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Proposed Revision of the Schedule of Charges
The Submission of Free Sketches in Competition
Code for Architects - Progress Report
Code for the Construction Industry
Toward a Nudist Architecture

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Proposed Revision of the Schedule of Charges

To the Membership:

The Schedule of Proper Minimum Charges was last amended by action of the 36th Convention, in June, 1922. Since then many amendments and revisions have been proposed by members and by chapters. In 1930 a special committee was appointed, with M. H. Furbringer as chairman, to study all proposed amendments and revisions; and to report thereon to the Board of Directors.

At the March meeting of the Board of Directors of the Institute, the following resolutions were adopted:

Resolved, That the report of the Committee on Schedule of Charges, with regard to proposed revisions of A. I. A. Document No. 177, Schedule of Proper Minimum Charges be published in THE OCTAGON—marked confidential and tentative—with a statement by the Chairman in explanation thereof and with a request for criticisms and comments from the membership.

Resolved, That the Board express to the Committee on Schedule of Charges and its able Chairman, M. H. Furbringer, deep appreciation of the valuable and exhaustive study which made the report of the Committee available; and it requests the Committee to continue its work and to submit a further draft of the proposed revised Schedule after receiving the comments and criticisms of the chapters and the membership.

Resolved, That the Board requests each chapter to appoint a special committee to review the proposed revisions of the Schedule of Charges and to report to the Chairman of the Committee.

The publication of the report of the Committee, and of the proposed revisions of the Schedule of Charges, has been held until this number of THE OCTAGON, in order to put the whole matter before the membership and the chapters at the beginning of the fall season.

Special attention is called to the Board's request that each Chapter appoint a special committee to review the proposed revisions and to report to the Chairman of the Committee. All such communications should be addressed to M. H. Furbringer, Chairman, Committee on Schedule of Charges, 110 Porter Building, Memphis, Tennessee.

It is important that all letters reach Mr. Furbringer on or before October 15, in order that he may make his final report to the Board of Directors or Executive Committee at the meeting to be held in Washington on or about November first.

FRANK C. BALDWIN,
Secretary.

The Report of the Committee

THE Committee charged with the task of revising the Schedule of Charges has made an exhaustive study of the subject, and presents for the consideration of the members of the Institute the result of their labors thus far.

In reviewing this document and in complying with the request of the Committee for comments so that the matter may be studied further, we wish to

draw attention to several items which should be considered in connection with this subject.

In the first place, please take into consideration that this document is tentative, and that any comments will be given due consideration by the Committee, as only in this way can we arrive at a solution based upon the consensus of opinions of the membership. The rates established for the different

classifications were the result of much deliberation by the members of the Committee, and also of a questionnaire submitted to about ten per cent of the members of the Institute selected from all sections of the country, including both large and small offices.

In reaching our conclusions regarding the proper minimum fees, we were of the opinion that the rates should be such as to enable an architect to produce good, meritorious work, plus a reasonable profit, which cannot be done if the compensation is not commensurate with the work involved.

After careful investigations, we have likewise come to the conclusion that an architect's commission should include the engineering for the contract drawings and specifications for the structure, and mechanical installations, and the fee on a percentage of the cost has been established on this basis. This accounts in some measure for the fee thus established, as it is obvious that if this service is included, as it seems to us it should be, the architect's charges should be adjusted with this in view. A careful reading of the document will disclose the fact that the contractor is to include in the service he is to perform the preparation of the shop drawings for the structural frame, as well as the mechanical installations, but we are convinced that the architect should include the design for the structural frame and mechanical features without imposing a separate charge upon the owner, as has been the custom in many cases in the past. Attention is directed to this part of the document for the reason that the new suggested rates are not raised, but adjusted, on this basis.

There may be some criticism regarding the Institute attempting to offer any schedule which is based upon a percentage of the cost of the building, and we have tried to meet the objections of those who believe this method of charging is unsound by suggesting a cost plus fee, either method being optional. However, we are of the opinion that for some time to come the Institute should continue to suggest the rates, which are not mandatory, as applying to different classifications as a guide to its members as a just and fair basis on which the architect's fee should be computed. This method of charging has been in use for a long time, the public is acquainted with its operation, and it is generally recognized in the courts, and to attempt at one operation to substitute an entirely new method seemed to us unwise and impractical.

We have been petitioned by a number of members to recognize the growing practice of institutions to consult so-called specialists, and to compel the archi-

tect to include in his commission the fee of these specialists. Investigations disclose the fact that the service rendered by these consultants is, as a rule, of little value to the architect; at least it does not decrease the work he must perform, and for these reasons we have included in Article 6 the cost for consultant's charges to be paid by the owner.

The necessity of furnishing a large number of blue prints and specifications, as is so often the case, places a heavy burden of cost on the architect, and yet we were not able to arrive at a satisfactory solution of this problem. Until some better method is suggested, we have met this condition by stating that the architect furnishes a reasonable number of sets of plans and specifications, which we believe can be determined by the architect in consultation with his client, or perhaps can better be adjusted through agreements with local contractors and builders.

Many other considerations entered into the drafting of the document in its present form, and which we believe it is unnecessary to enumerate here. We realize it is not perfect, but we are of the opinion that if the members will give careful study to the subject and transmit their views to the Committee, we will be greatly assisted in preparing a proper Schedule of Charges representing a fair cross-section of opinion and practice which the Institute can adopt, and which will be acceptable to the public.

Finally, our investigations have disclosed the lack of proper methods, in many offices, of ascertaining the cost to the architect of performing the services he renders. A system of bookkeeping, not necessarily complicated, but consistently maintained, will furnish the information which we believe will convert anyone to the fairness of the rates established in this schedule. There may, no doubt will be, decided differences of opinions in regard to many of the other provisions of the document, but we do not believe it will be on the rates, which after fair and impartial investigations, based upon all the information we were able to obtain, we think are just and reasonable, and should be adopted by the Institute.

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 M. H. FURBRINGER, *Chairman,*
Committee on Schedule of Charges.

The Proposed Revised Schedule of Charges

(Confidential and Tentative)

PROFESSIONAL PRACTICE OF ARCHITECTS.

Details of Service
to be RenderedSchedule of Proper
Minimum Charges

Art. VI. of the Constitution of The American Institute of Architects is as follows: The Institute shall from time to time adopt a Code or Codes, which shall be standards of professional practice, and it may from time to time recommend a Schedule of Professional Charges, complying with good practice and custom, but such a Schedule shall not be made mandatory.

