

OHIO ARCHITECT

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No. Six



PAUL G. HILL, Architect

CONEY ISLAND CLUB HOUSE DINING HALL

Located on Ohio River near Cincinnati, O.

In Unity There is Strength

OHIO ARCHITECT

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ARCHITECTS' SOCIETY OF OHIO

RALPH C. KEMPTON, *Editor*

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1941

ARCHITECTS' SOCIETY OF OHIO COMPETITION

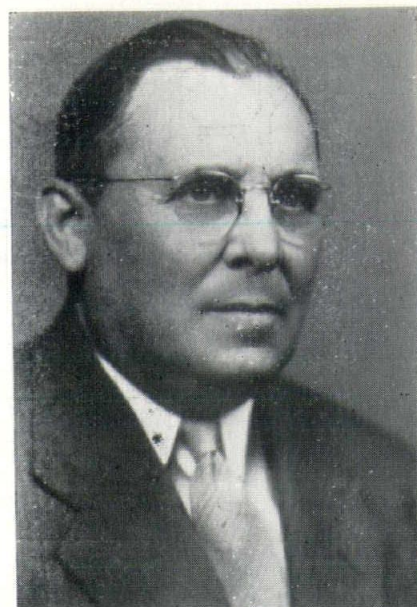
The 1941 Convention will see the introduction of two or three new features both in the convention proceedings and the exhibits. The proximity of Toledo to the Ohio and Michigan line makes it quite proper that the architects from Michigan be invited and made welcome to this convention.

There will also be an effort to get members of the Examining Boards of the adjoining States to attend, and our own State Board is going to co-operate with Mr. Alfred Hahn, the Toledo committee member of the board, working with the local committee.

Special notice is given that the committee for work completed during the past two years will be held again this year. There will be four classes this year, so that each project will be in competition with projects of a similar nature and size. See July-1940 OHIO ARCHITECT for last year's program.

The Commodore Perry Hotel will make a fine place to meet on October 1st, 2nd, 3rd and 4th; so set your sails and adjust your budget accordingly.

See July 1941 OHIO ARCHITECT for complete program.



WILLIS A. VOGEL

General Chairman of Convention Committee

1941

CONVENTION COMMITTEE

The Toledo architects have organized their convention workers by a main "Governor's Body" with various activities chairman. The Governor's Body will be Charles A. Langdon, president Toledo Section of the Architects' Society of Ohio; Harold Munger, president Toledo Chapter, A.I.A.; Willis A. Vogel, secretary Toledo section, Architects' Society of Ohio, and Mark Stophlet, secretary Toledo Chapter, A.I.A., together with the various chairmen, and Horace W. Wachter, general treasurer.

Committee heads appointed to date are:

General Chairman of Convention—

Willis A. Vogel

Chairman of Treasury—

Horace W. Wachter

Chairman of Registration and

Hospitality — John N. Richard

Chairman of Ladies' Activities

and Entertaining—

Mrs. John N. Richards

Chairman of Convention Competition

(Appointed by State President)—

Carl C. Britsch

CONEY ISLAND CLUB HOUSE

DINING HALL

The picture of the Coney Island Club House on the cover shows one of several interesting buildings designed by Paul G. Hill, architect of Cincinnati, for the Coney Island Co.

Coney is, as you know, one of Amer-

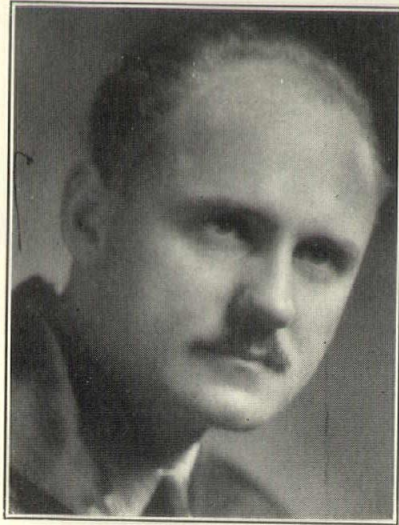
Shelter House, the children's park called "The Land of Oz," the Show Boat, the pony track building called the Bar X Ranch, and many other structures large and small.

Color, lighting, design and construction all come under the work which Mr. Hill does in executing his annual commission for the Coney Island Co. One interesting and novel job for an architect is the work done annually on the large river steamer *Island Queen*, which has a passenger capacity larger than the *Queen Mary*, famous ocean liner, owned by the Coney Island Co.

This work includes new decorating, painting, lighting and remodeling each year, bringing up new problems of interest that must be solved to the satisfaction of the Bureau of Navigation in Washington. And, of course, there is the humorous side of the work, designing light-hearted play-time buildings, rides, cars, trains, boats, rocket ships, etc., so that all who visit the park feel like play and recreation once they enter the gates. What architect wouldn't like this for a change over from the serious work always at hand.

(EDITOR'S NOTE: This kind of work is so very unusual for the architect that Mr. Hill is going to be called on for more detailed reports as to the problems involved.)

Another similar story is on the way from Ed Ramsey, who has promised to make the press time for the September issue.)



PAUL G. HILL

First Vice-President

Architects' Society of Ohio

ica's finest amusement parks, located on the Ohio River, just east of Cincinnati.

Mr. Hill was the architect for Coney Island for some time previous to the disastrous flood of 1937, which destroyed a great part of the park.

