without consultation.

Fee Received 100%	Design 55% Including Partners' Time as Draftsmen	Sketches 15%	Architectural ... 100%	Drawings 95%
		Working Drawings 35%	Structural 20%	Reproductions .. 5%
			Architectural ... 60%	
			Mechanical 20%	
				Plumbing 40%
	Specifications 10%			Heating 45%
				Electrical 15%
	Details and Shop Drawings 20%			
	Supervision 20%			
	Direct Charges.. 8%	Blue Prints 35%		
		Mimeographing Specifications 15%		
		Stenographer's Time on Specifications.. 25%		
		Travel 15%		
		Long Dist. Tel. 10%		
	General Overhead 22%			
	Sinking Fund.... 3%	Investments 60%		
		Bad Debts 10%		
		Building Costs Paid by us 30%		
	Interest on Capital Investments ... 2%	On Notes 75%		
		On Furniture 25%		
	Profit 10%			

Hung in the drafting room is a chart that shows how much time can be spent on the various parts of each job

Fees and Office Costs As A Small Office Handles Them ...

WE, in this district out in the provinces, have worked out a scheme which so far, at least, has brought in all there was in the wood and has kept us out of the law courts. It is not a big city solution, so the big time man can skip it all, but to those in the backwoods our method may have the germ of an idea which could be adapted to their own work.

In considering the development of a fee agreement we started with the assumption that: First, the A. I. A. agreement frightened clients with its long (and useful to architects) phraseology, being written too much from the architect's standpoint. Second, our maximum fees

By Frederick A. Muhlenberg, A.I.A.
MUHLENBERG, YERKES & MUHLENBERG, READING, PA.

were those which our public would be willing to give—not what we wanted but what we could get, and that the amount of our service was determined by it. Third, the average small town client was afraid of architects, believed their charge a mere expense against the job, and that most small town contractors claimed to be able to do all work in their own offices so as to get the work without competition. Finally, that we would find among those practicing architecture (Continued on page 80)

SCHEDULE OF CHARGES.

THE CHARGE FOR WORK OF A PARTICULAR TYPE IS AS FOLLOWS:

	Factories	General	Residences	Cabinet Work Fixtures
On the first \$25,000 of cost the charge will be	6%	7%	10%	\$500.... 20%
On the next 25,000 of cost the charge will be	5%	6%	6%	500.... 15%
On the next 50,000 of cost the charge will be	4½%	5½%	6%	500.... 10%
On the remainder of cost the charge will be	4%	5%	6%	 10%

BASIS OF CHARGES:

Charges are based on total cost* of work designed, specified, supervised, or purchased by or under the direction of the Architect. Until bids have been received the basis shall be a reasonably estimated cost.

Charges are based on the award of one "General" contract with separate contracts for plumbing, heating and ventilating, and electrical wiring only. If other contracts are awarded separately an extra charge of four per cent of these contracts is made.

ALTERATIONS:

Charges are based on new work. For alterations to existing work the charge is one and a half times that of new work of the same cost.

OTHER BASES FOR CHARGES:

Where the work is of such nature as to necessitate its being done on a basis other than as outlined above (such as industrial engineering, appraisals, investment surveys, testimony, etc.) the charge is the drafting cost incurred by the office, including the time of the proprietor at twenty dollars per day plus one times the amount of such costs for overhead and profit plus reimbursement of all direct cost incurred on the work.

* "Cost" is assumed to mean normal market prices by building contractors for new material or labor.

CHARGES...

A simple and definite statement as to what the client is expected to pay for architectural services he buys

DETAILS OF PROFESSIONAL SERVICE RENDERED

WORK INCLUDED:

Conferences, preparation of preliminary sketches, working drawings, specifications, large scale and full-size details as required; consultation with State or civic authorities as required; retention of consulting authorities when approved by owner; drafting of forms of proposals and contracts; issuance of certificates of payments; keeping of accounts; general administration of the business and supervision of the work.

LIMITS OF RESPONSIBILITY OF ARCHITECT:

(a) PERFORMANCE OF CONTRACTS:

The Architect cannot prevent workmen from making mistakes nor be certain of discovering hidden faults, and therefore cannot guarantee the performance of any contracts; but he will endeavor to guard the owner against defects and deficiencies in the work of contractors. He has authority to reject any part of the work not conforming to plans and specifications and to order its removal and reconstruction.

(b) SUPERVISION:

The charges for doing work are based on supervision by the Architect or his deputy of work in shops or process of erection or completion as he finds necessary to ascertain whether it is being executed in general conformity with the plans and specifications.

(c) COST ESTIMATES:

In the making up of preliminary estimates the Architect will use his best judgment and will gather all possible information as to recent costs of buildings of the type desired, but cannot guarantee the estimates. He should, however, be within twenty per cent of the proposal price, if the preliminary plans on which his estimate is based are carried through with little change.

PAYMENTS:

Whether the work be executed or whether the execution be suspended or abandoned in part or whole, payments to the Architect shall be made in monthly installments in proportion to services rendered as estimated by the Architect so as to aggregate in each period not more than the sums prescribed below:

On completion of fully developed studies, a sum equal to twenty per cent of the basic rate as described in Form 10 and agreed on between the Owner and Architect;

On completion of working drawings and specifications a sum sufficient to increase the total payments to sixty per cent of the basic rate;

On completion of details a sum sufficient to increase the total payments to seventy-five per cent of the basic rate;

On completion of supervision the remainder reserving five per cent of the fee which shall be paid when all final certificates are issued and the work concluded.

EXTRA SERVICES:

(a) CONSULTING ENGINEERS:

The Architect will retain consulting engineers when the heating, ventilating, mechanical, electrical, sanitary or other problems are of such nature as to require the services of a specialist and the owner shall reimburse the Architect the sums expended on this account.

(b) ADDITIONAL SUPERINTENDENCE:

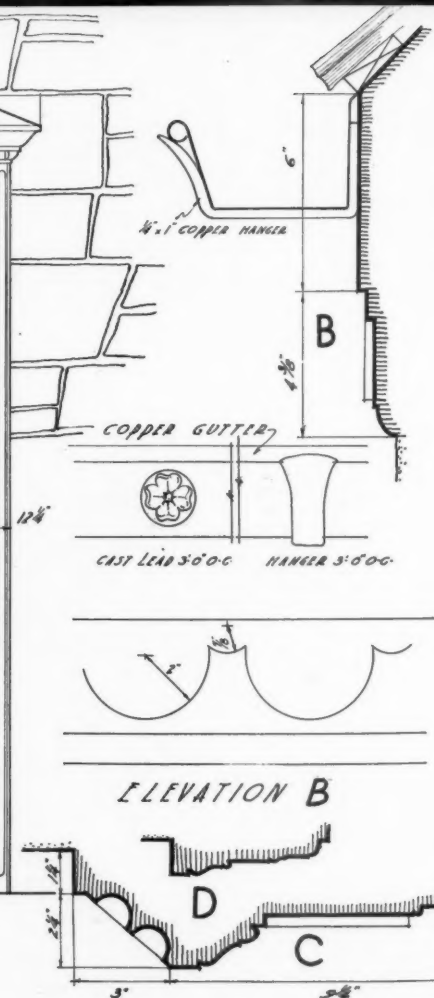
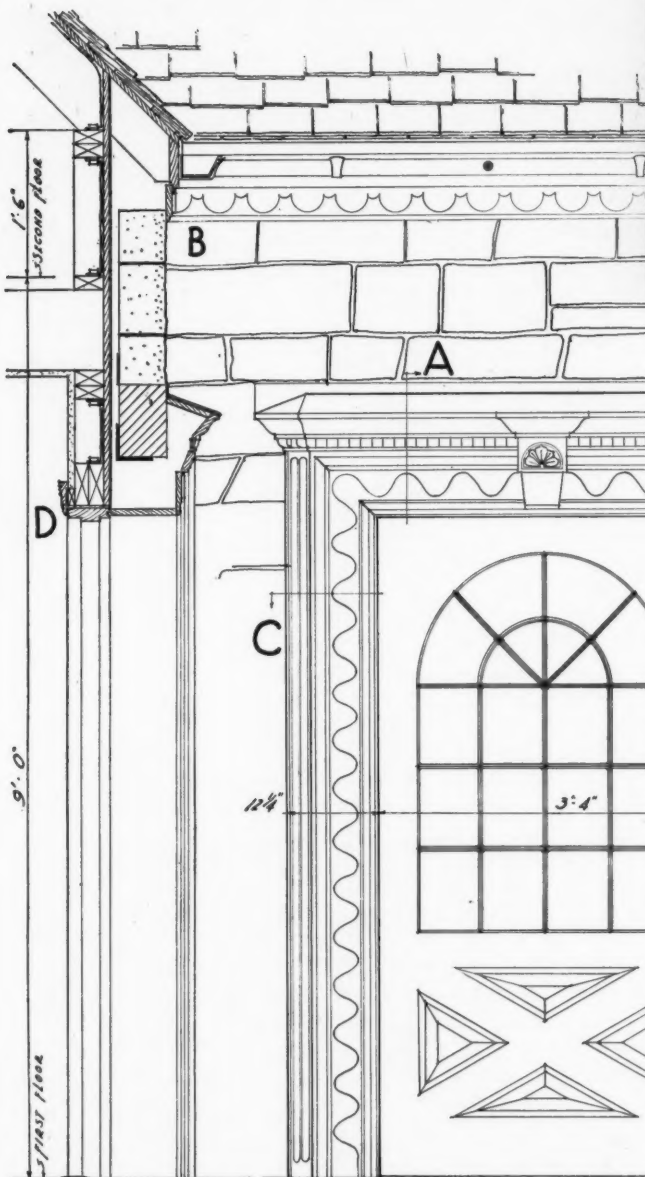
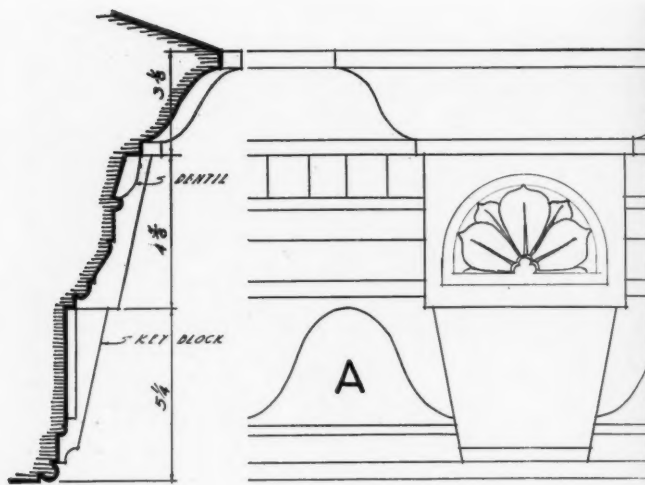
When in the opinion of the Architect continuous superintendence, in addition to the normal supervision as above defined, is required he will advise that a superintendent of construction be appointed, and will appoint such a man acceptable to the owner at a salary satisfactory to and paid by the owner upon presentation of the Architect's monthly certificates.

(c) OTHER POSSIBLE EXTRA SERVICES:

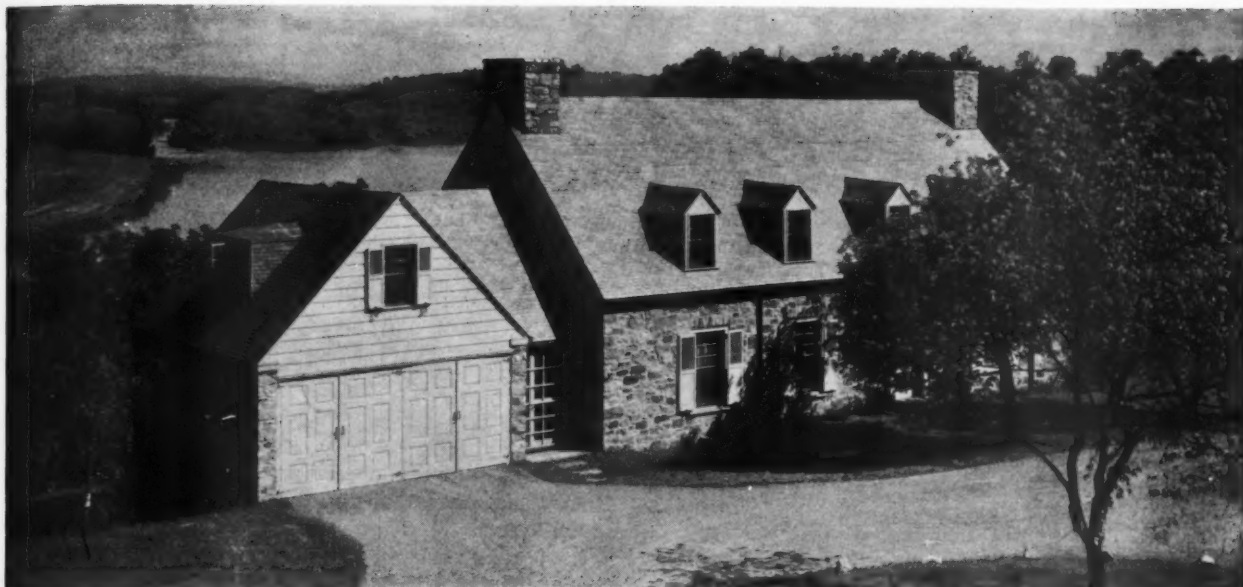
If, after a definite scheme has been approved, the owner makes a decision which for its proper execution involves extra services and expense for changes in or additions to the drawings, specifications, or other documents; or if a contract be let by cost of labor and materials plus a percentage or fixed fee; or if the Architect be put to extra expense by delays by the owner or a contractor or by delinquency or insolvency of either; or as a result of damage by fire or storm—he shall be equitably paid for such services.

SERVICE...

What the firm does for the fee it receives. Payments are to be made every month. The sheet states that there will be an additional charge if certain extra services are wanted



» » » The doorway, inspired by various early American motifs and details, has a fresh, crisp, modern touch



Inexpensive but Effective Details

IN THE HOUSE OF
MARTIN BAKER
KNOXVILLE, TENNESSEE

Barber & McMurry, Architects



REQUIREMENTS of the client were that every room should overlook the Tennessee River and the Great Smoky Mountains. The house is built of wood frame veneered with local weathered stone. The roof is slate. The walls and dormers are insulated with blanket insulation and the second floor ceiling is insulated with a loose fill insulation. The owners have found that there is no objection to the low eaves, as the insulation keeps the rooms from being hot in summer. The main cornice of the house consists of the necessary gutter and two strips of wood, ornament being secured by a simple band sawed member. The architects state, "We have been several years evolving this inexpensive and, what we consider, effective cornice."

. . As It Looks

Lucrative Hobbies

ADD to the list of hobbies that pay dividends one enjoyed by Louis Levine, a Westchester County architect. Mr. Levine had had a life long ambition to build a real toy railroad. So he did that very thing as a Christmas present for his son. One of Mr. Levine's clients saw the masterpiece, played with it, and commissioned him to build one at a fee of \$1,000. Mr. Levine's office now resembles that of the Toymaker of Nuremburg.

Art Exhibit In Lobbies

EVERY elevator lobby is a miniature picture gallery in the Exchange Building, Seattle. In each of the upper floor lobbies are hung four hand-colored photographic enlargements. Each picture is mounted in a standard bronze frame designed to harmonize with the metal trims and elevator doors. The pictures are rotated every thirty days from one floor to another. The idea has met with considerable approval from the tenants, and is one that could well be adopted in many other buildings.

Advertising of A.I.A. Chapter

THE Washington, D.C. Chapter of the American Institute of Architects has inaugurated an advertising campaign in the form of six bulletins published by the Chapter. These bulletins are short, averaging about 300 words each. The titles are, "What an Architect Is," "What an Architect Does," "The Architect's Fees," "Why You Should Employ an Architect," "Why You Should Employ a Registered Architect," and "Why You Should Employ a Member of the A. I. A." Publication of material such as this is highly advisable, for the average layman has little conception of what an architect can do for him. And, since new clients must come from among laymen, the best way for the architectural profession to increase its business as a whole is by educating laymen so that they will understand and appreciate the value of architectural service.

What Are They Doing?

"WHAT are the ex-architects and ex-draftsmen doing?" has been a popular question. One of the most interesting cases has but recently come to light. An ex-architect and an ex-bond salesman have joined forces. Their specialty is polishing the marble in banks. A putty knife inserted in the marble joints usually sells the bank president on the need for repointing the slabs; polishing one slab as a sample often makes it necessary to polish all the marble; more often than not the bronze grille work needs polishing; and then the bank officials discover that the interior walls need painting.

Where a bank is not properly planned or should

have larger work areas, the ex-architect lays the foundation for returning at the right time in the future. No doubt he will develop a profitable business of bank alterations and additions. For the present he is killing two birds with one stone.

Depression Winners

DURING a business depression, "most concerns cower under shelter, waiting for the storm to pass, while the hardier outfits press on and are so far out in front when things get better, that they have time to stake out all the good claims." "They rarely come back in business." That is common sense and is quoted from "The Wedge," issued by Batten, Barton, Durstine & Osborn, a New York advertising agency. Confidence and courage—provided it is not foolhardiness—are just as much an asset during a depression as in a "battle of the century."