1. The architect's professional services consist of the necessary conferences, the preparation of preliminary studies, working drawings, specifications, large scale and full size detail drawings; the structural and mechanical engineering for the contract drawings and specifications; the checking of shop drawings; the drafting of forms of proposals and contracts; the issuance of certificates of payment; the keeping of accounts, the administration of the business and the general supervision of the entire work.

2. The architect is entitled to compensation for articles purchased under his direction, even though not designed by him.

3. The architect's commission may be computed upon a percentage of cost basis or upon a fee-plus-cost basis. The minimum commission on a percentage of the cost basis should be in accordance with the following schedule, based upon the total cost of the work complete:

(1) Residential work including single family dwellings and duplex houses.....	10 per cent
(1) Apartment or multiple family houses	
(2) Hotels	
(3) Hospitals	
(4) City and Country Club Buildings	
(5) Theatres, Churches and Auditoriums	
(6) Municipal and Departmental Buildings	
(7) School and College Buildings	
(8) Libraries	8 per cent
(1) Banks and Office Buildings	
(2) Shops and Stores	
(3) Railroad Stations and Airports	
(4) Industrial Buildings, Factories and Warehouses	6 per cent
(1) Alterations, Remodelling, etc.....	12 per cent
(1) Interior decorations and furniture	
(2) Monuments and Memorials	
(3) Landscape	15 per cent

4. When an architect bases his charges on a fee-plus-cost basis, the items included in the cost are the drafting and overhead in the performance of his services and his fee is the profit to which his experience and ability and the importance of the project entitle him to receive. No fixed percentage of the

cost can be adopted by which to determine the fee, but it should approximate the amount he would expect to receive if he were working on a percentage basis, or the personal service demanded or required of him, the length of time during which such service is to be rendered and the responsibility involved in such service.

5. Where the architect is not otherwise retained, consultation fees for professional advice are to be paid in proportion to the importance of the question involved and services rendered.

6. The architect is to be reimbursed the costs of transportation and living incurred by him and his assistants while traveling in discharge of duties connected with the work, also for consulting specialists when authorized by the owner.

7. The rate of percentage arising from Article 3, i.e., the basic rate, applies when all of the work is let under one contract. Should the owner determine to have certain portions of the work executed under separate contracts, as the architect's burden of service, expense and responsibility is thereby increased, the rate in connection with such portions of the work is greater (usually by three per cent) than the basic rate. Should the owner determine to have substantially the entire work executed under separate contracts, then such higher rate applies to the entire work.

8. If 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 sum; or if the architect be put to labor or expense by delays caused by the owner or the contractor, or by the delinquency or insolvency of either, or as a result of damage by fire or other casualty, the architect is to be equitably paid for such extra service and expense.

9. Should the execution of any work designed or specified by the architect or any part of such work be abandoned or suspended, the architect is to be paid in accordance with or in proportion to the terms of Article 10 of this schedule for the service rendered, up to the time of such abandonment or suspension.

10. Whether the work be executed or whether the execution be suspended or abandoned in part or whole, payments to the architect on his commission are subject to the provisions of Articles 7 and 8 made as follows:

Upon completion of the preliminary studies, a sum equal to twenty per cent of the basic rate computed upon a reasonable estimated cost.

Upon completion of specifications and general working drawings (exclusive of details) a sum sufficient to increase payments on the commission to sixty per cent of the rate or rates of commission agreed upon, as influenced by Article 7 computed upon a reasonable cost estimated on such completed specifications and drawings, or if bids have been received, then computed upon the lowest bona fide bid or bids.

During the preparation of the preliminary studies and of the specifications and general working drawings, it is proper that payments on account be made at monthly or other intervals, in proportion to the progress of the architect's service.

From time to time during the execution of work and in proportion to the amount of service rendered by the architect, payments are made until the aggregate of all payments made on account of the commission under this Article reaches a sum equal to the rate or rates of commission agreed upon as influenced by Article 7, computed upon the final cost of the work.

Payments to the architect, other than those on his commission, fall due from time to time as his work is done or as costs are incurred.

No deduction is made from the architect's commission on account of the use of old materials, penalty, liquidated damages or other sums withheld from payments to contractors.

11. The owner is to pay for borings, test pits, surveys and advertising for proposals.

12. The architect endeavors to guard the owner against defects and deficiencies in the work of contractors, and supervises, but does not guarantee

the performance of their contracts. The supervision of an architect is to be distinguished from the continuous personal superintendence to be obtained by the employment of a clerk of the works.

When considered desirable by the owner and architect and authorized by the owner, an inspector or clerk of the works satisfactory to the architect may be engaged whose services are to be paid for by the owner, but who shall be subject to the direction of the architect.

13. When requested to do so, the architect makes or procures preliminary estimates on the cost of the work, but such estimates must be regarded as an approximation.

14. Drawings and specifications, as instruments of service, are the property of the architect, whether the work for which they are made be executed or not.

The references to the cost basis, as used in Articles 3 and 10 hereof, are ordinarily to be interpreted as meaning the total of the contract sum incurred for the execution of the work not including architect's commission or the salary of the clerk of the works, but in certain cases, e.g., when labor or material is furnished by the owner below its market cost or when old materials are reused, the cost of the work is to be interpreted as the cost of all materials and labor necessary to complete the work, as such cost would have been if all materials had been new and if all labor had been fully paid at market prices current when the work was ordered, plus contractor's profits and expenses.

The reference in Article I to structural and mechanical engineering applies to the usual engineering design as furnished by the architect. It is proper for the contractor to furnish shop drawings and such laboratory tests as may be necessary or required.

The architect furnishes a reasonable number of sets of specifications and blue prints, but any sets in excess of such reasonable requirements as determined by the architect in consultation with the owner will be charged for at the exact cost to the architect.

The Submission of Free Sketches in Competition

A PROPOSED NEW INSTITUTE DOCUMENT

CHAPTERS and members urged the Board of Directors of the American Institute of Architects to issue an Institute document with regard to "The Submission of Free Sketches in Competition". They said there was great need for such a statement not only by the prospective client, but also by many architects. The Board concurred in these views and appointed a special committee consisting of Branson V. Gamber, Chairman; Messrs. Charles Butler, George H. Gray, William H. Lord, and Richmond H. Shreve, Members.

