

THE  
OCTAGON

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*A Journal of The American Institute of Architects*

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*Competitions - Tandem and Otherwise*  
*Standard Accounting System*  
*Memoirs of George Keller*  
*With the Chapters*  
*"Hold That Tiger"*

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# THE AMERICAN INSTITUTE OF ARCHITECTS

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**M**ANY years ago a few architects established The American Institute of Architects and stated its objects to be—

*"To organize and unite in fellowship the Architects of the United States of America,*

*"To combine their efforts so as to promote the aesthetic, scientific, and practical efficiency of the profession, and*

*"To make the profession of ever increasing service to society."*

• • •

It is the responsibility, therefore, of the Directors, Officers and Committee members to interpret these objects in terms of the present needs of the profession and of society—the shelter needs; to define them in specific proposals; and then to promote their realization by directing the joint action of the men of the Institute and by seeking the cooperative action of other men.

• • •

Its national affairs are the responsibility of the Officers, the Directors and the national Committees.

Its local affairs are the responsibility of the Chapters—their officers, committees and members.

Chapter action is equally as important as national action. In fact, except in a few special cases, the national responsibility cannot be discharged effectively unless the Chapters perform efficiently. Strong Chapters are the foundation for a strong Institute. Chapter strength is a condition precedent.

• • •

The Chapters and the individual members are the foundation of The Institute. I have written to each Chapter President that I shall call upon him and the members of his Chapter for real service. This is neither a threat nor a warning. It is a promise. And all the responses thus far received have pledged the utmost support to the Institute for the coming year. So, the Officers and the Committees are challenged to put forth their best efforts at headquarters, assured that the men in the field will do their part. I have no doubt of the outcome.

*Excerpts from "A Synopsis" by Stephen F. Voorhees.*

# THE OCTAGON

A Journal of The American Institute of Architects

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## Competitions—Tandem and Otherwise

AT MEETINGS of the Executive Committee and Board of Directors preceding the Convention, the subject of architectural competitions received attention.

At the request of several chapters, the so-called "tandem competition" was considered. The question was submitted in hypothetical form to the Standing Committee on Competitions, Egerton Swartwout, Chairman, as follows:

"Is it, or is it not, a competition when two, three, or more architects submit drawings for the same project at the invitation of an owner or building committee, with the understanding that no one of the architects shall present, or work upon his documents until the prospective client has received and paid for the work of his immediate predecessor, performing like duties?"

The reply of the Committee on Competitions was: "There can be no question that this is a palpable

attempt to evade the requirements of the Competition Code for reasons which may or may not be of particular importance to the owner."

The Board took action as follows:

*Resolved*, That in the opinion of the Board of Directors the form of so-called tandem competitions as reported by the Committee on Competitions in a letter of April 8, 1935, violates the principles of the competition code of the Institute, and therefore is not approved; and be it further

*Resolved*, That the document of the Boston Chapter Committee on Ethics and Competitions, entitled "A Statement to the Architectural Profession," be published in THE OCTAGON with the approval of the Board of Directors.

In accord with the second resolution above quoted, the document of the Boston Chapter is printed in full, as follows:

### A Statement to the Architectural Profession

THE architects themselves, and not the public, are responsible today for most of the disabilities under which they are suffering. This has been true for years past and tragically true today. They have established in the public mind a definite impression that under certain circumstances professional services for which a substantial fee is legitimately charged, may be secured without any compensation whatsoever. The members of no other profession have placed themselves at such a disadvantage. A lawyer acting as head of a building committee was recently asked by an architect what he would do when approached by a man who, seeking his thoughtful professional opinion in solving a legal

problem, told him that he intended to ask four or five other lawyers for corresponding opinions; that he would then consider these opinions and decide which jurist to retain. He replied, "I should kick him down stairs." The principle of competition may be acknowledged as having a limited validity in respect to official architecture, but it is a highly questionable procedure against which the architectural profession should set its face as firmly as possible when applied to all other types of projects. There is reason to believe that this could be accomplished through a campaign of education. So long, however, as competition does obtain, no conditions other than those demanded by The American Insti-

## Statement to the Profession—Continued.

tute of Architects should receive the sanction of an honorable practitioner. The architect who has pride in his profession, instead of implying to the public that he is held to the tyranny of a code, should feel bound to explain and vindicate its philosophy, for at least he knows that it provides the fairest field for a trial of skill. It will be found that in all relationships the public is prepared to accept exactly the valuation that the architect puts on himself and his own services.

The Committee on Competitions of the Boston Chapter represents the Institute in its relation to competitions generally. In cases of doubt or uncertainty in architectural relations, if a careful study of the "Circular of Information on Architectural Competitions," A. I. A. Document No. 213, is not fully informative, the Committee should be consulted. This Committee finds that the so-called "tandem" competition is a subterfuge to avoid code procedure, and as such is not only wholly without merit, but pernicious and inimical to the interests of the entire architectural profession. The Committee further believes that this type of competition is so palpable an evasion of the code as to be readily recognized, and consequently it becomes the manifest duty and privilege of every architect to conform to its provision in his relations with his clients. To do otherwise constitutes a breach of professional practice.

There exists in the minds of certain architects the conviction that, during the present stagnation in the building industry, the Institute should lower its standards of professional practice, scrap the competition code and abandon all disciplinary action,—in effect, throw up the sponge and return to the dog-eat-dog cave-man procedure of fifty years ago. It is an utterly selfish and wholly illogical viewpoint, one that if followed would result in the complete demoralization of the profession. It is economic suicide from a business standpoint, and would result in all architects being held in general contempt, instead of only a proportion of them, as is now the case. A great deal of harm has already been done, and is continually being done every day, by the highly questionable scramble for a job, once it has been announced that somebody is going to build something. The esteem in which such architects are held is illustrated by the recent announcement of the selectmen of a country town who, contemplating building a town house, announced that: "All drawings submitted will be pinned up on the wall, and every architect will be given a chance to

sell his wares!" The equivocal position in which a distinguished architect recently found himself by agreeing to enter a questionable competition for a nominal fee, representing about one-fifth of his actual office expense, no jury, no professional adviser,—resulted in the selection of a "dark horse" by the building committee, and the consequent loss of money and prestige by the distinguished architect. The "dark horse's" prestige is now correspondingly enhanced, for he can and probably will say, "I'm not afraid of competing with distinguished architects; I won out against one the other day. Their fine talk of 'ethics' is all bunk, and they're not so hot anyhow!" The "dark horse" is perfectly right, in this instance, at least. There is good reason to believe that if the distinguished architect had refused to enter the questionable competition, likely enough he would have been awarded the commission outright.

