

# THE WESTERN ARCHITECT

INDEX TO VOLUMES XXI AND XXII

JANUARY-DECEMBER 1915

## ILLUSTRATIONS

### RESIDENCES

Subject	Architect	Month
Mr. Fred K. Babson, Chicago, Ill.	Purcell & Elmslie	Jan.
Mr. G. Babson, Chicago, Ill.	Purcell & Elmslie	Jan.
Dr. Harold C. Bradley, Madison, Wis.	Purcell & Elmslie	Jan.
Mr. C. I. Buxton, Owatonna, Minn.	Purcell & Elmslie	Jan.
Mr. O. G. Dale, Madison, Minn.	Purcell & Elmslie	Jan.
Mrs. Edna S. Purcell, Minneapolis, Minn.	Purcell & Elmslie	Jan.
Mr. J. D. R. Steven, Eau Claire, Wis.	Purcell & Elmslie	Jan.
Charles J. Barr, River Forest, Ill.	Guenzel & Drummond	Feb.
William Drummond, River Forest, Ill.	Guenzel & Drummond	Feb.
Ralph S. Baker, Wilmette, Ill.	Guenzel & Drummond	Feb.
"Thorncroft" Riverside, Ill.	Guenzel & Drummond	Feb.
A. W. Muther, River Forest, Ill.	Guenzel & Drummond	Feb.
Oak Lodge, Oakland, Calif.	Charles W. McCall	Mar.
E. S. Chase, Minneapolis, Minn.	Dorr & Dorr	Mar.
Suburban Cottage, Dayton, Ohio	Elmer L. Gerber	Mar.
James Shultz, Los Angeles, Calif.	Walker & Vawter	Mar.
W. H. Davis, Berkeley, Square, Los Angeles, Calif.	Hunt & Burns	Mar.
Henry Marx, Cincinnati, Ohio	G. C. Burroughs	Mar.
William Mead, Hollywood, Calif.	Hudson & Munsel	Mar.
C. P. Skillin	John Van Bergen	April
J. J. Shallcross	Samuel S. MacLure	April
Double house, Baltimore, Md.	E. L. Palmer	April
Cottage, C. A. Richardson, Lakeside, Mich.	John S. Van Bergen	April
Bungalow, Frank A. Wood	John S. Van Bergen	April
Farm Home, W. A. Rogers	John S. Van Bergen	April
William M. Webster, Chicago, Ill.	John S. Van Bergen	April
T. L. Miller, San Francisco	Edward G. Bolles	May
Fred C. Boekmann, San Francisco	Edward G. Bolles	May
H. S. Renwick, San Francisco	Edward G. Bolles	May
Clarence Fleming, Pasadena, Calif.	G. Lawrence Stimson	June
W. E. Grigsby, Berkeley, Calif.	John Hudson Thomas	June
C. E. Fleager, Berkeley, Calif.	John Hudson Thomas	June
William Zuetell, Oak Park, Ill.	John S. Van Bergen	June
Alfred Bersbach, Wilmette, Ill.	John S. Van Bergen	June
Richard Cluever, Maywood, Ill.	John S. Van Bergen	June
C. W. C. Deering, Honolulu, H. I.	Holabird & Roche	June
Dwelling, Mr. Harry S. Parker, Mpls., Minn.	Purcell & Elmslie	July
Door-way, Parker dwelling, President Angel Loving Cup	Purcell & Elmslie	July
Dwelling for Mrs. T. Lewis Waller, Berkeley, California	Purcell & Elmslie	July
Plan of Ralph T. Thomas' Dwelling, Minneapolis, Minnesota	Purcell & Elmslie	July
Sitting Room, Balcony and Doors, Residence of Mr. Henry B. Babson, Riverside, Ill.	Purcell & Elmslie	July
Mahogany Clock for Mr. Henry B. Babson, Riverside, Ill.	Purcell & Elmslie	July
Dwelling for Dr. Ward Beebe, St. Paul, Minn.	Purcell & Elmslie	July
Edward W. Decker, Dwelling, Lake Minnetonka, Minnesota	Purcell & Elmslie	July
Lyman E. Wakefield, Minneapolis, Minn.	Purcell & Elmslie	July
Catharine C. Gray Dwelling, Minneapolis, Minnesota	Purcell & Elmslie	July
Seashore Bungalow for Mrs. Harold C. Bradley, Woods Hole, Massachusetts	Purcell & Elmslie	July
Residence in Allen Lane, Pennsylvania	Duhring, Okie & Ziegler	Aug.
Residence at Drexel Hill, Pennsylvania	E. E. Hendrickson	Aug.
Brick Home, Panama-Pacific International Exposition, San Francisco, Calif.	Spencer & Powers	Sept.
Residence at Moorestown, New Jersey	J. Fletcher Street	Sept.
Bungalow for Mr. John M. Rowe, Jr., Merchantville, New Jersey	Folsom & Stanton	Sept.
Residence of Judge A. H. Sweet, San Diego, California	Frank Mead & Richard Requa	Oct.

Subject	Architect	Month
Residence at Allen Lane, Pennsylvania	Duhring, Okie & Ziegler	Oct.
Residence of William Eurich, Mpls., Minn.	Charles B. Stravs	Oct.
Residence of W. E. Fitch, La Salle, Ill.	Victor Andre Matteson	Nov.
Residence of Walter Ashby, Peru, Ill.	Victor Andre Matteson	Nov.
Summer Home of Dr. A. Lagorio, Delavan Lake Wisconsin	Victor Andre Matteson	Nov.
Gate Lodge, Summer Home of Dr. A. Lagorio, Delavan Lake, Wis.	Victor Andre Matteson	Nov.
W. D. Nesbit, Evanston, Illinois	Tallmadge & Watson	Dec.
E. H. Gold, Holland, Michigan	Tallmadge & Watson	Dec.
Charles M. Howe, Evanston, Illinois	Tallmadge & Watson	Dec.
Percy W. Andrews, Willmette, Illinois	Tallmadge & Watson	Dec.
Elias V. Day, Oak Park, Illinois	Tallmadge & Watson	Dec.
R. M. Roloson, Evanston, Illinois	Tallmadge & Watson	Dec.
G. Babson, Oak Park, Illinois	Tallmadge & Watson	Dec.
A. J. Green, Kenilworth, Illinois	Tallmadge & Watson	Dec.
T. S. Easterbrook, Oak Park, Illinois	Tallmadge & Watson	Dec.
C. E. Wieke, Northern Wisconsin	Tallmadge & Watson	Dec.
F. D. Everett, Highland Park, Illinois	Tallmadge & Watson	Dec.
H. H. Rockwell, Oak Park, Illinois	Tallmadge & Watson	Dec.
E. E. Mathews, Oak Park, Illinois	Tallmadge & Watson	Dec.
W. J. Fleming, Chicago, Illinois	Tallmadge & Watson	Dec.
C. E. Mathews, Oak Park, Illinois	Tallmadge & Watson	Dec.
Milton Wilson, Ravinia, Illinois	Tallmadge & Watson	Dec.
J. W. Page, Chicago, Illinois	Tallmadge & Watson	Dec.

### APARTMENTS

Sketch of Design for a Chicago Apartment Bldg.	Guenzel & Drummond	Feb.
Healy and Bigot Apartments, Chicago, Ill.	Guenzel & Drummond	Feb.
Palomar, San Diego, Calif.	Mead & Requa	May
Venetia Apartments, Oakland, Calif.	C. W. McCall	June
Castlewood Apartment, Oakland, Calif.	C. W. McCall	June
Canterbury Hall, Baltimore, Md.	E. H. Glidden	June
Apartment Buildings, Chicago, Ill.	Louis Bouchard	Nov.

### COMMERCIAL BUILDINGS, BANKS, OFFICE BUILDINGS AND GARAGES

The Durbar Manufacturing Co., Mpls., Minn.	Purcell & Elmslie	Jan.
Community House Eau Claire, Wis.	Purcell & Elmslie	Jan.
Minnesota Phonograph Co., Mpls., Minn.	Purcell & Elmslie	Jan.
The Merchants Bank, Winona, Minn.	Purcell & Elmslie	Jan.
The Edison Shop, Chicago, Ill.	Purcell & Elmslie	Jan.
The Edison Shop, Kansas City, Mo.	Purcell & Elmslie	Jan.
Sketch of Offices of Guenzel and Drummond	Guenzel & Drummond	Feb.
Sketch of Neighborhood Center, Chicago, Ill.	Guenzel & Drummond	Feb.
Sketch of Competition Design for German Embassy Building, Washington, D. C.	Guenzel & Drummond	Feb.
Sketch of Chicago Unit Terminal Station	Guenzel & Drummond	Feb.
Sketch Plans of Industrial Center	Guenzel & Drummond	Feb.
River Forest Bank Building	Guenzel & Drummond	Feb.
Office Building for Chicago Mill and Lumber Company, Chicago, Ill.	Guenzel & Drummond	Feb.
Thompson Malted Food Company's Building, Waukesha, Wisconsin	Henry C. Hengles	Mar.
One Story Store Building for E. A. Tyler, Minneapolis, Minn.	Haugen & Newstrom	Mar.
Oster Store and Office Bldg., Mpls., Minn.	Haugen & Newstrom	Mar.
Schulze Baking Co.'s, Bldg., Chicago, Ill.	John Ahlschlager & Son	Mar.
Mill Architecture—Old and New, Mpls., Minn.	Hewitt & Brown	Mar.
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First State Bank, Le Roy, Minn.	Purcell & Elmslie	July
First National Bank, Bismarck, N. D.	Purcell & Elmslie	July
The Edison Shop, San Francisco, Calif.	Purcell & Elmslie	July

Subject	Architect	Month
First National Bank Bldg, Pueblo, Col.	Richard E. Schmidt, Garden & Martin	Aug.
The Frank P. Lewis Cigar Co.'s Bldg, Peoria Ill.	Hewitt & Emerson	Aug.
Lumberman's Building and House of Hoo-Hoo, Panama-Pacific International Exposition	Bernard R. Maybeck	Sept.
Machinery Hall, Jubilee Exposition, Christiania, Norway	Henrik Bull	Oct.
Berwyn State Bank, Berwyn, Illinois	Tallmadge & Watson	Dec.

### CHURCHES

River Forest (Ill.) Methodist Church	Guenzel & Drummond	Feb.
First Congregational Church, Austin, Ill.	Guenzel & Drummond	Feb.
Lorimer Memorial Baptist Church, Chicago Ill.	Guenzel & Drummond	Feb.
Parsonage, First Congregational Church, Eau Claire, Wisconsin	Purcell & Elmslie	July
Mohammed Temple, Peoria, Ill.	Hewitt & Emerson	Aug.
Suburban Church, Chicago, Ill.	Jacques J. Kocher	Nov.
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### HOSPITALS

Bispebjerg	Martin Nyrop	May
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Subject	Architect	Month
Brookfield Kindergarten, Brookfield, Ill.	Guenzel & Drummond	Feb.
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Scheme for Group of Faculty Houses, Lake Forest (Ill.) College	Guenzel & Drummond	Feb.
Crookston High School, Crookston, Minn.	Bert D. Keck	Mar.
Coronado School, Coronado, Calif.	Quayle & Cressey	Nov.
Men's Gymnasium, Leland Stanford, Jr., University, Santa Clara County, Calif.	Bakewell & Brown	Nov.

### CLUBS

The Riverside Country Club, Chicago, Ill.	Purcell & Elmslie	Jan.
Woman's Club Building, River Forest, Ill.	Guenzel & Drummond	Feb.
Oak Park (Ill.) Country Club	Guenzel & Drummond	Feb.

### THEATRES

Calhoun, Minneapolis, Minn.	Clifford T. McElroy	May
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### MISCELLANEOUS

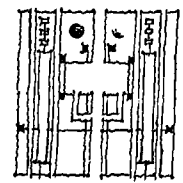
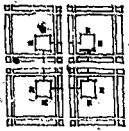
Danish Old Folks Home—In collaboration with Jens Jensen, Landscape Architect	Guenzel & Drummond	Feb.
White City College Inn, Chicago, Ill.	Guenzel & Drummond	Feb.