Van Alen and Bottle

WILLIAM Van Alen, A.I.A., has demonstrated that one of the bottles used on the recent pilgrimage to the Ecole des Beaux Arts—described in *AMERICAN ARCHITECT*, September, 1931,—could be made to go a long, long way. Becoming involved in a discussion of the course of the Gulf Stream, Mr. Van Alen announced that he was going to make an experiment. Taking a menu from the table, he wrote, "Five dollars reward if returned to William Van Alen, Chrysler Bldg., New York." He then placed the card in an empty bottle, recapped it and threw it into the ocean. This was done on June 17, 1931. On January 22, a letter from Scotland enclosed the menu and claimed the five dollars. In less than seven months the Beaux Arts bottle had drifted nearly 2,000 miles!

Elevator Complaints

SATISFYING complaints of inadequacy of mechanical equipment in buildings often leads far afield from the equipment itself. Tenants in an apartment hotel complained about the elevator service. The architect of the building made a personal investigation and suggested that the owners of the building install mirrors on each floor near the elevators. Tenants while waiting for the elevator look in the mirrors. The complaints have stopped.

In an office building, complaint was made that the building lacked a sufficient number of elevators. Investigation showed two things—congestion in the ground floor lobby occurred only in the morning, and swinging doors were used in the street entrance. Large numbers of tenant employees arrived at about the same time in the morning and swept through the swinging doors in large groups. The swinging doors were changed to revolving doors. These slightly slowed down traffic and the elevators were better able to care for passengers.

to the Editors . .

Money-Wise Artists

THE old idea that artists are proverbially unwise about money has received a severe set-back. While more than one shrewd business man has recently seen his assets shrink, the National Academy—of which Cass Gilbert is president—has increased the Ranger trust fund from \$250,000 to almost \$400,000.

20% Less . . . And Better

UNDER the nom de plume *Astragal*, a writer in "The Architects' Journal" of London said, "Firms which are by no means working at a loss decline to enter into new building contracts, and at a time when building costs are as low as they are ever likely to be, and when efficient building plant is absolutely necessary, idleness and immobility prevail. This is the time when architects might well set their own house in order, and set out to prove to themselves and later to their shy clients that 20% could be taken from the cost of 'architecture' to leave it better architecture than it was before."

Personal Effort Pays

PERSONAL effort on the part of architects can do much to stimulate the interest of the public in architecture and the architect. Harold J. Thompson, architect, New Bedford, Massachusetts, last year sold the newspapers in his locality the idea of publishing a series of articles on the policy of utilizing the services of local architects for public buildings. This series of articles created considerable comment and interest in the advantages that accrue to every community through the employment of architects familiar with local conditions. Architects everywhere do well to keep in the public eye in every legitimate way. It is beneficial to the public as well as to the individual who spends some of his time in the interests of public welfare.

Cut Cost of Government

THERE is a movement on foot to cut government printing costs. This has to do specifically with documents supplied to Congressmen for general distribution. This idea should be extended to affect yet greater savings in labor, paper and printing by stopping the future preparation and publishing of government documents for which there will be little demand. Many government bureau booklets are invaluable, some are not as widely distributed as they should be, but there is a large number for which the demand is too limited to warrant the expenditure required. According to the latest report of the public printer, nearly twenty-four million copies of government publications have become obsolete or otherwise unsalable in the past ten years. Some years ago the House and Senate rooms alone sold as waste paper two million copies of publications that had not even been unwrapped. Reports of the number of copies of publications issued by our various governmental depart-

ments are staggering even in these days of large figures. Here is a leak in governmental costs that can be easily stopped through the exercise of common sense and good judgment.

Models For The Blind

HAVE you any architectural models which are of no further use to you? They would be welcomed by institutions for the blind and help to bring some realization of architectural form to those who can become acquainted with it in no other way. Miss Kathryn E. Maxfield, of the American Foundation for the Blind, 125 East 46th Street, New York, will furnish the name of the nearest institution and the name of the person to whom the model should be sent.

When Marine Is Not Marine

ARLANDO MARINE is well known to those in New York and elsewhere in the East who have occasion to buy or specify building stone of almost any kind. For generations, his name has been pronounced as though spelled Ma-ryen. During the war his son, J. Sidney Marine, did not stop to argue with the top sergeant when called Marine—like our sailor-soldiers—and everyone now pronounces *his* name according to marine custom. So telephone calls to their office asking for Mr. Marine (Ma-ryen) are relayed to Mr. Arlando Marine, while those for Mr. Marine (with the marine accent) are a sign for J. Sidney to answer the call. Rather simplifies things for the young lady at the switchboard.

Forecast Issue In May

EVENTS that influence the building industry have occurred with great rapidity during the past decade. New materials, new construction methods, new developments in the field of mechanical equipment for buildings, new demands and new ideas have come at a rate as fast or faster than they can be absorbed. Some developments have been utilized at once, others merely indicate the future swing of the pendulum.

Not only are these changes apparent in our new buildings, but also in the practice of architecture itself. The stress laid on better business methods in practice and the broadening of the scope of the architect's service are but two developments of immediate concern to the profession.

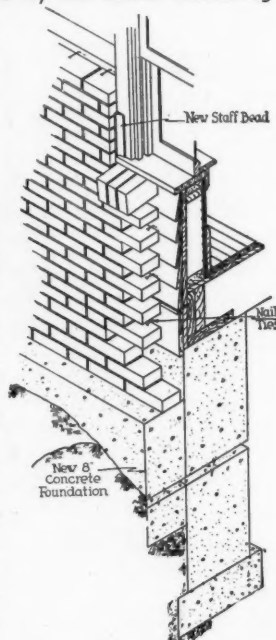
The building industry is large and consists of numerous interlocking branches. A change in one branch of the industry affects others. Fast moving changes throughout the industry leaves us somewhat confused and slow to appraise them as a whole. The present is an opportune time to pause, look back upon the past, take stock of the present, and forecast the future. Authorities connected with the building industry will discuss their particular fields on that basis in *AMERICAN ARCHITECT* for May—our first annual Forecast Number.

APPLIED ARCHITECTURAL DRAWING

By T. R. Abercrombie. Published by the Bruce Publishing Co., 524 N. Milwaukee Street, Milwaukee, Wis. Illustrated; indexed; 156 pages; size 7 x 10 1/4; price \$2.00

THIS book is a practical presentation of the process of planning and building a house. It discusses the underlying problems of planning, making drawings, choice of materials, construction developed from specifications, estimating, etc. Briefly, it gives a bird's-eye view of house building.

The book covers the reading of plans, orientating the house, architectural design, procedure in drawing, popular types of houses, room planning and arrangement, construction principles, specifications, etc. The author is instructor in drawing at the Washington Junior High School, Cincinnati



Veneering old frames. From "Applied Architectural Drawing"

PROMOTION OF COMMERCIAL BUILDINGS

By Charles H. Lench, B. Arch., M. Arch. Published by the Architectural Economics Press, 110 West 34th St., New York. Indexed; 253 pages; size 6 1/4 x 9; price \$10.00

THIS is a very practical book which contains much information that is invaluable to the architect interested in commercial work. The author is a well known New York architect who has lectured at Columbia University, Harvard and Massachusetts Institute of Technology on the architect's relation to the promoting and financing of income producing buildings.

The book is divided into two parts. The first part is devoted to a consideration of the various personalities with whom an architect must cooperate in the promotion of commercial buildings: the promoter, banker, builder, real estate operator, realtor, real estate attorney, renting agent, building manager, mortgage broker, real estate appraiser, land surveyor, surety company, and owner. The part that each of these plays is analysed and his relationship to the architect is explained. The function of an architect in commercial operation is also explained, together with information as to how he can best work with the various personalities in a building operation.

Part two comprises analyses of financial statements or set-ups for various types of commercial building operations. It covers the fireproof apartment house, the cooperative apartment house, the six-story semi-

fireproof elevator apartment house, the apartment hotel, the club hotel, the commercial hotel, the office building, the loft building, public garages, warehouses, and suburban housing developments.

The book is well written and based upon a background of fifteen years' experience in investigating and analyzing the personal and practical factors involved in the promoting and financing of income producing buildings. There is an introduction by Benjamin F. Betts, A. I. A., which states, "Our architectural schools probably have tended to overemphasize the fundamentals of good design to the exclusion of building economics. As a result, individuals well founded in the principles of art have had to acquire the basic principles of building economics in the hard and costly school of experience." The knowledge obtained from this book is ordinarily discovered only through long and costly experience.



Arlington Row, Bibury, Gloucestershire. From "Small Stone Houses of the Cotswold District"

SMALL STONE HOUSES OF THE COTSWOLD DISTRICT

By E. A. Ruggles, with pencil sketches by Meade A. Spencer. Published by J. H. Jansen, Caxton Building, Cleveland, Ohio. Illustrated; 143 pages; size 11 1/2 x 15 1/2; price \$15.00

MR. RUGGLES, who took the photographs shown in this book, was formerly a practicing architect and is now in charge of photography and printing at

the Cleveland Museum of Art. The introduction states, "The selection of photographs for this book was made with a view to the adaptability of the buildings pictured for use in the United States. Where stone of the proper shape and size is available, many of the buildings could be reproduced practically as they are."

The photographs are well composed and excellently chosen, printing being above the average. The drawings by Mr. Spencer are reproduced full size. Mr. Spencer is a graduate of the Massachusetts Institute of Technology. Residence architects will find the book interesting and valuable.



City Hall, Buffalo, New York. Dietel & Wade and Sullivan W. Jones, architects. From "American Public Buildings of Today"

AMERICAN PUBLIC BUILDINGS OF TODAY

Edited by R. W. Sexton with a foreword by William Adams Delano, A.I.A. Published by the Architectural Book Publishing Co., Inc., 108 West 46th Street, New York. Illustrated; 209 pages; size 9 $\frac{3}{4}$ x 13; price \$12.50

CITY HALLS, court houses, municipal buildings, fire stations, libraries, museums and park buildings are illustrated in this book, stated to be the first and only one devoted exclusively to the subject of American public buildings. Plans accompany each building illustrated.

In addition to the illustrations, there is text on pertinent subjects such as "Architectural Lighting of Public Buildings," by Foster Gunnison; "The Trend of the Museum," by Alfred Morton Githens; "Comments on Library Planning," by Angus Snead MacDonald; and "Buildings in Public Parks," by Gilmore D. Clarks. The chapter by Mr. Sexton discusses "Well-Designed Municipal Buildings Set Standards in Architectural Art."



Doric order of the Parthenon, Athens. From a water color by Lewis Vulliamy, 1818. From "The Orders of Architecture"

THE ORDERS OF ARCHITECTURE

By Arthur Stratton, F.R.I.B.A. Published by J. B. Lippincott Company, Philadelphia. Illustrated; indexed; 49 text pages, 80 plates; size 9 x 12 $\frac{1}{4}$; price \$8.00

QUOTING from the preface, "Long experience in teaching the orders to students of architecture has convinced me that a most interesting subject tends to become irksome because of its dull presentation in most of the existing books . . . which show the orders as archaeological fragments . . . meaningless and lifeless in their isolation. . . . All through classic and renaissance times, the orders formed an integral part of structures great and small, and this work endeavors to present them as vital elements in the design and composition of buildings, rather than as stereotyped dispositions of columns and their entablatures."

The book covers the Greek orders, the Roman orders, the Italian orders and their application, further applications of the orders by Italian, French and English architects of the renaissance, inter-columniation, superimposition, etc. There is a glossary and an introduction written by A. Trystan Edwards, M. A.

"CONTRACTING, either general or separate, is economically unsound due to its manner of compensating those who prosecute the contract," according to Russell Guerne De Lappe, architect, Oakland, Cal. "Both systems, even under the present conditions, are possible of pursuance with apparent satisfactory results when the guidance of the work is in the hands of competent architects or engineers."



How Washington State Uses Radio

"THE crime-wave would be cut in half if there were more architects who plan breakfast nooks that face the east. . . . when a fellow sees the sun streaming in through the windows, he doesn't feel like poisoning the goldfish or shooting his mother-in-law. . . ."

People who listen in on Station KWSC will, from those few words, recognize the house planning psychology of King Cole, the architect who designed "The House That Jack Built"—a series of fifteen-minute broadcasts arranged and presented by the department of Architectural Engineering of the State College of Washington under the direction of Stanley A. Smith, head of that department and interested in the publicity work of the Washington State Chapter, A. I. A. The work of the architect and the pitfalls in building which he saves a pair of newlyweds are told through a series of brief, connected episodes, the characters in which are taken by the students of the college. The scenarios are written by Miss Irma Oestreicher, a literary student at the college.

Sound psychology is shown in the presentation of the programs, which interest the average person because of a realistic and human atmosphere which makes the characters seem alive. The problems of house building and the importance of employing an architect are presented in an entertaining manner that catches popular fancy. "Architectural sales talk" is minimized and but few points are driven home in each broadcast—just enough for the average person to remember easily.

From the standpoint of attracting the public and sustaining interest in the program, the basic idea of these broadcasts is good. The conversational type program is unquestionably better than a broadcast consisting of the reading of a well-prepared paper on "why engage an architect." Since Station KWSC is a private station, no offers of booklets, etc., can be made as a means of

determining how many people listen to the program. Mr. Smith states, "It is believed that these programs and talks are extremely helpful in the building up of an appreciative attitude toward the architect. While the small home builder may not always employ an architect for his home, he may some day be a member of a school board, a church board, or some corporation, and he will appreciate the service of an architect when planning to build."

Supplementing the entertainment programs, there are serious talks on architecture given on other evenings by members of the college faculty.

During 1930-31, a similar series was presented under the title of "The King's Castle." The title of the 1931-32 series is "The House That Jack Built." The programs are arranged to include the selection of an architect, selecting the site, financing, deciding on the character of the house and so forth. The dialogue for the program on "selecting the architect" follows:

CHARACTERS: Jack and Jill Hubbard; Grandpa Hubbard; Kingsley Cole, the architect.

Scene: the Hubbard's apartment.

Jill: I don't know who this fellow is, Jack. But it's just as Grandpa says, if he's an architect, he's got to be some good. I've a lot of faith in Grandpa's ideas, honey. I know he's an old man and awfully stubborn sometimes, but he certainly had a peach of a thought when he hit on the architect idea. We'll never regret it, I know.

Jack: I don't know how I ever got the idea, Jill, that only banks and factories and millionaires could have architects do any work for them. Guess I always thought that little houses are like mushrooms and just grow up by themselves.

Jill: I suppose a lot of them do, Jack. That's the way they look, too. Grandpa's right; you can't expect something for nothing.

Jack: But this architect, now. Hope he's okeh. I'd

hate to do business with some long-haired, romantic sort of fellow.

Jill: Why, Jack Hubbard, you old silly! Just because a man makes a business of dreaming dreams is no sign that he's going to let his hair grow and act like a nut. I'll bet he's real human.

Jack: Well, I sure enough hope so. I don't know any architects, but I hope to by the time this house gets going. What's his name, Jill?

Jill: I don't know, darling. He's someone that Grandpa knows, or whose father he knew. Gee, I'm glad I got Bo-peep to bed and asleep before this. I'd hate to have her chiming in on the conference with that unruly soprano of hers.

Jack: Guess that's Grandpa and old long-hair now!

Jill: Jack, do behave!

Grandpa: Hello, kids! Here's the man. Cole, this is the craziest couple you ever saw, but doggone if they're not fun to watch. Jill, this is Mr. Cole. Jack, Mr. Cole, the architect.

Jack and Jill together: Not King Cole?

Cole: Why, how'd you know my nickname? I'm glad to know you both, but I do want the mystery explained.

Jill: No mystery at all. All Coles are King Coles to us.

Grandpa: There! I told you they were plumb nutty. A couple of Mother Goose nuts.

Cole: Mother Goose nuts? I don't understand.

Jack: Well, it's just like this. I'm with the Davison-Lowe Book Company, you know. Jill was teaching kindergarten when I met her. I was going to sell her a set of kiddies' books and I walked into the school-room just as the kids were reciting "Jack be nimble, Jack be quick," so I took the advice and immediately jumped over the candle-stick.

Jill: In other words, it was love at first sight. We've been married three years now, Mr. Cole, and we're quite proud of our Mother Goose romance.

Grandpa: Proud! My land, they even call the kid some foolish name.

Jack: The baby's name is Josephine, but that's a pretty big dish for a youngster. She can't quite wrap her tongue around all those syllables, so she says "Bo-peep" and that's what we call her.

Grandpa: You mean she says "Glub-glub" or some thing like that and you two imagine it's "Bo-peep."

Jill: Now, Grandpa, you know yourself that you heard her talk very plainly the other day when she said, "Grandpa, play with me."

Jack: Well, that's another tale for Granddad. But tell me, Mr. Cole, are you really a King Cole?

Cole: Guess I am, all right. Kingsley's my first name, but I've been King Cole since college days.

Jill: Where did you go to college, Mr. Cole?

Cole: Why, I graduated from Washington State. Took the architectural engineering course there.

Jack: Which makes you a full-fledged architect, eh?

Cole: Well, hardly! It takes more than just a few years in school to produce a real architect. I spent a few years working in an architect's office. Did some of that sort of thing while I was going to school. Great experience for a young fellow. Then I knocked around Europe for a while, just sort of bummed my way, taking in all the sights I could. Paris, London, Berlin, Rome. Boy, that was a real thrill!

Grandpa: I can remember the letters your Dad used to get from you, with little sketches drawn in the margin. The old man used to be mighty tickled about them. He was so proud he showed them to folks all over town.

Cole: Yes, I guess Dad thought they were masterpieces. I did have all sorts of sport, though, sketching here and there. Almost spent a night in jail for making a sketch of a prison in France. The gendarmes seemed to think I was a spy of some sort, and had me up for trial.