We all know that a building committee delights to have architects make pictures for them to pass judgment on, while sitting in comfortable chairs, cross-examining the suppliant. The question is often posed,—How is the "layman" to inform himself of the competence of an architect to solve his problem? The answer is another question,—How does the "layman" inform himself of the qualifications of any professional man? Does he listen to a line of more or less high-powered sales talk, or does he judge by their works? It is a highly technical job, not only for the architect to solve a problem, but also for a committee, no matter how competent it may be, to evaluate its solution. It is a difficult job for a jury of experts to tackle; hence the "Competition Code" and its safeguarding provisions. If there are a score or two architects for every job, only one is going to get it, so why spend vast sums, as is done every year all over the country by the architectural profession, with no return? Every time an architect enters a questionable competition, he wagers several hundred dollars to nothing on a twenty to one shot against him; often the odds against are even greater, for in many instances the job is "fixed" for a favored one. Worse than that, when an architect cheapens the value of his services by offering to do work for nothing, or a purely nominal fee, it becomes a matter of deep concern to every practicing architect, whether a member of the Institute or not. If Institute members stood solidly together against this practice, there would be everything to gain and nothing to lose. The reputation of the Institute would be

greatly enhanced, and all architects would aspire to join it and share its benefits.

Codes of ethics and professional practice are founded on sound business principles. They are subscribed to by all members when joining the Institute. Unless they are observed in spirit as well as in the letter, their business value will be greatly reduced. Some architects are prone to say when approached by a prospective client, "I should like to submit sketches to you on your conditions, but the Institute rules forbid my doing so." This is an utterly foolish and cringing attitude for a member of the Institute to assume. There is no compulsion for him to join; he may do as he pleases, but he may not hope to enjoy the benefits and standing that Institute membership gives him and disregard its obligations. If he wishes to enter unau-

thorized competitions or vary from the spirit of professional practice, let him be honest about it and resign from the Institute before so doing. A few architects have done this and their honesty in so acting is respected. They may have forgotten that "The Institute is the shield under which all architects whether or not they claim membership seek shelter in time of trouble." There never was a better opportunity offered than the present for putting our house in order. The enforced leisure of the past lustrum suggests not the scrapping of ideals, but a period of purification and renewed confidence in the integrity and sound judgment of the builders of the Institute.

COMMITTEE ON ETHICS AND COMPETITIONS

BOSTON SOCIETY OF ARCHITECTS

## Standard Accounting System for Architects

THE foreword of the Manual of Accounting for Architects clearly expresses the reasons for the adoption of good accounting methods in the following paragraphs:

The architect is engaged in the practice of a profession wherein he is dependent on others for the opportunity to create his art and give it form and substance. For such opportunity he is dependent upon the conditions that obtain in the industrial world, and for its successful conclusion he must rely upon his skill in administering the enterprise as well as upon his skill in applying his art. The manner in which he administers the enterprise is the gauge of his business standing.

Accounting is essential to the successful conduct of the practice of architecture. Besides recording the architect's past financial transactions, accounting must supply him with reliable information wherefrom he can determine his financial condition at any time. Without such information, he cannot foresee his financial needs and plan for them, or conduct his practice economically and profitably.

Accounting depends upon bookkeeping. Bookkeeping is the systematic recording, classification, and evaluation of the facts of financial transactions and the summarization of the results of those transactions. Accounting involves the evaluation of the effects of the transactions, and must produce an accurate, informative, and intelligible statement of the financial condition of the business at any date and of the results of its operations for past periods.

It interprets the meaning of those results and furnishes a basis for decisions affecting future policies, and always should provide safeguards against error and waste.

The information developed by accounting must be truly informative, reliable and promptly available. Accounting must provide a reliable method whereby the architect can determine accurately the costs of performing the various functions of his practice. How promptly this data is available depends entirely on how promptly the architect sets up his transactions and evaluates them; how informative it is depends on how closely the accounting conforms to uniform methods and the best current standards of accounting practice.

Only by means of a uniform accounting system can the architectural profession accurately determine and compare the prevalent costs of performing its various functions and know quite certainly what the cost of doing any particular type of architectural work should be. Until such universal cost data is available, the architect cannot determine with confidence what he should receive as compensation for doing any such work. With such data available, it may come about that the traditional scheme of charges now prevailing in the profession will be modified or discarded.

The more universally a uniform method of accounting is used by the profession, the more soundly the profession will be grounded financially and the more effectively it will function and command con-

*Standard Accounting—Continued.*

fidence. The more standard the forms of such accounting become, the more accurately they will furnish the measure of business efficiency that the architect must have to determine the costs of doing his work, forecast his financial needs, and conduct his practice profitably.

It is necessary for the architect not only to record the financial transactions of his business, but also to record the financial transactions of his clients with the constructors of their buildings. While the Manual is concerned with the accounting system for the architect's business, the construction accounts are discussed in a separate chapter, and bookkeeping forms therefor are included in the Appendix. But the records of the construction accounts must never be mixed with or be a part of the architect's accounting system.

The architect with the modest practice cannot afford to employ a bookkeeper, full time, but he should have an accountant set up his books. Thereafter the architect should record his transactions day by day and set down the purposes of each transaction, but not necessarily in those books. This will take only a few minutes of his time each day. Then periodically, preferably once a month, he should employ a bookkeeper or an accountant to transfer the information into his books and prepare the essential financial and cost statements. The architect, whether or not he regularly employs a bookkeeper, should have an independent auditor inspect his books of record annually and report the conditions he finds.

*Component Parts.*

The Standard Accounting System for Architects consists of the "Manual;" the Binders; and the Accounting Forms. The preparation and printing of the complete Accounting System marks the accomplishment of a difficult and important undertaking. The work was done in a period of three years by an Institute Committee on Standard Accounting, of which Edwin Bergstrom is the Chairman. On behalf of the Institute, the Board has directed that a brief recognition of the authorship of the Manual appear in each copy, as follows:

"The American Institute of Architects expresses to Edwin Bergstrom its appreciation of the invaluable service he has rendered the architectural profession and the Institute by developing for the Institute a System of Accounting for Architects and preparing this Manual in which the system is described."

*Endorsement of the Institute.*

The Board of Directors commends to the members of the Institute and to the architectural profession at large, the use of the Manual and the adoption of the System of Accounting. The Board is convinced that the individual use of the Manual and Accounting System will prove of great value and benefit to the individual architect, and that general use by the profession will develop the data for comprehensive and intelligent comparison of costs of rendering architectural services, and that these comparisons will form accurate bases for determination of more adequate compensation for architectural services.

*Prices and Discounts.*

The fixing of prices and discounts, and the distribution of the documents, was left with the Secretary, in consultation with the Chairman of the Committee on Standard Accounting.

Herewith is published, in the following pages, a complete schedule of titles and prices.

The schedule is tentative. It has been set up on the basis of actual cost, plus overhead, plus a small profit to the Institute.

The primary object is to render a service to the architect and the profession. However, the Institute cannot sell the accounting documents at a loss, and it must ask a fair price for material, the preparation of which has required much time and money.

Every member of The American Institute of Architects is entitled to purchase the Manual at a discount of 20%, and the Binders and Accounting Forms at a discount of 10%—on the list prices. Non-members must pay the list prices.

The Manual, Binders, and Forms will be sold direct from The Octagon. They cannot be bought from dealers. Transportation will be collect, by parcel post, express, or freight, as specified.

It is strongly recommended that every architectural firm in active practice investigate this new and comprehensive method of accounting for the architect's office. The system will fit and work for the one-man office, or for the biggest office in the country.

In due course an illustrated circular will be available.

Your order or your inquiry will receive immediate attention at The Octagon.

CHARLES T. INGHAM

Secretary.