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# THE WESTERN ARCHITECT

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JANUARY, 1915

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OF THE  
UNIVERSITY OF ILLINOIS

VOLUME 21

NUMBER 1

Illustrating  
in this issue the  
Recent Work of  
Purcell & Elmslie,  
Architects

No extended comment upon this issue need be made by us. It is just two years since *The Western Architect* devoted its January issue to the first publication of work by this firm of Architects, and we take pleasure in again presenting a very complete record of the work done by them since that time. A short time ago one of our contemporaries took a most interesting census, as it might be called, of what architects read and to what extent. It was not very encouraging to Editors of Architectural Journals. We trust that the letters which we are able to present in parallel as it were with the pictures of the work itself, will stimulate interest and awaken wholesome consideration in something more complimentary to an Architectural Periodical than the mere careful filing away of its plates.

Heavy Increase  
Imminent  
in General  
Construction  
Work

One of the largest concerns in the United States specializing in a building material of standard quality and general use wrote us in November ordering a discontinuance of the current advertising of half page space. Later this order was rescinded and copy sent for the space which was continued in the December issue. A month later an order was received for an additional page of space for the January issue, with the remark that the prospect was that all building would be largely increased in the near future. This concern, like many others that contract in all parts of the country keeps in close touch with building conditions and marks every fluctuation with greater accuracy than is possible with the ordinary investigator. The incident is cited as an example of the general trend of prognostication regarding the coming season's building prospects. The present stirring in the preparation of plans is as surely founded on reason as the past restriction has been wholly psychological. There is no lack of money or those products and necessities that make money. The American market at present and for the next several years can only be restricted by the inability to supply it. The accumulations of money are reaching out for investment and the disturbed conditions of the past six months that are responsible for its hoarding only adds to its eagerness to find employment. There never was a time in history when sound investment in manufactures was so sure

of ample returns. There never was a situation so prophetic of expansion in all that makes for business on an extended scale. All the signs of the times point to this disposition of investors to seek outlets for accumulated capital. Six per cent is a ruling maximum price for money. Investments in mortgages and bonds have doubled since the European war commenced. The most certain of all predictions is that the present is the time to build. The steel for a building that is projected even for two years hence should be ordered immediately to anticipate an immense foreign demand and the domestic call for all that enters into construction will absorb stocks and test production facilities to meet the requirements of an era of increased building. That at least ten per cent can be saved at present on all lines of building construction is a conservative estimate.

The Triangle  
of  
Architectural  
Practice

The ubiquitous triangle seems to be involved in architectural practice as in many other fields of exploitation and endeavor. Given, the perpendicular "Business of Architecture," with the horizontal "Professionally Practiced," the connecting hypotenuse is the client's selection of an architect. Within this triangle of conditions and requirements lies the field of design and construction, with the payment that comprises the architect's vocation and its emoluments. It is the practitioner and not the layman that has maintained the vocation in its somewhat chaotic state between business and professionalism. Sullivan's famous classification of the profession may have been somewhat jarring to sensitive souls, but it was direct, and in more respects than appears on the surface, just. The lawyer and the doctor have by unanimous action and self sacrificing adherence to a general code, secured the co-operation of the public in the establishment of certain rules and their maintenance. In those professions there is but one classification. They must fill this according to a certain standard of ability or they are not employed, even not allowed to practice. This, we maintain, has been brought about by the initial efforts of the practitioners, to which the indifferent or objecting public has finally subscribed. The architect, when he commences practice, is governed by no rule except that which he himself establishes. His procedure is accord-

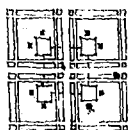
ing to his own viewpoint regarding his profession and its object. He may find that he not only has talent for design, but that he has a love for it that transcends all value in its pecuniary rewards. His work, when he gets it, speaks for him and is his only advertisement. The necessities of life from this class breed another that is just as ethical, yet adds the element of salesmanship to professional equipment. Whether these two classes can be held responsible for the third class, that in which "selling the goods" is the main consideration, is an open question. Yet it is a singular fact that the practitioner of pure professionalism could not become a merchant, and the salesman could not rank among those who do great things. It is only conscientious work that will give the one the opportunities that come through the salesmanship of the other. The young architect, full of talent and enthusiasm but jobless, is invited to interview, with sketches, a prospective client. He finds on his arrival that many such invitations have been given and responded to, and the work is given to the practiced salesman and not on the basis of capability. He finds that the majority of busy offices are those of the salesman and not the professionally hampered architect. His tendency is to seek to become in like manner a merchant. This we take it is the danger now threatening the profession. Either the architect of the future will be a recognized force in the development of buildings and looked to by the public as such, or he will be a hewer of wood and a drawer of water for the investing public. There can be no middle course. A commercialized art is a dead art. Therefore the one problem before the profession today is the education of the public in the value, even the commercial value, of art in architecture.

Forty-eighth  
Convention  
American  
Institute of  
Architects

The routine work of the forty-eighth convention of the American Institute of Architects was distinguished by the orderly presentation of its business and the dispatch with which it was handled.

It was largely a convention of reports, the Institute at last having succeeded in getting tangible work out of its committees. Of the much larger number of committees eleven were of exceptional importance and while with the majority specific action was taken the "report of progress" of others was most illuminating, putting the profession in touch with the trend of thought on the considered subject. The committee on Allied Arts goes far afield and discusses relationship with craftsmen looking toward promotion of uniformity of action between the trades and those who design. The usually strong report of the committee on Education seemed to lose its former force and gave more attention to the giving of medals and the work of the architectural schools than to those broader and more necessary subjects, the needs of the working draftsman in remote districts and the education of the public in an appreciation of architectural service through the efforts of local Chapters. The Contract and Specification committee whose labors have been continuous and onerous is still struggling with the subject but with some hope of a conclusion as it has been given power to publish documents when the committee thinks it advisable. That

the committee on Government Architecture considers this an inopportune time for the Institute to attempt a campaign for establishing better architectural conditions in the Government department is evidenced by the reception of a report of progress from that committee. It is probable that a strong endorsement of the Newlands bill and the influence of the Institute behind its passage is the most practical course to be followed. Its provisions may not always agree with the more altruistic ideas of the profession, but it is practical and has a chance of adoption by Congress if not handicapped by too ideal conditions. Evidently the Committee on a National Building Code, basic in character, found that it would be better to encourage Chapters to become active in their own states in the formulating and codifying of building laws than to attempt the formulation of a National law through Institute effort and expense. Like the reconstruction of Government building procedure this is a matter that is better left to government action with well considered encouragement and advice from the Institute. The elimination of a stated fee in the Institute competition circular was perhaps the most directly beneficial action of the Convention. The elimination of all competitions by Institute members would be an advancement, but the great god of chance is ever insistent and the law of trade calls for competition. The first bright spot that has been observed in the incessant changing in the charge schedule is in the proposition to arrange a sliding scale. This has been the practice and to be honest should be made the precept of the architect's fee. A minimum has always acted as a maximum charge in practice and a scale would tend to eliminate the "cutting" that is so often charged by the unsuccessful against the man who "got the job." There is nothing new in the idea. It was agitated in the Institute conventions twenty-five years ago and Germany has practiced it many more years than that. The many committees and their reports show beyond all else the great broadening of Institute scope and action. The domination of a coast to coast highway; organized dissemination of public information; the joining in a movement for the planning of towns; even the publication of a journal, all tend to strengthen the position of the profession as the "guide, philosopher and friend" of the public in matters that pertain to better living conditions. All this is done by the comparative few engaged at personal sacrifice in the Institute work for the many who are benefited by that work. The least that can be done by the rank and file is to individually cooperate with these committees. If architects would see that they not only owe something to their generation but those individuals that are actively engaged in the work and feel a direct responsibility in its progress the battle for a better condition would be half won. The election of officers resulted in the re-election of President, R. Clipston Sturgis of Boston; First Vice-President, T. R. Kimball, Omaha; Second Vice-President, D. K. Boyd, Philadelphia; Secretary, Burt L. Fenner, New York; Treasurer, J. L. Mauran, St. Louis, and Directors for three years, Charles A. Coolidge, Boston, Elmer C. Jensen, Chicago, J. H. Rankin, Philadelphia, and Charles A. Favrot, New Orleans.



:: :: :: HE WISHED HIS MUSIC TO BE AN ART OF COMMUNION WITH OTHER MEN. THERE IS NOT A VITAL ART  
 SAVE THAT WHICH IS LINKED WITH THE REST OF HUMANITY.  
 :: :: :: YOU ARE ADDRESSING ALL MEN; USE THE LANGUAGE OF MEN. :: :: ::  
 :: :: :: THERE ARE NO WORDS NOBLE OR VULGAR; THERE IS NO STYLE CHASTE OR IMPURE, THERE ARE ONLY  
 WORDS AND STYLE WHICH SAY OR DO NOT SAY EXACTLY WHAT YOU HAVE TO SAY. BE SOUND THROUGH AND  
 THROUGH IN ALL YOU DO; THINK JUST WHAT YOU THINK AND FEEL JUST WHAT YOU FEEL, LET THE RHYTHM OF  
 YOUR HEART PREVAIL IN YOUR WRITINGS. THE STYLE IS THE SOUL.  
 :: :: :: LET US AVOID LIKE THE PLAGUE ANY ARTISTIC LANGUAGE THAT BELONGS TO A CASTE LIKE THAT OF SO MANY  
 WRITERS AND ESPECIALLY OF SO MANY FRENCH MUSICIANS OF TO-DAY. WE MUST HAVE THE COURAGE TO SPEAK LIKE  
 MEN, NOT ARTISTS.  
 ROMAINE ROLLAND IN "JEAN CHRISTOPHE."

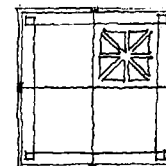
ILLUSTRATING  
 IN THIS ISSUE THE WORK OF

## PURCELL AND ELSMLIE ARCHITECTS

CHICAGO, ILLINOIS  
 MINNEAPOLIS, MINNESOTA



WM. GRAY PURCELL  
 GEORGE G. ELSMLIE



*The Editor of the WESTERN ARCHITECT had the privilege last year of following both sides of a most interesting correspondence, extending over some little time, between the authors of the work illustrated in this issue and a well known Eastern Architect. These letters gave him an unusually clear idea of just what the word "Architecture" means to Messrs. Purcell and Elmslie. The suggestion that letters from their current files would supply a most lively and effective exposition of the architectural work being done by them, brought forth these letters which we have been privileged to print below, and also an unusual office scrap-book from which selections have been made.*

December 23rd, 1910

Mr. P. F. C., New York City, N. Y.

My dear Mr. C.:—

¶ \* \* \*

"Have we an American Architecture?" Just look out your window at the backs of any of the great structures. The architect has busied himself applying distorted replicas of what *was* architecture to buildings that might *be* great architecture if he would let them speak. But the rear of these buildings is real, expressive; use regulates the proportions which are vital, the "Five Orders" have not been dragged into view.

"Architecture is the need and power to build" and the need and power to build has to do with "here" and "now". Egyptian Architecture *was*; Gothic Architecture *was*; Colonial Architecture *was*; while American Architecture *is*, vibrant, conclusive and all around you.

It is getting to be that the only way we can enjoy our buildings is to take a walk over into the factory districts—or just plain sneak around at night with a poet like Kipling. American Architecture would be more in evidence in New York if it were left to its own resources. Cook's tours and the "Beaux Arts" have covered the buildings with the husks of forms that outlived their usefulness centuries ago.