The Committee developed several drafts which were discussed by the Board, approved in part and

further developed by the Committee in conferences with the President of the Institute.

The proposed document, in its present form, is published below—for criticism and amendment by the Chapters and members of the Institute.

In considering it, please bear in mind that the text must occupy no more than the front and back of a single sheet; and that the document should be in the same, concise, clear form as the Schedule of Charges.

Criticisms and suggested amendments are invited. Please address them to the Secretary of the Institute at The Octagon, and in good time for consid-

eration by Mr. Gamber's Committee prior to the next meeting of the Board or Executive Committee—on or shortly after November 1, 1933.

The Submission of Free Sketches in Competition

1. The Principles of Professional Practice of The American Institute of Architects are a set of self-imposed rules of conduct intended to protect the interests both of the public and the profession and therefore to make it possible for the architect to render his best service to his clients. Included in these Principles of Practice is one which recommends a certain procedure in the submission of sketches for projects under consideration by an owner. On this subject the attitude of The American Institute of Architects has been frequently misunderstood both by the public and by the architects themselves. The purpose of this document is to remove any doubts as to the fairness of the approved procedure and to point out the futility of recourse to other methods.

2. Article 7 of the "Principles of Professional Practice" of The American Institute of Architects states in substance that an architect may introduce to a possible client the service which he is able to perform, but he will not, except under special circumstances, offer to continue this service without compensation until it has been approved; and in no case will he offer this service in competition with others except as provided for in the Competition Code of the Institute.

3. This means that the architect will not render his services without compensation except in those "special circumstances" where architect and possible client have had close personal or previous professional relations, or when the client authorizes the studies to be made and states that the architect will be commissioned should the work go ahead.

4. Sketches are an important part of an architect's services and should not be tendered or accepted as a gift. Architects should not be expected to work gratuitously any more than physicians, attorneys, or engineers.

5. The voluntary furnishing of free services is ineffective both for the architect and for the client. The architect in this case has no incentive to solve the problems of arrangement and design of the building, but is tempted to sell his services by making a good impression. The client is therefore liable to be unduly influenced by a cleverly delineated promotion sketch which has no real merit.

6. When the selection of an architect is made in this manner by a layman who is untrained and uninformed as to the essential factors of technically efficient design the results are generally unsatisfactory.

7. There are three methods by which an owner may secure the services of a competent architect and which are fair to all concerned:

- (a) The selection of an architect on the basis of an established reputation for ability.
- (b) The selection of an architect as a result of a competition conducted according to the procedure outlined by The American Institute of Architects. Detailed information in regard to such competition procedure is contained in a Circular of Information, A. I. A. Document No. 213, which can be secured on application to the Institute, at 1741 New York Avenue, N. W., Washington, D. C.
- (c) The owner may employ an architect to study a particular project and submit several different plans, which in his opinion merit consideration. This architect shall be reimbursed for his services by a fee which should be commensurate with the services rendered. It should be mutually understood that the architect may be discharged upon payment of his fee. Thereafter the owner may engage another architect to make different studies of the project, with the same understanding as above described. When the owner decides upon a general scheme, he is at liberty to select any architect to develop and complete the project.

Survey of Industrial Art

Ely Jacques Kahn, of New York, Chairman of the Committee on Allied Arts of the A. I. A., left about August first on a trip to the Far East.

Mr. Kahn will visit Japan and China, and then will spend four or five months travelling through Asia, spending a few months in Siam, Indo-China, Burma, etc., for purposes of investigation in the development of a survey on industrial art. This investigation, under the auspices of the Institute,

has been made possible by a grant of \$5,000 made by the Carnegie Corporation.

As a result of his investigations, Mr. Kahn will prepare a report on education in the crafts, and industrial design as it will be affected by various influences coming from these crafts; in short, a study of the problems of design as they may eventually react on our whole educational point of view, not only in architecture, but as well in the allied fields.

Code for Architects—Progress Report

SINCE the distribution of the draft of the Code of Fair Competition for Architects, as originally filed, the Code Committee has received over eighty communications from Chapters, State Associations, and Members offering comments of great value to the Committee. In practically every case these comments are constructive suggestions, accompanying a general endorsement of the code.

On Friday, August 18th, the Code Committee was given an informal hearing with officials of the National Recovery Administration. Suggestions were made to the Committee, at that hearing, for the rearrangement of the subject matter of the code, so as to conform to the order employed in other codes already approved.

No fundamental changes in the subject matter of the code, as filed, appeared to be necessary.

The Code Committee, now meeting in Washington, is giving careful study to the suggestions received from the chapter, State Associations and members, and is making such revisions as seem de-

sirable for the improvement of the code, and so as to meet as nearly as possible the various points of view of different sections of the country.

It is now expected that a public hearing will be scheduled for early in September. It is understood that the officials of N. R. A. will give full publicity to this hearing when it is finally ordered.

I would like to express on behalf of the Committee our keen appreciation of the prompt action taken by the chapters, in response to the Committee's request for comments on the Architects Code. We have tried to send an acknowledgment of every letter, but pressure of work on the small staff at the Octagon may have caused omissions. Those who have not received letters are asked to accept this as both explanation and acknowledgment.

A further progress report will be made by the Committee in the next issue of THE OCTAGON.

WILLIAM STANLEY PARKER,
Chairman Code Committee, A. I. A.

Code of Fair Competition for the Construction Industry

FROM "CONSTRUCTION" BULLETIN OF THE CONSTRUCTION LEAGUE

IN an effort to quickly enlist the entire construction industry under the blue eagle of the NRA a basic code of fair competition applicable to all branches of the industry was filed with the National Industrial Recovery Administration, August 7, by the Code Committee of the Construction League of the United States. * * *

Notable Accomplishment

Presentation of the construction code marks a notable accomplishment under the Recovery Act, it being the first instance of an industry of such diversified interests and viewpoints attempting to enlist in the recovery program under one basic code applicable to all of its many branches, employing in a normal year upward to five million persons. It is planned, however, that supplemental codes be filed to cover the individual problems of the various occupational divisions of the industry, such as the architects, engineers, general contractors and various types of subcontractors, agreement having been reached that these will be correlated with each other and with the basic code through the assistance and cooperation of the Code Committee and Advisory Council of the Construction League.