**Titles and Prices—Accounting System**

**Manual of Accounting for Architects**

(20% discount to members of the A. I. A.) ..... \$5.00

Consists of eleven chapters, covering The Principles of Accounting; The Account, Bookkeeping Records, and the Financial Statements; The Schedule of Accounts; The Asset Accounts; The Liabilities and Net Worth Accounts; The Income Accounts; The Expense Accounts; Cost Accounting; Journalizing and Other Recording; Bank Deposits and Checks; and Construction Accounts; and thirty-eight plates which illustrate all the various forms.

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These are celluloid tabs with printed inserts in the tabs. The prices for complete tabs are—first column, ready to paste on separation sheets; and, second column, pasted on separation sheets.

	Without Separation Sheets	On Separation Sheets
TAB INDEX SET FOR GENERAL LEDGER.....	\$0.90	\$1.50
General Ledger		
Size 2" x 1½" Yellow Form No. 512-5500-0..	.15	.25
Assets		
Size 1¼" x ¾" Yellow Form No. 512-5501-0	.15	.25
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Size 1¼" x ¾" Yellow Form No. 512-5502-0	.15	.25
Net Worth		
Size 1¼" x ¾" Yellow Form No. 512-5503-0	.15	.25
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Expense		
Size 1¼" x ¾" Yellow Form No. 512-5505-0	.15	.25
TAB INDEX SET FOR OVERHEAD EXPENSE LEDGER.....	.75	1.25
Overhead Expense Ledger		
Size 2" x 1½" Yellow Form No. 512-5510-0..	.15	.25

Celluloid Index Tabs—Continued.

Salaries Management	Without Separation Sheets	On Separation Sheets
Size 1½" x ¾" Yellow Form No. 512-5511-0	.15	.25
Salaries Production		
Size 1½" x ¾" Yellow Form No. 512-5512-0	.15	.25
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Size 1½" x ¾" Yellow Form No. 512-5513-0	.15	.25
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Size 1½" x ¾" Yellow Form No. 512-5514-0	.15	.25

TABS MISCELLANEOUS

Job		
Size 1" x ¾" Blue Form No. 512-5570.....	.10	.20
1935, 1936, 1937, 1938, 1939, 1940		
Size 1" x ¾" Blue Form No. 512-5571.....	.10	.20
Set of 6 of the above years.....	.50	1.20
Consecutive Months, January, February, etc.		
Size 1" x ¾" Blue Form No. 512-5572.....	.10	.20
Set of 12 months.....	1.00	2.20

Separation Sheets for Binders

36 lb. white Old Ironsides Ledger, ¾ inch cloth strip pasted down left (slotted) side, slot punched for 5/6" diameter posts to fit binders.

Form Number	Center to Center of Punching	Size of Sheets	Price in lots of 10
512-601	7½"	9½" x 11¾"	\$0.70
512-602	7¾"	9½" x 14"	.70
512-603	8¾"	10¾" x 23¾"	.70

Board and Executive Committee Meetings

TO THE MEMBERSHIP:

Since the last report on the meetings of the Board of Directors and of the Executive Committee, meetings have been held as follows:

Meeting of Executive Committee—March 26-28, Washington.

Meeting of Executive Committee—May 20, Washington.

Meeting of Board of Directors—May 21-28, Washington and Milwaukee.

Meeting of Board of Directors—June 1, Milwaukee.

Meeting of Executive Committee—June 17, Washington.

This series of meetings, which preceded and followed the Sixty-seventh Convention, was devoted to many items of business, the important ones of which were placed before the Convention in the

Report of the Board of Directors. A large number of items were of a routine nature, such as elections, resignations, reinstatements, and disciplinary matters, which under the basic law of the Institute must be acted upon by the Board of Directors or the Executive Committee.

The attendance of Officers and Directors at these meetings was almost one hundred per cent.

Any member of the Institute may obtain complete information on any action taken on any subject, by the Executive Committee or the Board of Directors, by addressing a request to the Secretary. The Minutes of each meeting of the Board of Directors and of the Executive Committee, are open to the inspection of all members, during office hours at The Octagon.

CHARLES T. INGHAM,  
Secretary.

## Memoirs of George Keller

DEAN OF THE INSTITUTE

INTRODUCTORY NOTE.—In the passing of George Keller, F. A. I. A., M. 1869, F. 1885, the Institute loses its oldest member. For sixty-six years Mr. Keller had been an honored associate up to the time of his death in Hartford, Connecticut, in his ninety-third year on July 8, 1935. Recently discovered among his papers, these genial and fascinating recollections shed an interesting light on the early struggles of young draftsmen and architects during the Glacial Age of the Fine Arts in these United States. Evidently written a number of years ago, it is not surprising that the first few sheets are missing, and while here and there torn pages present difficulties, the narrative flows smoothly. Through the courtesy of Mrs. Keller these recollections are appearing in *THE OCTAGON*, for both she and her husband, always interested in Institute affairs, attended many conventions in the past where Mr. Keller's striking figure and distinguished personality doubtless will be recalled by the older members.

H. G. R.

**I**T WILL not be difficult for Art lovers to conjecture the beginning of the opening sentence which starts:

. . . by Guido Reni, the original of which it was a treat for me to see when in Italy after the lapse of many years. Although I have a distinct recollection of these paintings, I could not have been older than seven years; for when I was eight, a younger brother, John, and myself were left in the care of relatives after father, mother, two brothers, and two sisters had sailed for the United States, where they settled in New York City.

There are now many wallpaper factories decorated with copies of mural frescos of classic subject which indicates that my father had a feeling for art. His townsman, Maclise,\* who became famous as an historical painter and was the first president of the British Royal Academy (?), received his first lessons in painting from my father. Another of his associates

[\* Daniel Maclise, 1806-1870, Irish painter, born in Cork, son of a Highland soldier, best known by his two great historical paintings, "Meeting of Wellington and Blücher" (1858), and "Death of Nelson," (1864) in Westminster Palace. When a youth of nineteen, seeing Sir Walter Scott in a bookshop, he surreptitiously made a pencil sketch of the great man from which a popular lithograph was published. This became so popular that he threw over his job in a bank, went to London, entered the Academy, and took many prizes. He was a member of the joyous band of "Fraserians," illustrated some of Dickens' Christmas books and contributed a remarkable series of portraits of literary and other celebrities under the pseudonym of "Alfred Croquis," to Fraser's Magazine, 1830-1835. Associate of the Royal Academy 1835, full member 1840; but on account of poor health, he declined the honor of president which was offered him in 1865. H. G. R.]

and townsman was the renowned "Father Prout" \*\* who deceived many scholars by his imitations of famous classic and modern writers, such was his mastery of foreign languages and his ability to counterfeit the different styles of various authors. He wrote "The Bells of Shandon," in "The Relics of Father Prout."

I attended a private school for boys in Cork and was advanced enough to enter Grammar School, No. 35, in New York, where I joined the family in America after two years of separation.