Says Mr. K., in reply to your query: "There is no American Architecture at all \* \* \* A column is a

column, isn't it? A window opening can be square, circular, or pointed; you can't invent a new window opening?"—Were the Egyptians ashamed of the Pyramids because they showed no columns, or the Greeks of the Parthenon because it has no windows? A church is a church, isn't it? Is a Roman temple a bank? Well, usually in New York! Does Mr. K. consider that the last word has been said in Architecture? What about the other Fine Arts? Are there to be no creative voices in Architecture? No Whistlers? No Wagners? No Whitmans? No Rodins? Think of America with its amazing triumphs and not a voice in Architecture but an echo of the past.

¶ \* \* \*

Yours very sincerely.

Mr. N. H.:—

New York City, N. Y.

January 15th, 1912

My dear Mr. H.:—

We were much interested in the editorial outcome of our recent correspondence and interview, just come to hand. \* \* \* \* \*

Originality is of secondary consideration. That will care for itself, except as defined by Goethe. Certainly the porch of \* \* \* in Boston would not stand this test. It is a literal but rather unsympathetic copy by \* \* \* of a Romanesque porch in Southern France. The cause of Architecture as set forth in Chicago has been most hurt because people insisted on believing that the aim was originality, when that was not a part of the program of any of these architects.

If only this education—the architectural schools—would teach familiarity with the architecture of the past and make their students intimate with the great art that has been. Our technique cries out for such understanding, but the schools don't give it. What I know of Greek and Gothic of the Roman and Mediaeval times has been almost wholly gained since my graduation from the department of Architecture at Cornell University.

I do not recall a school problem in a four years' course calling for the study of a Greek work, and Gothic was simply taboo in 1900 since it had not then become fashionable, and no "Vignola" had reduced it to a formula.

¶ \* \* \* \* \*

We share your admiration of the Marshall Field Wholesale building in Chicago, which is noble architectural work. The Pennsylvania Terminal in New York is its antithesis architecturally. The one is real; the other a colossal but splended sham.

If conditions bring masonry and steel together in a structure they can work joyously and in harmony as skeleton and covering. But let us have done with pretense!

Yours very cordially.

Mr. T. H. S., Chairman,

Dear Sir:—

¶ \* \* \* \* \*

We recognize in your program a new call—a call for action of a new and definite kind toward making all the people in your community more useful and serviceable one to another. And to this end you desire a building that will dedicate itself to a fresh, beautiful and sane form of activity, a center of social influence in all the varying and often bewildering conditions of our American life.

It is apparent that this program is the result of pressure from within the spiritual aspirations of your community, and it defines in precise terms certain fundamental needs that have been gradually assuming clear cut and definite form. A building embodying such a spirit and with such essentials would inevitably open up a new chapter, not only in the history of architecture, but the reaction on the individual and the community would be a great factor in the now rapidly spreading movement toward social efficiency.

Our idea of approaching a problem of this nature for interpretation is to revert to the old law that in every problem, complex or simple, dwells the solution; that the problem speaks and tells its own story in simple terms. To interpret and properly nurture the problem, we are constrained to put aside any preconceived idea of what such a building should be like; to put aside historic architecture with all its beauty and its glory, as being beside the point; and instead to put our faith in your simple statement as being the voice of your needs and so as truly as we may, to plan and design a building at once simple, direct and candid, fulfilling your requirements not literally, but as we think, in a wholesome spirit.

There are three ideas set forth in your program:—

- a The idea of a place of worship.
- b The idea of a place of education.
- c And a social idea, relating each to the other

and all to everyday life. The problem of uniting these elements to form the most serviceable and practical building is a study in organization.

After the size, shape and disposition of the integral parts have been determined with a fair degree of accuracy and in accordance with the conditions and demands of your program, the whole organism is subjected to a process of arranging, relating and articulating so that the result will tell the story of your needs and aspirations.

This is not the usual method of procedure, where a "Motive" or "Feature" pleasing to the eye, has been arbitrarily selected as "architecturally correct", within which unwilling necessities are forced and misshapen to fit,—in their turn distorting the imposed motive until it is no longer correct.

We have previously noted that the solution of all problems of this or any other nature resides within themselves. Thus the study of this building naturally develops various forms. These forms arising from the heart of a problem take on shape definitely associated with their use. This result is elemental in its significance and brings us face to face with Form and Function, the Primal Law underlying all created things. Where there is no function or use, no form can arise, and conversely, no form should exist without its use or function being definitely expressed.

This idea has been followed in organizing your plans, not in a barren and merely scientific manner,—but in a vital and living manner, charged, we trust, with reasonableness and sincerity.

Yours very respectfully.

My dear Mr. R.:—

February 19th, 1913.

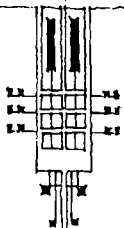
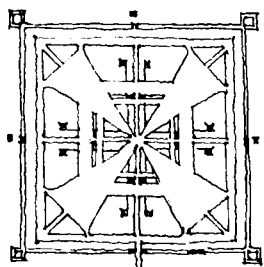
¶ \* \* \* \* \*

Your last letter was very interesting and I was mightily interested in reading your comments on the Lincoln Memorial. Have you noticed the publicity the problem, as interpreted, was and is getting in the press and among the architects of these western states? The \* \* \* voted unanimously to send a document of protest against the use of the Greek forms to serve as a fitting tribute to the memory of the great modern man. One architect remarked, "We will be the laughing stock of the artistic world." It is more serious than that; to be laughed at is a mild matter and easily forgotten.

There is so much of this feeling in the air nowadays. It seems as though a springtime is really coming to the ill-fated art of architecture in America and we believe this is so, that a new era is beginning, but it is handicapped in its arrival by great odds, an appalling lack of interest among people who could do so much to welcome another springtime to this, the noblest of arts.

What can we do as simple citizens to further the cause that contains so much profound interest? What did the Greeks do, the lordly and classical Greeks with their superb interpretative power? They developed within their own group of islands the most benign architecture of which we have definite record. They did all of this from the well-spring of their life. They lived and did. They were not disturbed by doing this or that. They were not concerned with this or that having to stand the test of time, as to whether or not it was a fitting memorial for the Olympian Zeus or Pallas Athene. We must remember that the flow of life through the ages is one continuous process. Since we are the heirs of the Greeks and the barbarians are we not as well constituted as they were to fittingly memorialize the great man of our civilization without having to ponder the question of the test of time?

There is no such thing as the test of time in the arts. If the thing is bad it needs no time to test it and if good



:: :: FOR A COOPERATION AND APPRECIATION WHICH MADE POSSIBLE THE REALIZATION OF THE COMMISSIONS ILLUSTRATED IN THIS ISSUE WE ARE INDEBTED TO THE FOLLOWING CLIENTS. MANY OTHERS, NOT ONLY IN CONNECTION WITH THE WORK PICTURED HERE—BUT TOUCHING OTHER WORK NOT INCLUDED—WILL UNDERSTAND THE MEASURE OF OUR APPRECIATION THOUGH NOT FORMALLY EXPRESSED.

WM. GRAY PURCELL  
GEORGE G. ELMSLIE

MR. FRED K. BABSON - - - - CHICAGO, ILLINOIS  
MR. G. BABSON - - - - CHICAGO, ILLINOIS  
THE EDISON SHOP, CHICAGO, PLATES XIV, XVI, XVIII  
THE EDISON SHOP, KANSAS CITY, PLATES XII, XVIII

MR. HENRY B. BABSON - - - -  
THE RIVERSIDE COUNTRY CLUB, PLATES X, XI, XII

THE DURBAR MANUFACTURING CO. - MINNEAPOLIS, MINN  
PLATE XV

DR. HAROLD C. BRADLEY - - - - MADISON, WISCONSIN  
DESK ON PLATE VI

MR. C. I. BUXTON - - - - OWATONNA, MINNESOTA  
PLATE XX

MR. O. G. DALE - - - - MADISON, MINNESOTA  
TERRA COTTA, PLATE XII

MR. E. B. INGRAM, CHAIRMAN - EAU CLAIRE, WISCONSIN  
COMMUNITY HOUSE, PLATES XVI, XVII

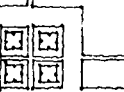
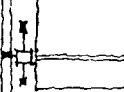
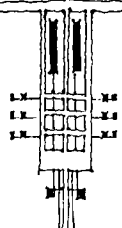
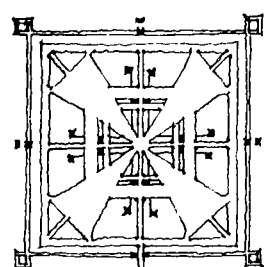
MR. LAURENCE H. LUCKER - MINNEAPOLIS, MINNESOTA  
MINNESOTA PHONOGRAPH CO., PLATES XVIII, XIX

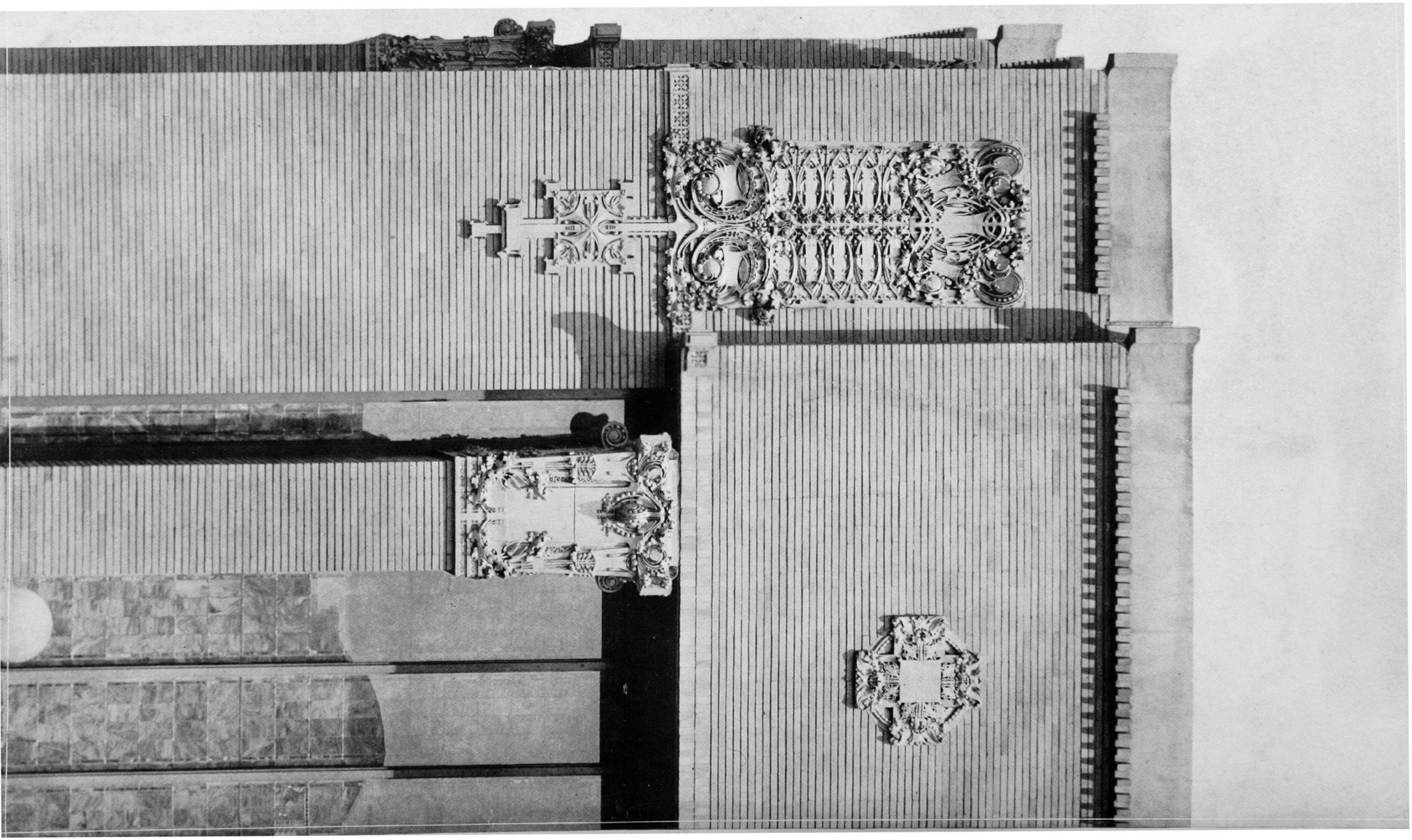
WILLIAM P. TEARSE, PRESIDENT, - WINONA, MINNESOTA  
THE MERCHANTS BANK, PLATES II, III, IV, V, XIII