Work of restoring such a large plant in a very limited time proved most interesting to Mr. Hill, who insisted on replacing buildings so that they could withstand high water attacks in the future. Old buildings were mostly frame construction and proved easy prey for the flood which covered portions of the park to a depth of 22 feet. All new work was done in steel and masonry in so far as the structural parts were concerned.

Among the new structures erected at Coney by Mr. Hill were the new Sunlight Pool building, an "L" shaped structure some 350 feet long on one leg and 200 feet long on the second leg, one and two stories high.

The Club House or Dining Hall, 80x80 feet inside the main hall, with a cafeteria wing 60x100 extending to the east of it (picture).

The large Exhibition Building, the

ARCHITECT. The *raison d'être* of the book is well expressed in Mr. Wills' foreword, in which he says:

"There have been architects for five thousand years, yet the heritage of their accumulated experience does not spell the answer to success in the world of today. Why? Because the practice of architecture has been forced to take a course in business and to accept efficient, aggressive organization as the price of survival.

"The architect is still a professional and always must be; is one of the strongest arguments in his favor, but now his ancient lineage has also to be infused with the technic of a business man. It is not an easy transition to make, and yet there is no other way to succeed amidst intense competition from within and without the profession.

"Few architectural schools touch upon the subject and treatises on professional practice avoid it as the plague; so the burden of the teaching has been left to bitter experience, a dear teacher in the worst sense."

Architectural Contest

To Be Judges at Convention

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There will also be an effort to get the numbers of the Examining Boards of the adjoining States to attend, and our own State Board is going to co-operate with Mr. Alfred Hahn, the Toledo committee member of the board, working with the local committee.

Special notice is given that the competition for work completed during the past two years will be held again this year. The Competition Committee will meet soon in Columbus to discuss the details and establish the program. Tentatively there will be four classes this year, so that each project will be in competition with projects of a similar nature and size. See July-1940 OHIO ARCHITECT for last year's program.

The Commodore Perry Hotel will make a fine place to meet on October 2nd, 3rd and 4th; so set your sails and adjust your budget accordingly.

Another Book

Royal Barry Wills has published another book—"This Business of Architecture"—about which more will be said in the July issue of the OHIO

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IN THE EDITOR'S MAILBAG

National Council of Architectural
Registration Boards,
Architectural Licensing Boards,
Member Schools of the Association
of Collegiate Schools of Archi-
tecture.

Gentlemen:

Please note the following with regard to the degrees conferred by the School of Architecture at the University of California:

In the future, since the first graduate year has been added to the undergraduate course, making a full five-year professional curriculum, only the degrees listed below should be considered "approved degrees" in the sense that this or similar terms are employed in the laws licensing architects in various States. We shall appreciate your courtesy in bringing this notice to the attention of candidates for the license who have received their training at this school.

I. The A.B. degree conferred in May, 1940, or before, for the successful completion of the undergraduate curriculum in architecture.

II. The A.B. degree conferred after the above month, provided it is accompanied by a special recommendation from the director asking that it be accepted (this is to take care of a number of transition cases).

III. The M.A. degree in architecture conferred at any time.

Sincerely yours,
WARREN C. PERRY,

Director, School of Architecture.

THE WIND BLEW

During a recent phone interchange shortly before noon on Saturday with Major Hugh MacMahon Brooks of the State Architect's Office, he replied to a question as to when he expected to play golf in the afternoon, that he expected "to saw wood" which, when elaborated, brought out the fact that the "big breeze" on the sixteenth had blown down a couple of trees on his home grounds, and he expected to make some nice logs for his own fireplace, concluding with this advice: "Cut your own wood and it will warm you twice." Pretty good for an old soldier who ain't gone to war yet.

CATALOGS - BOOKLETS

Speaking of catalogues, the USG, on "How to Modernize Your Home," was a very pleasant surprise. The document is particularly well arranged, starting with Chapter I, entitled "Where to Get Professional Advice, How Architect, Dealer and Contractor Can Help You." There is only one criticism of this article, and that is where it is recommended that the dealer will provide plans for simple alterations.

We know and appreciate, of course, that the architects in the past may not have been as interested in small work as they should have been, and architects and said small work have both suffered very materially. Certainly, there may be some projects so small that an architect probably would not be needed, but it would only take a telephone call to find out, and perhaps only a telephone call for the architect to offer such ad-

vice and suggestions as the problem may present. It seems that there is a general idea that architects are only interested in monumental projects and that may be true for a very limited number of practitioners. It would be very surprising to those contemplating building, just how reasonable and economical, that even the smallest amount of architectural services actually are.

Another volume by the United States Gypsum Co., entitled "How to Have the Home You Want," seems to be another very well-prepared document, setting forth the merits of their many products in a very presentable manner. Time does not permit a complete review of the entire contents of same, but the catalogue is particularly adaptable for filing and reference with perhaps two faults. Neither catalogue contains the A.I.A. filing numbers on the four upper right-hand corners, and neither catalogue is sufficiently identified by either a number or date for quick reference, etc., in correspondence.

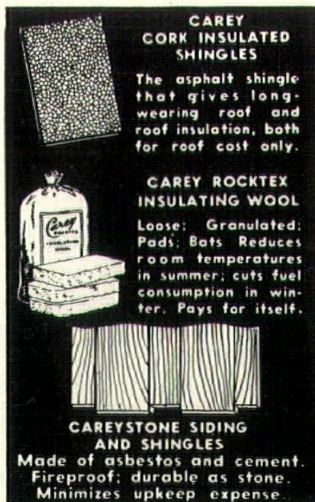
TO CHAPTER SECRETARIES:

It appears that there is a shortage of experienced *architectural draftsmen* in this region.