The basic code as presented contains a fair practice rule of far-reaching importance which is aimed at what is generally agreed to be the source of much of the competitive abuse within the industry. It is

that no one in the industry shall be a party to the unfair practice known as "bid peddling," and provides that all supplemental codes before receiving approval shall contain provisions to enforce the rule.

To effectuate its purposes and provide administration within the industry, the code would establish a National Administrative Committee composed of the Policy Committee of the Construction League and three non-voting members to be appointed by the National Industrial Recovery Administration. Supplemental codes would be administered by divisional administrative committees to be established by the divisions concerned.

Endorsed By Many Units

In submitting the Code, Chairman Stephen F. Voorhees, of the League's Code Committee, explained to Deputy Recovery Administrator Malcolm Muir that the Code was endorsed at a meeting of representatives of twenty-two national associations of the industry, at Washington, on August 1, including the national associations comprising the Construction League. Those represented at the meeting were:

American Institute of Architects.
American Institute of Steel Construction, Inc.
American Road Builders Association.
American Society of Civil Engineers.
American Society of Mechanical Engineers.
American Water Works Association.

Those represented—continued

Associated General Contractors of America.
 Contracting Plasterers International Association.
 Heating and Piping Contractors National Association.
 International Cut Stone Contractors and Quarrymen's Association.
 International Society of Master Painters and Decorators, Inc.
 Mason Contractors Association of U. S. and Canada.
 National Association of Marble Dealers.
 National Association of Master Plumbers of the United States, Inc.
 National Committee of Building Congresses.
 National Electrical Contractors Association.
 Portland Cement Association.
 Producers Council, Inc.
 Roofing and Sheet Metal Industries Conference.
 Tile and Mantel Contractors Association of America.
 National Building Granite Quarries Association, Inc.

Correlation Absolute Necessity

Perception of the part that the Construction League should play as correlator under the "new deal" has been from the start and without presumption on its part the developments of the last six weeks have naturally led to a drafting of its leadership. It was apparent at the meeting of the Policy Committee, June 28, at Chicago, that even though various groups and branches of the industry were going ahead with the formulation of their own codes, there was a strong desire on their part to have the reaction and counsel of the rest of the industry. This desire, of course, was based upon the inescapable interdependence of one branch upon the other—what one branch did was bound to affect the others—and organized correlation began to loom as an absolute necessity.

The National Industrial Recovery Administration, on its own accord, was not slow in perceiving that fact. It put it down as a rule of policy that it wanted initially to deal with industries as a whole. Later, of course, it would consider divisional and local supplements, but its first objective was to get the major industries in their entirety under basic codes. When the various divisional groups began presenting their individual codes to the Administrator, Mr. Malcolm Muir, designated as the deputy administrator to handle capital goods and transportation codes, made this policy clear and immediately sought to find some truly representative agency of the construction industry as a whole to assume the task of initiating a basic code and correlating the supplements.

Plan of Action Determined

That the Construction League of the United States, "An Affiliation to Unify the Construction Industry," was the logical agency for this task, was at once apparent and it immediately tackled the job with the wholehearted cooperation of a vast ma-

jority of the industry. Within a short time an able and representative code committee was set up and, after preliminary meetings at New York on July 21 and at Washington on July 25, a definite plan of organization and action was agreed upon.

The committee was authorized by the League to:

- (a) advise the National Industrial Recovery Administration on all matters pertaining to the preparation, submission, approval and administration of a code of fair competition for the construction industry;
- (b) prepare and submit the general clauses of such code;
- (c) assist the various professional and trade associations in preparing and submitting their respective supplemental codes;
- (d) coordinate and compose differences as far as possible before public hearings are held; and
- (e) express the Code Committee's opinion to the Administrator as to the respective merits of conflicting proposals.

That the Code Committee might have expert counsel from all lines of the industry, the League also authorized the establishment of an Advisory Council composed of representatives and alternates selected by professional bodies and trade associations representative of the various sub-divisions of the industry and representatives-at-large selected by the Code Committee to represent groups of the industry that are not organized.

Thirty-seven national associations were invited to attend the organization meeting of the Council, July 31 and August 1, at Washington, at which the officers of the Code Committee were elected to similar posts on the Council and a tentative draft of a code of fair competition for the construction industry was presented and approved. The Code Committee has since worked tirelessly to expedite hearings on the proposal and have held frequent conferences with Deputy Administrator Muir and his assistant, Mr. Malcolm Pirnie, former member of the National Committee for Trade Recovery.

EDITOR'S NOTE:—Stephen F. Voorhees, (*F. A. I. A.*,) Chairman of the Code Committee of the Construction League, recently said:

Creation of the Construction League, to my mind, has been a godsend to the Industry. Without such an agency, the successful united campaign of the Industry for a National Construction Program would have been impossible; the necessary correlative development of a basic code and supplemental codes a hopeless task; and our marked progress toward unification still a visionary's dream. * * *

The League's foremost purpose is the united action of the Construction Industry and I believe that the record to date eloquently justifies its existence.

Toward A Nudist Architecture

By LEICESTER B. HOLLAND, F.A.I.A.

Architectura Deserta

IN recent weeks I have been looking through a considerable number of the foreign architectural journals in the Library of Congress and I have been noticing particularly the French interiors—mostly exhibited at various salons I presume, for there seem to be no corresponding exteriors—and the German exteriors, mostly of tremendous housing operations—the interiors of which seem to pass unnoticed.

Many of the pictures are photographs of actually constructed work, some are merely architects' drawings, but in one case and the other I have been struck by a curious phenomenon, *there are no scale figures*. Now scale figures have always been one of my hobbies. In College I conceived the greatest admiration for Viollet-le-duc—which incidentally has never died—and as I look back, I am inclined to think that it was his scale figures that first attracted me to the Dictionary. Nor should I be surprised if scale figures did not have a good deal to do with my deciding that Wilson Eyre was the first architect for whom I wished to work. I am sure that I have put scale figures in far more rough sketches than there was any warrant for—even being tempted on full size detail sheets to waste what once would have been considered valuable time.

So I was struck, perhaps more than another would have been, by the absence of scale figures in modern architecture, and as I looked at picture after picture I began to wonder what sort of figure could be introduced in connection with the exteriors and interiors I was examining.