MRS. EDNA S. PURCELL - MINNEAPOLIS, MINNESOTA  
OWN HOUSE, PLATES VI, VII, VIII, IX, XII

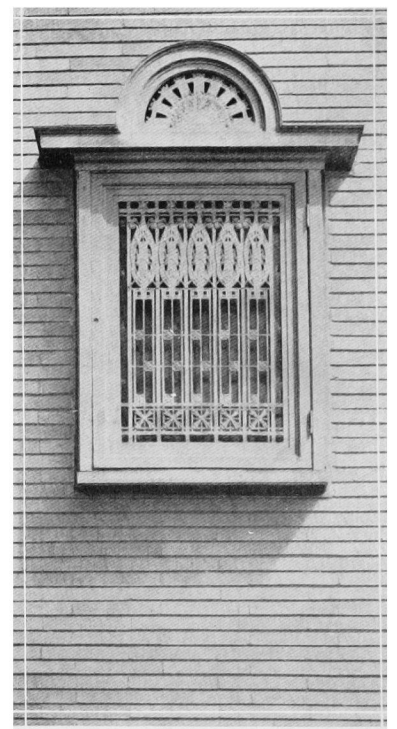
MR. J. D. R. STEVEN - - - - EAU CLAIRE, WISCONSIN  
PLATE XX

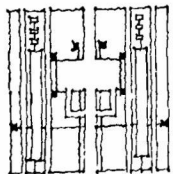
:: :: NOTE BY THE PUBLISHERS:—THROUGH AN ERROR IN OUR MECHANICAL DEPARTMENT A DUMMY WITH FORTY PLATE PAGES INSTEAD OF TWENTY WAS HANDED TO MESSRS. PURCELL AND ELMSLIE. MATERIAL TO FILL THIS AMOUNT OF SPACE WAS GIVEN US, THE HALF-TONE CUTS WERE MADE, AND FORMS LOCKED ON A PORTION OF THIS ISSUE BEFORE OUR MISTAKE WAS DISCOVERED. IT WAS NOT POSSIBLE FOR US TO DOUBLE THE SIZE OF OUR ISSUE ON SUCH SHORT NOTICE, MUCH AS WE WOULD LIKE TO HAVE DONE SO, AND IT WAS THEREFORE DECIDED TO HOLD HALF OF THE MATERIAL FOR FUTURE PUBLICATION, AND OUR JULY ISSUE WILL CONTAIN, AMONG OTHER THINGS, A COMPLETE ACCOUNT OF "THE DWELLING AT LAKE MINNETONKA ON THE ESTATE OF MR. E. W. DECKER," "THE MADISON STATE BANK, MADISON MINNESOTA," "THE FIRST NATIONAL BANK, BISMARCK, NORTH DAKOTA," "THE FIRST STATE BANK, LE ROY, MINNESOTA," "THE EDISON SHOP" SAN FRANCISCO, CALIFORNIA," TOGETHER WITH PHOTOGRAPHS OF SPECIAL FURNITURE AND OF EXECUTED WORK IN WROUGHT SILVER, CAST METAL AND GLASS MOSAIC. :: :: :: :: :: :: :: ::











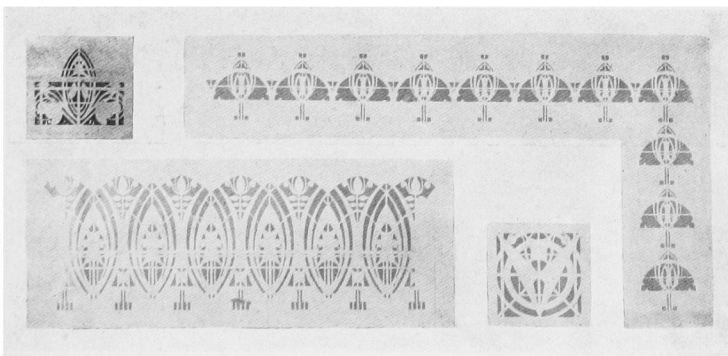
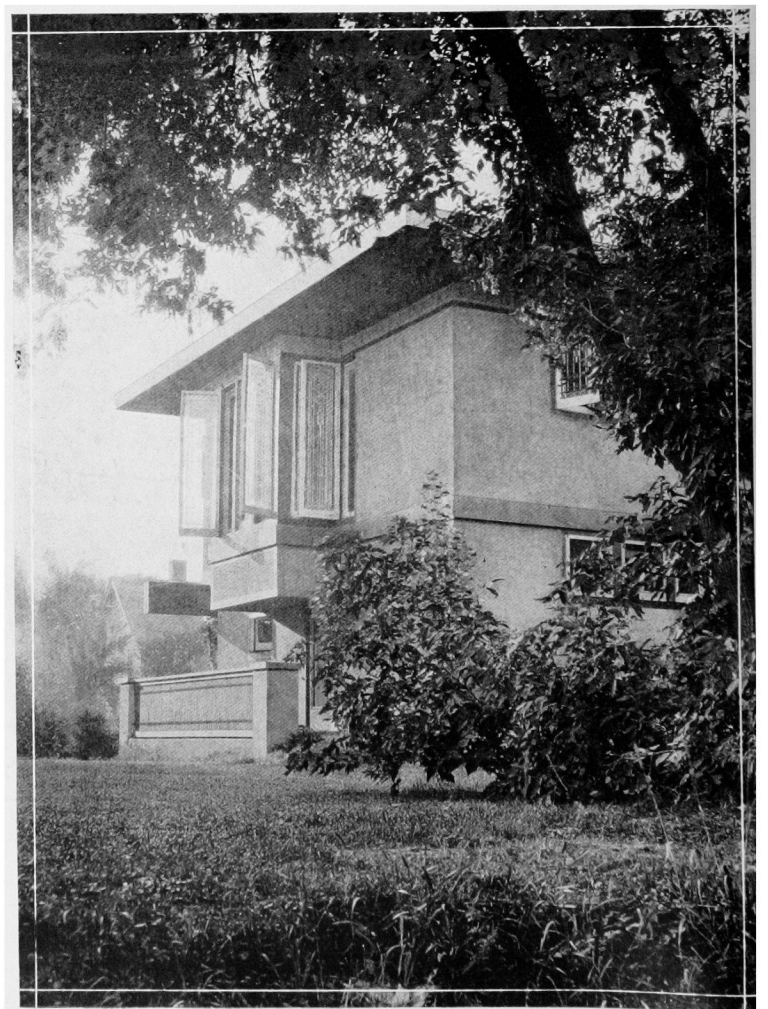
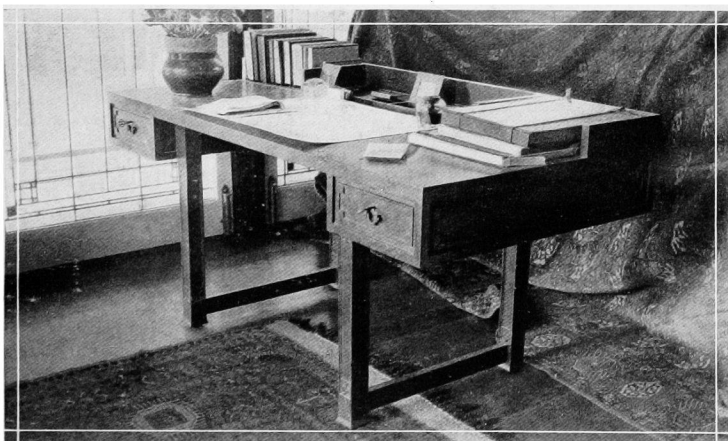
:: :: :: "THINGS MUST NOT HAVE THE APPEARANCE OF BEING BROUGHT TOGETHER BY CHANCE OR FOR A PURPOSE, BUT MUST HAVE A NECESSARY AND INEVITABLE CONNECTION. I DESIRE THAT THE CREATIONS WHICH I DEPICT SHALL HAVE THE AIR OF BEING DEDICATED TO THEIR SITUATION, SO THAT ONE COULD NOT IMAGINE THAT THEY WOULD DREAM OF BEING ANYTHING ELSE THAN WHAT THEY ARE. A WORK OF ART OUGHT TO BE ALL ONE PIECE, AND THE MEN AND THINGS IN IT SHOULD ALWAYS BE THERE FOR A REASON. IT WERE BETTER THAT THINGS WEAKLY SAID SHOULD NOT BE SAID AT ALL, BECAUSE IN THE FORMER CASE THEY ARE ONLY AS IT WERE DEFLOURED AND SPOILED. BEAUTY DOES NOT CONSIST SO MUCH IN THE THINGS REPRESENTED, AS IN THE



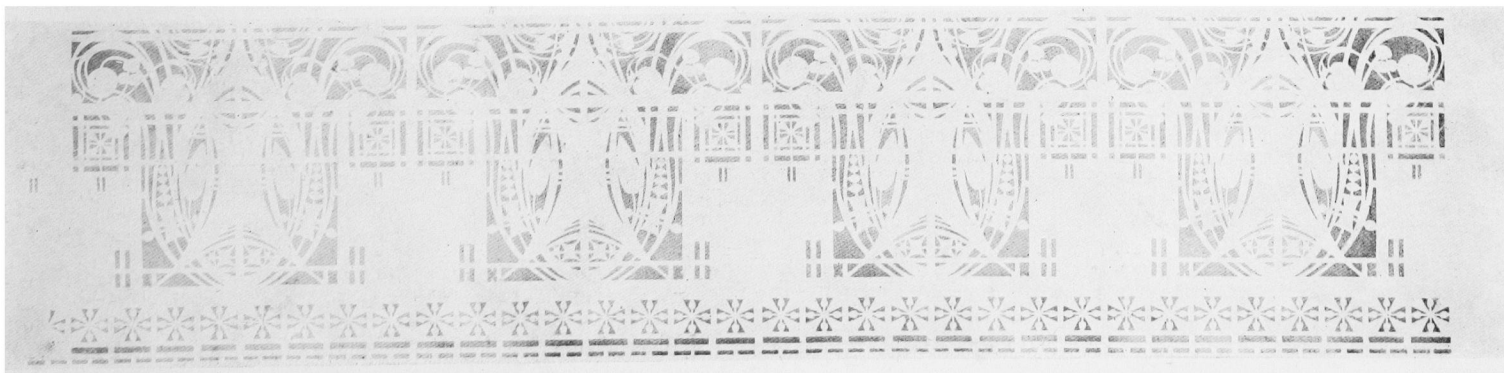
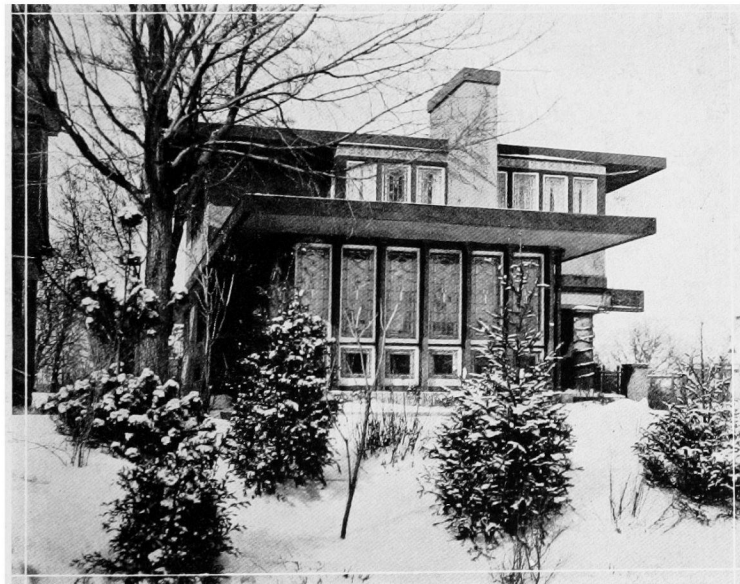