Jill: Oh, how thrilling! And then you came back to this country and started architecting.

Cole: Well, I had to take the state examination for a license to practice before I could start my "architecting."

Jack: License? Why a license? I should think that your college diploma would be plenty proof that you know your stuff.

Cole: This license is required, though, to protect the people from bum architects.

Jill: What about charges, Mr. Cole? Don't architects with all these diplomas and licenses charge an awful lot?

Cole: I'd hardly call it an awful lot, Mrs. Hubbard. Ten per cent is the usual rate. I'd want you to consult other architects, of course. I'm far from being the only "small house specialist" in town.

Grandpa: No, but you're a doggone good one, from all I hear. And from those pictures you were showing me. . . .

Jill: Oh, of houses you've done? I'd love to see them, Mr. Cole.

Cole: I'd like to have both you and Mr. Hubbard see them before you make any decision.

Jack: Well, I'm about decided right now. How about you, honey?

Jill: Any architect named King Cole ought to be able to do a Mother Goose house. Don't you believe so, Grandpa?

Grandpa: Oh Lord, this foolish Mother Goosiness! Will it never end? He's a good architect, that's my reason. But we'll think it over before we sign a contract, Cole.

Jack and Jill together: Contract?

Cole: Why, yes. Even between the best of friends. It's not just a whim either. It's almost a necessity, so that friendly relations will be maintained. Could you come to my office next Wednesday at four? I'd like to show you some sketches and photographs, and you'd have time to think things over.

Jill: That would be lovely, Mr. Cole. Thanks a lot. Jack and I had planned to do a lot of shopping that day anyway, and we could meet Granddad and all go together, couldn't we?

Grandpa: That's the afternoon Mrs. Hoxie and I are going to Englewood.

Jack: Bring her along, Granddad. Bet she'd enjoy it. Mrs. Hoxie's an old friend of our family, Mr. Cole. We call her Grandpa's girl friend.

Cole: Why, yes, Mr. Hubbard, I'd enjoy having her there, too.

Grandpa: Well, I like her a lot myself, so that makes it unanimous. She's a doggone sensible woman. I'll bring her down.

...when Plans are not Finished by Date Promised



By GEORGE F. KAISER, LL.B.

• **WHAT HE DID:** Under the agreement which Berman and Byrne entered into, it was provided that the former, an architect, was to furnish plans and specifications and working drawings to Byrne by "Sept. 17th" for a building to cost "about \$200,000." The architect made the plans, specifications and detailed working drawings, as agreed. Shortly after work was started, he was requested to prepare revised plans, specifications and working drawings by Byrne, who agreed to pay not only for the discarded plans, but 5 per cent of the cost of the building according to the new plans. Before the building was fully completed, a serious disagreement arose. The architect sued for the balance due him for preparing the original plans and also the 5 per cent Byrne had agreed to pay for the revised plans. Byrne claimed an allowance because plans, specifications and working drawings had not been furnished upon the agreed date and claimed he had been damaged by the delay.

WHY HE DID IT: The architect did not deny that there had been delay in furnishing the plans and specifications and detailed working drawings, but he thought he was excused for the delay because the owner had never "complained about it."

WHY HE SHOULDN'T HAVE DONE IT: When the case came up for trial, the Court, in deciding that the owner was entitled to an allowance by way of damages for the architect's delay, said, "The contract required completed plans to be in the owner's hands by a stated date—they were not there—the owner could not very well have another person finish the work. He was practically in the power of the architect and simply because he accepted and used delayed plans and working drawings to complete the structure, did not deprive him of his claim against the architect nor did he waive any rights thereby."

WHAT HAPPENS WHEN PARTNER ADVANCES MONEY TO THE BUSINESS

• **WHAT HE DID:** Howe and Henshaw had been associated as partners for a number of years in New York City. When Henshaw met with financial reverses Howe, in view of their long and friendly association, advanced to the firm not only the amounts provided under their agreement but additional sums which, under ordinary circumstances, would have been advanced by Henshaw. Then the latter died, leaving a will naming an old friend as executor. Howe proceeded to complete the partnership business but was harassed and annoyed so much by Henshaw's executor that finally, thoroughly exasperated, he told him, "If you feel about matters as you seem to feel, I shall insist upon an allowance for interest on the amounts I advanced to the firm, which really should have been advanced by Henshaw." "Insist if you like," retorted the executor, "and we will see what you can prove you are entitled to in an accounting action which we are about to start."

WHY HE DID IT: Henshaw's executor thought that it was incumbent upon Howe to prove that there was some agreement to pay him interest on the amounts he had advanced and expected that Howe could not show any such agreement.

WHY HE SHOULDN'T HAVE DONE IT: The court pointed out that under the New York State Partnership Law, which is very similar to the partnership law in many other states, Howe, having advanced money for the carrying on of the partnership business, was entitled to interest on the amounts so advanced, and the burden of proving an agreement to the contrary rests upon the other partner under the statute. Howe was therefore allowed to collect interest without proving an express agreement made with his deceased partner for its payment on the amounts advanced to the firm when Henshaw was in difficulties.

THE READERS Have a Word to Say

EDITORIAL NOTE: The following letters have been selected from among scores received by the editors of *American Architect* during the past few weeks. They are typical of the arguments presented for or against the Architects' Small House Service Bureau.

• FAVORABLE A.I.A. ACTION OMITTED FROM MR. TABOR'S ARTICLE IN MARCH ISSUE

Editor, *AMERICAN ARCHITECT*:

In his article in the March issue Mr. Tabor quotes from a report "submitted to the New York Chapter." Space doubtless did not permit a full discussion of the report, but it is so grossly misleading, due to the omission of any reference to the basic action of the Institute when it "endorsed and approved" the Bureau, that I feel you should give space for a brief reference to this phase of the report.

The report purports to give a year by year brief summary of the action taken by the Institute. For 1920 it refers solely to the fact that the Convention received a full report from the Committee on Small Houses and that the Board complimented the initiative of the Minnesota Chapter. It makes no note, however, of the discussion of the Convention, covering portions of five pages of the proceedings, and the final action of the convention, which was as follows: "Resolved that the Board proceed at once to organize the country on the following basis . . .," which was clearly outlined, involving the Bureau organization as then conceived, which was to be a corporation with directors identical with the directors of the Institute.

For 1921 the report omits all mention, as if nothing happened. The following, however, is a quotation from the Board report on this matter.

"The Board is in entire accord with the resolution embodied in the report of the Committee and urges its adoption as follows: "RESOLVED, that the American Institute of Architects in Convention assembled hereby endorses and approves the formation and proposed operation of The Architects' Small House Service Bureau of the United States, Incorporated, and encourages it to carry on its program with all dispatch and energy.

"It further directs the Board of Directors of the American Institute of Architects to follow the work of the Bureau in detail, and, at its discretion, to take such active part in the management and control of the Bureau as it may deem advisable.

"It further suggests to its Chapters that they take an active part in the formation of Regional and Branch Bureaus and do all in their power to make the work of the Bureau a complete success."

At a session of the Convention—after a full explanation of the Bureau program by Mr. Brown, including the proposed development of stock plans, and discussion, the record covering over eleven pages of the Proceedings—an adverse resolution proposed by a New

Jersey delegate was tabled and the resolution of the Committee, as quoted in the Board's report, was adopted.

The report to the N. Y. Chapter also asserts that the explanatory statement issued by the Board of Directors of the Institute in 1923, defining the relationship that exists between the Institute and the Bureau, and stating that the Institute assumed no "interest in or approval of any specific acts of the Bureau . . .," makes improper the recent action of the members of the Board in passing upon the proposed relationship of the Bureau with the National Homes Finance Corporation.

The report of the Board in 1923, which includes the explanatory statement, also states that "the problems naturally incident to any such development have been given careful study and policies established in accord with decisions of the Institute Board."

This action is in clear accord with the directions of the second paragraph of the 1921 Resolution, as is its consideration of the proposed Finance Corporation relationship, which involves a broad policy of relationship between the Bureau and other interests. The denial of "interest in or approval of any specific acts," appearing in the explanatory statement of 1923, referred to approval of specific house designs, or other "specific acts" but in no way voided the original instruction to control the policies of the Bureau.

The report, near its close, states "there is no evidence that the affiliation has the endorsement of the members of the Institute as discussion of the Bureau has been prevented in Conventions and in the Octagon."

As noted above, the action of the 1921 Convention—not referred to by the report of this committee,—records in full detail the endorsement by the Institute and the arrangement for control of Bureau policies, after explanation and discussion covering over eleven pages of the records.

A careful study of the records will disclose the repeated, yearly, reports on the progress of the Bureau, and the action of the Board in 1927, in which it "re-affirms its endorsement of the Bureau and in so doing it is not overlooking the objections which have been stated in opposition to the Bureau, but firmly believes that the good the Bureau is doing in its contribution to a better type of small house far outweighs the objections."

The report of the Committee, presented to the New York Chapter, is significant only for its omission of the important controlling actions bearing upon the subject it purported to be investigating.—William Stanley Parker, F. A. I. A., President Architects' Small House Service Bureau.

• A.I.A. SHOULD NOT ENDORSE SOME MEMBERS TO DETRIMENT OF OTHERS

Editor, *AMERICAN ARCHITECT*:

DO not think that the Institute should continue its endorsement of the Bureau; I thought it an unwise step from the beginning, and did not think the Institute

should endorse the work of any group of its members to the possible detriment of many others.

The Institute as a body and through its Chapter should, I think, have taken up this work long ago and not left it for a group of architects to engage in as a business venture for which they asked the Institute's endorsement and approval; and for numerous mercantile companies to use as a means of advancing the sales of their products.—*Arnold H. Moses, A. I. A., Camden, N. J.*

- OWNERS WHO BUILD FROM STOCK PLANS GET INTO TROUBLE

Editor, AMERICAN ARCHITECT:

THE major part of my architectural practice is residential work. For the past two years my efforts have been confined to supervision on residences that have been built from purchased plans. In every case the building has been in course of construction, the owners, discovering that they were being gorgeously laced and beautifully trimmed, have retained my services to get them out of their difficulties.

Being deprived of the creative work and the joy of expression there remains only the distasteful contact with unscrupulous contractors and material men, one-sided contracts, poor specifications and no details. This condition of affairs places one in the capacity of a policeman collaborating with a lawyer instead of the masters of the arts and crafts.—*Clement C. Cassell, A. I. A., Millville, N. J.*

- BUREAU MAKES IT HARDER TO MAINTAIN ETHICAL STANDARDS

Editor, AMERICAN ARCHITECT:

ALTHOUGH I am not practicing very much in the small house field, it is easy to see what the architects are up against in trying to convince a client that individual services both in planning and supervision are essential to a successful home, when the parent organization of architecture sells plans by the foot in the same manner that you buy ribbon in a department store.

For years we have been trying to educate a lot of our licensed architects along the lines of ethical conduct, trying to stop them from selling plans at so much a set. Yet I do not blame some of them for carrying on this practice, as it is the only way they can get enough work to keep them alive, when the A. I. A. is sponsoring the very same type of plan selling.—*Neil J. Convery, A. I. A., Newark, N. J.*

- BUREAU DOING A GOOD JOB

Editor, AMERICAN ARCHITECT:

THE Small House Service Bureau in my judgment is doing a good job and merits the approval of the American Institute of Architects. It has been my observation that the New Jersey Chapter has been opposed to the Bureau for a long time. It seems to be chronic with them.

I think it would help the standard of domestic architecture very materially if the Institute would lend further encouragement to the use of the Small House Service Bureau in preference to the many plan books that are available and being used.—*Lorentz Schmidt, A. I. A., Wichita, Kansas.*

- ALL CONNECTIONS SHOULD BE SEVERED

Editor, AMERICAN ARCHITECT:

THE American Institute of Architects should sever all connections with the Small House Service Bureau.

This decision has not been reached because the Small House Service Bureau has been directly hurting our practice—which, to a great extent, consists of small house work—but because the endorsement of the A. I. A. is misleading in fact, and leaves the prospective home builder under the impression that he can obtain from the Small House Bureau, for a small sum, everything that a reputable architect nominally supplies.

It is vicious propaganda to combat, even in the higher price fields, and continuing it makes each succeeding commission increasingly harder to attain.

The ultimate satisfaction of the client is entirely ignored to the stressing of the inconsequential first cost of the drawings.

If the A. I. A. would spend more time and energy in advertising the economy of employing an architect and none at all in fostering the growth of the Small House Service Bureau, the architectural profession at large would be immeasurably better served.—*J. Harman Harvey, A. I. A., Trenton, N. J.*

- HAS DONE MORE GOOD THAN GENERALLY REALIZED

Editor, AMERICAN ARCHITECT:

I THINK the American Institute of Architects should continue their endorsement of the Architects' Small House Service Bureau, but qualified in such manner that this Bureau will not attempt to supply their services on the larger house projects which should employ complete local architect's services. I think the Bureau in the past has done more general good than the average architect appreciates, even though there might be certain instances of their activities cited wherein they may have encroached on potential business of some of the practicing architects.—*Chas. W. Shaver, A. I. A., Salina, Kansas; past president, Kansas Chapter.*

- BUREAU IS NEEDED

Editor, AMERICAN ARCHITECT:

I BELIEVE the A. I. A. should continue to sponsor the Small House Service Bureau.

The Bureau stands for sound small house construction of the six-room type—an idea well worth while backing. The public wants and needs just such a Bureau to foster high building standards.—*Rudolf H. Blatter, A. I. A., Delmar, N. J.*

- A.I.A. ENDORSEMENT SHOULD CONTINUE

Editor, AMERICAN ARCHITECT:

MOST every member of the Institute has heard this question discussed for the last five years. I still bear my original opinion, that the American Institute of Architects should continue to endorse the Architects' Small House Bureau.—*Harold T. English, A. I. A., Hutchinson, Kansas.*

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Should A.I.A. Indorse Bureau? . . . YES!

By Rollin C. Chapin, A.I.A.

(Continued from page 22)

It seems to me that the objectors to the American Institute of Architects' endorsement of the Bureau have little ground to stand on. If the Bureau ceased to exist, would the complained of competition by stock plans cease? Hardly. More likely it would increase, and the quality of stock plans, lacking the high standard set by Institute architects, would tend to deteriorate.

If, on the other hand, the A. I. A. should withdraw its endorsement of the Bureau, what would become of the Bureau? If it continued to exist, would it be controlled by those who would uphold its present high standard, or would it become just another stock plan business operating for its own profit?

It seems hardly probable that A. I. A. members would care to continue their affiliation with the Bureau under any other than Institute endorsement and approval. The argument that the Bureau's stock plan service is hurting the practice of the younger architects was proved without basis in my own experience.

Believing that the purpose and objects of the Architects' Small House Service Bureau were beneficial to both architects and the public, I became a member soon after its organization. I had recently opened an architectural office of my own. The commissions during those early years were few, small and far between. The Bureau requested me to design several houses and to give occasional service in revising plans for clients, and paid a fair price for my time. But for this work the struggles of getting a start would have been much more severe. I can say that the Bureau actually helped me become established as a practising architect.

It is the Bureau's custom to refer clients, who do not find the stock plan they want, to member architects. A number of these have come to me. In some cases I have been commissioned to furnish plans and specifications only; in others supervision only; in a few cases, complete services. None of these commissions have been large, but in more than one case the contacts thus formed led to larger and more profitable jobs.

If the younger architects would join the Bureau and enter into the activities, I believe they would find, as I did, that the Bureau is a help rather than a hindrance to their practice.

No doubt to most architects, the problem of how to help people desiring to build small homes but without the means to pay for architectural services is a serious one. Unless they are given some assistance or directed

in the proper channels, they will probably fall into the hands of speculative jerry builders or worse. It has been a satisfaction to me to be able to direct many of these people to the Architects' Small House Service Bureau. I have heard expressions of appreciation by many of them for the courteous and helpful service rendered by the Bureau.

One more illustration of the Bureau's service. A man whom I know in a small town had a lot which he could not sell. Thinking he could do better by improving it, he came to me for advice about building a house on the lot to rent or sell. Only \$3500 was available. I told him he could not afford an architect's commission, but that I would try to find a Bureau plan for him. A plan was found which with minor changes was just what he wanted. The house was rented before completed, was built within the budget, and is a great satisfaction to the owner. He spent a total of \$75.00 for architectural services including Bureau plans and service by my office.

THE Architects' Small House Service Bureau is winning the respect and appreciation of a large class of people of small means who desire a house of refinement and good taste. They often desire the services of architects, but in most cases cannot afford them. The Bureau meets a definite need in supplying them with good plans and good advice. By cooperating with the Bureau, architects identify themselves with this class of people. By serving them through the channels provided by the Bureau, contacts are made which not only increase public respect for the profession but often result in worth while commissions for the architects.

Prominent real estate men have told me that in their opinion the Architects' Small House Service Bureau is rendering a service of inestimable value in raising the standard of design and construction in small houses.

The Architects' Small House Service Bureau is doing pioneer work in the field of small house architecture. Perhaps only those more closely associated with the Bureau know of the trying problems that have had to be solved and the obstacles to be surmounted before its present recognized high standing could be attained. Whether it is realized or not, the Architects' Small House Service Bureau is increasing the public's understanding and appreciation of the services of the architectural profession and of the American Institute of Architects.

Should A.I.A. Indorse Bureau? . . . NO!

By Clement W. Fairweather, A.I.A.

(Continued from page 23)

when the Institute will recognize that it should endorse nothing but full architectural service and that it (the Institute) should not back any group of its members who are in reality competing against the rest of its members.