My father, a man in middle age, coming over to a strange country with a wife and four children to begin life all over again, had a difficult struggle; but he succeeded in establishing himself in business, first finding employment in a wallpaper factory where his knowledge of the mixing of colors made him a desirable man. Having built for himself some dwelling houses outside of Cork at Sunday's Well, his experience in building operations led him to become a building contractor in New York, at which he was so successful that he hoped to send me over to Europe to study art—a vain hope—for he was cheated right and left, and dying, his family

[\*\* Francis Sylvester O'Mahony (Father Prout) 1804-1866, priest, poet, inimitable jester, loving friend, faithful steadfast Irishman, and Christian gentleman. How glorious were the days and nights of those "Fraserians." No one can be ignorant who looks around that circle, which, beginning with Maginn and the decanters, is carried on by Barry Cornwall, Southey, Thackeray, Churchill, Murphy, Ainsworth, Coleridge, Hogg, Fraser, Crofton Croker, Lockhart, Theodore Hook, D'Orsay, and Carlyle, to Mahony and Irving.—From a sketch by John Malone. H. G. R.]

had to rely on themselves for support. Dr. Johnson is said to have met a poor woman who asked for assistance, telling him she was a "struggler." That term would fitly apply to the Keller family; but they possessed the blessings of good health and cheerful dispositions which helped them to struggle through many difficulties. Alas! they are all gone but me, for I am the only survivor.

I graduated from the Grammar School No. 35, New York, which still stands on West 13th St., and from there I entered the "New York Free Academy" as it was then called, but now "The College of the City of New York." Dr. Webster, a West Point officer, was the President and Professors Anthon, Gibbs, Lischary and Leoremus belonged to the faculty. Of the tutors I recall Hardy, Compton, and Kaerner, a German, who taught drawing and design, with only a limited qualification as an artist, and a slight command of English. I spent but one year in college when I began to work for my living.

As I had some skill in drawing, I found employment in the office of a firm of Architects, Jardine & Thompson, at the corner of Broadway and 36th St. Jardine had been a carpenter in Carlisle, England, and Thompson, I believe, had been a draughtsman with architect Snook on Broadway before forming the partnership. I learned nothing from them except the use of the drawing instruments and to draw in perspective, for their practice largely consisted of dreary rows of "brown-stone-front" dwelling houses, devoid of any architectural character. Five dollars a week was what I received for my services. After wasting some valuable time with them, which would have been far better employed at college, I accepted an offer of another firm of architects Duggan & Holley, with offices in the Trinity Building, 111 Broadway. Their practice was a slight improvement on that of my first employers, which is not saying much; and tiring of the drudgery of that office, I thought my fortune was made when I found employment with an Irish architect, Charles F. Anderson, who had been in partnership with James Renwick, the architect of Grace Church, N. Y., and St. Patrick's Cathedral on 5th Avenue, then just begun. Anderson had an office at No. 8 Wall Street between Nassau and Broadway, occupying but one room facing the street. He employed but one mediocre draughtsman beside myself. Anderson had recently separated from Renwick and was about to move to Washington with his family where he endeavored to have his claim for compensation for having de-

signed the wings of the Capitol, approved. My father allowed me to leave home to live in Washington with Anderson's family.

Before coming to this country, Anderson practiced as an architect in partnership with Sir Thomas Deane who was knighted when Queen Victoria visited Cork, on account of having successfully completed some government work on Spike Island in the Cove of Cork, which was changed to "Queens-town" in honor of the Queen's visit. Anderson was an irascible Irishman of about sixty years of age. He had one glass eye. He kept a brace of duelling pistols on his desk; but though often threatening to "call out" persons who had differences with him, I doubt if he ever fought a duel.

Apparently he had devoted most of his life to the study and practice of his profession and spent little of his time in desultory reading. On one occasion when we were discussing the subject of duelling, I mischievously asked him if he had ever engaged in a "three-cornered" duel; but never having read "Midshipman Easy," he scorned to reply to so preposterous a question!

He must have been a man of ability as an architect, for his design for the wings of the United States Capitol at Washington was awarded a prize in competition, and the wings were built substantially in accordance with his plans. A brief account of his connection with this work prepared by me, appeared in the Proceedings of the 57th Convention of The American Institute of Architects held at Washington, D. C.

At this time I was only a lad of sixteen years of age, but I was able to appreciate the beautiful drawings for the Capitol which were framed and hung in the room in which I worked for more than a year. A clever pen-and-ink wash-drawing of the "Rialto at Venice" which Anderson declared was his work was my special admiration, although he never drew a line all the time I was living with him. As he had but one eye when I knew him, it may have incapacitated him for drawing.

Before leaving New York for Washington, Anderson had a farm on Staten Island which he disposed of, killing the pigs on the farm and salting them for family use in Washington. Although I seldom ate pork at home, there was hardly any part of a pig I had not intimate acquaintance with while in Washington, until finally sores appeared on my face which I attributed to having lived too plentifully on pig.

Among those who visited Anderson I remember Jefferson Davis who was then a United States Sen-

Memoirs of George Keller—Continued.

ator, afterwards President of the Southern Confederacy, Senator Bright, and (name missing).

While I was in Washington, John Brown made his famous raid at Harper's Ferry which so disturbed the state of the country that I decided to go home to New York, much against the wishes of Anderson who found me a useful and economical draftsman, for all I received in cash beside my board and lodging for a year's work was thirty-six dollars. Returning to New York, my father found a place for me in the office of Renwick, Achmuty & Sands, Architects, where I was to receive \$75.00 for the first year. Renwick had been Anderson's old partner. They were then the principal architectural firm in New York and my father felt that an experience in such an office was of more benefit than a larger salary. But I had not been in the office for a fortnight when Anderson learned of my whereabouts and sent a friend, McCoy of the United States Coast Survey, to induce me to return to Washington; learning which, Renwick told me he was sorry he could not retain me in his office, "for he had had enough trouble with that man already." Achmuty had taken a fancy to me. He said he was sorry to have me leave, and giving me a \$20.00 gold piece, we parted. Achmuty established the first trade school in the United States in New York City at the foot of (?) at 23rd Street, where boys were taught carpentry, masonry, and carving.

While employed in Renwick's office, I was engaged on the plans for Vassar College, the first woman's college in the country. In a description in Harper's Magazine of the buildings, written many years afterwards, I remember reading that "it was evident the original building had been designed by a man," for none of the dormitories had closets in the girls' bedrooms! A need provided for in the later additions.

While in Washington, much of my time was occupied in the preparation, from Anderson's dictation, of innumerable memorials to Congress for compensation for his services in designing the wings of the Capitol; but it was some years after that his claim was finally admitted and he was voted \$7,500 which was duly paid. That was a large sum in those times for the value of an architect's services was little appreciated and architecture was at a very low ebb. Among the papers of St. John's parish, Hartford, Connecticut, was found a receipt from Richard Upjohn, the architect of Trinity Church at the head of Wall Street, N. Y., for

\$50.00 in payment for plans of St. John's Church, Hartford.