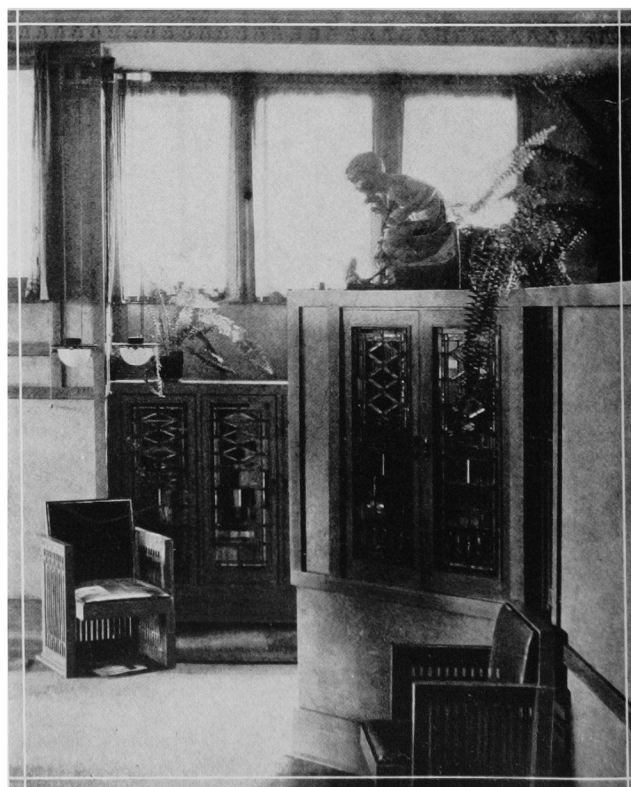
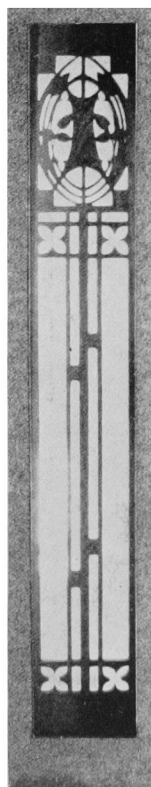
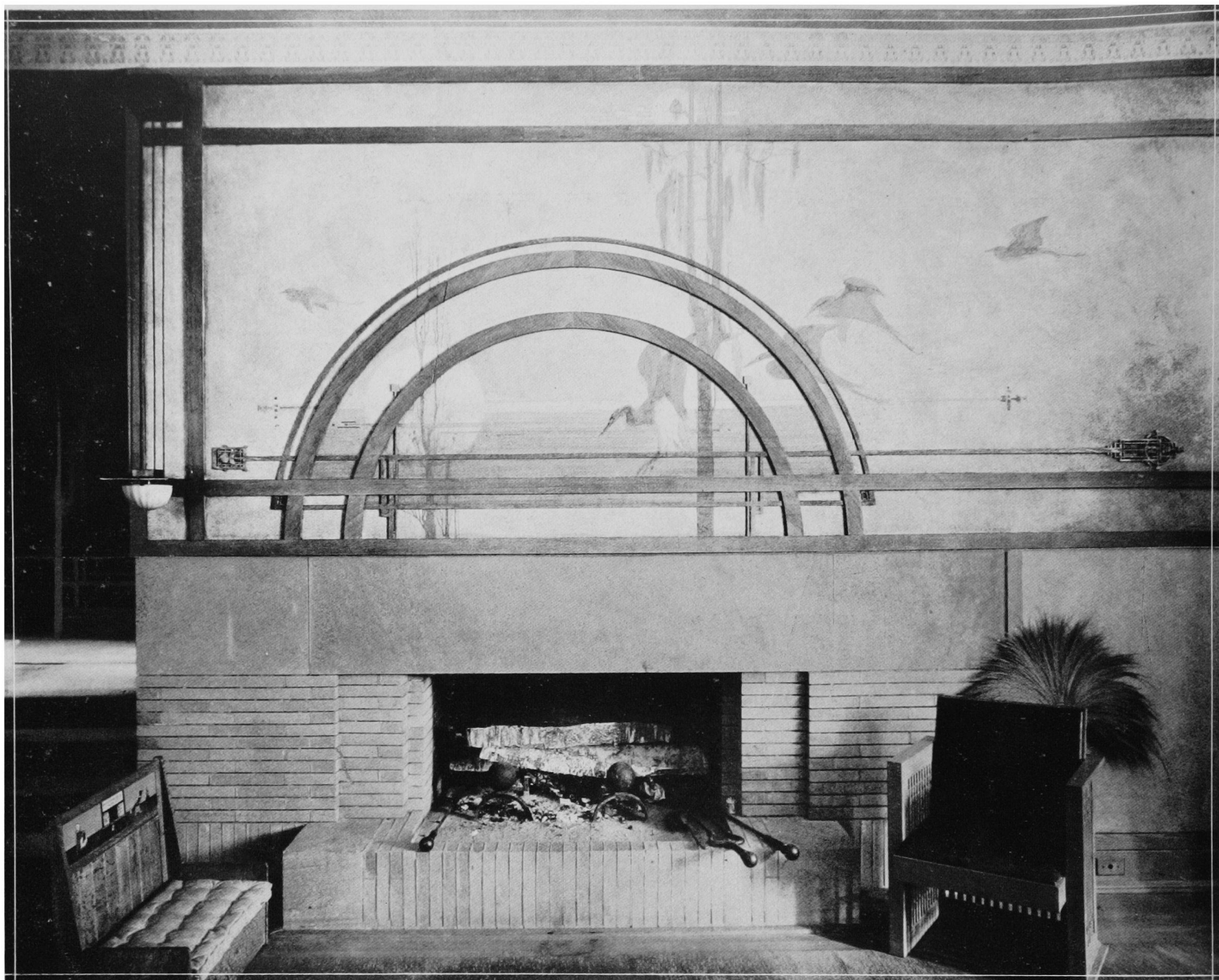


\* \* \* \* \* "ONLY THAT IS SPIRIT-  
 UAL, WHICH MAKES ITS OWN FORM; ART  
 ONLY BEGINS WHERE INITIATION ENDS."  
 OSCAR WILDE. \* \* \* \* \*

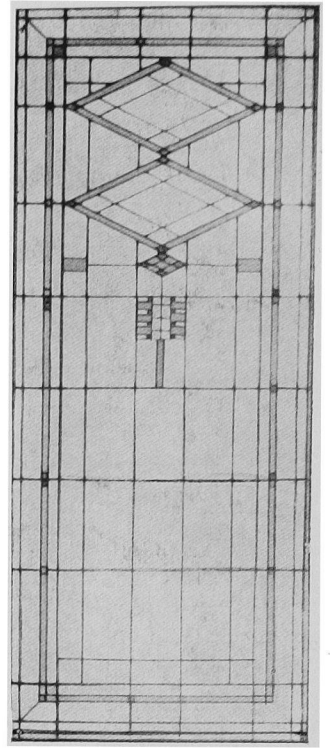




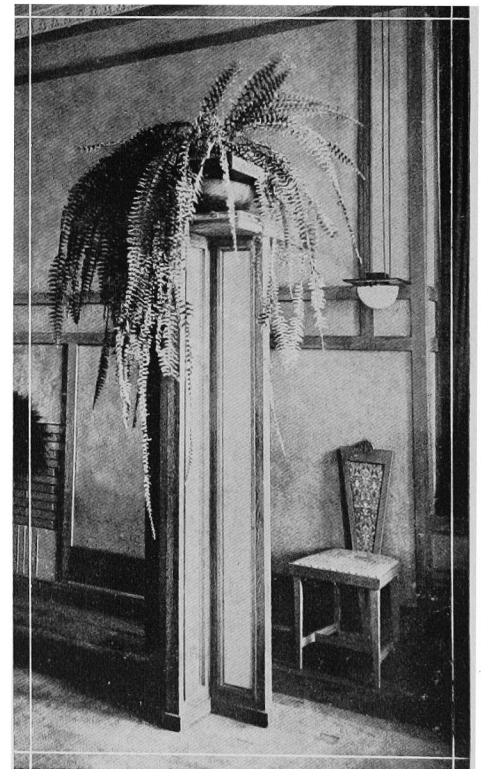


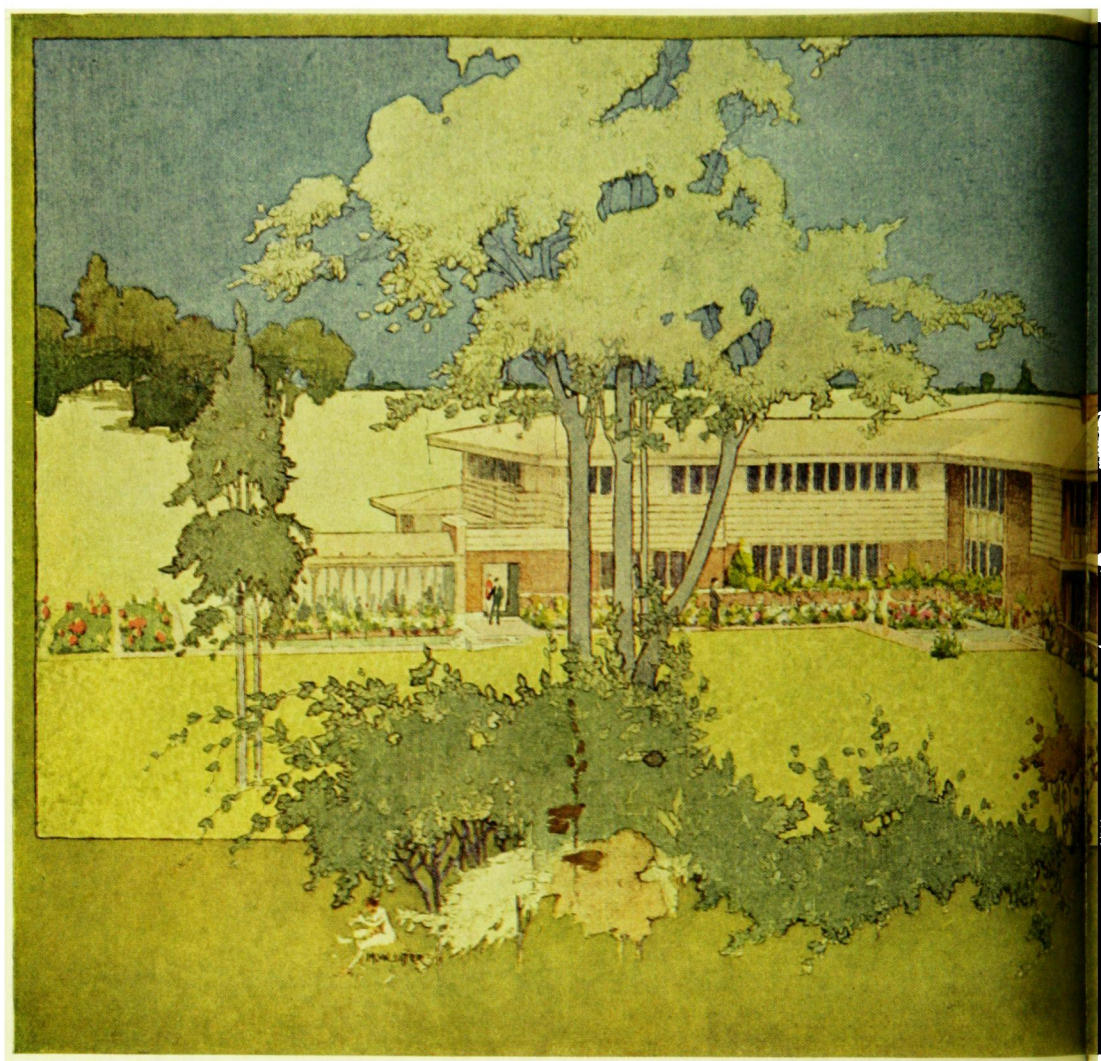






:: :: :: "NEED BEING AT  
 THE ROOT OF THINGS, AT  
 THE OTHER POLE WE FIND  
 FASHION AND CUSTOM \* \* \*,  
 [WITHOUT NEED] ART DE-  
 GENERATES INTO MANNER-  
 ISM,—YE LACK BELIEF, BE-  
 LIEF IN THE NECESSITY OF  
 WHAT YE DO! NOT YE WISE  
 MEN THEREFORE, ARE THE  
 TRUE INVENTORS, BUT THE  
 FOLK, (AND BY THE FOLK I  
 MEAN) THE EPITOME OF ALL  
 THOSE WHO FEEL A COM-  
 MON AND COLLECTIVE  
 NEED." RICHARD WAGNER,  
 FROM A LETTER DISCUSSING  
 THE FUNDAMENTALS OF MU-  
 SIC: :: :: :: :: ::