The idea that the Bureau is educating the public to the value of architectural service is basically unsound. If one were setting out to educate a person to appreciate the value of well fitting garments one would not

start him out in a suit of overalls. He would be too likely to feel comfortable and stick to them. After the Bureau has persuaded the public that a set of blueprints is a good buy at thirty-five dollars, what is it going to say when asked to pay five thousand dollars for architectural service for its six-room school? Let us fight for six per cent from the start.

Throughout the life of the Bureau, the officers of the Bureau have shown a lack of frankness in dealing with



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the members of the Institute. Seven or eight years ago the Bureau asked the New Jersey Chapter to give Arthur C. Holden a hearing on the subject. The Chapter acceded to the request and asked in advance for certain facts relating to the Bureau's alleged subsidization by material men. Mr. Holden came, but did not bring the desired facts. Later, we sought this information on the floor of the convention, but again without success.

THE officers of the Institute seem to share the same degree of reticence on the subject of the Bureau's relations with material men. According to the by-laws of the Institute a synopsis of the minutes of all Directors' meetings shall be published in the monthly bulletin. A meeting of the Institute Directors was held at Louisville last November and at that meeting the president of the Small House Service Bureau presented for consideration a tentative agreement between the National Homes Finance Corporation (a corporation composed of members of the 'Associated Leaders' in the Lumber and Coal Industries) whereby the corporation could buy Bureau plans at a discount, the corporation agreeing to try to have the homes financed by it supervised by members of the Bureau. The Board of Directors passed a resolution approving the idea in principle and asking that the form and detail of the proposed agreement be submitted to the officers and the counsel of the Institute for consideration before final consummation. This was done in spite of the fact that the Board "believes that the plan of the Bureau as operated is such that it can bring no responsibility to the Institute other than the nomination of Directors of the Bureau Board who exercise control of the policies of the Bureau" (The Octagon, September 1929.)

What does the synopsis of the minutes as published in The Octagon say about this matter? Not a word. As the secretary explains, "it is the judgment of the secretary that a fair interpretation of the By-Law requirement is that it will be sufficient to review in The Octagon the Board's action on matters of general interest which are ready for publication." Since many Chapters have gone on record as opposed to the Bureau, this agreement was certainly of general interest to the members. Was the information withheld on the ground that it was not ready for publication?

At the same meeting of the Board of Directors, a letter of protest which the Architect's League of Northern New Jersey sent to all Chapters of the Institute was considered. According to the full minutes, "Mr. Baldwin said it (the letter) had been submitted to the president of the Bureau, William Stanley Parker, whose letter of November 13th was read." Since the League's protest has so far been endorsed by seventeen architectural organizations and other organizations will without doubt be heard from, this would seem to be a matter of general interest to the members. But no comment on this matter appears in the synopsis of the minutes as sent to the members.

It seems to be a matter of course that on any issue affecting houses the officers of the Institute turn the matter over to an officer of the Small House Service Bureau. When President Hoover asked President Kohn, a Director of the Bureau, to name an architectural advisor for the Conference on Home Ownership, Presi-

dent Kohn, "after consulting some of the directors," named William Stanley Parker, who proceeded to pack the Committee on Design with Bureau members. The protest of the New Jersey Chapter on this matter met with the response from Regional Director Ingham that it was too late to make any changes at this time since the various Committees were about to report the result of their year's study. The Chapter's protest didn't even get into the full minutes, much less the synopsis.

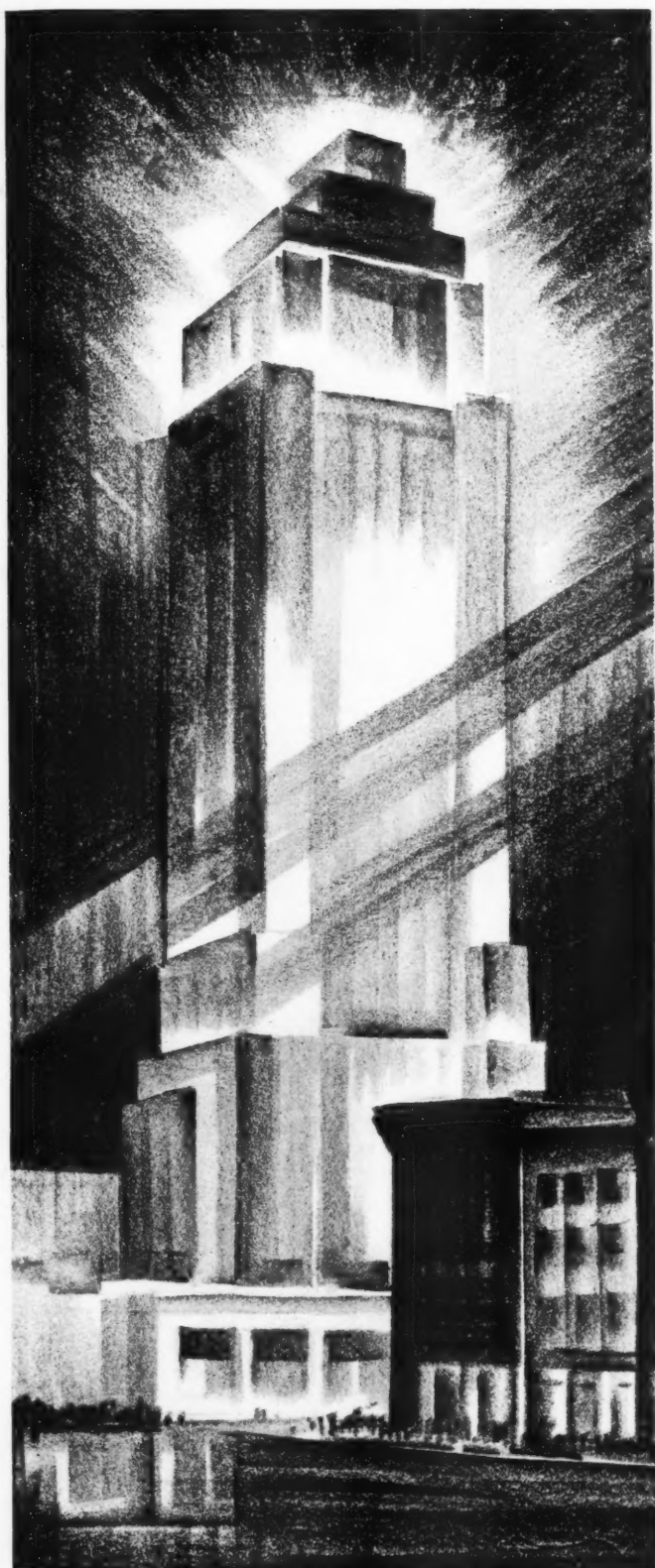
In the fall of 1929 a Regional Conference of the Middle Atlantic Division was held at Baltimore. The Small House Service Bureau was thoroughly discussed. Sentiment was against the Bureau, and a verbatim report of the proceedings was sent to the directors. The synopsis of the next directors meeting contented itself with a statement to the effect that the matter had been discussed and communications read and the quotation of a letter, which filled a column, from Mr. Parker defending the Bureau! (The Octagon, December 1929.)

From the synopsis of the directors meeting published in the December 1930 issue of The Octagon, we learn that the Southern California Chapter was in correspondence with the Board relative to the plan service of the Ladies Home Journal. This matter was referred to the president of the Small House Service Bureau, who found against the service on the ground of the low price of the plans, (one dollar!) and because the value of supervision was not emphasized. The Board resolved that Mr. Parker's opinion be adopted as a reply to the Southern California Chapter and transmitted to it. I talked to the Boston Chapter on this question some years ago and urged the value of supervision, Mr. Parker then claimed that it was not essential. Now he says, "The supervisory service of an architect is more important than some degree of individuality in design."

IN the fall of 1930 the Oregon Chapter asked for information as to "how the approval of the Small House Service Bureau is reconciled with the policy of the Institute toward group practice." President Kohn, reported that "full information had been sent to the Oregon Chapter in answer to its enquiry." (The Octagon, December 1930.)

About the same time, L. C. Nute, an Atlantic City architect—unknown to the New Jersey Chapter—submitted certain clippings relating to the Bureau with the request that they be called to the attention of the members of the Institute. This time the Board complacently resolved "that Mr. Nute be advised that the relations of the Institute and the Small House Service Bureau were fixed by convention action and therefore his request that various newspapers clippings be distributed had not been complied with." (The Octagon, December 1930.)

Last spring, S. Bruce Elwell of the Boston Chapter and R. E. Lee Taylor of the Baltimore Chapter enquired of the Executive Committee as to what the Institute was doing about Sears Roebuck Company, and if architects were justified in accepting two and one half per cent for partial services. After asking Arthur C. Holden, a Bureau proponent, to express his opinion on the matter the Executive Committee formed the opinion that "the situation existing in Baltimore did not constitute unfair competition." The Committee felt worried how-



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ever "lest the younger architect lessen his chances for establishing an independent practice by becoming known as a mail order architect"! This correspondence was turned over to Vice President Russell with the request that he write a letter to the Baltimore Chapter expressing the views of the Directors, but the secretary was requested to secure the comments of William Stanley Parker for transmission to Mr. Russell with the correspondence. (The Octagon, May 1931.)

Albert L. Brockway is in error when he states in *AMERICAN ARCHITECT* that the invasion of the architects field by Sears Roebuck does not seem to arouse the opposition of architects. However, we do not feel as bad about Sears Roebuck as we do about the Small House Service Bureau. We do not have much trouble convincing our clients that our architectural service is better than that of Sears Roebuck, but fighting our own Institute is less pleasant. Anyway, as President Kohn has pointed out, it is difficult for Sears Roebuck to see the point of view of the Institute. (The Octagon, December 1930.) No wonder: The Institute's policy towards Sears Roebuck is "Don't do as I do. Do as I say."

I challenge Mr. Brockway's statement that the Small House Service Bureau has revolutionized the small house problem in the United States. Why should we take his unsupported word? I ask for a list of houses

built from Bureau plans—giving the cost and the locations by town, street and number. The last time I asked a Bureau official for this data I was told that after they had sold the plans, the Bureau did not know in many cases if the house was built or not.

I ask how much money has been received by Bureau members for supervisory services in connection with Bureau plans? The Bureau in its defense claims that it is constantly urging the importance of supervision. May I know how often it has put the idea across and at what average fee per operation?

I deny Mr. Brockway's assertion, "For opponents of the Bureau to stress the competition admits weakness." I don't mind the competition of my brother architect who is selling a good product, but I resent the competition of an inferior product which is endorsed by my technical society.

I also resent Mr. Brockway's statement that the architect has always been up against the fair criticism as to his lack of business qualifications. The idea that architects are long haired dreamers has no justification in fact. If anything, the profession has too few artists and too many practical men. Too few men who fight for art and for their principles and too many men who make a business of the profession. It may be all right for Sears Roebuck to sell stock plans, but it is wrong for the American Institute of Architects to do it.

Congress Listens to the Architects' Story

(Continued from page 27)

fee was at the rate of 5.3 per cent of the cost of the building up to \$5,000,000; above that the fee reduced 0.4 per cent for each additional \$1,500,000 in cost. He said that the total fee on the Department of Commerce Building amounted to about 4 per cent or a little less and that it included local supervision, but not superintendence. In reply to a question about arrangements for consulting architects, Mr. Simon said that the Department did not fix the fees of consultants, but that the latter were paid by the contracting architects. Out of 229 projects, consultants have been employed on 67.

L. C. Martin of the Treasury Department *estimated* the "cost of production" for outside architectural service of public buildings as 5.26 per cent. The discrepancy between this amount and that of 4.8 per cent as stated by Mr. Heath was explained as including traveling expenses, cost of checking drawings and other items performed by the Supervising Architect's office on buildings in the hands of private architects. While Mr. Martin approved of engaging outside architects as a means of expediting the work of the government office in an emergency, he stated that this method costs about twice as much as work handled by the Supervising Architect's office. He claimed that the figure of 2.7 per cent, representing the cost of work handled in the Department, included salaries and the *estimated* cost of quarters, heat, light, supplies, furniture and other overhead items.

James A. Wetmore, Acting Supervising Architect of the Treasury, told the committee that outside architects had not been recognized in connection with the public building program immediately after its authorization because for a period of a year no appropriation had been made to pay them and that architects were not needed until after sites for buildings were acquired. Mr. Wetmore explained the discrepancy between the cost of architectural work in the Office of the Supervising Architect and outside architectural offices as representing the profit that outsiders have to make if possible. He admitted that public buildings completed by outside architects compare favorably with those designed by the Department.

After the hearing Mr. La Beaume submitted a brief in reply to the Department's statements on the comparative costs of private architectural services and that of the department. In the brief it is pointed out that due to the use of a sliding scale the fee actually paid architects amounts to more like 3.8 per cent than 5.26 per cent as claimed by the department officials and that the spread between government costs and outside costs is therefore more nearly 1.5 than 2.5 per cent as stated. Mr. La Beaume also pointed out to the committee that the work given to outside architects is not of a standardized character and that the department cost of 2.7 per cent may be assumed to be based upon buildings

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that are more or less standardized. Attention was called to the fact that figures presented by the department as to its costs were estimated and not presented as definitely established figures. It was pointed out that the opportunities for economies offered by the use of local materials and practices might greatly outweigh any apparent saving claimed by the Department in the cost of the mere plans and specifications in Washington.

The total force of the Supervising Architect's office, according to figures presented for 1929, 1930, 1931 and 1932 was 432, 473, 645 and 748, respectively.

A committee member referred to the various construction activities carried on by various government departments. Mr. Heath admitted that such scattered activities are unnecessary and approved of combining them in one department "something like" the Public Works Administration proposed by President Hoover.

DEPARTMENT officials denied that there has been any favoritism shown in the awarding of work to building contractors. It was explained that if some contractors appeared to get more contracts than others, that it was probably due to the fact that they were more familiar with government practice.

Notice of the hearings was giving one week in advance. Two hours were allowed for the hearings on the mornings of February 16, 17 and 19. On the first day of the hearings the American Institute of Architects was represented by a delegation headed by Robert D. Kohn, President of the Institute. President Kohn in addressing the committee, spoke with particular reference to the value of the proposed legislation as a means of relieving unemployment.

Louis La Beume, chairman of the Institute's Committee on Public Works, made a statement in support of bill H.R.6187 introduced by Representative Robert A. Green of Florida. This statement covered the responsibility of the government in encouraging good architecture, the value of engaging architects and engineers familiar with local conditions, and the halting of government bureaus in competition with the business of citizens of the United States. Mr. La Beume quoted from a statement made by a former Secretary of the Treasury, Franklin MacVeagh, which was in part:

"Our Federal Government is the largest builder of buildings ever known in the world—and its building enterprises are to be far more important; and the fact that it builds in every part of our great country gives it unexampled influence upon the architectural art of the entire people. . . . The elimination from the service of the Government of the knowledge, gifts and inspirations of all architects except those confined within the Treasury building, reduces our architectural dimensions to those of a single architect's office, and limits us to the architectural control of one man. . . ."

A formidable list of organizations throughout the United States that have endorsed the proposed legislation was read by Mr. La Beume. He also presented to the committee all petitions that had been forwarded to AMERICAN ARCHITECT as a result of its suggestion made in the May 1931 issue. These contain about one thousand names of business and professional people.

Other speakers following Mr. La Beume on February 16 and 17 stressed the value to the entire country of the favorable consideration of the pending bills.

At the hearing on February 19, Frank C. Baldwin, Secretary of the Institute, submitted an endorsement of the bill by the Producers' Council; a statement of endorsement by F. P. Byington; and a letter from Sullivan Jones, former State Architect of New York. The latter is of particular interest since Mr. Jones' experience enables him to speak with authority on bureau practices. His letter reads in part as follows:

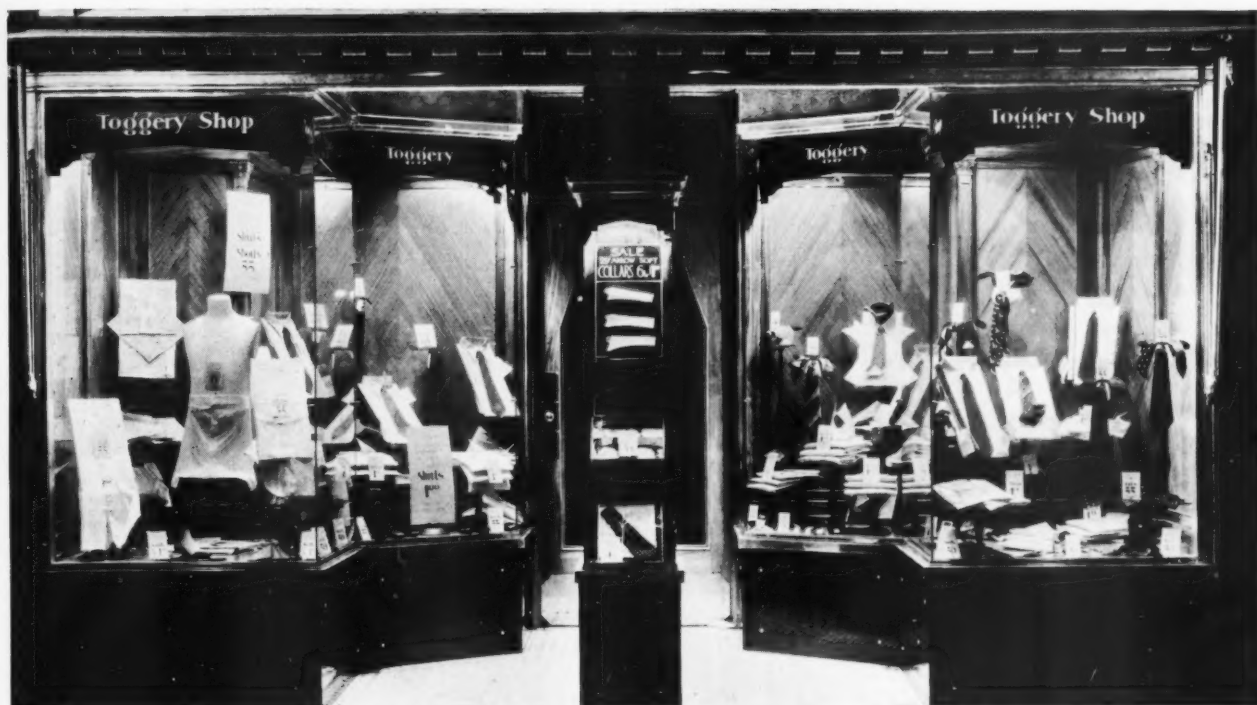
"There is a perfectly natural and irresistible tendency to develop an inflexible routine procedure which excludes the stimulating and liberating influence of competitive thinking. Contact is lost with the world in which success is the fruit of doing your job better than the other fellow does his. In such an atmosphere habit of mind becomes the master. The same things are done in the same way year after year because it is 'standard practice'. No one who has not tried it can have any understanding of the herculean and continuing effort that is required to break down this barrier to progress, and the full development of ability. As such an organization grows in size, practice is split up into specialized functions which gather to themselves a sense of self-sufficiency and a semi-isolation, and this results in imperfect coordination and a loss of the *esprit de corps* which is essential to successful work expeditiously handled.