On my return to New York, after having been deprived of my position in Renwick's office, my father who had an exaggerated opinion of my abilities, induced me to open an office in Wall St., in the same building that Anderson had had his office, but one month's experiment convinced me of my unpreparedness and I sought employment again as a draughtsman. This I soon obtained in the office of P. B. Wight, 98 Broadway, who shared two rooms with Russell Sturgis. Wight was a young man about five years my senior and had just won the first prize in an open competition for the Academy of Design, in the preparation of the contract drawings for which I was occupied, together with an older draughtsman named Wightman who, I believe, is still living somewhere in New Jersey. Wight's office was a great improvement on my previous opportunities for the study of architecture, for he was a man of education and I was thrown in contact with several artists who visited the rooms to discuss the plans for the home of the fine arts. Among them I recall Daniel Huntington, the President, Addison Richards, the Secretary, and the Farrars, father and son, disciples of Ruskin, recently arrived in New York. Mr. Farrar brought with him a sketch book of Ruskin's which I remember looking at with deep interest as Ruskin was then at the height of his fame. I was surprised at the drawings on account of their sketchy character, not at all what I was led to expect from his teachings, and his own painstaking illustrations in "The Stones of Venice" and "The Seven Lamps of Architecture." This was my introduction to the Pre-Raphaelite School of Art, and as both Wight and Sturgis were converts to the new cult, I heard many discussions on the subject by the artists and amateurs who frequented the office. I recall Wight's disgust one time when he asked Wightman, who was bent over his drawing board, what he thought of Pre-Raphaelitism.—"Oh!" he exclaimed, "I think it's scrumptious!" Wight was an excellent draughtsman himself and would come to the office of a Monday morning and show us a most minutely finished pencil drawing of a cluster of grapes or the blossoms of a cherry tree which I admired with some reservation, for I then thought such an employment of the Sabbath was not to be commended; but I have since outgrown such a narrow conception of the uses of Sunday. I remained with Wight as long as I was useful to him and as the Civil War had ruined most building

operations, architectural draughtsmen were a "drug in the market."

Lincoln had just called for a volunteer force of 75,000 men to put down the Rebellion, and recruiting offices were opened in different parts of the city. Fully in sympathy with the war for the Union, I went with some companions to enlist in the army. The recruiting rooms were chock-full with others like myself, and when the sergeant presented me with an enlistment paper to sign, I dipped the pen into the ink bottle and proceeded to sign my name but the pen made no mark. I dipped the pen a second time with the same result, and on the third trial, it was discovered that there was no ink in the bottle! The sergeant went off to get a fresh bottle. While he was doing so, I began to reflect that perhaps it was intended as an omen I ought not to disregard which I promptly acted on and became lost in the crowd! Of such are the slight accidents on which one's future career depends.

Failing to enlist, I was offered a lieutenancy in a company, provided I succeeded in raising a certain quota of the men. A recruiting officer was assigned me whose methods disgusted me. On one occasion he noticed a poor German emerging from a beer cellar near the City Hall who had evidently imbibed too much. Bumping into him as if by accident, he frightened the poor fellow into putting a cross on an enlistment paper and then handed the man over to me to take to camp at Staten Island. It was such a clear case of kidnapping that I resolved to do no such thing, and boarding a Broadway omnibus with him, I took him as far as 14th Street where I told the frightened Dutchman to go home.

My sister's husband, George W. Morgan, organizer of Grace Church, had gone off with the Sight Guard, 71st regiment; my brother, Tom, had enlisted in the 9th New York National Guard, and I, in order to fit myself to act as an officer, procured a gun and a copy of "Hardie's Tactics." With the assistance of little squares of wood made by myself about the size of checkers, I worked my way steadily through the "Manual of Armies," the "School of the Soldier" and the "Schools of the Battalion." At that time we were living in a large house on 42nd Street near Broadway and my poor mother was distracted to hear me marching and counter-marching in a room overhead while another son and a son-in-law were already in the war. However, I never got my Commission for Captain Chaloner did not succeed in recruiting

sufficient men to form a company. An opportunity soon presented itself where I would be of more service than in the ranks.

I obtained a position with Charles H. Haswell, the well known engineer and author of "Haswell's Tables," who then had an office on Bowling Green, the site where the Custom House now stands. Haswell had some sort of supervisory position in the United States Navy, of the drawings for the boilers, engines, and guns for a number of light-draught monitors, the plans of which had to be endorsed by him before being delivered to the contractors. I was employed sometimes with Haswell and sometimes in Captain Stimers' office who had about forty draughtsmen in the employment of the government. One time, being twitted by my brother, Harry, for being like a hammer loaned from one to another, my elder sister retorted that if I were not such a good hammer, I would not be so much in demand—which mollified my feelings. Finally I was regularly employed in Stimers' office with about forty other draughtsmen where I was usefully occupied in lettering plans and tracing drawings of engines, sections of armor plate, ships, etc., without understanding or knowledge although I did endeavor to improve myself by studying Bowine's "Steam Engineering" and got as far as "Compound Oscillating Engines," where I left them oscillating and shut up the book.

The work was sheer drudgery for me, but we were paid well, for draughtsmen were very much in demand. At that time there was a good deal of drinking in the service which may have been the cause of a serious miscalculation of the displacement of the light draft monitors then building at Charlestown Navy Yard, Boston; for when the first monitors were launched, they would not float, and there were great and expensive alterations made in consequence. Capt. Ericsson, the famous designer of the first monitor, was connected with Stimers' office, but was in no way responsible for this error, it being attributed to the 2nd Assistant United States engineer whose duty it was to make the calculations.

Stimers had been an officer on the "Monitor" when it sunk the "Merrimac." Gideon Wells, Secretary of the Navy, Admiral Wordon who commanded the "Monitor," and other high naval officials frequently visited the office. At first Stimers undertook to manage the drafting room as if it were a man-of-war, ordering all the window shades to be drawn to the same level whether the sun was shining on a drawing or not and he instituted other

## Memoirs of George Keller—Continued.

provoking, arbitrary rules until finally we all struck and retired to a neighboring beer cellar where we remained until the foreman followed and induced us to resume work with less restrictions and more pay, for work on the monitors was in danger of being held up for lack of plans.

One afternoon when we left the office, on walking up town I encountered a great crowd of people on 42nd Street armed with axes, clubs, balusters or any other weapon at hand. They were a rough looking, excited mob and noticing that some of them eyed me suspiciously (I was fairly well dressed), I quickly turned up my coat collar and disguised myself as far as I was able, for a respectable looking person ran some risk of being knocked on the head. I soon extricated myself and walked up through the Central Park to my home on 86th Street without meeting a soul. I was told that the rioters had passed through the Park a little while before. All that night the firebells were ringing and nobody in my home slept a wink, for we feared the mob would, in time, attack our house.

It was three or four days before I ventured to go to work and when I arrived at the office was astonished to be told that my services were not required, for some malicious person had reported me as one of the rioters! However, rioter or no rioter, I had made myself too useful, and in a few days was invited to return to my place.

Wearying of this work, I was glad to receive an offer from the Constructing Engineer's Office at the Brooklyn United States Navy Yard where plans were being made for shops, receiving store-houses, and a variety of other buildings much needed on account of the Civil War. This was more interesting work for me than tracing boiler drawings and the company was far more congenial than at Stimers' office. Charles Hastings was the Chief Engineer, with several officers and civilians under him. We formed a pleasant little mess for lunch in the attic of the "Round House" on the second floor of which were the drafting offices. The head draughtsman, John Whyte, and I became good friends and he gave me valuable advice, and assistance in the science of construction which was my weak point. My bend was more toward artistic design which, without good construction, is as flabby as a body without bones, for construction should be suggested as are the bones of the body which, though hidden, are not fully concealed. You can at least imagine that they are there.