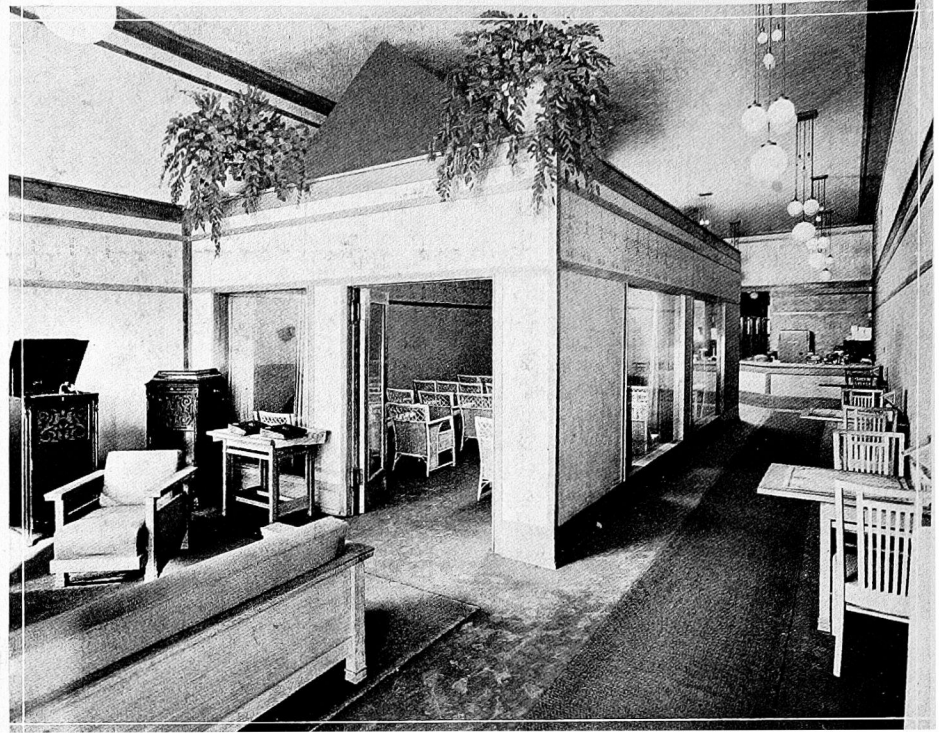
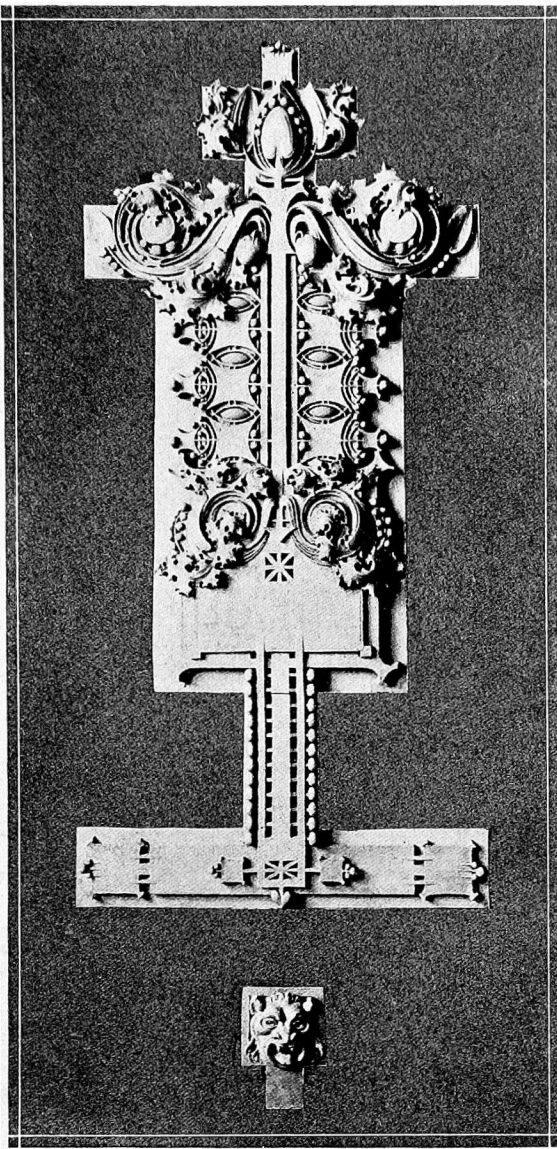




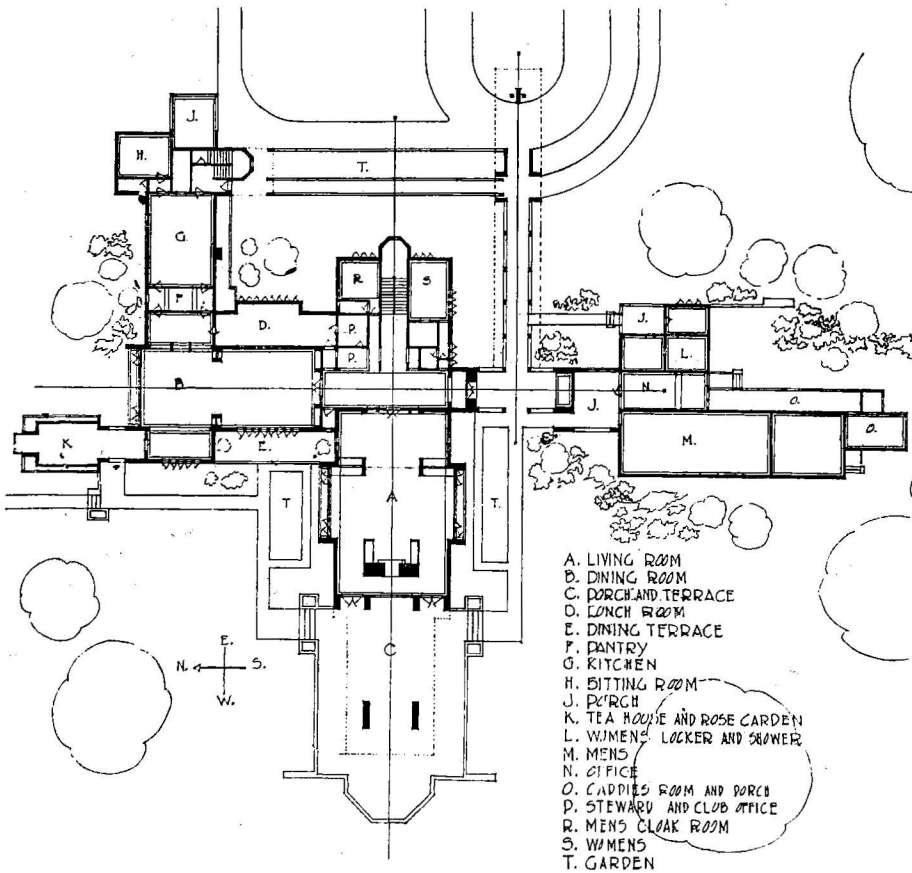
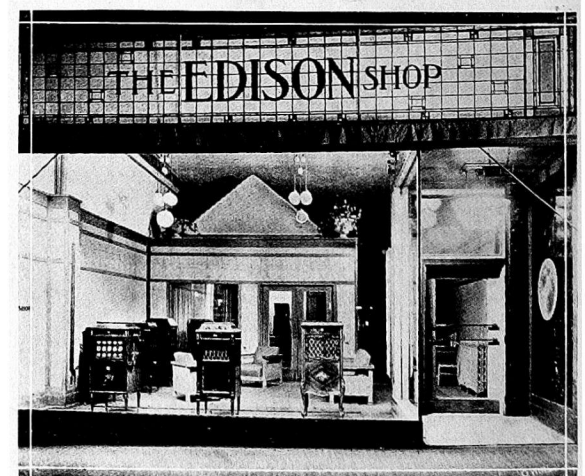
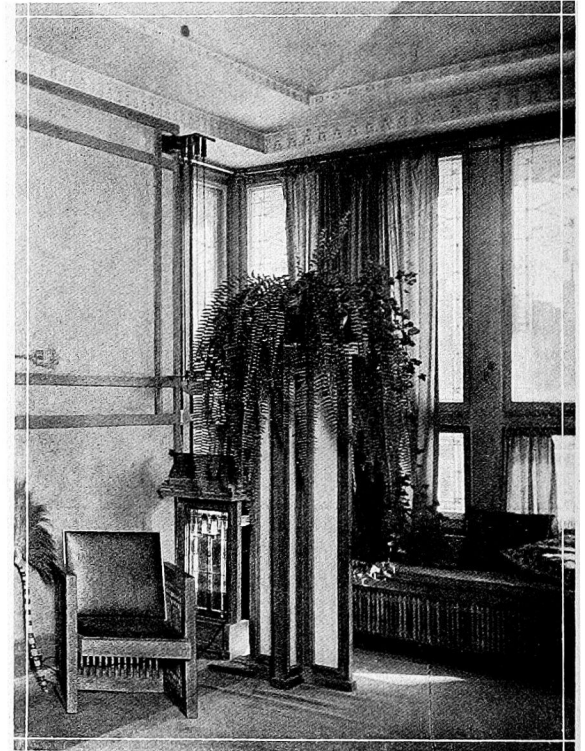