"Politics and human nature being what they are, civil service is a necessary evil. The civil service method of selecting . . . brains or intellectual capacity, or professional skill is a complete failure. . . ."

"Any argument in favor of continuing the effort by the Government to practice architecture is prejudiced and disregards the best interest of the tax payers whose money is spent on the inescapably monotonous result."

Proponents appearing before the hearings of the House Committee on Public Buildings and Grounds included; Robert Kohn, Ralph Walker, and Frederick L. Ackerman, New York; Abram Garfield, Cleveland; Frank Eurich, Detroit; Price Dowler, Pittsburgh; Louis La Beume, St. Louis; Frank C. Baldwin, Washington, D. C.; and Frederick Biggin, University of Alabama, representing the American Institute of Architects; C. M. Sreenan, Detroit Chamber of Commerce; E. S. Draper, Charlotte, N. C., Society of Landscape Architects; Frederick A. Devano, President, American Civic Association; W. J. Spencer, American Federation of Labor; H. E. Foreman, Associated General Contractors; W. D. Hill, Associated Pennsylvania Contractors; L. W. Wallace, American Engineering Council; and F. P. Byington, past president of the Producers' Council.

COPPER houses were shown at the recent International Building Exposition in Germany. With the exception of the foundation, the entire building is delivered in sections and can be erected by six men in twenty-four hours. It is made in sections of about 3'-3", 6'-6", 9'-9", and 13'-1" in length and 10'-2" and 8'-2" in height for ground floor or upper floor construction. For single story buildings the walls are 3.9" thick; for two stories, 4.72". The outside surface of each section consists of a stamped sheet of copper; the inside is of pressed steel embossed in one of six designs. The two sheets are mounted by machine on a wooden frame, the intervening space being filled with insulation. Sections are numbered and held together by screws.



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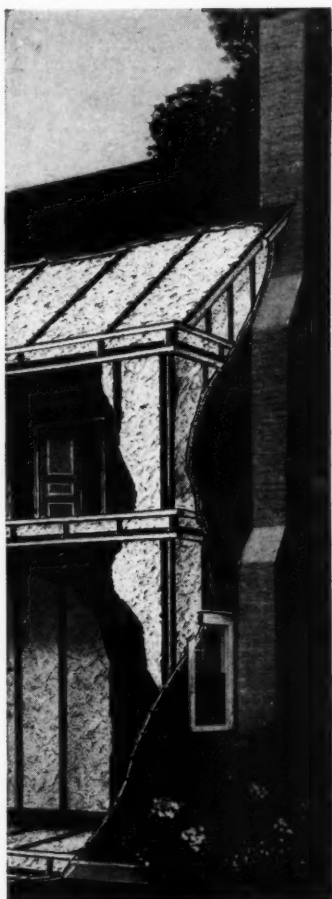
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What an Examiner Thinks About

(Continued from page 33)

would afford. Handbooks are usually allowed in all examinations excepting design, and specifications, practice and precedent. The use of handbooks in graphic statics makes necessary the giving of truss design problems involving unusual conditions of some kind, so that the applicant cannot copy the solution directly from the handbook. This is fair and eminently desirable, since it is a sure test of the applicant's knowledge of principles. The withholding of handbooks in the specifications examination does seemingly place the examiners in an anomalous position, since the practitioner in his office might have at hand no end of assistance. Obviously, however, it is neither practicable nor to the purpose to have books and catalogues in the examination room. "Specifications" is such a broad subject, and so large a proportion of what an architect may come to know under this heading is learned from experience in practice, that only fundamental questions dealing with materials as commonly used in everyday work should be asked.

THE amount of work required to be done in a given examination period is a matter not easy to adjust. Here is one condition where office practice cannot be simulated, since an architect may be assumed to have a liberal amount of time to do his work. Of two equally competent men, one may work much faster than the other and in an examination in reinforced concrete, for instance, the "engineer" who has the facility derived from long practice can do twice or three times the work in a given time that the "designer" can do, even though the "designer" may know well the principles and methods involved. It is quite important that all examination questions be written in clear, concise English so that even the stress of the examination room cannot cause the applicant to misconstrue the requirements. This is particularly true of the design problem in which particular pains should be taken to give clearly all of the information and conditions required to enable the applicant to proceed with the study of the problem without taking an undue amount of time to dig them out.

Perhaps the most important condition of all, relating to the welfare of the applicant, is the "atmosphere" of the examination room. We are of course assuming physical comforts such as proper light, good ventilation, sufficient space, etc. This "atmosphere" is largely given by the social attitude of the examiners and monitors, which should be that of sympathetic cooperation.

The second major determination is that no applicant shall be granted the right to practice until he shall have proved his fitness. The legal right to use the name "architect" should be to the public a guarantee of competency and the only way this can be accomplished is to deny that right to the incompetent. We, as architects, are interested to maintain our profession on a high plane and justly so.

It surely behooves every state examining board or committee to "hew to the line." Unless applicants clearly prove their fitness by fair but comprehensive and thorough examinations, the examiners' motto should be, "They Shall Not Pass!"

NEW CATALOGS . . .

Readers of **AMERICAN ARCHITECT** may secure without cost any or all of the manufacturers' catalogs described on this and the following page by mailing the prepaid post card printed below after writing the numbers of the catalogs wanted

FACTS ABOUT DOUGLAS FIR PLYWOOD

390 . . . Describes process of manufacture, uses and test data on Douglas fir plywood. Issued by the Douglas Fir Plywood Manufacturers, Skinner Building, Seattle, Wash. A. I. A. file 19 e 5.

HARDWOOD FLOORING BLOCK FOR MASTIC APPLICATION

391 . . . Describes a comparatively new type of hardwood floor laid in mastic and which eliminates sleepers as it can be applied direct to the concrete floor slab as well as nailed in the usual way. Known as IXL Uni-Blox and made by the Wisconsin Land and Lumber Co., Hermansville, Mich. Illustrates interiors in which used and explains use of this material. A. I. A. file 19 e 92.

NEW FACTS ABOUT WHITE PAINT

392 . . . Illustrated booklet issued by L. Sonneborn Sons, New York, giving interesting facts about white paint and particularly "Cemcoat," which also comes in various colors and is suitable for use on masonry as well as other places. Gives pictures of installations.

HOPE'S LEADWORK

393 . . . 20 page plates showing architectural details in which lead was used. Issued by Henry Hope & Sons, Inc., New York.

THE PICTURE BOOK OF TILE WORK

394 . . . Pictures in color showing tile designs, and pictures in black and white showing installations of floor tile. Table of standard sizes and shapes. Some general information. Issued by B. Mifflin Hood Co., Chattanooga, Tenn. A. I. A. file 23 a 1.

AIRPORT-LIGHTING EQUIPMENT

395 . . . Booklet issued by the General Electric Co., Schenectady, N. Y., illustrating and describing airport lighting equipment complying with airport-rating regulations of the U. S. Department of Commerce. Reproduces section of regulations concerning ratings.

THE DONLEY CATALOG

396 . . . Fifteenth edition of the catalog of the Donley Brothers Company, Cleveland, Ohio. Contains descriptions of the complete line of Donley metal building specialties, including fireplace ac-

cessories, coal chutes, cellar windows, etc. A. I. A. file 14.

RECAPTURING THE CHARM OF OLD BRICK WORK

397 . . . Booklet illustrated in colors and introducing a newly created face brick of the sand molded type. Called "Westmold" and made by the Western Brick Co., Danville, Ill. Gives pictures of various effects. Has a brief historical description of brick styles and manufacture. A. I. A. file 3 f 2.

NEWMANCO STOREFRONTS DeLuxe

398 . . . Booklet illustrating storefronts of bronze, monel metal, nickel and aluminum made by the Newman Manufacturing Co., Cincinnati. Gives many details, both of construction and design, also scale details of awning construction. A. I. A. file 15 a.

FERROMETAL COMPLETE SHOWER UNITS

399 . . . Catalog G of the Milwaukee Stamping Co., Milwaukee, Wis., illustrating these shower units, giving details of construction and installation, and list of sizes and prices. Discusses fixture details. A. I. A. file 29 h 3.

FORCED CIRCULATION FOR HOT WATER SYSTEMS

400 . . . Booklet illustrating and describing the Hydrolator, issued by the Janette Manufacturing Co., 556 West Monroe Street, Chicago. Explains how hot water radiators heat much faster with this device. Gives diagrams of installations. A. I. A. file 30 c 5.

REPUBLIC ELECTRIC WELD PIPE

401 . . . Illustrated booklet describing the progressive processes of making Republic Electric Weld line pipe and casing. Issued by the Republic Steel Corp., Youngstown, Ohio. Gives typical joints for which Republic Electric Pipe can be supplied, tests, safe working pressures, etc.

LUMINOUS ARCHITECTURAL ELEMENTS

402 . . . Illustrated booklet by W. M. Potter and Phelps Meaker; issued by the General Electric Co., Cleveland. Covers reflection factors for various materials, utilization factors for ceiling elements, color in lighting, construction suggestions, etc. Well illustrated with unusual pictures of lighting.

AUTOMATIC OIL-BURNING WATER HEATER

403 . . . Describes the MW Water Heater, which burns fuel oil and automatically produces hot water. Explains features, gives capacities and use in residences or large buildings. Issued by the Heater Division, Motor Wheel Corp., Lansing, Mich. A. I. A. file 29 d 2.

ARCHITECTURAL HANDBOOK OF ROMANY TILES

404 . . . Booklet illustrating in colors the tile made by the United States Quarry Tile Co., New York. Gives suggestions for fireplace hearths, floors and various other purposes. A. I. A. file 23 a.

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April, 1932

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FOR APRIL 1932

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TECHNICAL HINTS IN THE USE OF THE PENCIL

405 . . . Loose leaf sheets prepared by Ernest W. Watson and issued by the Joseph Dixon Crucible Co., Jersey City, N. J. Illustrates and explains rendering with pencil various types of roofing materials, trees, and various architectural details. Explains the techniques used.

MANUAL ON SILENTITE PRE-FIT WINDOW FRAMES

406 . . . Issued by the Curtis Companies, Clinton, Iowa, and illustrating and explaining the Curtis Silentite pre-fit window, frame, trim, screen and storm sash. Gives details of construction, manner of installation, results of tests, and similar data.

CHEMICAL PRESERVATION OF STONE

407 . . . Contains pictures and details of buildings in which the stone was chemically treated by Nicholson & Galoway, New York, and explains this method of preservation without harming natural color of stone.

WHY PAGE-ALCOA ALUMINUM FENCE?

408 . . . Booklet describing a new type fence made of aluminum and manufactured by the Page Steel and Wire Co., Bridgeport, Conn.

GARAGE DOORS OPENED BY RADIO CONTROL

409 . . . Booklet describing how doors of private garages may be opened and closed from inside the automobile. Issued by the Barber-Colman Co., Rockford, Ill.

YOUR FIREPLACE

410 . . . 20 loose leaf sheets containing fireplace drawings of various styles as design suggestions. Intended to show how the fireplace unit made by the Bennett Fireplace Corp., Norwich,

N. Y., can be incorporated in any style fireplace and supply additional heat.

ILG PROPELLER FANS

411 . . . Describes self-cooled motor propeller fans made by the Ilg Electric Ventilating Co., Chicago, showing their manner of operation and suggesting uses such as in warm attics, offices, kitchens, restaurants, etc. Gives sizes and prices.

NEW FLAT WALL FINISH

412 . . . Folders describing a new Barreled Sunlight flat wall finish made by the U. S. Gutta Percha Paint Co., Providence, R. I.; an all-oil product in various colors.

IF YOU HAD TO DESIGN A NEW ELECTRICAL CONDUIT

413 . . . Folder illustrating and describing Steelubes, a recently developed type of light weight conduit with high resistance to corrosion. Issued by Steel & Tubes, Inc., Cleveland.

SILENT AUTOMATIC OIL HEAT

414 . . . Illustrated booklet describing the oil burner made by the Silent Automatic Corp., East Jefferson Ave., Detroit. Describes principles of operation, diagrams with tank inside or outside, specification form, water heaters, etc.

A NEW WALL COVERING

415 . . . Sealex Wall Covering is described in this booklet issued by Congoleum-Nairn, Inc., Kearny, N. J. Pictures in color illustrate decorative uses, also colors in which material comes. Manner of installation shown. Made from a composition of cork, pigments and linseed oil, keyed to a fabric backing.

NEO-CLASSIC BATHROOM ENSEMBLE

416 . . . Booklet of Standard Sanitary Mfg. Co., New York, illustrating a new line of bathroom fixtures called the Neo-Classic.

SPECIFICATION AND DATA FOR CONCRETE FLOORS

417 . . . Loose-leaf sheets concerning hardening, coloring, dustproofing, waterproofing, bonding and curing concrete floors. Illustrated. Issued by the Master Builders Company, Cleveland. A. I. A. file 3 b 2.

KOHLER BOILERS AND RADIATORS

418 . . . Catalog of the Kohler Company, Kohler, Wis., illustrating and describing this company's line of boilers and radiators.

ILCO UNIVERSAL DOOR CLOSER

419 . . . Booklet illustrating and describing the new door check line made by the Independent Lock Co., Fitchburg, Mass. Gives prices.

CERTIFIED FIRE PROTECTION TO VITAL RECORDS

420 . . . Illustrated folder of the Diebold Safe & Lock Co., Canton, Ohio, explaining the first electrically operated safe, an addition to this company's line. This safe is meant for the protection of records.

RESILIENT FLOORS

421 . . . Illustrations of interiors, residential and commercial, in which Sealex linoleum floors have been used. Some general information. Issued by Congoleum-Nairn, Inc., Kearny, N. J.

STEDMAN REINFORCED RUBBER FLOORING

422 . . . Catalog with illustrations in coloring showing the natural color of various styles of rubber flooring made by the Stedman Rubber Flooring Co., South Braintree, Mass. Intended as an aid in selecting colors and designs. Some pictures of interiors.

EN-TOUT-CAS

423 . . . Booklet with illustrations in color describing the hard lawn tennis courts system of the En-Tout-Cas Co., Leicestershire, England, for which Guy C. Foster, Inc., 128 Water Street, New York, is agent. Describes the features of this type court, gives names of clubs where used, and gives general information.

JOINTILE CORK PRODUCTS

424 . . . Catalog giving information on the uses of cork for insulation purposes and specifications, table and charts for refrigeration, sound-proofing, vibration deadening, etc. Issued by the Mundet Cork Corp., 450 Seventh Ave., New York.

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What Architects Are Talking About

(Continued from page 41)

THE science of house building and home ownership will be taught by a committee of national scope headed by Edward A. MacDougall, president of the Queensboro Corporation, New York.

The work of the Washington Housing Conference called by the President is to be put into effect in every section of the country by this committee.

The committee will act through and with a new network of local committees expected to be set up by member boards in 580 cities. The whole machinery will be one through which housing needs in each community may be studied and through which recommendations of President Hoover's Conference on Home Building and Home Ownership may be considered as they bear on the specific situation in each city or town.

As a clearing house for the development of more satisfactory housing the committee will have an active four-fold coordination: (1) with the President's Conference; (2) with the real estate boards; (3) with other organized groups in the field of planning, construction and finance; (4) with the various civic, semi-civic, scientific and philanthropic groups and institutions now working upon the housing problem.

It is the opinion of real estate men that the work of the committee would lead to the establishment at the national capital of an American House Institute which would be the center of information on subjects pertaining to the house—construction, design, decoration.

AN exhibition of bathrooms will be held until April 15 in room 503 of the American Radiator Building, New York. This exhibition concerns the study of the bathroom as an architectural and decorative unit of the house and is concerned with floor plans, lighting, heating and various conveniences.

LE CORBUSIER says: "I feel that the American skyscrapers have not attained the rank of architecture. Rather they are merely small objects such as statuettes or knickknacks, magnified to titanic proportions. . . . New York and Chicago are mighty storms, tornadoes, cataclysms. They are so utterly devoid of harmony."