We suggest that any draftsmen who are interested in applying for work in the Northwest, write to John T. Jacobsen, Secretary of the Washington State Chapter, submitting their complete record and qualifications.

These applications will be put on file for reference.

JOHN T. JACOBSEN, Sec'y,
1414 Textile Tower,
Seattle, Wash.



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STANDARDS OF PRACTICE ADOPTED

BY

COLUMBUS CHAPTER
AMERICAN INSTITUTE OF ARCHITECTSCOLUMBUS SECTION
ARCHITECTS' SOCIETY OF OHIO

January, 1941

Standards of Architectural Practice

*Describing the Architect's Professional Status, Services,
Fees and Contract*

Standards of Architectural Practice have been adopted by the Columbus Section, Architects' Society of Ohio, and the Columbus Chapter, A.I.A., for the guidance of architects in the central and southeastern portion of the State.

While the development of some such standards had been considered for many years, its actual accomplishment was not initiated until midsummer of 1940. At that time, in a joint meeting of the Section and Chapter, a group of younger men in the profession plead for the establishment of a practicable basis for determination of proper minimum charges especially for partial services which they apparently were finding it necessary to render. As a result of this plea, a joint committee was appointed to consider this and related matters and to report its recommendations.

The Standards adopted are as recom-

For the information of all members of the profession throughout the State, and as a suggestion to other Sections and Chapters which may be interested in developing similar documents for their own areas, these Standards are reproduced in full, as follows:

mended by that committee after about five months of diligent study of the subject. Based fundamentally upon the tenets of the American Institute of Architects, these standards are intended to supplement the A.I.A. documents with respect to practices in this particular area. They are designed to be applicable to the practice of those who are not as well as those who are identified with the Institute, without prejudice to the obligations of the lat-

ter, and to afford a basis for fair relations among all architects in the area.

Briefly and in one document, these Standards describe the professional conduct and services which warrant certain proper minimum compensation to the architect. While pointing out the advantage of complete architectural services on a project, they recognize the necessity of partial services, in some circumstances, and provide a basis for determination of proper compensation for such partial as well as full services and for certain special services frequently performed by the architect.

It is the purpose of these Standards to aid architects of this area in the improvement of their practice, in acquainting the public as to the nature and value of architectural services, and in establishing fair and equitable compensation for services rendered.

PART I

THE ARCHITECT'S STATUS

1. The architect has special training, experience, knowledge, imagination and judgment in the processes of planning, the art of design and the sciences of construction and related matters essential and incident to buildings and other similar structures. He is familiar with the characteristics and adaptabilities of materials, equipment and methods, and their appropriate and economical use in such structures. He is conversant with utilitarian and legal requirements for buildings, with the process of securing and analyzing bids, with practical and legal relations between the owner and his contractor, and with construction procedure. With these attributes the architect is singularly qualified to advise his client in regard to all phases of his building problem, from its inception to its completion, to the end that the building and its equipment will be well suited to their purposes, well

planned for health, safety, efficient operation and economical maintenance; of appropriate, sound and economical construction; and have a pleasing appearance.

2. The architect, in his business relations and activities, maintains a wholly professional attitude towards his client, towards those whose materials, equipment and services are utilized in the development and construction of building and allied projects, towards his fellow architects, and towards those in other professions. With this attitude only he renders advice and counsel to his client and maintains relations with others with that scrupulous integrity which is essential to the client's best interests. Among those of the architect's procedures which mark his practice as professional, as distinguished from non-professional enterprise, are the following:

a The architect offers his services only on the basis of competence and experience, and without obtrusive or ostentatious advertising of his practice or achievements.

b The architect's compensation is derived wholly from his clients in fees for professional services rendered; and he accepts no services, in connection with his practice, from others not properly compensated.

c The architect, during his practice as an architect, engages in no business, invests in no enterprise and has no business relations or personal interests that may tend to discredit his judgment or to impair his freedom to act impartially and independently in the interests of those who depend on his opinions and decisions.

d The architect renders advice, counsel and other services thoroughly and

candidly in the light of his knowledge and best judgment.

e The architect justly interprets documents prepared by him, and guards the interests of all parties involved in a contract, that full value shall be given and received.

f The architect acts in the best interests of the profession and duly respects his fellow architects. He does not knowingly injure the prospects, practice or professional reputation of another architect.

g The architect, in respect to the interests of his clients and fellow architects as well as his own interests, does not knowingly render professional services without assurance of proper compensation therefor.

PART II

THE ARCHITECT'S SERVICES

A—Normal Architectural Services

The architect normally serves his client continuously on a project from its inception to the completion of its construction. Thus are his services of maximum profit to the client. Such continuous services are the foundation for the architect's "basic fee," and are rendered in sequence, generally in four stages: the Preliminary Stage, the Basic Drawing Stage, the Working Drawing Stage, and the Construction Stage. In brief, the nature and order of the several items of service in these stages respectively are as follows:

a PELIMINARY STAGE

(1) *Conference with client* to determine essential factors influencing the project, such as its purpose, location and environment; general ideas as to its arrangement, design, construction and equipment; its probable cost and useful life; its feasibility, means of financing, and time necessary for its development.