Quaint Local Costumes

Obviously an ordinary individual in ordinary clothes would not do. The very chic and bizarre French boudoirs and offices *de grande luxe* simply would not tolerate a fashionably dressed woman—such as I knew—or a business man, even in silk hat and silk pyjamas. After much concentrated consideration I came to the conclusion that the only thing for a French interior was one of the curious mannekins to be seen in the windows of ladies' dress shops these days, a sort of a fourth dimensional human being projected in three dimensions upon a warped surface. And for the German exteriors the only figure that seemed suitable was a shaved headed man in very freshly washed and stiffly starched overalls.

The strangeness of these conclusions has led me to consider the importance of the scale figure, and

NOTE: A post-prandial pronouncement at the annual meeting of the Philadelphia Chapter, A. I. A.

I have come back more strongly than ever to a feeling I have had since the days when I read Viollet, that the scale figure is, or should be, the keynote of any architectural design. For architecture, aside from its strictly utilitarian function as a complicated tool to keep out the rain and the cold, is above all a picturesque setting for humanity. It plays a major role in the self aggrandizement which is necessary for man to preserve his status as a human being. Man starts out by being just one of many animals and in many respects a very inferior one. He is not very swift, he is not very strong, his fur is short and ragged, his coloring quite lacking in distinction. His form is aptly described by the name the wolves gave to Kipling's wild boy, Mowgli, the frog. But one thing he has which all other animals lack, self-consciousness; and with it a relentless determination to be and show himself superior to all of them.

Divine Superiority Complex

To the Indian the grizzly is the king of beasts, the eagle king of birds; by cunning he kills them both; he takes the claws of one, the feathers of the other, to show his superiority—no other animal would think of such a thing—and then he adds little spots of red and bright beads and shells and dyed porcupine quills and puts them all upon himself, so that he becomes a very gay and striking object, somewhat absurd perhaps, but very different from any other animal, and in his own eyes far superior. That feeling of superiority is the great gift the gods have given to men.

Life is apparently a boon to all animals, since all struggle to maintain it, but to any of us the life of an animal would seem duller than death. Eating, sleeping, mating, the physical pleasure of exercise, the feeling of triumph in combat perhaps, these are all the pleasures of animal life, and even though human ingenuity refine them to the *n'th* degree, they alone would never satisfy. The joy of life to man is in achievement, in feeling that he has done something no one did before, that he has made or is going to make life better for himself or for others than it has been; and it is the pride in achievement, not the achievement itself, that alone makes human life worth living. Glory, honor, industry, self-sacrifice, devotion, all spring from this. They are of course all highly artificial sentiments, and perhaps like the red-skin's panoply, somewhat absurd, but humanity has nothing greater.

House Fashions for the Well Dressed Man

Now when man has adorned his body to magnify himself what does he do next? He adorns his dwell-

ing. Birds and ants build nests, beavers build quite respectable shelters for themselves, but there they stop. Man doesn't. He isn't satisfied with a mere protection from the elements, but he has to decorate it. He paints it, carves his woodwork, sets up porches and colonnades. His plans and structures become constantly more elaborate, partly for convenience and comfort it is true, but more from the urge of the three B's—Bigger, Better, more Beautiful—so that he can be proud of his achievement. When he has made a palace he becomes a lord, when he has made a city he becomes civilized, and if at any time he loses the feeling that he is improving things he begins to revert to savagery. All this is artificial; if it were not there would be in it no sense of triumph over nature; from the spiritual point of view the absurdity that may enter in, matters not at all. Architecture and clothes, in their contempt for nature, are the glories of civilization.

Sartorial Transcendentalism

Some years ago I happened on a curious little book called "Narcissus, an Anatomy of Clothes," by an Englishman, Gerald Heard. In it the author advanced the thesis that in all times there is a close sympathy between clothes and decorative architectural forms. He relates the high, stepped headdress or mitre of the Persians to the ziggurat of Mesopotamia; the chaste dignity of Greek drapery to the delicate fluting of the column; the more complicated forms and rich mosaics of the Byzantine, to the gold and purple of their broader oriental robes. The high peaked headdresses of the women and long pointed shoes in the 14th century are linked to the flamboyant Gothic, and he points out that the broad hat of Henry VIII and the duck-bill sables of the period have just the outline of the four centered arch. In fact Henry's whole proportions are much akin to those of a Tudor window.

It is curious to note the seeming disparity between some of these sartorial monstrosities and the culture of the time. Of all the costumes man has worn I can think of none more absurd than that of Shakespeare—skin tight hose to the thigh, bulging most unanatomically into puffed slashed trunks, small waisted jerkin stiff with ornament, ridiculous short cape with flaring collar, and elaborately starched ruff. And the Elizabethan architecture is almost as preposterous. Yet Shakespeare was the greatest poet and Elizabeth's the greatest age that England has known. Actually there is no conflict, for it was the cock-sure vanity and self-conceit shown in the fantastic clothes that made the golden age; and as long as Englishmen can with perfect composure appear in evening coat and starched white shirt and kilts they will be soberly unconquerable.

Sartorial Deflation

Do the analogies hold for modern times? De-

velopment, at least so far as men's clothes go, practically stopped with the *Directoire*. Architecture, Heard says, is always a step ahead of costume. Has architecture ceased to develop since the first quarter of the nineteenth century? At least since that time we have had little consistent developments or very characteristic fashions. The cities have grown with miles of well regimented houses, like sweat-shop shipments of ready made business suits, modified by a feverish eclecticism aping a hundred styles of the past, and that may be paralleled by the women's styles that change incredibly in a decade.

Yes, I think the scale-figure is the key to good architectural design. If the design makes a discord with the man you choose, then the design is bad, and conversely if an actual man looks out of place in an actual building, then he has no business there. Perhaps that is the reason hospitals are so stringent in their regulations about visitors and why visitors feel so nervous in them. The nurses fit beautifully, so do the internes in their fresh white ducks. The patients scarcely count, covered up with sheets, but the visitors are awful; usually they look like something that should be dipped in carbolic acid and cast down the drain as quickly as possible.

What Clothes, Modernism?