It was a long way from my home, 86th Street,

and 1st Avenue, to the Navy Yard and for me it was particularly trying, for in those days the horse-cars were unheated, nothing but straw to keep the feet warm, and there was much stamping of feet in consequence to keep up the circulation. In summer it was my habit to take the ferry boat at the foot of 86th Street and cross over to Astoria where we caught the Harlem boat and had a delightful sail down the East River to Peck Slip where we crossed on the Ferry to Brooklyn. A short walk up Sands Street brought us to the gate of the Navy Yard. This occupied about an hour and a half. Mentioning the gate reminds me of an amusing incident that occurred while I was employed at the Yard. In those days the Navy Yard was crowded with workmen and sailors on account of the war and occasionally desertion was attempted. As there was much new building going on, surveyors measuring or staking out foundations, drive-ways, etc., were an every-day sight. One afternoon a couple of sailors carrying a tapeline were seen measuring off distances toward the gate, then outside the gate, past the unsuspecting guard, and then along the high wall enclosing the Navy Yard where they dropped the tapeline and took to their heels!

By this time I was earning fairly good pay. Sometimes our pay would be held up (sic!) for several months which caused much distress. On one occasion I had been paid off for two months' service. Boarding a crowded 3rd Avenue horse-car for my home in 86th Street, I bought an evening paper to read while standing on the crowded rear platform. As I read, I became conscious that the newsboy was remaining an unusually long time on the car; glancing down I discovered that the little wretch had my whole two months' pay in his grasp and was just withdrawing his hand from my waistcoat pocket! I wrung his little neck and kicked him off the car with the approval of my fellow passengers.

One morning on my way to the office I bought a New York Herald and there read of the assassination of Lincoln, but could hardly believe its truth until I reached the Navy Yard where the Flag was at half-mast. His assassin, David Wilkes Booth, once sat opposite me in an old-time Broadway omnibus a short time before he killed Lincoln. He was a handsome man who, even in so prosaic a vehicle as a bus, assumed a theatrical air which attracted my attention and led me to inquire of my neighbor who he was. Little did I imagine that before many months I would see "Boston Colburn," the soldier who in disobedience of orders

shot Booth as the soldiers surrounded the barn in which he was hiding. Colburn was driving the hearse as the funeral procession moved up Broadway on its way to Springfield, Illinois. The same inordinate vanity and craving for notoriety which even a Broadway "bus" could not deter drove Booth to his wild act in the last scene of the drama of the Civil War.

"Competition," it is said, "is the Life of Business," and to a young aspiring architect, it opens an opportunity to coin fame, if not fortune. My first venture in that uncertain field was an open competition for designs for four gateways to the Central Park, New York, to be called "The Merchants," "The Artists," "The Artisans" and "The Scholars" gates. This competition was just what had an attraction for me and I, therefore, submitted a design. There were but ten designs submitted, none of which were accepted, but the \$1200 appropriated for the prize was equally divided among the ten competitors. As I was walking up Broadway with my share in my pocket, I was met by a friend to whom I gleefully told of my good fortune. He warmly congratulated me and promptly borrowed half of my windfall, which half I never saw again.

The advisory architect of this competition, R. M. Hunt, was afterwards authorized to prepare designs for all four gates, but with no better success, for the gates are still wanting.

While I was still at the Navy Yard, I received an invitation to enter the office as designer for the firm of Batterson, Canfield and Co. of Hartford, Conn., which, with the consent of Hastings, the chief engineer officer at the Navy Yard, I accepted. The Hartford Company were large "producers" of cemetery monuments for which the Civil War had created an unprecedented demand. On visiting Hartford by appointment, I met Batterson and submitted the competition design for the Artist's Gate for the Central Park, as a specimen of my work. He expressed doubts as to the genuineness of the design saying, "The question is, did you do it?" On assuring him that it was my own work, he quickly made me an offer to come to Hartford at a larger salary than I was receiving at the Navy Yard. I had not been a month in Hartford before

I received a request from Mr. Hastings to return at an increased pay which was sufficient to induce me to give up my Hartford position. Returning to the Navy Yard, after a while a still louder call came from Hartford which decided me to return to the profitable, if lugubrious, work of designing monuments. That was over fifty-four years ago and little did I imagine then that I was burying myself alive along with my monuments; for there was no art life to speak of in the town, and but one congenial friend, Carl Conrad, the sculptor who modelled the desponding statues crowning the numerous memorials in bronze, granite and marble throughout the country, the product of the Hartford firm. It was what would be now called "Commercialized Art" with this to be said in its favor, that it was much better than its competitors in that field. While with Batterson, the concern was successful in gaining, in competition, the contracts for designing and building the Antietam and the Gettysburgh Soldiers monuments. They were important for size, at any rate, and the dedication of the Gettysburgh was made famous as the occasion for Lincoln's great address made on the silent battlefield.

I also designed while in Batterson's employ a little Episcopal Church in Windsor, Connecticut, which was my maiden effort in that direction and which taught me how much I had to learn in order to be an accomplished architect.

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NOTE—It would seem from the abrupt ending of these recollections that it was either Mr. Keller's intention to add to them, or that the latter pages have been lost. His life was an active one and he retained his health and most of his faculties to the last. The Garfield Memorial in Cleveland, which he considered his best work, and the Memorial Arch and Bridge in Hartford, still standing proudly after fifty years, are his outstanding achievements, showing the influence of the Gothic Revival in England and those buildings and monuments made notable by R. Norman Shaw and Philip Webb. An honored citizen of the Capital of the State of Connecticut for well over a half century, his example is an inspiration to his fellow architects. H. G. R.

## Chicago Chapter Public Information Program

THE Chairman of the Public Information Committee of the Chicago Chapter, Frank Charles Starr, outlines the program of his Committee for the winter months, as follows:

### Objectives

1. Distribute committee work so no one is imposed on.
2. Foster public interest in good architecture.
3. Publicize the profession by informing the public, and keeping it informed, of the proper sphere and practical worth to them of architects.
4. Stress service to the public.
5. Make the public architect minded, rather than emphasizing the seeking of commissions.
6. Having laid out a plan, to stick to it through the year for a fair trial; no fanfare of trumpets, neither any flash in a pan.

### Five point program

1. Cooperate with all professional societies.
2. Educate the public.

Get suitable copy from:

- (a) A. I. A. Publicist
- (b) A. I. A. public information committee
- (c) Every committee member—a reporter
- (d) Other committee chairmen
- (e) Washington correspondent
- (f) Architectural magazines
- (g) Special articles from selected authors

Disseminate material to:

- (a) Local papers
- (b) Real Estate Magazine
- (c) The Octagon
- (d) I. S. A. Bulletin

3. Give talks before high schools, societies, etc., on subjects concerning architects and architecture.
4. Study the subject of architects advertising. Review what has been done and advocated. Keep up with suggestions.
5. Study Architects Practices in the Small House field. Review the efforts of Minneapolis, Los Angeles, Baltimore and Philadelphia. Determine our position and pursue it.