(2) *Preparation of program*, in writing, setting forth the essential influencing factors as determined in the conference with the client; and submission thereof for acceptance by the client.

b BASIC DRAWING STAGE

(1) *General studies and investigations*, based on program as accepted by client, to determine character of basic drawings and recommendations, to be prepared and submitted to the client, with respect to appropriate and efficient methods of use and operation of the project for its purposes; laws, ordinances, and rules and regulations of governmental and other authorities and of insurance carriers, and their influence on the project; and various possibilities of arrangement, design, placement on site, materials, methods of construction and equipment consistent with appropriate and efficient methods of use and operation and economical maintenance of the project consistent with its purposes and influencing laws, etc.

(2) *Preparation of basic drawings*, at small scale, illustrating conclusions resulting from the general studies and

investigations, clearly fixing the general arrangement and design of the project and its placement on the site.

(3) *Preparation of recommendations*, in writing, supplementing the basic drawings, calling attention to the significance of the elements of plans, design and placement on the site; describing the general type of construction, materials and equipment recommended; presenting an estimate of the probable cost for construction of the project, based on such basic drawings and recommendations and the then current prices for labor, materials and equipment; and setting out an estimate of the time it should take for proper construction of the project under normal conditions.

(4) *Submission of basic drawings and recommendations* to client for his study and approval, and reaching an agreement with client on all essential elements.

c WORKING DRAWINGS STAGE

(1) *Preparation of general drawings*, at appropriate scale, including all essential general plans and exterior elevations of the structure and essential typical wall sections: showing locations, sizes, kinds and general forms of materials and types of construction of the various architectural and structural elements; locations and general forms of plumbing fixtures; locations, sizes and types of principal features of heating and other essential mechanical systems; and locations and types of electric outlets.

(2) *Preparation of scale details*, generally at larger scale than that of general drawings, and preparation of notes and schedules as necessary, such as to clearly define the various materials and equipment, their forms, where they are to be used, and their relations to each other; such scale details, notes and schedules covering all essential parts of architectural and structural elements, plumbing system, heating and

other mechanical systems, and electric systems; and, when correlated with the general drawings and the specifications, such as to establish a definite basis for estimating cost of construction and for construction.

(3) *Preparation of specifications*, in writing, clearly describing the types, qualities and finishes of the required materials, and the general manner of their construction, assembly and erection; the qualities of workmanship required in the execution of the work; and the conditions under which the work is to be executed: these specifications, when correlated with the general drawings and the scale details, notes and schedules, being such as to establish a definite basis for estimating cost of construction, for contractual agreement, and for construction.

d CONSTRUCTION STAGE

(1) *Assisting in the securing of bids*; including preparation of instructions to bidders and a bid forms; advice to client concerning qualifications of prospective bidders; issuance of notices and bid forms to prospective bidders; answering inquiries from prospective bidders and sub-bidders; receiving bids for client (unless otherwise required by law or by client); analysis of bids received; and advice to client concerning acceptance of bids received; and advice to client concerning acceptance of bids and award of contracts.

(2) *Supervision of construction*, including preparations of contracts between owner and contractor, and of other instruments essential to the contracts; securing approvals of contract documents from governmental agencies; inspection of work under construction, from time to time, as necessary to ascertain progress of work and compliance with contract requirements, and to aid the contractors in obtaining full performances of their contracts without delay or error; apprising client of the progress and condition of the work; preparation of full-size and other sup-

plementary drawings necessary to assure full compliance with contract requirements; checking and approving shop and setting drawings required of and submitted by contractors; prepar-

ing and issuing any modifications of contract required by client; auditing contractor's applications for payments on contracts; preparing and issuing certificates authorizing payments to

contractors; and keeping accounts of amounts involved in original contracts and modifications thereof, in payments authorized, and in balances due contractors.

B—Special Architectural Services

The architect often renders services additional to or other than those which he normally performs and for which he generally is compensated in addition to or outside of his "basic fee." Some of the most usual of these additional and other services are as follows:

a *Rendered drawings* of a project required by the client.

b *Models* of a project required by the client.

c *Special engineering services* for structural, plumbing, heating and ventilating or air conditioning, and electrical systems which are of nature unusual to the type of project involved.

d *Extra services in case of award of separate contracts* for construction of each of several parts of the work of the project.

e *Extra services in making fundamental changes in the project* which may

be required by the client after basic drawings and recommendations have been approved; or extra services resulting from any unexpected delay in completion of the project, any substantial change in a contract for the project, any damage to the project by the elements or other casualty, the insolvency or delinquency of any contractor or the client, or resulting from other causes beyond the architect's control.

f *Continuous superintendence and inspection* of work under construction, by an architect's superintendent employed full-time on the project during the construction period.

g *Traveling* required outside of agreed geographic limits when on duty in behalf of the client or his project.

h *Designing furnishings* and other items requiring services in excess of normal.

i *Special advice to client* regarding

purchases or installation of materials or work not designed or explicitly specified by the architect.

j *Appraisal of an existing structure*, with respect to its value or its adaptability and feasibility for rehabilitation, alteration or other improvement, when not involved in a project for which the architect is to render normal architectural services.

k *Appraisal of a prospective site* with respect to its adaptability and feasibility for a project for which the architect is not to render normal architectural services.

l *Special counsel* on matters other than those involved in a project for which compensation is founded on "basic fee."

m *Serving as expert witness* in behalf of the client.