It seems at last that we may be emerging from the uncertainties and conventions of Victorian architecture, and modernism is all the rage abroad and somewhat the rage here too. But there are those who say it is a fad, that it will quickly pass or is already passing. If it is a real abiding movement it should foreshadow a change in costume, for it is certain that no modern costume accords with it. What should that costume be? The fundamental characteristics of modern architecture are mass production, rigid functionalism without extraneous ornament, and simple geometrical forms. The most fitting costumes would seem to be something on the lines of the Amish men, the Pennsylvania Dutch, a uniform consisting of broad flat hat, straight square box coat and tubular trousers. It is quite proper that no collar should be worn for that is in no way functional, and I am sure Le Corbusier would side with the religious faction that condemns buttons as vain ornament and pins its faith on the hook and eye. Only of course, the uniform should not be black, but white, or perhaps white on one side and black on the other. But uniforms unfortunately are not long popular with mankind, they may exalt the clan but they obliterate the individual; it takes a religious fervor to hold to them. I remember seeing a letter of Paul Cret's at the end of the late war in which he spoke of looking forward to the day when he could "ornate his head with a derby". And modernism is by no means new. Le Corbusier reached this country at least ten years ago.

Yet nowhere does there seem the slightest tendency toward a modified Ammish costume. Either the costume must be wrong or the architectural style an aberrant sport.

Cherchez le nu

There is, however, a novel costume which has recently attained considerable popularity abroad, especially in Germany, where modernist architecture has reached its greatest development. It is that of the Nudists. And the Nudist costume has much in common with modern architecture; it is functional, it eschews all ornament, it revels in sunlight. It is not very geometrical, I must admit, but it has the great advantage over any uniform that it is markedly individualistic. The variations, it is true, are not the results of choice, and are quite beyond personal control. But the same seems true of many of the variations in modern architecture. All things considered, I am convinced that Nudism and modern architecture do or should go hand in hand, and that a marked development of nudism must be the sign that architecture has really and seriously gone modern.

There are difficulties however. The Nudist costume is not universally practical. In summer weather it may be fine, indoor it may be tolerable the whole year round, but on the streets in winter it would never do. And our social organization requires cer-

tain marks of distinction between the individuals. How would one know a policeman from a bootlegger? The policeman has to wear a badge even though he has nothing to pin it on. I heard of a man who had dinner with a Nudist family in Germany. The whole household were properly nude of course, only the butler who waited on the table wore white gloves. Such little unavoidable artificialities would break down the whole system in time.

But Gods Need Gauds

And there is another objection, far more fundamental. Nudism in its philosophy is the negation of ornament, the negation of artificiality, and therefore, I believe, the negation of man's pride in his humanity as distinguished from simple animal nature. It is the negation of civilization. Our civilization is far from perfect I admit, and probably it always will be so, but as long as we believe that we are bettering it, our souls are alive. When we decide to give up all civilization utterly, our souls will swiftly die. Nudism, philosophic utilitarianism, contempt for frills and furbelows, even though they deny all known anatomy, all laws of gravity, form the straight path to barbarism and beyond, to savagery and below, for there is no savage that does not deck himself with some quite useless ornament.

All this, I believe, holds likewise true for architecture.

The Architect and the Depression

By TALBOT FAULKNER HAMLIN, A. I. A.

NOTE—The following are the concluding paragraphs of Mr. Hamlin's article in the August 9 issue of *The Nation*. It is the first of a series on the professional classes and the economic crisis.

* * * * The other great effect of the depression on architects contains the only bright element in the situation. The depression has made many architects think with a new seriousness about their professional position and its relation to the whole sociological and economic present. During boom years, architects, particularly in the larger offices, became imbued with the psychology of their clients. All the Hooverian dogmas of individualism, salesmanship, profit-making, were swallowed unquestioningly. Architectural magazines were full of articles on the money-making side of the profession; the architect was often a promoter and a business man rather than a designer. As he became immersed in financial schemes and details, his professional position was weakened; the architect was merely one of several cogs in the machine of corporate and individual profit chasing. Then came the falling off in investment building between 1928 and 1929 and the stock-market crash; and one after another the great hotels and office buildings paraded

into bankruptcy and foreclosure. The profit chasers sought other fields; the architect was forgotten. He learned bitterly of the gratitude of wealth, and all his grandiose promotion schemes vanished. Out of it all he found he had won only small pay, worry, and a loss of professional prestige.

In the enforced leisure of the depression, the architect has begun to think of the value of his training to society as a whole; he has begun to apply his creative talent to housing, to city planning, to the problems of social recreation. A vision is growing of the high destiny of the architectural profession; and after the fever of his plunge into high finance, the architect finds that vision healthy and sane. In many cases the architect is beginning to examine with a new interest and a new point of view the whole economic basis of life; he is beginning to realize how deeply the great dilemmas of poverty and wealth are implicated in his work. If, when he finds work again, he remembers the thoughts of these lean years, we may look forward to a profession of great influence, high standards, greater professional dignity, and a more noble purpose.

The Division of Housing—P.W.A.

IT might be said that the Division of Housing, of the Public Works Administration, officially became an entity on August 17, since this is the date on which the Administration made its first definite allocation of funds for specific housing projects.

The work carried on since June 23 by the Director of Housing, and more recently through the combined efforts of the staff and consultants, has been, after all, of a preliminary nature, involving the determination of policies, a survey of the complex problems surrounding the congested areas of our principal cities, the interpretation of the National Recovery Act as applied to housing, and finally, the analysis of the projects which have been submitted in the meantime for action. While these activities are appreciated by many as a prerequisite for the recommendations and decisions which affect the future development of numerous communities, the fact remains that the general yardstick for measuring the success of the entire Public Works program will be the actual work provided in the different localities. Thus of necessity some of the projects approved for loans may add little in the way of demonstrating new and better ways of housing. In the public mind, therefore, the Division of Housing will undoubtedly date from the announcement of positive results in its program.

The fact that the activities of the Division are entirely administrative in character makes it possible to carry on the work with a minimum staff. At this time it consists of:

Robert D. Kohn, Director
N. Max Dunning, Assistant Director
E. Henry Klaber, Chief, Technical Staff
A. Mackay Smith, Attorney Examiner, and
J. M. Hamilton, Personal Assistant to Director.

This staff is augmented by a group of consultants throughout the country, composed largely of economists, sociologists, architects, and town planners. This is as it should be, for the work is thus initiated and executed in the different localities. This policy naturally provides the maximum amount of work where it will benefit the greatest number; otherwise,

the purpose of the National Recovery Act would be largely defeated.