RADIO CITY seems finally to have received a permanent name. It will in the future be called Rockefeller Center. The steel for the first unit of this New York City development was completed several weeks ago and spandrels have been set.

INVITING storefronts are in the long run just as vital to the owner as to the tenant and both should cooperate in planning and financing needed improvements. I believe that when a storefront is installed or any major improvement contemplated it should not be attempted until it has been submitted to a competent architect or designer and a proper set of plans and drawings made. We have had too much hit or miss improvement—some of which has involved considerable expenditure without resulting in any real improvement at all. . . . Although good storefronts are our first requirement, yet the general appearance of the district

will not be what it should be until the upper stories of some of the older buildings are brought into conformity with modern standards." Fred G. Rounds, A. I. A., Tacoma, Wash., speaking before the Downtown Association of Tacoma.

REFERRING to the cost figures presented by the Treasury Department at the hearings on bill H. R. 6187 before the House Committee on Public Buildings and Grounds, the Engineering and News-Record says, editorially, ". . . A good deal of uncertainty surrounds the figures, but even after heavy discount the claim is not plausible. We have much respect for governmental efficiency, though not so much respect for the remarkable collection of post offices which the Supervising Architect's office has created during its history; yet we doubt whether the claimed difference could be proved in a fair comparison. If it could, the methods by which such remarkable economy in manpower and effort is attained should be made known to the world. Is repetitive and standardized designing the secret? And if so, is it appropriate to the planning of great buildings for specialized service in individual locations? Are its effects similar to the results of planing-mill housebuilding? Has routinized low-cost design always produced the best and most economical building? Rumors that we have heard of hitching posts and like antiquities in some recent government building plans are probably apocryphal, but they do suggest certain essential differences between creative design and mass-office design in the planning of buildings. The truth ought to be made clearer than the hearings left it."

AN Allied Construction Industries is being formed in Minnesota to coordinate the various groups engaged in the construction industry so that they may be better able to promote projects which are for the benefit of the entire industry, to combat those which are detrimental, and to collect and disseminate information and service to all members.

WASHINGTON STATE CHAPTER has offered the services of Tacoma architects to give talks on architecture before groups of school boys. Spokane architects have been doing this for several years past.

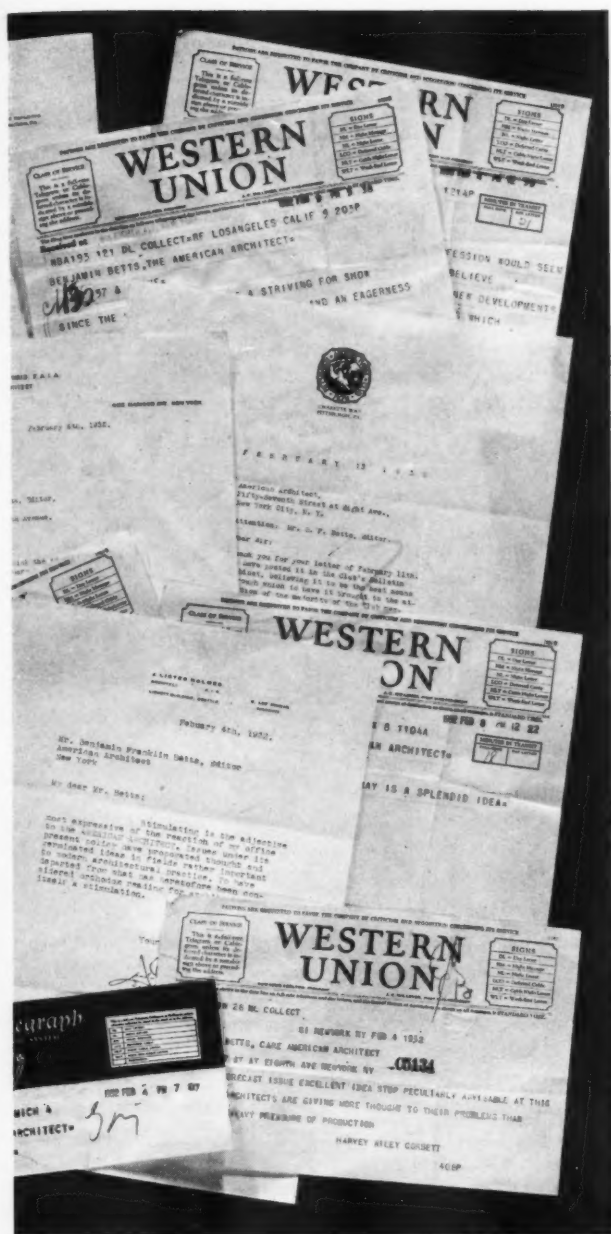
THE best way to elevate public taste in art is through the training of school children and the sales forces in department stores, according to William Sloane Coffin, president of the Metropolitan Art Society.

OTTO H. HOHLY, A. I. A., has been appointed service director by Addison Q. Thatcher, Mayor of Toledo. The post pays \$4,800 per year.

THE International Congress of Architects will be held at Washington, D. C., in September, 1933.



THE ARCHITECT THAT HE MUST



WHEN the plans for the FORECAST NUMBER were first formulated, we submitted them to the country's leading architects. We asked if such an issue would hold the interest of the profession. We asked if it was necessary to forecast the future at this time. Their replies came back. Some are reproduced here. They urged us to go ahead. And we did. Next month you will read the most interesting issue of any architectural magazine ever published—THE FORECAST NUMBER OF AMERICAN ARCHITECT

KNOWS LOOK AHEAD » » » FORECAST NUMBER AMERICAN ARCHITECT

FOR APRIL 1932

PERSONALS



KNAPPE & MORRIS, architects, have moved to 192 Lexington Ave., New York.

ARTHUR D. PICKETT, A. I. A., consulting architect for the past eight years for the Associated Tile Manufacturers Association, has resigned to become asso-

ciated with the Sparta Ceramic Company, 115 East 40th Street, New York, as architect and art director. He will specialize in advising on the use of tile.

JOSEPH URBAN'S work was the subject of a recent exhibition at the Architectural League of New York, held to raise funds for the Architects' Emergency Committee.

DENISON B. HULL and STANLEY W. HAHN, associated architects, Chicago, have dissolved partnership. Mr. Hull will continue practice at 77 West Washington Street; Mr. Hahn will practice at 6 North Michigan Avenue.

ARTHUR K. HYDE, A. I. A., has opened new offices for the practice of architecture at 318 Woodward Boulevard Building, Detroit. He was formerly of the firm of Stratton and Hyde, architects.

COMPETITION NEWS

FRAZIER & RAFTERY, architects, Chicago, have been awarded first prize and the contract for drawing plans for a five-room bungalow to be built in the housing exhibit of "A Century of Progress," sponsored by the Masonite Corporation. Connor & O'Connor and Samuel A. Marx were awarded second and third prizes.

PRINCETON PRIZES IN ARCHITECTURE for 1932-33 will be competed for from May 20 to May 30. Final date for filing applications will be April 20. Information may be secured from The Director, School of Architecture, Princeton University, Princeton, N. J.

DOUGLAS FIR PLYWOOD INDUSTRY is offering \$1,500 in prizes for rough "idea-sketches," in plan and elevation, showing practical and attractive uses of Douglas Fir Plywood for any of the following interiors: attic bed room, basement recreation room, kitchen and breakfast nook, camp cottage including sleeping, cooking and living facilities for four people. Information may be secured from Mr. C. H. Alden, professional advisor, Douglas Fir Plywood Manufacturers, Skinner Building, Seattle, Wash., to whom entries should be sent. Entries should be post-marked before midnight, June 15.

BETTER HOMES IN AMERICA has this year awarded its gold medal in the two-story class to Dwight James Baum, Riverdale-on-the-Hudson, N. Y., for the house of Francis Collins, Fieldston, N. Y. The gold medal for the one-story class was awarded to Winchton L. Risley, Los Angeles, for the house of Miss Stella Smith, Palos Verdes, Cal. Honorable mention in the two-story class went to Charles S. Keefe, New York, for the guest house at Homewood, Darien, Conn., and H. Roy Kelley, Los Angeles, for the Bloss residence. Honorable mention in the two-story class went to Windsor Soule and John F. Murphy, Santa Barbara, Cal., for the Risser residence, and Dwight James Baum for

the McCall residence. No medals were awarded for given to Waldron Faulkner, New York, for the Corlett the story-and-a-half class, but honorable mention was residence; to Winchton L. Risley, Los Angeles, for the house at 440 Via Media; and Arthur Hutchason, Los Angeles, for the Hicks House.

THE SOVIET UNION has announced awards for the "palace of the Soviets." A New Jersey architect, Hector O. Hamilton, was awarded one of the three first prizes, the other two going to Russian architects. Mr. Hamilton's design is of American skyscraper type, being a modern adaptation of Gothic architecture. Alfred Kastner and Oscar Stonorov, New York architects, won second prizes. Joseph Urban and T. W. Lamb received honorable mention.

"OUR present civilization dominated by industry has created a new attitude towards architects and architecture," writes Arthur T. North, A. I. A., in a recent issue of "The T-Square." "Industry and commerce have certain definite needs as related to buildings and beyond these they have no great concern. This has led to a new concept of the architect on the part of the client. Where, formerly, the client patiently inspected numerous skillfully rendered "studies" of exterior design, today he is not at all concerned with design, leaving that to the architect almost entirely. The client may admire certain features of buildings, which indicates that he is observant of all the elements of a building, but he is more observant of and concerned with the inner workings of the structure. . . .

"The real fundamentals of architecture are few in number, a scarce half-dozen, but their varied applications to practical uses are unnumbered. The architect, above all, requires a logical mind and not an over-skilled hand. The building and not the picture tells the tale."

Getting Business in Hard Times

(Continued from page 19)

questions concerning his services.

How close did the bids run in regard to his estimate of costs?

Were you informed of all costs before starting construction?

Did the contractors find his drawings complete and otherwise satisfactory?

Were contractors furnished with details and instructions as needed?

Were specifications explicit and complete?

Were there any extras due to errors in plan or specification?

Would you commission Mr. Lamoreux to do additional work for yourself?

You may rest assured that any information given will be treated confidentially.

Please find enclosed an addressed envelope and thanking you for this anticipated favor, I remain—

The client sent out some sixty copies of this letter and as it was along about the time of the Literary Digest poll, what a panning some of our clients gave us about the poll that was being taken over our services! We received over thirty unsolicited copies of replies to this circular letter. Some mailed the reply to this office saying, "If this is not O.K., come down to the office and we will write a better one." Another just wrote across the face of the original letter, "Everything satisfactory. If you don't believe me, drop in and see for yourself." Still another pinned a note to the top of his copy saying, "This will cost you a tall one, Louis." And it did.

Now this may all sound like a lot of ego, but it's not. It's just a case of a dividend from a satisfied clientele and nothing more than the average conscientious professional man would find should he delve into his past.

But what were the results? The skeptic was cured, a mutual agreement was drawn, and work started on the drawings. The client has his home, knows a lot more about architectural service than he ever dreamed he would learn, and already has located some prospects in his vicinity for this office.

This job developed into a sizeable commission, and with the left over accounts from '29 and a few alteration jobs, the office stayed in 1930 in the black.

But what about '31, the year we all would like to forget now, and will laugh about five years hence? There were next to no accounts being held over from '30, and positive indications that little could be expected in the way of volume, let alone enough work to carry through. So there was just one thing to do, and that was to make what little work there was assured for the next year carry the load, and do so by increasing the commission on the lower volume of work.

This was a problem, but we met it in this fashion. We needed two things, increased—or at least not decreased—income, and activity. The increased income was provided by doubling the commission previously asked for services, and the activity provided by increasing the hours spent on the job and with the client.

This was not an easy thing to do with prices declining all about one, a tough line of resistance to meet with

all sides calling for lower wage scales, lower costs of materials, better quality and more service. But it was done, by showing the client in black and white and with no frills, that the architect could build the job, and do it for less and in a more mutually satisfactory manner than the then prevailing type of general contractor.

A word or two of explanation about this type of practice, before any conclusions are reached. There are limitations to this type of practice, and generally speaking it is only applicable to the small office in the smaller town. It is a practice that we may not be able to continue when conditions improve, at least without an encroachment upon the contractor's field, and an unbalanced organization in the office due to the number of contracts averaging seventeen to twenty to the job, with the resultant increase in paper work. However, at the present time, in a small town, and with a small office, it has proven a success, and a saving to owners.

HOW was this done? Well, locally, we had a lot of contractors who merely sublet all of their work and who actually had little or nothing in the way of an organization, and who had gotten into the building game during the heydays and had been carried over, yes, literally carried over, by their creditors. They had been financed by lumber yards and material men, and of course the latter had to carry on and hope that the contractor would be able to clear himself, somehow.

The contractors did not offer the best and least expensive medium of construction to the client. They were obligated to certain lumber yards, possibly some material dealer, or even to more experienced and prosperous subcontractors. They represented a certain group of subcontractors and dealers, to whose combined figures they added a commission and then submitted it, as a bid on the work, to the architect. In other words, the client's low bid was the figure from the least expensive clique, and not a figure representing the actual low total cost of the work.

How to get the actual low figure was the question. We decided to play no favorite with dealers and subcontractors. This in itself would bring in the freest kind of competition. We decided to obtain our own figures for all of the separate branches of the work from the excavation, through masonry, cement work, carpenter and mill work, plastering and lathing, painting and glazing, roofing and sheet metal work, hardware, heating, plumbing, electrical wiring, decorating, ceramic tile and even to the finish grading and driveway construction.

There were shown two distinct types of savings in this procedure. First, the client received bids from all of the reliable subcontractors and material men, individually and not in groups, thus insuring the fact that he was getting the lowest price for that work at that time. Before, his low group figure might include some of these lowest bidders, but the chances were preponderately in favor of the fact that he would not receive a group figure combining all of the low individual bids.

Second, the commission added to the subcontractors bids by the "white collar" generals was eliminated en-

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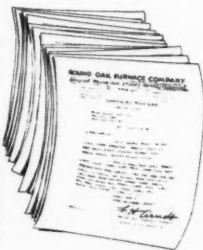
This is the Furnace Erecting Room of the Round Oak Furnace Company, Dowagiac, Michigan, where BLOXONEND Flooring was installed in 1918. Additional installations since then have increased the total to 44,000 Square Feet of Bloxonend. Over this 14 year period, BLOXONEND has made trucking easy because it has remained smooth. A comfortable working surface has been provided for employees, and a safe one too—because BLOXONEND is non-slip and splinterproof. The flooring has required a negligible amount of maintenance.

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tirely; this saving alone more than offset the cost of architectural services. It was now evident that there was but one commission to be paid, and the owner was fully aware of this fact and the amount of the commission before construction was started.

In addition it was noted that the difference between the totals of the high bids and the low bids would vary from forty to sixty per cent of the cost of the work. Giving the client an average "break," let's assume that he would tread upon neutral ground, and get the average figure, which would then be twenty-five per cent more than the actual low bids for the work. These figures speak for themselves, and surely are undeniable.

From our own standpoint, this type of practice was gratifying from an angle other than financial. We found ourselves spending an increasingly larger amount of time with the client, on the job as well as in the office, with a resultant closer contact and in the end a firmer bond and what we hope was a more lasting impression. By the additional time spent on the job, closer relationships were established with the mechanics and invariably those little items of construction and design that often creep into a job, and just don't belong and yet can't be eliminated, were somehow avoided. It's a hard condition to explain, yet every architect knows it to be true, that often, through fault of no one, points of design will go wrong and not be discovered until too late, or even were unavoidable in the first place, yet could have been de-toured had closer contact been kept with the job. Here developed the interesting phase of subletting work. We found the average mechanic taking an increasing amount of interest in his particular portion of the work, and even in its relationship to the work of other trades. Some of the old pride of craftsmanship was rekindled to the gratification of the owner as well as the architect.

ANOTHER interesting side light on this type of practice was also a by-product of the increased amount of time spent on the job. It had long been a custom to furnish Florida and California wintering clients with progress photographs of their work, as well as detailed reports of the stages of construction. After the discovery, while abroad, of a latent desire to sketch, the thought occurred, why not make pencil progress sketches of the job, rather than photographs. Why not record through a medium of graphite and cameo paper a chronological history of the work, and embody in this record interesting workmen such as a seventy-four year old stone cutter, unusual "shots" of scaffolding, and bits of life and color from the job. Incidentally, the impression upon the client from this work was of a little value, and there is no question but that it engendered a better *esprit de corps* among the workmen themselves. They seemed to sense a personal interest they had not seen before.

Of course it will not be possible to make such a series of drawings of all jobs in the future—at least we hope that time will not permit of such financially unprofitable labor. But it was just one additional turn in the road, upward we hope, by which it is felt that when times are better, more kind words may be heard from a grateful clientele.

But to get back to the skeptics who break forth in times like these and capitalize, or at least attempt to, upon the misfortunes and mistakes of others. There are always some of this type with a little money hidden

away, who wait for periods of low costs and take full advantage of them, and very often also of the long suffering architect. A contract has just been signed with a client of this type and some of the facts and conversation leading up to this commission may be of interest.

This particular individual is bright and knows just enough about building practices and semi-architects to make him antagonistic towards the architect as well as the builder. Here was another skeptic, one more case of hours to be spent in educational work to get the commission. In this instance we were a bit more aggressive.