PART III

The Architect's Fees

A—Fees For Normal Services

1. The architect's compensation or fees for normal services, described in Part II-A of these Standards, is generally determined on one of the following bases:

a *Percentage basis*—a sum equal to an agreed percentage of the construction cost of work covered by the drawings and specifications prepared by the architect.

b *Cost plus percentage basis*—a sum equal to the architect's direct costs for services, plus an agreed percentage of such costs to cover overhead costs and profit.

c *Cost plus lump sum basis*—a sum equal to the architect's direct costs for services plus an agreed fixed lump sum to cover overhead costs and profit.

d *Lump sum basis*—an agreed fixed lump sum.

2. Whatever may be the actual basis for the determination of the architect's

compensation, it is usually established so as to be substantially equal to that determinable on the percentage basis as described above. The percentage used in determining such compensation on the percentage basis depends upon the circumstances and kind of the project.

3. *Minimum basic fees* for various kinds of projects for which the architect can render normal services in the client's best interests, and which are applicable only under circumstances in which there are no unusual project site conditions, in which the project involves a new structure to be built of new materials and with no unusual features of construction, in which the construction work is to be executed under a single contract for a lump sum, and in which there are no unusual conditions which may prolong the period of construction beyond a normal period, are as follows:

a For all kinds of projects excepting those designated hereinafter—6%.

b For a single-dwelling project—8%.

c For monuments and other similar highly architectural projects—10%.

d For architecturally simple projects, such as those for ordinary industrial, mercantile, warehouse, garage and other similar purposes—5%.

4. For projects or parts of projects involving alterations in existing structures, under circumstances otherwise similar to those stated above in paragraph 3, such minimum basic fees are increased by a minimum of 25 percent for the various kinds of projects respectively.

5. Under other circumstances less usual and less simple than those stated above in paragraph 3, such minimum basic fees are increased in proportion to the additional services required because of such circumstances.

B—Installment Payments of Fees for Normal Services

1. For normal services the appropriate established basic fee, whatever it may be, is usually paid to the architect

in installments upon completion of the several stages, described in Part II—A of these Standards, in fractional parts

of the total of such fee according to schedule as follows:

a Upon completion of the preliminary stage—.1

b Upon completion of the basic drawing stage—.2

c Upon completion of the working drawing stage—.4

d During and upon completion of the construction stage, periodically as the construction progresses and in amounts based upon the cost of work constructed in such periods—.3

e Total basic fee—1.0

1. While the client's best interests are promoted through full services as described in Part II—A of these Standards, occasionally there are circumstances in which such interests may be served with some though a lesser degree of satisfaction through parts only of such full normal architectural services.

2. In circumstances warranting the performance of less than all of the four stages of normal services, the architect's minimum compensation is that part of the total basic fee which is applicable to the stage or stages rendered as scheduled above in paragraph 1 of

2. In case of and upon termination of the architect's services before their completion, because of abandonment of the project or for other reason, the architect is then paid so that the total of his compensation will be the aggregate of installments and parts of installments then earned, according to the foregoing schedule, for the stages and parts of stages of services rendered up to the time of such termination.

3. Unless and until the construction

C—Fees For Partial Architectural Services

Part III—B of these Standards.

3. In case of warranted services involving less than all of those included in any one stage, the architect's minimum compensation is that part of the fee for such stage which is proportionate to that part of the services of that stage which is rendered. For those stages which are more readily subdivisible for the purpose of partial services, the fractional parts of the total basic fee, for full normal services, which are applied to such divisions, as described in Part II—A of these Standards, are as follows:

c Working drawing stage

(1) For preparation of general drawings only—.2

(2) For preparation of scale details, notes and schedules only—.1

(3) For preparation of specifications only—.1

Total for working drawing stage—.4

d Construction stage

(1) For assisting in the securing of bids only—.1

(2) For supervision of construction only—.2

Total for construction stage—.3

D—Fees For Special Architectural Services

1. For special architectural services, additional to and other than those usually included in normal architectural services, the architect is generally compensated in addition to or outside of his basic fee.

2. For some of the special services described in Part II—B of these Standards, such compensation, except as otherwise indicated, is generally determined upon bases, defined in paragraph 1 of Part III—A, as follows:

a For rendered drawings—Cost plus percentage basis, or lump sum basis.

b For models—Cost plus percentage, or lump sum basis.

c For special engineering services—

Their cost is reimbursed to the architect.

d When separate contracts are awarded for the several parts of the construction work, the basic fee is increased by 4 percent of the aggregate construction cost of such work.

e For extra services required by client or resulting from other causes beyond the control of the architect—The architect is reimbursed for his direct and overhead costs, or he receives an agreed amount per hour for his personal services or an agreed lump sum amount, according to the nature of such services and agreement with the client.

f For continuous superintendence—The salary of the full-time architect's

superintendent is reimbursed to the architect

g For traveling—The architect is reimbursed for his necessary expenses for transportation and subsistence.

h For designing furnishings, etc.—Cost plus percentage basis, or percentage basis at a minimum of 10 percent of the cost of the items designed.

3. For special services described in i, j, k, l and m, in Part II—B of these Standards, and for other special services of similar nature generally requiring devotion of the time of the architect personally, the compensation is usually based on an agreed rate, for the time required, depending on the nature and importance of such services.