The general policies of the Division were determined after an all-day conference of staff and consultants, held at the Department of the Interior on July 31. Those of the consultant staff in attendance were:

F. L. Ackerman, of New York
Tracy B. Augur, of Detroit
Frederick Bigger, of Pittsburgh
Russell Black, of Princeton
Howard Green, of Cleveland
Mrs. Helen Duey Hoffman, of New York
Harold D. Hynds, of New York
Mrs. Mary K. Simkhovitch, of New York
Alfred K. Stern, of Chicago
Mrs. Edith Elmer Wood, of New Jersey
Coleman Woodbury, of Chicago
Henry Wright, of New York

The policies approved are evidenced in Circular No. 1 of the Public Works Administration, since issued. The clauses in that Circular which interpret the basis on which only low land values will be recognized are of special significance. More recently a general stand has been taken favoring low buildings.

The work of the Division is being greatly facilitated through the cooperation of architects in the various communities, particularly their activities in connection with the Housing Boards and Commissions of the several states. It is interesting to note that advisory councils of architects, economists, lawyers, and sociologists have been formed in a number of cities, notably, Cleveland, Chicago, and Philadelphia. These are to serve as a source of information with regard to local conditions, movements of population, price range of accommodations required, trend of industrial employment and location, traffic facilities, etc. Thus the problem of analysis will be simplified when these projects reach the Division of Housing for action. In this and similar ways the scope of service rendered by the Division will be greatly broadened.

J. M. H.

Bureau of Standards—Publications

Regional Planning Commissions or Organizations in the United States.
City Planning Commissions in the United States.
A Survey of City Planning and Related Laws.
A Survey of Zoning Laws and Ordinances Adopted during 1932.
Zoned Municipalities in the United States.

Zoned Municipalities by Population Groups.
(Excerpted from Zoned Municipalities in the United States—do not order both reports.)
Lists of zoned municipalities (as of January 1, 1933) arranged according to 1930 population.
If you wish any of these reports, address the Division of Housing, Bureau of Standards, Washington.

With the Chapters

EXTRACTS FROM CHAPTER MINUTES AND REPORTS

Baltimore, Virginia, and Washington, D. C., Chapters.

By special invitation of the Director of the National Park Service and by agreement of the Presidents of the Baltimore, Virginia and Washington, D. C. Chapters of the American Institute of Architects, an official preview of the new Shenandoah National Park was arranged for the members of these three Chapters in July.

The Shenandoah Park lies on the crest of the Blue Ridge, with a magnificent skyline boulevard extending for nearly forty miles at an average elevation of 3,500 feet. The expedition traversed about twenty-five miles of this boulevard; to visit "Skyland," a mountain cabin resort hitherto accessible only by laborious climb; visited three of the newly organized Conservation Camps; and, inspected the President's Camp on the Rapidan. Various government officials were present, and members of other Chapters.

At Skyland the program offered alternatives of tramps to various points of interest along the local section of the Appalachian Trail, including an ascent to a height of 4,000 feet and a descent to a beautiful swimming pool in the White Oak Canyon.

The party was a great success, largely due to the initiative and efforts of Horace W. Peaslee. About seventy-five architects and their guests were present and for at least one day there was fine companionship, good food, good spirits, a good outlook on the world, and no thoughts of a depression that lingers longer than it should.

New Jersey

At a recent meeting of the New Jersey Chapter with the New Jersey Society of Architects, a group of members from the Camden Society of Architects was welcomed by the President. Members of other local societies were present, also. Clarence S. Stein gave a most interesting lecture on Community Housing in America, past and future. The talk was followed by a general discussion in which the members seemed to feel that slum clearance should be self-supporting and should not be undertaken at the expense of the overburdened taxpayer. In proposing a vote of thanks to Mr. Stein, the Secretary asked him to convey the warm greetings of the Chapter to Robert D. Kohn and Charles Butler.

Philadelphia

C. C. Zantzing, newly-elected President of the Chapter, at its meeting on June 15th, called attention to a suggested program for the coming year which he and Secretary Purves had worked out.

The following subjects for meetings were suggested: Design in Architecture (Design and Education of the Architect; Design in the Ecclesiastical Edifices, etc.); Design in Construction, in Fine Arts, in Allied Arts, in Office Practice, in the Use of Materials (Design as influenced by new materials and methods of construction); in Landscape and Garden Work; and a discussion of the Century of Progress Exhibition.

It was recommended by Mr. Zantzing that the members of the senior class of the Architectural School of the University of Pennsylvania be invited to attend the Chapter meetings. He pointed out that it had been the custom for the President and the Chairman of the Committee on Education to write to all honor members of the graduating classes in architecture at the University, asking them to attend. The adoption of the policy in this connection, and the means of putting such a policy into effect, were left in the hands of the President.

The annual report of the Chapter covering the activities of its committees during the past year contained many items of special interest and indicated the extent of the work by Chapter members in behalf of matters vital to the profession.

The Committee on Preservation of Historic Monuments undertook a research to determine the original arrangement and furnishings of the Senate and House of Representatives in Congress Hall, which resulted in the collection of documentary evidence to supplement and confirm the physical conditions disclosed during the restoration of the building. The result has been embodied in plans and detail drawings prepared by the Committee which have been submitted to the Director of Public Works and have been approved by the Art Jury.

Incident to the transfer to the State of the site of William Penn's house and garden known as "Pennsbury", the Committee has been called upon to advise concerning the improvement of the ground as it may have appeared at the time of Penn's occupancy and to consider evidence of original conditions disclosed in making excavations now in progress.

St. Louis.

President Mullgardt introduced Mr. Harland Bartholomew as the speaker of the evening at a recent meeting of the St. Louis Chapter, and stressed his work in aiding the unemployed draftsmen through the City Plan Commission. Mr. Bartholomew, Engineer of the City Plan Commission and an Honorary Chapter member, spoke at some length

concerning the surveys made and to be made of three blighted areas in the City of St. Louis. He illustrated his talk with maps, and the subject brought forth a lively discussion. The work was done by draftsmen paid by the Architects' Draftsmen's Relief Committee.

At this meeting the President reminded the members that recommendations should be made to the Mayor for appointments to the Art Commission to be made in the near future. A committee was appointed to study the law concerning the powers of the Art Commission and to consider men for appointment.

San Diego—Honor Awards.