Our first conversation with this client-to-be was interesting, to say the least. He soon showed himself to be a "chiseler" by remarking, after he had inquired about our commission, "Oh! I understood that the division of the fee was just reversed, and that the greater portion applied towards supervision, and not upon the drawing of the plans and specifications." He was assured that this was not the case, and a short explanation given as to why. But he replied, "Why my brother had plans drawn by so-and-so architects. Know 'em?" "Yes," we replied, "they are a very reputable concern," at least we had always heard so. "Well," he continued, "they made plans for my brother for a \$25,000 house and the fee was only so much." "But you know," he added, "the bids for the house ran over \$40,000, and of course he won't build it." This was our chance and we said, "Perhaps with no reflection upon so-and-so as architects, had your brother paid a recognized fee, he would now be living in his \$25,000 house, rather than owning some worthless blueprints he will never use."

This brought the rejoinder, "I know how to take care of that, I'll never have a contract with an architect unless he guarantees that the bids do not exceed his estimate."

WE had heard that story before, but did not feel it wise to give all the logical reasons why any architect would be a fool to sign such a contract, and instead acquiesced in this manner. "We'll agree to such a contract, but just let us insert one clause, and we'll tell you why. It's evident that you do not trust us and why should we be expected to trust you? We'll sign your agreement with the sole condition that you allow us to be the judge of the selection of your materials, and that you in no way question the manner in which your plans and specifications are drawn."

He drew back a bit at this response, and we continued, "No contract is fair unless it is based upon the mutual confidence of both parties, and the one you suggest implies but that one party has confidence, and that only in himself. Now it would be easy for you to say that you desire plans for a \$40,000 home, and we may readily prepare plans that will to all outward appearances fulfill your desires, yet when the contracts have been drawn and you have paid your fee, you may find out later that there have been omissions in the plans and specifications made necessary in order to insure your bids coming within the estimate. Again, it would be an easy matter for you to instruct the bidders in a manner, unknown to this office, so that the figures would be higher than the estimate, and then you would be in no way obligated to pay for your architectural services."

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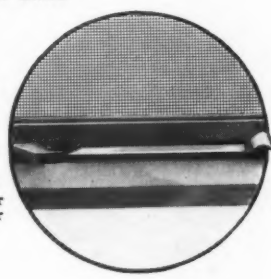
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This was a rather exaggerated and possibly grotesque approach, but after further detailed explanations had been made, it developed into a mutual understanding from which a contract equitable to both sides was drawn, and the work is now under way.

But one of the greatest difficulties we encounter these days, aside from keeping the client from talking about his own troubles and bank failures, is to actually get him started and to obligate himself on even preliminary work. Sketches were formerly stepping stones, just a cog in an uninterrupted routine—now we suddenly find them to be stumbling blocks, literally boulders in the path of existence. In the old days it was a rare occasion when we were even called upon to invoice a client for preliminary work, as almost invariably all projects went ahead and the question of sketches and preliminary work was just a step towards the almost inevitable working drawings. Now we find a resistance on the part of the client, a fear of obligation and an uncertain attitude helped in no small degree by too frequent offers of "non-obligating" or free preliminary work from other offices.

Our first step in trying to break down this barrier has been directed against the gratis drawings. Any intelligent client, and we don't want to deal with others, can be shown that no office can continue long on free service, and he has more respect for the architect who does not hesitate to place a price upon his services. No man is worth more than he will ask for himself. A little more ego in the architectural profession, and a lot less inferiority complex would soon put us on a par with other professions. After we had carried this hazard, we found the "fixed fee" trap in what we had hoped to be a clear fairway to the green. Clients did not like the idea of an established commission, as the thought was always in the back of their heads, "The more he makes it cost, the more he will get out of me." Old man fear and indecision again, and a lack of a concrete proposition from the architect.

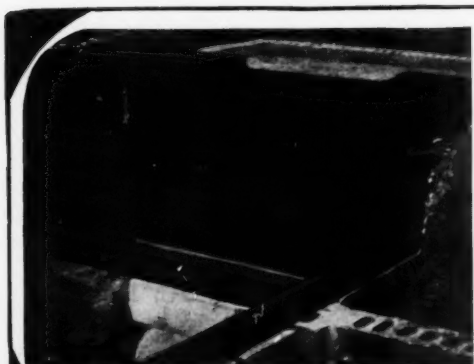
We finally settled this problem and it has worked well in several recent cases. We first gained the client's confidence, listened to his story, learned of his requirements, his tastes, and then if necessary did a bit of work of an educational nature as to just what architectural services mean, and in particular, preliminary work. We show him that he has to start somewhere, and that the only eventually satisfactory ground is that of a mutual understanding, built through a common knowledge of his requirements and our ability to interpret them in

brick and mortar, through a medium of pencil and paper. Then rather than ask for a set fee, we suggest that the client set up a fund that he would be willing to spend to find how much building he can get for the money available. Almost invariably the client is at a loss in suggesting the amount of this fund, and rightfully so, and asks, "What do you feel is right and proper?" The reply is generally a sum representing approximately the amount of the old fixed fee, only mentioned as so many dollars and not as a percentage of a perhaps unknown figure. The skeptic now knows exactly what he is obligated to pay, and is also impressed with the news that this fee will be applied as a credit upon the total fee.

It is also impressed that the fee for this preliminary work will not exceed the agreed sum, that the figure is set up as an outside maximum, and that through co-operation it is reasonable to expect that the fee will be less than the agreed figure. Incidentally every effort is made to keep this preliminary cost down and at the same time reach a solution of the problem.

THIS procedure is advantageous in two respects. It calls for a frank statement as to the financial outlay at the start, saving time and unnecessary revisions of preliminary sketches, and again it tends to build up a reserve of clients who have an "ante" in the office, who know their problem and its probable costs.

What are the results of these changes in practice and what effects will they have upon the future of this office? From a purely personal standpoint, the office has stayed in the "black," which is indeed something when many others are considered. From the client's viewpoint, he has received more than ever before in the way of professional services, and closer understanding has been established with him, which must inevitably have a favorable reaction towards this office in the future. From the viewpoint of the material man, and from certain types of contractors, there will no doubt be criticism. However, there can be no denial that the subtlety of contract, wherein intelligent and judicious selection of bidders is used, offers a great momentary saving to the owner. Again, from the office viewpoint, the additional time put in on the job with the extremely personal manner in which the work was carried through, the fun of sketching free hand the actual realization in stone and mortar and the realization in the end that the most had been given, has made it all seem worth while.



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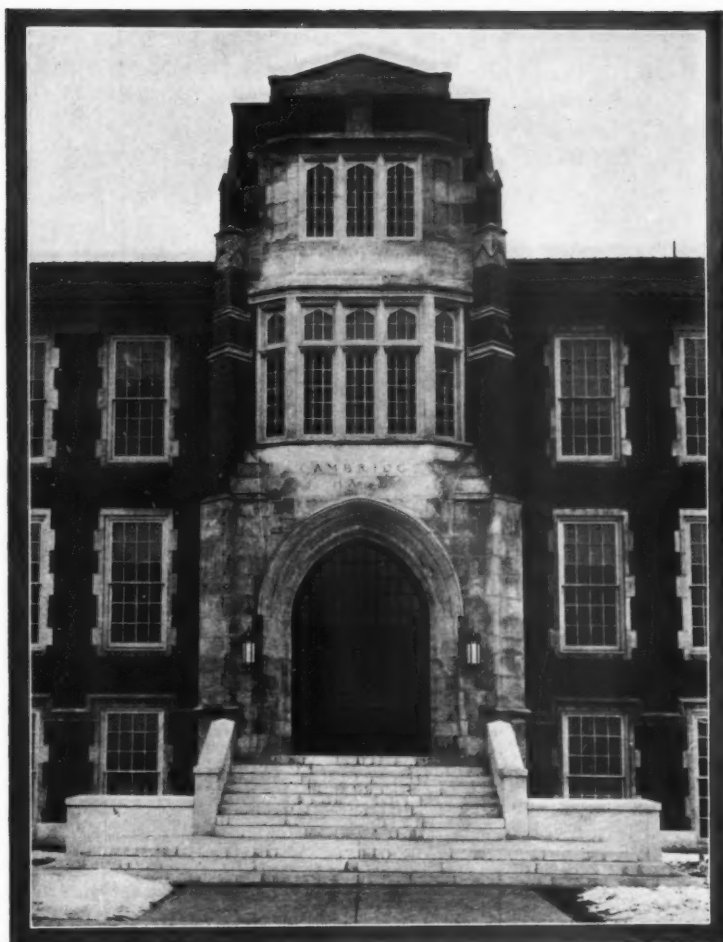
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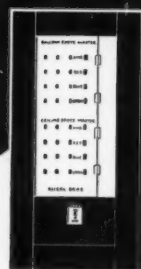
AIR CONDITIONS AND THE COMFORT OF WORKERS. Issued by the Metropolitan Life Insurance Co., New York. Discusses methods of measuring various physical properties of air, systems for conditioning air, effects on individuals of an unbalanced ratio of temperature and humidity, the removal of excessive heat and moisture, etc.

REPORT OF THE BUILDING RESEARCH BOARD FOR 1930. Published by His Majesty's Stationery Office, Adastral House, Kingsway, London, W.C.2. Reports the proceedings, tells what researches were made and gives some of the results. Price 2s. 6d.

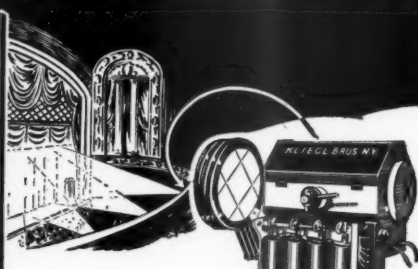
PHYSICAL PROPERTIES OF CAST STONE. By John Tucker, Jr., G. Walker, and J. Arthur Swenson. Research Paper 389 of the U. S. Bureau of Standards. Discusses the result of tests made as a basis for the preparation of a Federal specification for cast stone. For sale by the Superintendent of Documents, Wash., D. C. Price five cents.

DR. ANSON MARSTON, dean of engineering at Iowa State College, Ames, Iowa, will retire from his administrative duties on June 30. He will be succeeded by Professor T. R. Agg, assistant dean of engineering. Dean Marston has been a member of the faculty of the College of Engineering for 40 years and dean of engineering for 28 years. He will continue to devote all of his time to the college in completing certain engineering research and in teaching courses in engineering valuation for senior and graduate engineering students.

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When You Act as Expert Witness

(Continued from page 39)

same position as a man who enters politics. There is no chapter in his past life that may not be read in court and not only read, but distorted to discredit him, if possible, in the eyes of the jury. Serious as the effect on the jury may be, it is not as important as its effect on the witness. The witness must maintain complete control of himself, and let nothing disturb his mental poise. Nothing is so confusing to a cross-examining attorney as a witness who can maintain a calm poise throughout the battle. The term is used advisedly—it is a real battle of wits.

Every case has two sides and, therefore, logic on both sides. It is the witness' job to get in the logic on his client's side of the case, and to keep out, so far as he is concerned, the logic on the other side of the case. Notwithstanding this obligation, he must answer with absolute truth every question which is put to him. No other course is commendable or safe.

The pitfalls the lawyer on the side may be expected to dig for the expert witness have been pointed out. The witness would indeed be in a sorry plight if he were left entirely to himself. It is, however, the job of the lawyer on his side of the case to fill those pits before the witness has to cross them. It is up to the witness to go over the case carefully with the lawyer on his side and point out the dangerous ground so that the lawyer for his side can so shape his questions on direct examination as to avoid leading into these fields.

It seems to be a rule of the legal game that the opposing lawyer may not ask questions on cross-examination except on subject matter brought out in the direct examination. The lawyer on direct examination should ask no questions introducing subject matter on which it would be dangerous to cross-examine the witness. This, however, does not mean that such questions will not be asked; it means that if they are asked, the attorney who gave the direct examination may object with the hope of having his objections sustained by the court.

On a pretense of test of credibility, the witness is frequently asked if he is paid or expects to be paid for his services. Some inexperienced, timid, and easily frightened witnesses begin to lie about their fees. The answer should be "yes," and it should be a fact. No expert should take the witness stand who is not paid at least as much per hour for his services as the lawyer who is trying the case, provided, of course, he is of the same standing in his profession as the lawyer is in his own. The question is asked for its adverse effect on the jury. It is a common belief that juries discredit witnesses who are paid more than laborer's wages for their services. In most cases, this prejudice can be removed by proving that the witness earns his fee as a result of competency and experience; also that he has earned comparable fees in private practice.

It is questionable if a man can qualify as an expert if he cannot show that he is a graduate of an accredited technical school, that he has had at least ten years in diversified general practice, that he does attend and participate in meetings of his profession, and that he is a

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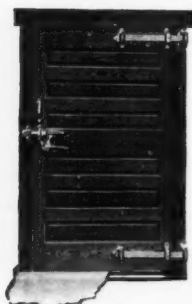
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reader of current professional literature. If a man is not a member in good standing of at least one organization in his profession, he lays his professional standing, at least, open to question. The cross-examiner misses a good opportunity if he does not ask why not. The people who are in a position to get a man's accurate measure are those skilled in his craft. If a man does not discuss the problems of his profession with the members of his profession, there is an implication that he knows himself unable to measure intellectual swords with those of his craft. That proved, he is discredited as an expert witness.

The expert witness must have confidence in himself, but he must not be a conceited braggart. It is necessary that his qualifications be shown to the jury, but they should only be reluctantly stated on answers to questions by counsel. Gratuitous statements are likely to be reactionary in effect. An imposing figure and a well modulated voice are effective personal selling cards, especially the latter, but if they are not backed with common sense and knowledge, they are likely to emphasize weakness and negative testimony. Not every man is endowed with a good voice, but even a bad voice carefully handled can transmit a convincing point. Judge and jury have a right to be spoken to distinctly so that they can hear without undue effort.

Irrespective of his knowledge of the subject matter involved, if a man is unwilling to exert the necessary effort to make his words audible to all, he should stay out of the witness box. It is not going to matter much if effective testimony is given for record when it is not made understandable. The judge and jury are the finders of fact, and they do not have the opportunity to and would not, if they did, read the written record. Appellate judges who do read written records do so for a different purpose. The appellate court's job is not to find fact, but to determine whether the trial has been fairly conducted according to the rules of procedure. If they find that the trial was conducted according to the rules, they approve the finding of the lower court. If they find that trial was not conducted according to the rules, they send the case back to the lower court for a new trial.

WILLIS A. VOGEL, Building Commissioner of Toledo, Ohio, says, "Now that the licensing of Architects has become a law in the State of Ohio, I am informing the architects, builders and building public that I heartily approve of this measure of safety for the public."

THE George A. Fuller Company, builders, started 1932 with one of the largest "backlogs" in the forty-two years of its history, having unfinished contracts totaling \$38,218,743. This represents an increase of \$5,000,000 over the start of 1931.

A COURSE in specification writing for architects, engineers and civil engineering students is being given by Nathan Young at the College of the City of New York.

GEORGE GOVE, A. I. A., and Stanley Shaw have been named by Tacoma architects as a special committee to cooperate with the local Chamber of Commerce in restoring the old fort at Dupont.

Let Us Discourage the Materialistic Modern

(Continued from page 25)

to take traditionally popular forms and styles and weave them into something that will generally pass as good architecture. It is quite another to invent new forms and so use them that hitherto strange combinations, unusual proportions, and unfamiliar decorative forms will be beautiful as well as expressive of modern materials and modern thought.

Perhaps it is appropriate to remark here that the designer, no matter how able he may be, takes his professional life in his hand when he cuts loose entirely from tradition and does something new, for architecture stands or falls by popular taste, and if the designer of the new doesn't bring the public eventually around to his point of view of what constitutes beauty, he is just one of the ships that pass in the night.

What the public should really know about modernistic architecture is not what kind of clothes it wears on occasion, not what it happens to say in one or two particular instances, but, why was it invented, what is its purpose, and what is it doing and going to do for the world? Here then is a great ignorance that needs enlightenment, a great misunderstanding that should be explained. It is distinctly the function of the architect to explain by his words and his works that the only modernistic architecture worthy of the name is not a display of new forms—a mere physical something—but a *spirit* of progress, of doing of things in architecture reasonably and not just copying someone else.

We have new tools, new methods, new things to make, and why should we use old tools, and make new things look as much like the old as possible? I believe it is the architects' duty to inform his clients and the public that this meretricious stuff that poses as modernistic is as far from the true spirit of modernism as Rudy Vallee is from Walter Damrosch.

I believe we should decry the kind of modernistic architecture typical of the new German school which takes, as its theme, mere utilitarianism. Witness such a building as has recently been erected for school purposes at Celle, Germany, which seems to say to the children that all a building needs is the most economical use of materials with the maximum of light. This sort of thing, which is not altogether foreign to the United States, seems just an attempt to beat us into the belief that there are no such things as emotional and spiritual values, nothing but materialism. After viewing some of her recent buildings, some one has said that, "Germany in pursuit of the robot ideal is fast becoming a nation of brains without temperament."

The modernistic impulse that produced the New York Telephone Building and the Empire State Building means, I believe, the beginning of a new era in the art of architecture, but let us take every opportunity to discourage that purely materialistic modernistic that reduces our homes, schools, hospitals, and churches to mere machines.

JOHN DAVIDSON, architect and former state senator, recently died at the age of 77 in New Rochelle. He was born in Scotland and on coming to this country went to work for Sturges & Hill, architects.

COMMISSIONS TO BE AWARDED

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The entry as originally constructed.