PART IV

The Architect's Contract

1. The architect and his client enter into a written agreement which sets forth the nature, scope and location of the project; describes the services to be rendered by the architect; fixes the compensation to be paid by the client for such services, and the amount and time of payment of each installment of such compensation; and makes any other provisions essential to a complete understanding as to the mutual obligations of the architect and the client in connection with the project.

a The services to be rendered by the architect and the amount and time of payment of each installment of compensation therefor, generally are described and fixed by reference to appropriate parts and sections of these Standards in so far as they are applicable to the case in point.

b The written agreement generally provides that, in addition to payment of agreed compensation to the architect, the client will pay for and furnish to the architect any survey of the building site and environs which is required to

ascertain needed information as to grades and lines of streets, pavements and adjoining properties, the rights, restrictions, easements, boundaries, and contours of the building site and full information as to sewer, water, gas and electric services to the site.

c It is usually agreed that the drawings and specifications, prepared by the architect, as instruments of service are the property of the architect whether the work for which they are made be executed or not.

A TRUE STORY

(Excerpt from a letter to the Editor)

One day your humble architect of Pittsburgh received a call from a prospective client, a local attorney. The preliminary interview developed the fact that the client had purchased a property as a home site some months before and was now ready to proceed with a building program for his new home. In addition to obtaining the routine program information, the architect stated that before starting any work he would, of course, want to make a visual inspection of the site, and made an appointment to meet the owner at his property the following morning.

Arriving first at the property, the architect found that it was a precipitous hillside site, which is not in itself unusual in this district. However, the soil conditions and the fact that a large amount of fill had been recently dumped over the hillside in an effort to manufacture a level lot, made a dangerous situation for normal foundation work. Therefore, upon the arrival of the owner, the architect reported that while it was not impossible to build on this lot, it was certainly uneconomical, and that, in his opinion, no expenditure would ever make it a proper home site for the class house which the attorney wished to build. He asked an opportunity to have his consulting engineer verify his opinion, which he did the following day.

It is easy to imagine the owner's chagrin when the architect took the attitude that, although it was possible to build, he would not be a party to such action on this site. As a result there began a long series of squirming and twisting on the part of the client in an

effort to substantiate his judgment in the purchase of the lot. The architect would receive calls such as "I have been talking to Mr. So and So, and he says a floating foundation will solve the problem," or "My friend, So and So, says that he sells something that looks like stone, but only weighs one-tenth as much; can't we build the house out of this?" To which the patient reply was always given that the problem was not to hold up the house, but to hold up the hill; and the architect wanted no part of the situation as he saw it as a site for a fine home.

About this time a new residence was started on the adjoining lot where similar conditions prevailed, and the owner immediately interviewed the builder (no architect involved). He then called the architect and advised him that he had told the builder what his architect had said, and the builder had reassured him that there were a good many things that paper architects did not understand, and that if he wanted a house on his lot he would be glad to produce one for him. The architect, sensing trouble, used all the persuasiveness at his command to prevent the owner from doing this and did succeed in putting the fear of God in him to the extent that he did not so contract.

The contractor's house next door began to run into trouble even before it was completed and approximately six months after completion and before any mortgage could be obtained the entire house and hillside collapsed. This was page one news in the Pittsburgh district, the Mayor, City Council, the Bureau of Building Inspection, the Department of Public Safety, all worked themselves up into a lather about shoddy construction, the rainy season, landslides, and other acts of God. Sightseers came from far and near to view the wreckage. Every

one agreed that there ought to be a law.

Of course, nobody knew how to write a law that would keep overburdened hillsides from sliding. So nothing was done. In the meantime the architect was busy with his knitting, and not being of a controversial nature he had almost forgotten the entire incident when one of his clients called on him one day and opened the conversation with the remark, "You have become quite a famous architect."

He went on to state that he had attended a business organization meeting the afternoon before, and that the meeting was addressed by the architect's prospective client, the attorney. It seems that the attorney had insisted on devoting a generous portion of his discussion to the subject. "But for the grace of God and the advice of an honest architect, I would have sustained a loss of several thousand dollars next door to where the house collapsed." He told this group of business men that, out of all the advice he sought in connection with his building program, the only individual who had courage enough to tell him that he was crazy was the architect. He urged that none of them ever under any circumstances ever involve themselves in any building program, no matter how small, without first consulting an architect, and then following his advice implicitly.

The moral of this story from the architect's viewpoint is, that often the greatest boost for our cause may come from the job we don't get, and that "No" is still one of the most valuable words in the dictionary.

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PRESENT DAY STAINED GLASS

Stained glass is an old art. Our first definite knowledge of it is of the fifth century A.D., when a rudimentary form appears in Byzantine buildings. We associate it with the Gothic, yet it is only the usual drawing and subject matter which makes it seem most appropriate in that style. The chief element is color, which certainly need not be considered peculiar to any one style.

The art may be considered to have begun in America with the opalescent work of the nineteenth century. During the last quarter century there has been a steady development away from the opalescent toward what we may call a modified medieval manner.

We turn to the work of the past for comparison whether we wish to be traditional in our own work or not. In stained glass it is generally agreed that the best so far produced is the twelfth and thirteenth century work in the French cathedrals of Chartres, Bourges and Angers, the Sainte Chapelle in Paris, and the English cathedrals of Canterbury and York. This work excels in color and drawing. The present-day designer is confronted with immense technical difficulties in trying to emulate such work.

The old glass is very deep and rich in color. A modern congregation demands more light than is admitted by such dark glass, and if we make the glass lighter in color we lose the richness. The drawing in the old work is conventional or non-realistic, which is the best for decorative effect. To make the design realistic in outline, modeling, color or perspective, is to make a picture which good flat design is not. Yet most congregations demand the realism.