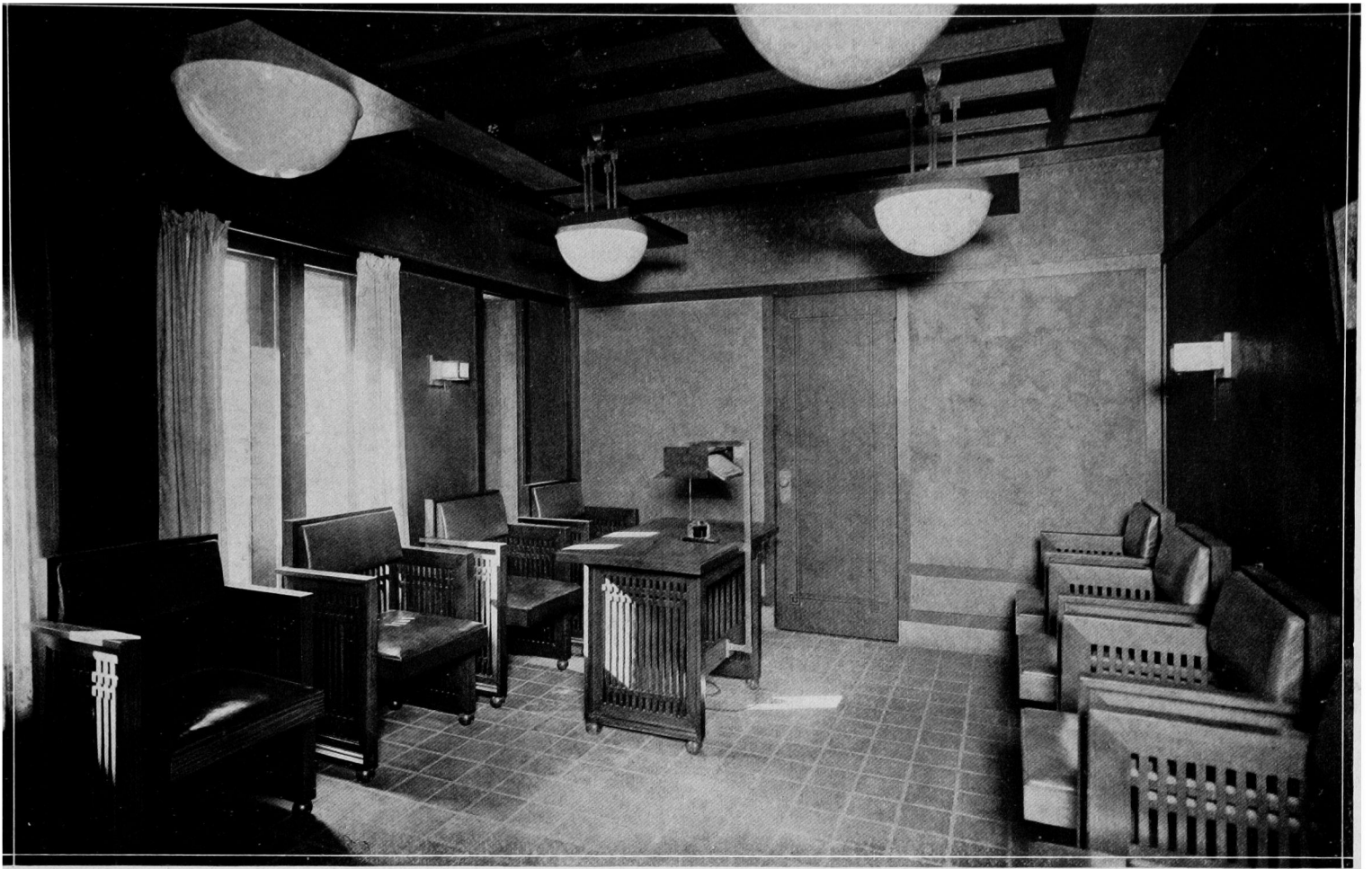
RIVERSIDE COUNTRY CLUB  
PURCELL & ELMSLIE ARCHITECTS



:: :: THE DETAIL AT THE  
 LEFT IS PHOTOGRAPHED FROM  
 THE CLAY MODEL, THE TERRA  
 COTTA ITSELF IS IN POLY-  
 CHROME. :: :: ANOTHER IN-  
 TERIOR OF THE EDISON SHOP  
 SHOWN ON THIS PAGE WILL  
 BE FOUND ON PLATE EIGH-  
 TEEN. :: :: THE PLAN BE-  
 LOW IS THAT OF THE CLUB  
 HOUSE, ILLUSTRATED ON THE  
 PRECEDING PAGE. :: :: THE  
 INTERIOR AT THE RIGHT IS  
 A DETAIL OF THE ROOM IL-  
 LUSTRATED ON PLATE NINE.