## Delegates to the XIII International Congress of Architects

The delegates of The American Institute of Architects to the XIII International Congress of Architects are announced as follows:

CHESTER H. ALDRICH	-----	New York
ARTHUR BROWN, JR.	-----	San Francisco
J. MONROE HEWLETT	-----	New York
FREDERICK V. MURPHY	-----	Washington
W. L. PLACK	-----	Philadelphia
MAJOR GEORGE OAKLEY TOTTEN, JR.	-----	Washington
STEPHEN F. VOORHEES	-----	New York
C. HOWARD WALKER	-----	Boston
JOHN LLOYD WRIGHT	-----	Michigan City
C. C. ZANTZINGER	-----	Philadelphia
CARL A. ZIEGLER	-----	Philadelphia

This distinguished group of American Architects will be headed by Stephen F. Voorhees, President of the Institute, who has also been appointed the official delegate of the Federal Housing Administration.

In due course reports on the Congress will appear in the pages of THE OCTAGON.



## With the Chapters and State Associations

(Excerpts from Minutes, Bulletins, and Reports)

### Buffalo.

A special meeting of the Directors of the Chapter was held in July, to discuss the possibility of getting public projects designed by private, registered architects.

The occasion arose out of the project to construct a main service building on the new stadium site, which is to be designed by an employee of the Park Department, who is neither a registered architect nor engineer.

Every attempt is being made by the Chapter to discourage and stop this sort of practice.

### Chicago.

The President of the Chicago Chapter, Emery Stanford Hall, writes that the Chapter is undertaking a campaign to increase its membership. As a preliminary step a letter was addressed by Mr. Hall to Committee Chairmen and other key-men in the Chapter from which the following paragraphs are quoted:

In order to properly support the enlarged program of usefulness which your Chapter in its jurisdiction and The American Institute for the entire country is undertaking, it is imperatively necessary that our financial strength and influential man-power be increased. Both of these results can be accomplished by an enlarged membership.

To start a campaign for increased membership, may I count on you to place in the hands of Mr. Carl Heimbrodt, Chairman of the Membership Committee, by September 9, at least one qualified application for membership? If for any reason you think the man whom you believe ought to be a member should be approached by some one other than yourself, please send his name, with your explanation, to Mr. Carl Heimbrodt now (today).

This vigorous action by the head of the Chicago Chapter speaks for itself and is commended to other Chapters who wish to strengthen the architectural profession in their respective communities.

### Illinois Society of Architects.

On June 25 seventy-five men assembled at the Architects Club of Chicago to attend the annual meeting of the Society. The entertainment committee on this occasion had introduced as a special flourish delectable hors-d'oeuvre and supreme cocktails before dinner. The dinner over, the company was shown a new block and gavel made of laurel wood from the Holy Land and presented to the Society by J. H. Smith of Smith Veneers, Inc.

The President's address followed, touching on vital subjects related to the architect's work.

Captain J. M. Fisher, M.C., a Canadian who enlisted in the World War and saw five years active service from 1915 to 1917 on the firing line in France and from 1917 to 1920 in the Near East as one of the executants of the plan of the late Col. Lawrence in Arabia, was the special speaker of the evening.

Capt. Fisher sketched rapidly experiences in France. Then followed secret orders to appear in the Tower of London where he, with others, was directed to report for most hazardous service in the Near East. Lawrence's force consisted of 112 men along a 700 mile front. His operation against the Kurds was graphically described. Capt. Fisher, reversing the Kurdish allegiance, became one of their leaders. His expedition along the Persian border through the territory of Fati Sultan, a potentate whose policy was "death to foreigners" in his territory, and how the Sultan's friendship was secured, made a story rivaling anything Lincoln J. Carter ever wrote. Expeditions into Armenia and India were described and Bagdad, a city of a million people, without sewers, street pavements and street lighting, became graphic in the Captain's word pictures. From the *Bulletin, Illinois Society of Architects*.

### New York.

At the June meeting of the Executive Committee of the Chapter, the report of the Committee on Meetings and Public Information was considered. There was discussion on building up a staff of editorial writers within the Chapter. It was noted that at the Convention the possibilities of editorial publicity on matters of news interest were emphasized, as exemplified by the work of Mr. Grady, the Publicist. At the suggestion of President Upjohn, the Committee's action was approved, with power to suggest ways and means of carrying on the work.

Mr. Walker's suggestion for a Joint Committee to meet with the medical and other professional bodies for closer cooperation on standards was referred to the Committee on Professional Practice.

### Pittsburgh.

At one of the recent meetings of the Chapter, Mr. Palmgreen reported as Chairman of the Archi-

With the Chapters—*Continued.*

tectural Clinic Committee which opened the Clinic in the Gulf Building. He announced that fifteen architects are participating, that the Clinic is open daily from one to five o'clock in the afternoon, and that the name of the group is the "Architect's Information Bureau." The President presented the schedule of charges adopted by the participating architects, and on motion duly made and seconded, the schedule of charges as adopted by the Information Bureau was approved as the proper charges for the particular services listed. These charges are as follows:

1. Consultation at the Architect's office—\$5.00.
2. An office consultation and visit to the property—\$10.00.
3. Consultation away from office—\$10.00.
4. Assistance in selection of stock plans and specifications—\$25.00.
5. Supervision—\$10.00 a trip. \$2.50 per hour, if over 4 hours.
6. Revising stock plans and specifications—\$2.50 per hour.
7. Normal architectural service to be based on the A. I. A. Schedule of Charges.

Chairman Palmgreen and others urged that every possible source of publicity be employed to carry the news of the existence of the Bureau to the public.

Washington, D. C.

Arthur B. Heaton, recently elected President of the Chapter, addressed a letter to the members asking for their cooperation during the coming year and assuring them of his wish to do everything in his power to make the Chapter more effective. To this end he submitted a questionnaire, to bring out the views of the members.

Questions asked concerned the type and time of meetings preferred; subjects for discussion and major activities; committee assignments preferred; and whether a competition and an architectural exhibit would be desirable and would receive support. The reactions and suggestions of the members were asked, also, as to the formation of an architectural clinic and a permanent office for the Chapter to serve as a mailing address and center for employment records of draughtsmen.

## Hold That Tiger!

BY SCHMERTZ, HOOVER, AND NEAL

*Two architect gents, Neal  
and Hoover,  
To a tiger seemed quite  
a Chef D'oeuvre,  
So the Beast from Bengal  
Sprang over a wall,  
And caused quite a  
Hoover Maneuver.*

SOME months ago a couple of our architectural brethren narrowly escaped having their pants bitten off by one of Mr. Griswold's loose tigers up at the Highland Park Zoo. They evidently have been using the honor system up there and this was Mr. Tiger's day off. He probably figured that it is always open season on architects anyway.

This widely told episode was the occasion for great glee amongst the contractors and material men, but several architects thought that an issue should be made of it, and that a complaint should

be lodged at some official bureau, possibly that of the City Planning Commission or the Department of Highways and Sewers.

Mr. Rodent Patterson our esteemed president and prestdigitator (sleight of hand artist to you) then assumed a Hearstean role and called for an investigation to be spread on the pages of this magazine, which investigation he has placed in the hands of your dilatory reporter.

Mr. Bigger on being questioned went into a conference with himself and after examining the powers and duties of the Planning Commission made the statement that loose tigers were out of the jurisdiction of the commission.