In the old work the modeling consisted in bold black lines which was satisfactory because in the enormous old

structures the glass was seen from a considerable distance. The present-day structure is usually small in comparison; the window is seen from so close that the designer must get his modeling by toning or stippling, which precludes the best color effects.

Only in subject matter can there be any exact correspondence between present-day work and the best of the old, and unfortunately, however important the subject matter may be to the clergy, it has very little to do with the visual effect.

In view of all this, it is evident that, for most windows, the designer is forced to use less decorative designs, and only occasionally can he try for the most admired effects.

Under these occasionally happy circumstances enough good work has been done in America to show that the art of stained glass is not a lost art any more than the art of Rembrandt is a lost art. Present-day work need not differ from the best of the past except as the work of one artist differs from that of another. In only one particular, it would seem, is this not true; age alone can produce some of the antique charm, and for that modern work must be content to wait.

In addition to the above technical difficulties we should also mention the vicious practice, very general, of choosing the craftsman on a cost basis, as though the final product were so much yard goods. A work of art is expected, yet it is bargained for as though it were so much cement paving which any laborer could produce as well as another. Again many church committees expect designers to make sketches without compensation. Needless to say, none of the better craftsmen will make sketches without a contract, any more than will the better architects.

The really good work which is being done is not produced under these cut-throat conditions. In the long run, as in every field, the purchaser of stained glass gets no more than he pays for.

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—Lincoln Electric.

HOOSIER DOIN'S

George C. Wright, Indianapolis architect, was elected May 11 as president of the Indiana Chapter, American Institute of Architects, at the annual meeting held at the Indianapolis Athletic Club.

Ralph O. Yeaker, Terre Haute, was elected first vice-president. Officers re-elected were: Kurt Vonnegut, Indianapolis, second vice-president, and John R. Kelley, Indianapolis, secretary-treasurer.

Expect to see all of these new officers at our *Annual Convention in Toledo, October 1-2-3-4.*

All works of taste must bear a price in proportion to the skill, time, expense and risk attending their invention and manufacture.

Those things called dear are, when justly estimated, the cheapest. They are attended with much less profit to the artist than those which everybody calls cheap. A disposition for cheapness and not for excellence of workmanship is the most frequent and certain cause of the decay and destruction of arts and manufactures.—Ruskin.

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<i>Name of Project</i>	<i>Mail Address</i>	<i>Constructing Quartermaster</i>
1—Ravenna Ordnance Plant	Ravenna, Ohio	Lt.-Col. R. S. Chavin
2—Jeffersonville Q.M. Depot	Jeffersonville, Ind.	Lt.-Col. A. C. Jensen
3—Indiana Ordnance Works	Charlestown, Ind.	Lt.-Col. R. E. Hardy
4—Ft. Benjamin Harrison	Ft. Benj. Harrison, Ind.	Capt. E. A. Ray
5—Kingsbury Ordnance Plant	La Porte, Ind.	Major B. T. Rogers
6—Fort Knox	Ft. Knox, Ky.	Col. D. A. Hanes
7—Erie Proving Ground	LaCarne, Ohio	Capt. J. M. Powell
8—Fort Hayes	Columbus, Ohio	Major J. Y. YeGette
9—Ravenna Ordnance Depot	Ravenna, Ohio	Lt.-Col. R. S. Chavin
10—Morgantown Ordnance Works	Morgantown, W. Va.	Lt.-Col. J. Huling, Jr.
11—Fort Thomas	Ft. Thomas, K.	Major C. Massey
12—Jefferson Proving Grounds	Madison, Ind.	Lt.-Col. D. C. Cabell
13—Hoosier Ordnance Plant	Charlestown, Ind.	Lt.-Col. R. E. Hardy
14—Columbus General Depot	Columbus, Ohio	Lt.-Col. A. F. Dershimer
15—Plum Brook Ordnance Works	Sandusky, Ohio	Lt.-Col. H. L. Collins
16—Ohio River Ordnance Works	Henderson, Ky.	Lt.-Col. L. M. Van Gieson
17—Fostoria Plant— Chemical Warfare Service	Fostoria, Ohio	Maj. R. J. Bauereisen
18—Signal Corps Depot	Lexington, Ky.	Lt.-Col. C. H. Menger
19—Triangular Division Camp	Columbus, Ind.	Lieut. E. K. Shimp

GENUS EQUUS ASINUS

At the beginning of things, when the world was young, the donkey was esteemed by all the tribes of men as the wisest of animals. The good Sheik El-Sta-Shun-Air owned a great herd of these sagacious beasts, which was the pride and joy of his life.

Other sheiks from miles around came to listen and marvel at the wisdom of the herd. At such a time came even the Prophet himself—most learned and wise of all the sons of the East. With much glowing of pride, El-Sta-Shun-Air led him out to the herd and said:

"Behold, O Prophet, the wise and talented asses. Converse with them, test them, and see if they are not verily wiser than forty trees full of owls."

Then the prophets addressed the asses, "Let us test your wisdom," said he. "Answer me this question: What should an ass require for a three days' journey?"

And they counseled among themselves and then made reply: "For a three

days' journey, O Prophet, any ass should require six bundles of hay and three bags of dates."

"Very good," quoth the Prophet; "that soundeth like a fair and proper price." Whereupon El-Sta-Shun-Air broke into loud chuckles and said: "Did I not tell you they are passing wise?"

The Prophet answered, "Wait!" and he again addressed the asses: "I have for one of you," he said, "a three days' journey, but I will not give six bundles of hay and three bags of dates for making it. Let him who will go for less stand forth."