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Pages 1224-1225 for
Cast Iron Veranda Designs

Volume D
Pages 5035-5045 for
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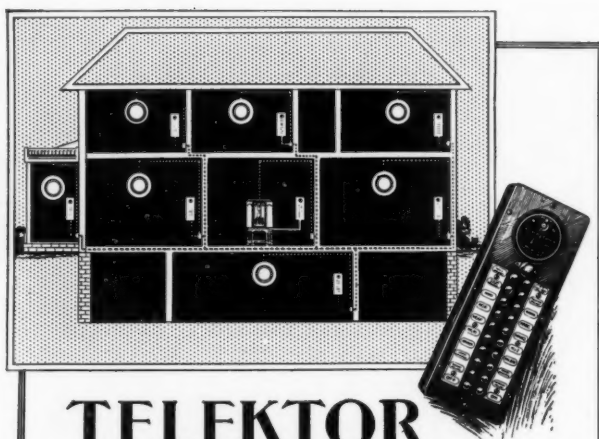
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Fees and Office Costs—

(Continued from page 43)

in a small town many men who would cut fees, and that if we ever changed from a straight six per cent our reason for it would have to be clear or we would be forever in the class of those who could be bargained with.

We believe strongly in percentage rates and assumed rates based on a percentage of final cost as the most desirable. Too much in available agreements seemed to us to have been written from the architects' point of view and too little with the idea of making clients want us, so that often when they received the agreement form their reaction was indifferent or antagonistic. What we were after was a document that would not scare off prospective clients; an agreement that sounded fair and which would make people believe that we, their architects, were business-like and could be trusted with the spending of others money; that we treated all alike, though willing to make concessions on the relative ease of doing a particular piece of work; and who did not high-hat our customers or try to avoid responsibility.

So our first decision was to have two sheets—one with only the charges on it, and another an explanatory sheet which would tell what we did for the money.

THE next and most important decision was that we would work out a "sliding scale." Our reason was primarily to show the small builder that he could not expect to have work done as cheaply as a large builder—and that the large builder could, as perhaps he might rightfully expect, get our services at a lowered rate.

The second sheet, "Details of Professional Service Rendered," covers about the same items as Institute conditions. Under "Limits of Responsibility," we think we have cleared up the point about the amount of supervision required under the contract by the statement that the amount quoted for our work is "enough to see that the work is erected in general conformity with the plans and specifications." On our responsibility for estimates we favor ourselves by saying we do not guarantee them, but they should be within twenty per cent if our preliminary plans are carried through with little change. We explain this verbally by pointing out the large discrepancy very often found between the high and low bids on complete working drawings and specifications.

Under "Payments" we have made one requirement which helps us—a provision for monthly payments to us—and we bill every job automatically the first of every month. This has not only the advantage of keeping the bills to the client smaller, but also of keeping us paid up. If there is any dissatisfaction we find it out at once through non-payment of the current bill and can clear it up before it goes beyond easy remedy. And if some serious misunderstanding should come up late in the work, the fact that we are paid up to date and that the remainder owing to us is not large is apt to deter any client from refusing to pay us.

We also make clear under "Extra Services" that we can and will do any extra work required by the client, such as hiring special engineers, placing a superintendent on the job during erection, or other work, but that the client is to pay extra for such services.

Under "Schedule for Charges" we bow to the local

custom of separate awards of the mechanical trades—on public work in this State it is required by law. While there are some dangers in this custom, they are not in connection with the fee, being more along the line of shifting of responsibility for unsatisfactory performance. On this sheet also it will be noticed that our charge for alteration work (one and a half times that of new work of the same cost) while differing from the accepted Institute charge, seems consistent with the scale. Traveling expenses and charges for extra blueprints are omitted—we find these small charges merely irritating to the client. We have retained the usual clause about other bases for charges where we cannot charge on a percentage arrangement.

We first explain these sheets to the client during an interview in the office, then send them to him in duplicate asking him to approve one set and send them back, or to send us a short letter of approval. If this is not received we forward a pleasantly worded letter announcing that we understand the order is to proceed and that we are going ahead based on the agreement form previously forwarded. The agreement we use is not perfect—there are weak points in it and in another edition we will clean them up as much as possible. For instance, we have just formed a partnership and the question of death of one of the partners as it affects the agreement must be arranged. The question of termination of our employment must be cleared so that we will have the right to expect normal profit. The point about personal work versus organization work has come up at times and we think can be cleared better. The question of

division of charges on a piece of work partly new and partly an alteration requires individual settlement in the present form and could possibly be taken care of better.

THE question of partial service comes up for solution.

We speak about it at times, usually when a further reduction in fees is asked for, but flatly advise against it, saying that the knowledge that the client gets what he is paying for in labor and materials is well worth the small extra money. The question of ownership of drawings is omitted, and we believe wisely so, as in small town work it requires a lot of explaining. The legal point involved will probably come up about once in our professional lifetime and we will give in then.

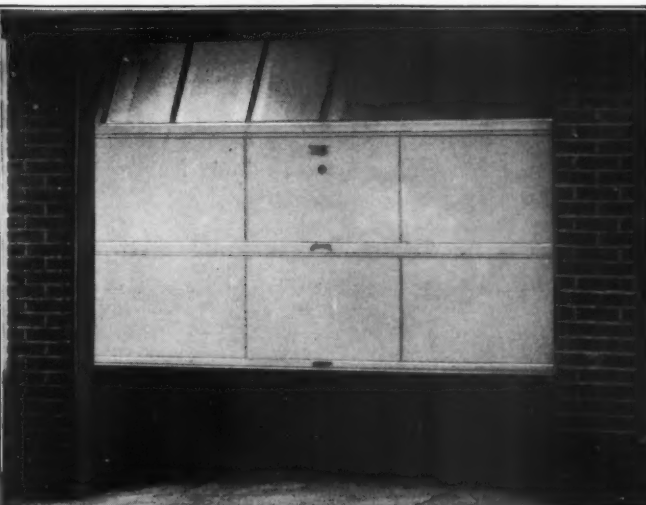
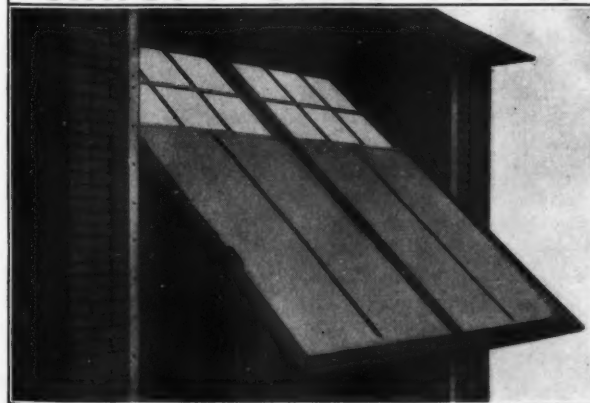
Not exactly along the lines of the agreement, but possibly interesting in connection with fee allocation, is another form, at the top of the first page of this article, developed for use within the drafting room and showing budgeting of fees. While this division is theoretical and not always possible of accomplishment, particularly in house work, it forms a good starting point for a budget. The allocation is also artificial in that we have proportioned the budget in the sub-division under "Design" to be in accordance with the billing. This seems a proper assumption as in the allotment of money 15% is allowed for the preliminary sketches, 45% more for completion of working drawings and specifications, etc. It indicates very clearly, especially to our draftsmen, that little time can be wasted in the completion of drawings. It shows, for instance, that the architectural working drawings should cost only about 11.5%

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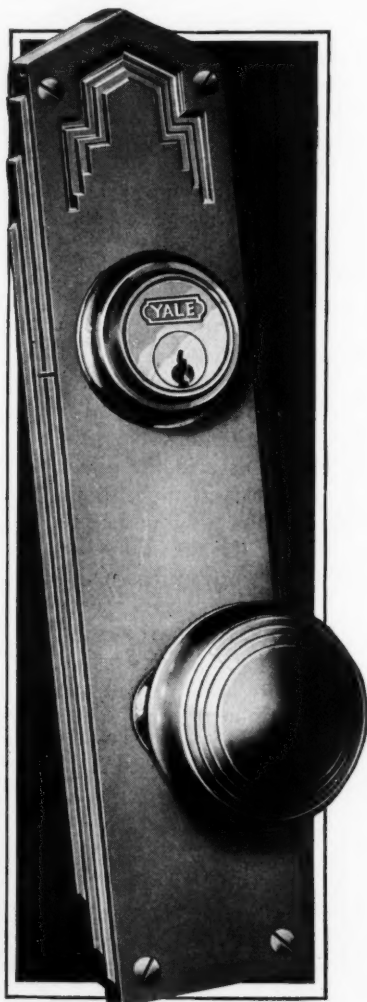
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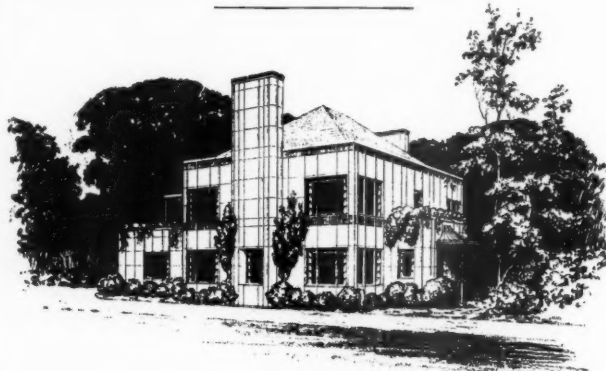
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of the total fee. To reduce it to a concrete example, in a fifty-thousand dollar residence with a total fee of \$4,000.00, the drafting cost for working drawings should not be over about \$450.00—a very small cost indeed.

We believe our allocation checks reasonably well with other allocations such as that of the Hollywood League. We are higher than they in the total allowed in the drafting room, because in our office the partners do a great deal of the work themselves and salaries to them are in the "Design" item. In these days, when jobs are few and far between, old "Overhead" has demanded a larger share of all collections. Our records show that though in factory work the architectural work is less, the structural and mechanical drawings and specifications cost more and bring up the total to about budget amount. In residential work most of the total for structural work must be included in the architectural amount.



House being built of porcelain enameled sheets at Cleveland by the Ferro Enamel Corporation. Charles Bacon Rowley and associates, architects.

Porcelain Enameled Metal

(Continued from page 35)

Porcelain enameled metal is suitable for exterior purposes on large structures, especially for spandrel panels, store fronts and entrances. It is light, durable, free from corrosion, acid-resisting and offers many possibilities for the use of color. It can be spun, drawn, stamped or welded into any shape or pattern with finishes varying from dull matt to highly polished satin. It can be made up in color and design combinations, has good reflecting power, and for night illumination would provide fine opportunities for display and advertising.

Pictured on the first page of this article is a restaurant in New York City with walls paneled in porcelain metal and bound with chromard metal strips. The construction of this building, shown by the drawings on that page, is interesting. The exterior sheets are secured to the studding by a locking key. The key cover is built to fit snugly over the flanges, giving no evidence of the manner of fastening the sheets to the framework. The interior sheets are cut so that they meet at the wood strips inserted in the studding and are secured by screws directly to the wood. The space between the exterior and interior sheets is filled with insulation.

A house on Campus Drive, Cleveland, is now being built of this material in matt glaze porcelain enamel of buff limestone color. Metal studs, on centers varying from 16 inches to 36 inches, form the shell of the building. A special form of shiplap is used for the horizontal joints.

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Hundreds of reader letters—one third of them from men—testify that the pages Good Housekeeping devotes each month to house design and construction are among the strongest allies that the architect and building material manufacturer have on their side today. Through these pages 1,850,000 readers are learning to appreciate good design and sound materials as never before. No other magazine of large circulation matches

in scope and authoritativeness the architectural program Good Housekeeping is carrying out. Few magazines, too, could hope to match the response that this program is creating. For Good Housekeeping readers, although many, represent in the main families of high living standards and good purchasing power—the very type of families both the architect and building material manufacturer must look to as their primary market.

GOOD HOUSEKEEPING

Everywoman's Magazine

A Spanish house of rural type shown in April Good Housekeeping. Atlee B. and Robert M. Ayres, Architects



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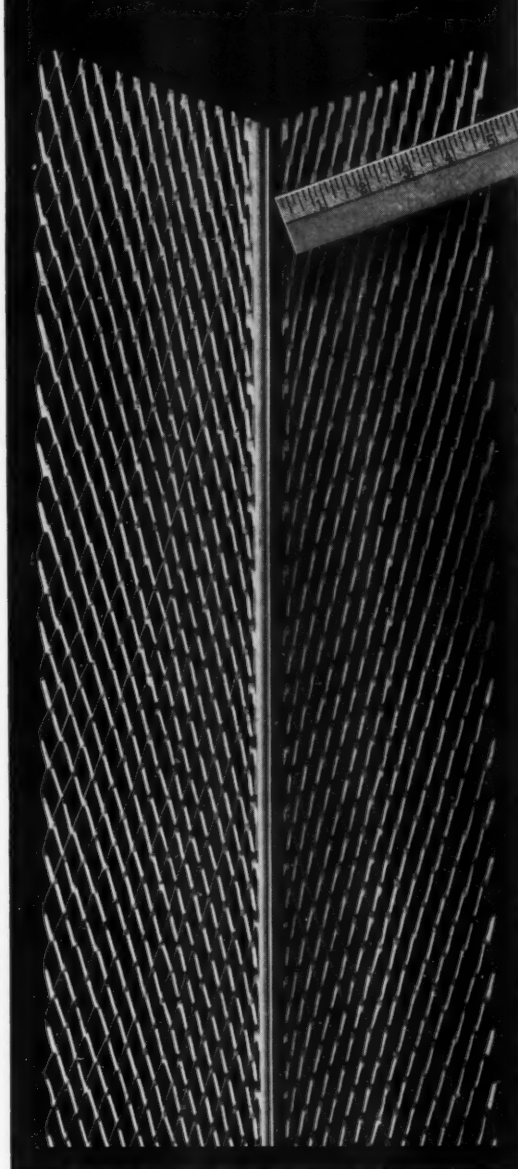
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Milcor Expansion Metal Casing is also distinguished by the expanded metal wing... This wing provides a secure key for the plaster around doors, windows and other wall openings where settling and resulting cracking of plaster often occurs.

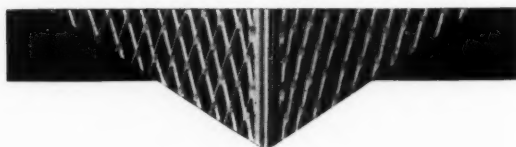
Patent No. 1,419,232



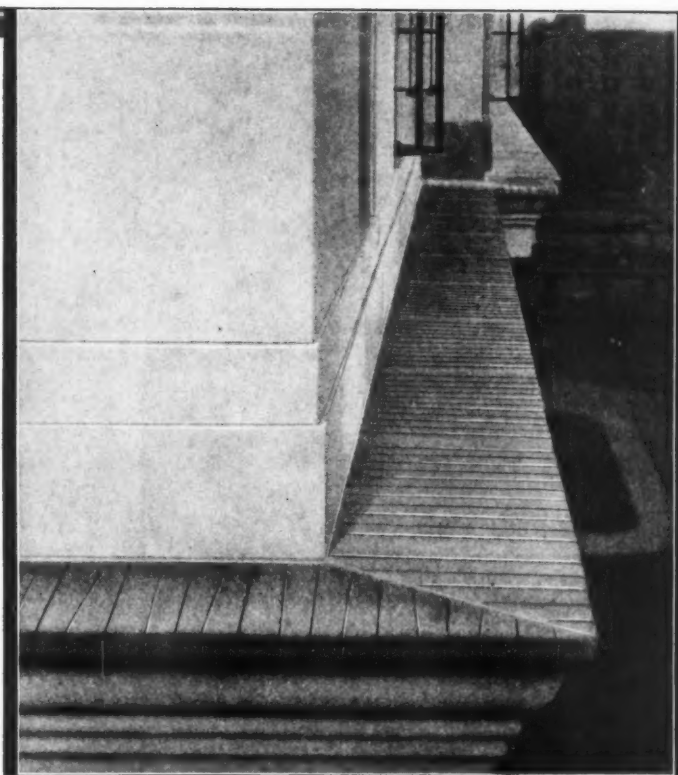
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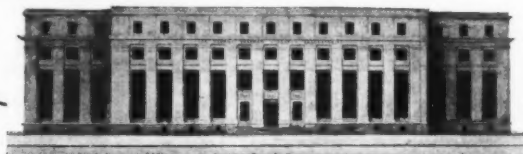


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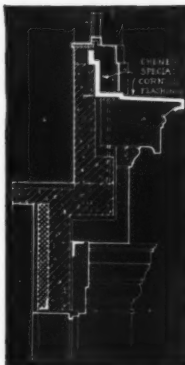
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INTERLOCKING THRU-WALL FLASHING

The method of thru-flashing the main cornice of the new Massachusetts Institute of Technology Laboratories clearly demonstrates the use of Cheney Thru-wall Flashing formed to specification.

The photograph illustrates that part of the flashing exposed to the weather; the cross section, the usual thru-wall installation and method used in anchoring the flashing by carrying it across the top, down the face and underneath the cornice.

The complete special flashing was formed to detail and shipped in the usual standard lengths.



Cheney Keyed Flashing used as exposed cornice covering, absorbs expansion and contraction strains without breaking—whereas plain metal, constantly strained, invariably breaks open, causing leaks.

Cheney Flashing is the only proved thru-wall copper flashing that runs completely through the masonry wall and forms a positive Key-bond in all directions within the mortar bed.

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