Mr. McNair on being questioned replied in Italian, which left your reporter rather confused. He then decided that the matter should be taken up with Mr. Griswold's department. Mr. Griswold, the well known superintendent of parks was discovered at his office in the Submarine Grill of the Mayfair Hotel. He said that he didn't know anything about tigers; that he could give us very accurate information on Pink Elephants and Purple Giraffes but that he hadn't seen a tiger all evening.

*Editor's Note:* It really happened almost just this way—in Pittsburgh.

On reporting to Mr. Patterson he said "Well, if we can't make an issue of it in any other way, we will make an issue of the Charette out of it."

The following testimony was obtained from Mr. Allan Neal and Mr. Bill Hoover, the two architects involved, who had talked about the affair so much that they didn't want it brought up again.

#### *Mr. Neal's Testimony*

"There has been much controversy as to what is the fastest thing on earth, but at the zoo in Highland Park the other day, I came upon my candidate for this honor in a very sudden and startling way. In fact this candidate of mine zipped by me so blamed fast it brought to mind the fact, so ably brought to the attention of the Soiree audiences recently by Rody Patterson and Stew Forsyth, that the hand (in this case the body) is much quicker than the eye. It was only because this said body, belonging to Bill Hoover, came to ignominious grief against a door jamb that I had time to even perceive the aforementioned zipping. And then in an instant before my eyes the age old drama was being enacted—namely the struggle for existence and survival of the fittest,\* and just as suddenly I saw before me the cause of all the commotion. There it was in the flash (yellow and black striped, with flashing eyes and drooling fangs) very, very, intent on the identical thing that Bill was so very earnestly endeavoring to accomplish,—that of being the "Fittest," or fitter in this case to use the correct grammar. If you haven't guessed it by this time the unnamed actor in this drama was an honest to G—\*\* tiger, who seemed to have been conjured upon the spot before me by some Master Magician. Right at this instant I was getting the same idea Bill had when, luckily for me, Mr. Tiger decided to depart in the opposite direction and how he did go! A big glass window was no barrier for him, for through it he went; but alas instead of being out in the open he was penned in with a lot of small alligators. To get back to Bill, that door jamb was no barrier to him either, for he kept right on going, but "he got out in the open" with nothing to stop him. After it was all over I got to wondering what it was about Bill that scared that tiger so much and whether ever before or at any future time any human being will streak along as fast as Bill did."

\* This might have read—"The survival of the fattest."  
\*\* Reader may substitute "Goodness" here.

#### *Mr. Hoover's Testimony*

"It was quiet and peaceful in our little drafting room, with the aroma of the jungle gently filtering into our close quarters as we labored over the drawing boards (believe it or not). After a deep discussion with Neal and Scott which resulted in the necessity of taking a measurement in the circular corridor, I sauntered nonchalantly through the Cat Room and into the room where behind a 10 foot high partition, built to obstruct the public from view of the new arrivals from Asia, was the brand new training cage for these animals. To my astonishment the room was echoing to the snapping of a whip, then after an abrupt stop came mingled savage growls, a moan of pain and the rapid reports of a revolver. My astonished curiosity turned immediately to consternation and freezing fright when all of a sudden a yellow form leaped over the cage and partition and landed 10 feet in front of me. With open mouth and fiery eyes a snarling tiger stood ready poised to pounce upon me. I readily got the idea he meant business and some how or other my paralyzed legs got into motion and a streak skidded around a corner into a door jamb,† then through the door to the outside and about then I realized the streak was me. But I guess the tiger was frightened too for he streaked in the opposite direction, I afterwards found out. In the future I have no desire to again get so chummy with any tigers."

Your reporter then decided to interview the third principal in this triangle, none other than Mr. Tiger himself. Nattily attired in a black and yellow striped suit for the occasion he went to the Zoo. He found Mr. Tiger comfortably ensconced in his bar-room, licking his chops after having consumed the entire rear end of a horse. Making sure that everything was secure, your reporter, commenced the interview. "How is the building situation in Bengal?" he queried—"Lousy!" growled the tiger. "What do you think of architects in general?" was the next question. "A-a-arful!" roared the tiger. We didn't seem to be getting anywhere. "What do you think of the single-tax?" the reporter fired at random—A furtive look came into the animals eyes. "We are all single-taxers up here," he said, "we know where our horse-meat comes from."

He seemed to be softening up a bit—It seemed to be time to ask a leading question.

† It appears that here is where Mr. Hoover got himself into a jamb.

"Just what did you have in mind in regard to Mr. Neal and Mr. Hoover? Did you intend to rend them limb from limb?"

"Well, they are architects aren't they?" the tiger replied truculently. Your reporter edged away a little, being sort of an architect himself.

But what caused your change in plans, "Why didn't you take just one bite?" he asked. The tiger smiled "Well I guess I was just a little tired of

horse meat anyway," he said, "especially the hind quarters!"

This seemed to be an entirely satisfactory answer, and your reporter took his leave with a sigh of relief.

"Good day, Sir!" said the reporter.

"Good day!" said the tiger.

*By courtesy of The Charette—literary light of the Pittsburgh Architectural Club.*

## As of Interest

**Charles A. Favrot—Honored.**

The first page of The Times-Picayune, leading New Orleans newspaper, issue of July 21, 1935, announces the award of The Times-Picayune Loving Cup for 1934 to Charles A. Favrot, F. A. I. A., for his activities as Chairman of the City Planning and Zoning Commission, and as Chairman of the Board of Directors of the Bureau of Governmental Research of New Orleans.

Mr. Favrot was chosen to receive this high honor for his continued endeavor and accomplishment in the civic affairs of New Orleans.

The citation making the award is a high tribute to Mr. Favrot who, during his long professional career as a distinguished architect, has served two terms as Director of The American Institute of Architects, and three terms as a Vice-President.

**Rotch Traveling Scholarship.**

The award of the Scholarship to Gordon Bunshaft of Buffalo, New York, has been announced. Mr. Bunshaft is the holder of the Degree of Master in Architecture of the Massachusetts Institute of Technology.

## Applications for Membership

September 9, 1935

*Notice to Members of the Institute:*

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

*Arkansas Chapter* - - - - - H. RAY BURKS  
*Boston Chapter* - - - - - GEORGE STEPHEN LEWIS  
*Delaware Chapter* - - - - - WILLIAM REYNOLDS MANNING  
*Florida Central Chapter* - - - - - NORMAN FRANK SIX, THEODORE H. SKINNER  
*St. Louis Chapter* - - - - - JULIUS E. TARLING  
*Santa Barbara Chapter* - - - - - ROLAND F. SAUTER  
*South Carolina Chapter* - - - - - WILLIAM WALLACE BAKER, G. THOMAS HARMON, III, FRANK VINCENT HOPKINS  
*Virginia Chapter* - - - - - FLEMING R. HURT, JR.

You are invited, as directed by the By-laws, to send privileged communications before October 9, 1935, on the eligibility of the candidates for the information and guidance of the members of the Board of Directors on their final ballot. No applicant will be finally passed upon should any Chapter request, within the thirty-day period, an extension of time for purpose of investigation.

CHARLES T. INGHAM,  
 Secretary

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