And behold, they all stood forth and all began to talk at once. One would go for six bundles of hay and two bags of dates. Then another for three bundles of hay and one bag of dates, until finally one especially long-eared ass agreed to go for one bundle of hay.

Then spake the Prophet: "Fool," quoth he, "you cannot even live for three days on one bundle of hay, much less profit from the journey."

"True," replied the long-eared one,

"but I wanted to get the order."

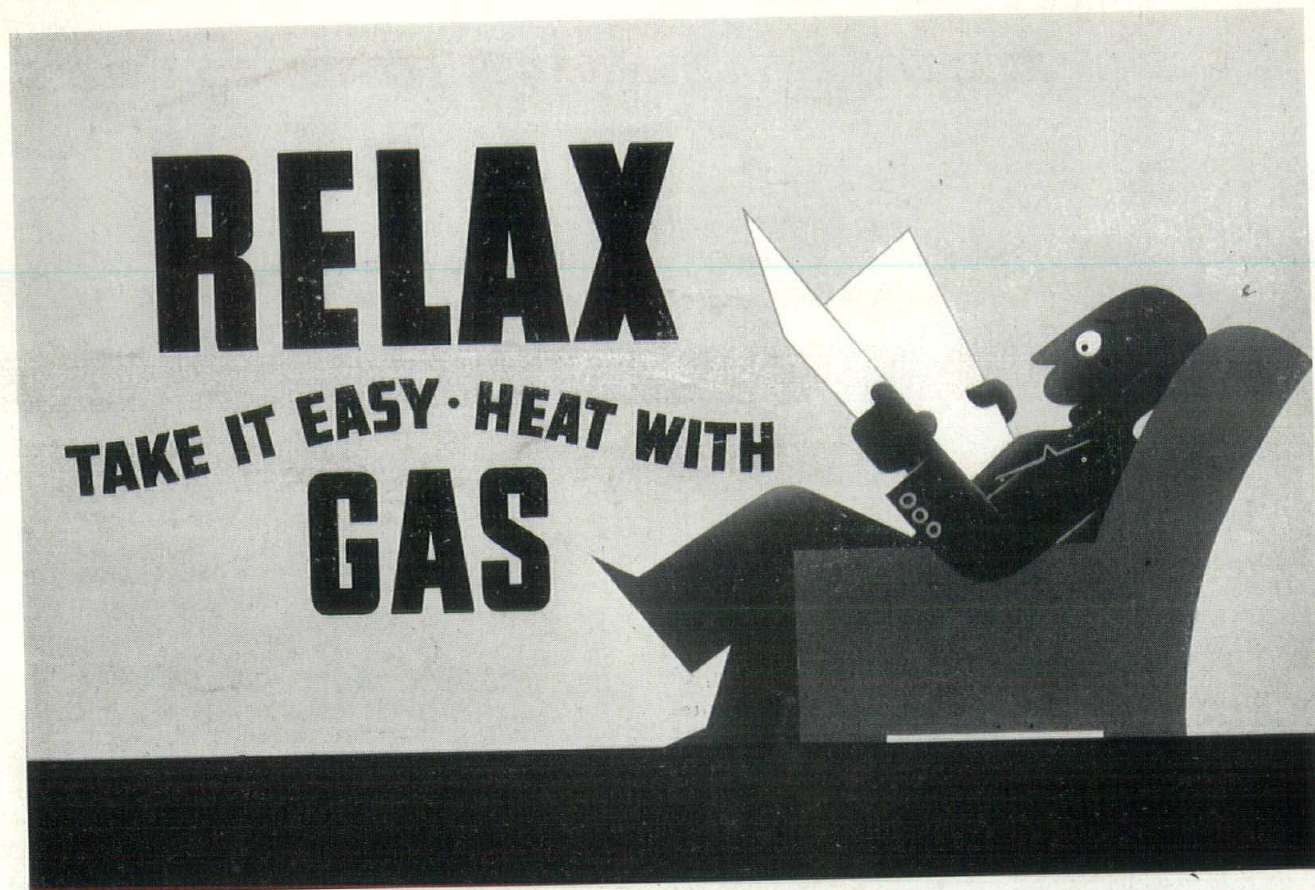
And from that far-off day to this, asses have been known as fools, and price-cutters known as asses.—Milwaukee Realtor.

This parable is reprinted here because we feel that every member should carefully digest the moral contained therein. Faint rumors have lately reached us of a tendency on the part of a few realtors to cut commissions. May we remind you of your oath to live up to the By-Laws of the Board and the Commission Schedule which is a part of those By-Laws, and of your obligation to yourself to not cheapen your profession. Read the parable once more and be governed accordingly.

Your Secretary.

FROM COLUMBUS REALTOR

To be read, assuming, of course, that animals at least some kinds of animals, can read every time the ears have a tendency to elongate. Your EDITOR.



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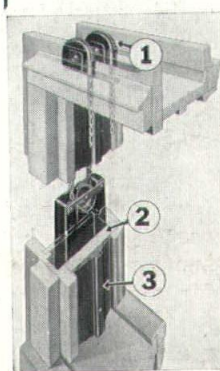
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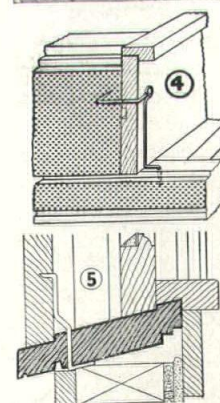


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