This Chapter conducted its first honor awards program in June. About one hundred and fifty people attended the presentation ceremony at the Fine Arts Gallery in Balboa Park. The members of the Chapter feel that the affair was very successful and the newspapers were particularly generous in handling the publicity—with about

twenty-five press notices in all, both in advance of the awards and after the meeting.

According to the report of The Jury on Honor Awards, approximately one hundred nominations representing all groups in the program were offered. The Jury regretted the nomination of only one small house, inasmuch as the small houses vastly outnumber all other buildings, and stated that "they definitely determine the quality of a residential district and form the most significant evidence of the art of living of the community. Simple, well-designed houses are sufficiently rare to bring instant appreciation, and are too seldom found in groups. The Jury is keenly aware of the importance of good design both as a cultural and a sound economic influence. It has therefore listed * * * the addresses of some houses noted during tours of inspection."

The Jury felt that school building design in general lacked the distinction found in the design of other classes, and noted with commendation the planting of trees and shrubs around certain utilitarian buildings and structures.

Items of Interest

Washington State Construction League

A notable event of importance to the entire construction industry is the recent organization of the Washington Construction League formed for the purpose of securing the united effort of the various elements of the industry to promote in the most effective manner the interests of all connected with construction.

After a preliminary organization meetings in Seattle a meeting to complete the organization was held at which Constitution and By-Laws were adopted and officers elected. Walter A. Averill of the Pacific Builder and Engineer was elected President; Thomas W. Neill of the Industrial Committee of the Spokane Chamber of Commerce, First Vice-President; W. F. Paddock of the California Stucco Company, Seattle, Secretary; and Herbert Witherspoon, Vice-President of the National Bank of Commerce, Treasurer. The election of a Second Vice-President, who would probably be from southwestern or southeastern Washington, was deferred until a subsequent meeting. A Board of Directors, numbering twenty-seven, was also provided, composed principally of representatives chosen by the various groups participating as components of the general construction industry, John Graham being the Board member representing the Washington State Chapter, A.I.A. Memberships were provided for on an individual and organization basis as would best serve the purposes of the League and provide

for it as wide spread and effective participation as possible.

Subsequent to the general organization meeting, the Board of Directors elected Harold S. Woodworth, a contractor of Tacoma, Second Vice-President, and made appointments on the Executive Committee which is to carry on the routine work of the League.

Washington—The National Capital.

The attention of those interested in the city of Washington is called to a book which some day will sell at a premium. It is available at a very low price—\$3.50 per copy.

It is reviewed by Sarah G. Bowerman in the Washington Star, as follows:

"Senate and House documents are not usually found on the library tables of general readers. A recent Senate document might well, however, be given a place among the fiction, biographies and histories on any such table. It would have to be a big place, for this document is a heavy book, handsomely printed by the Government Printing Office on fine, satiny paper, with many illustrations, and bound in blue cloth. Its subject is 'Washington: The National Capital,' and it was prepared by H. P. Caemmerer, secretary of the Commission of Fine Arts. The edition is limited to 4,000 copies. Mr. Caemmerer says in his foreword: 'Several years ago the writer was persuaded by the public school authori-

ties of Washington to undertake the writing of a history of the development of the National Capital. It was said that while civics was taught in the class room, there was no text book suitable for reference and that it was necessary to make use of prints and clippings. About the same time a similar request from a Cornell University professor expressed the need of a history of the plan of the National Capital for use in teaching a course in history of landscape architecture in the College of Architecture at that university. The writing of the book was delayed until the public buildings program of the Government had taken definite form."

Proposed Courses To Prepare Candidates For The State Examination For Architect's License

The Department of Architecture of the New York University will offer a series of courses in the fall and spring 1933-1934 reviewing the fields of architectural design, building construction, and office practice. The courses have been coordinated with the requirements of examinations held in the past by the State Board for the architect's license, and have been specially prepared from a standpoint of practicality.

It is the intent of these courses to give to those who have had experience in the varied phases of architectural practice, a review and preparation in a particular specialty in which they may feel themselves to be deficient. Many of the candidates or those working in architects' offices have not had the opportunity of broad experience, having devoted their time to specialized work, and have not had the occasion to refresh their memory with the vast amount of material found in the field of building practice. The student's attention will also be called to the numerous matters that form the equipment of a practicing architect, making him better fitted for his later opportunities.

The courses offered will be the following: architectural design, architectural practice (specifications, contracts, lien laws, insurance, professional ethics), building construction, history, mechanical equipment (plumbing, heating, lighting, ventilation), and structural design. These will be offered during the fall and spring session, each course extending for a period of fifteen weeks, beginning in September and February, respectively.

These courses will be given by men who are specialists in their respective fields and will give the

young architect the benefit of the experience of practicing members of the architectural and engineering professions.

Detailed information can be obtained from the Secretary, Department of Architecture, New York University, 250 East 43rd Street, New York City.

The Milton B. Medary Scholarship

Charles Butler, Chairman of the Committee on Education, announces that the jury for the Scholarship, consisting of Ely Jacques Kahn, Director of the Department of Architecture of the Beaux-Arts Institute of Design; Sherley W. Morgan, acting for Ellis F. Lawrence, President of the Association of Collegiate Schools of Architecture; and himself, as Chairman of the Committee on Education, held a meeting for the purpose of awarding the Scholarship.

Under the conditions by which this Scholarship Fund was established by The Georgia Marble Company as a memorial to Milton B. Medary, the Scholarship is to aid in defraying the expenses of one or more students doing post-graduate study in architecture, and on the further condition that the beneficiaries shall be selected from students who have received the Institute School Medal.

The award was made to R. Max Brooks of the University of Texas. Honorable mentions were awarded as follows, in the order named:

S. Thomas Stathes, Catholic University of America.

Lyle H. Click, University of Cincinnati.

Henry P. T. Tideman, University of Illinois.

Harold E. Steinberg, University of Pennsylvania.

The Jury felt that all of the five would have been fully worthy of the award and expressed regret that five scholarships were not available to bestow.

Harrisburg Construction Congress

The President of the Southern Pennsylvania Chapter, M. E. Green, reports that at the suggestion of the Chapter a construction congress was formed in Harrisburg. Apparently it is functioning satisfactorily and a considerable interest is displayed by the members. The list of such congresses throughout the United States is growing steadily, and this evidence of the spirit of cooperation between the various groups of the construction industry is encouraging.

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