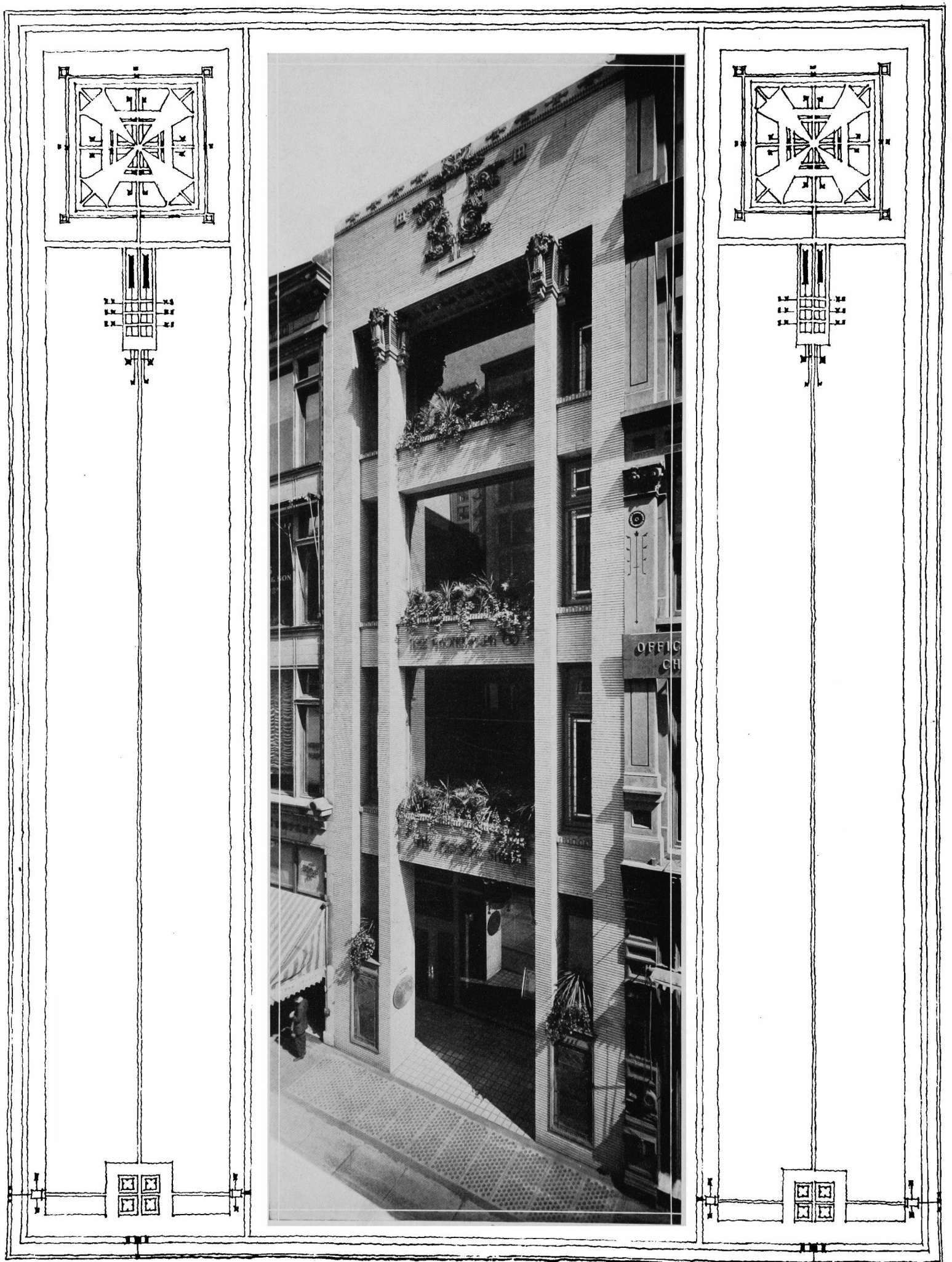


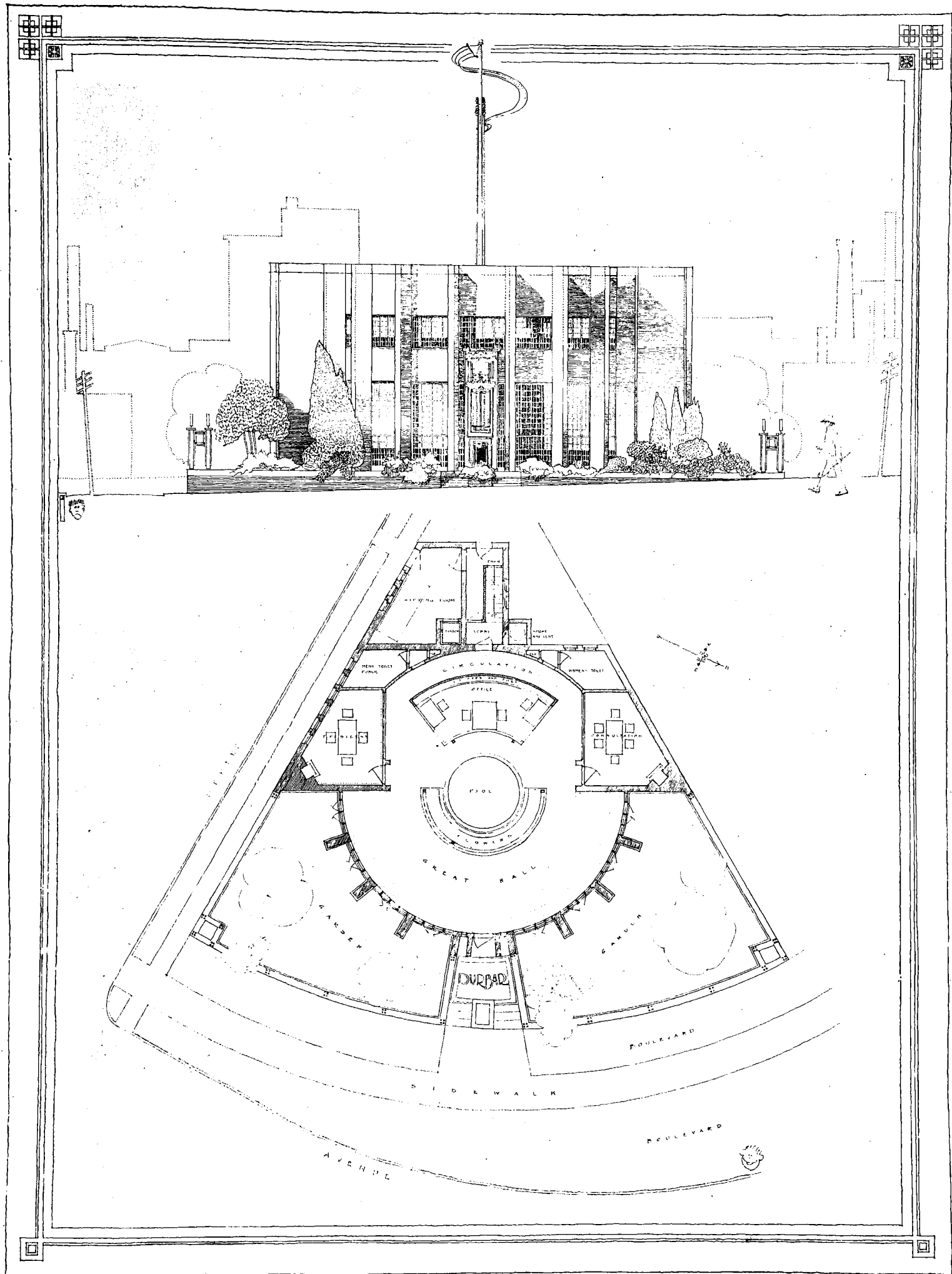




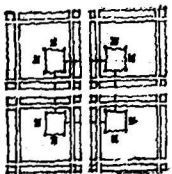
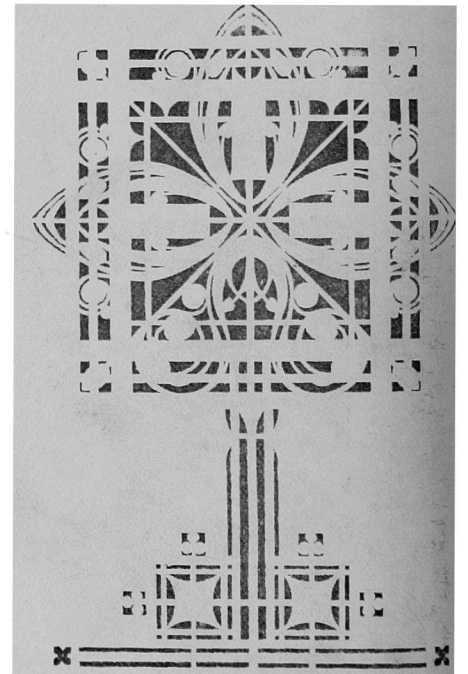
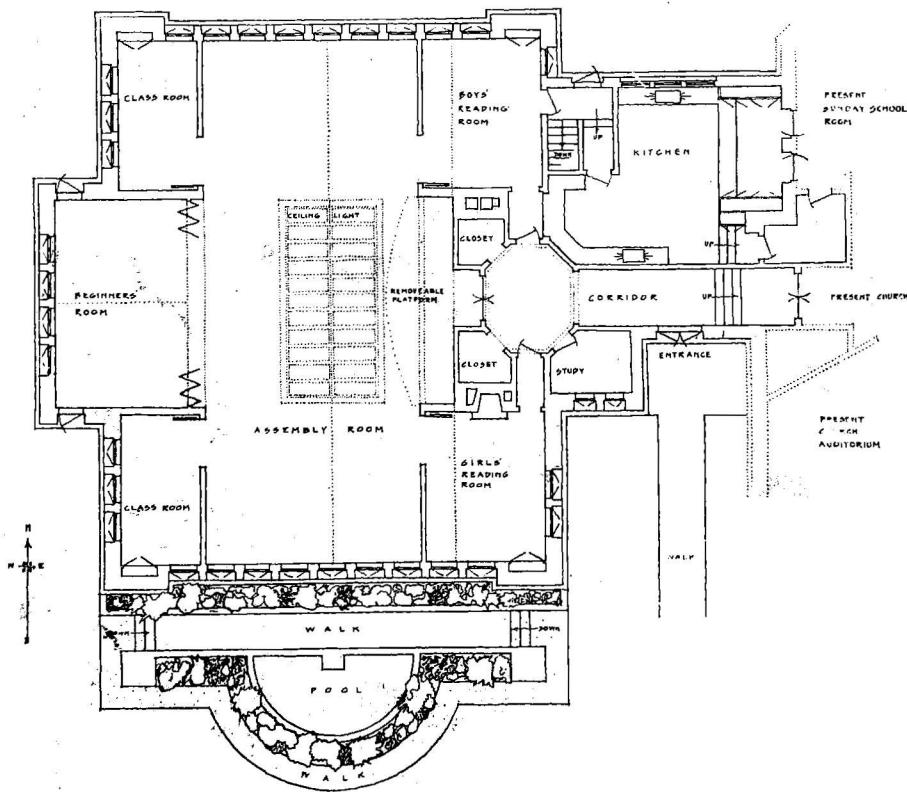
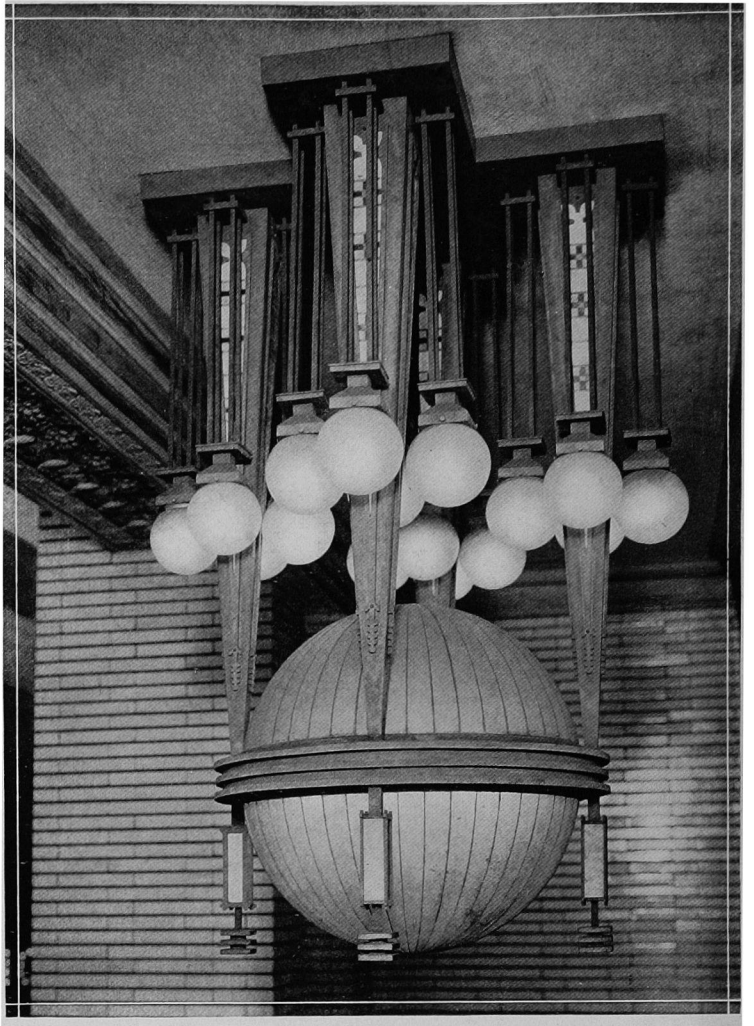
:: :: :: THEN THERE ARE A VAST NUMBER OF PEOPLE WHO DO NOT DISTINGUISH BETWEEN "GREEK" AND "CLASSICAL." BY "CLASSICS" THEY UNDERSTAND CERTAIN TYRANNOUS CONVENTIONS AND STILTED AFFECTATIONS AGAINST WHICH EVERY FREE-MINDED SOUL LONGS TO REBEL. THEY DISTINGUISH THE CLASSICAL ELEMENT IN MILTON AND KEATS AS RESPONSIBLE FOR ALL THAT IS DULL AND FAR-FETCHED AND UNNATURAL. CLASSICISM REPELS MANY PEOPLE OF EXCELLENT TASTE, AND GREEK ART IS APT TO FALL UNDER THE SAME CONDEMNATION. IT IS ONLY IN THE LAST GENERATION THAT SCHOLARS HAVE BEEN ABLE TO DISTINGUISH BETWEEN THE TRUE GREEK AND THE FALSE MIST OF CLASSICISM WHICH SURROUNDS IT. TILL THEN EVERYBODY HAD TO LOOK AT THE GREEKS THROUGH ROMAN AND RENAISSANCE SPECTACLES, CONFOUNDING PALLAS WITH MINERVA AND THINKING OF GREEK ART AS REPRESENTED BY THE APOLLO BELVEDERE AND THE LAOCOON. WE ARE NOW ABLE, THANKS TO THE LABORS OF SCHOLARS AND ARCHAEOLOGISTS, TO SEE THE GREEKS AS THEY WERE, PERFECTLY DIRECT, SIMPLE, NATURAL AND REASONABLE, QUITE AS ANTAGONISTIC TO CLASSICISM AS MANET AND DEBUSSY THEMSELVES. "THE GLORY THAT WAS GREECE". J. C. STOBART :: :: ::  
 :: :: :: THE ILLUSTRATIONS ON THIS PAGE ARE FURTHER DETAILS OF THE MERCHANTS BANK ILLUSTRATED ON PLATES II, III, IV AND V. :: :: ::



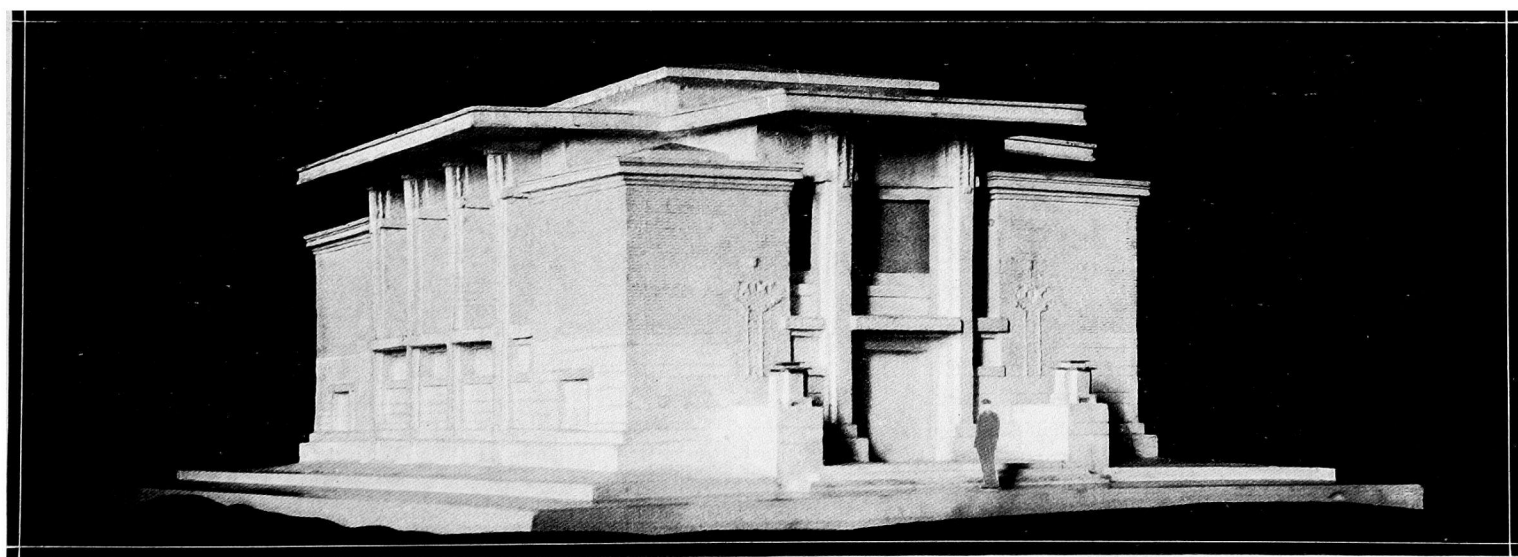




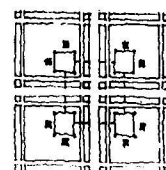




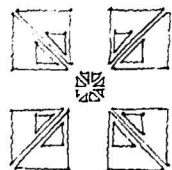
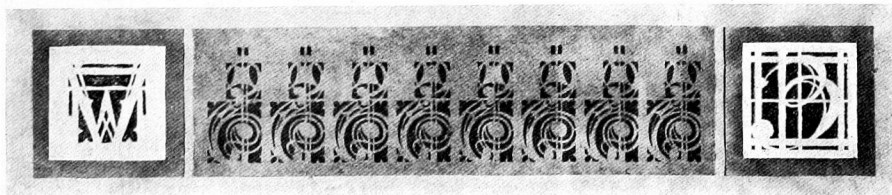
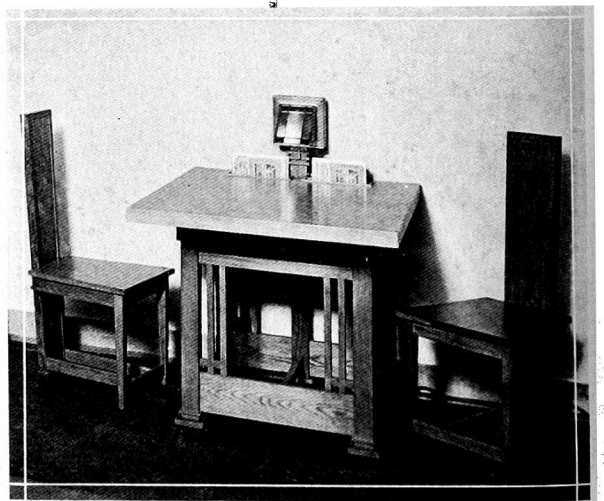
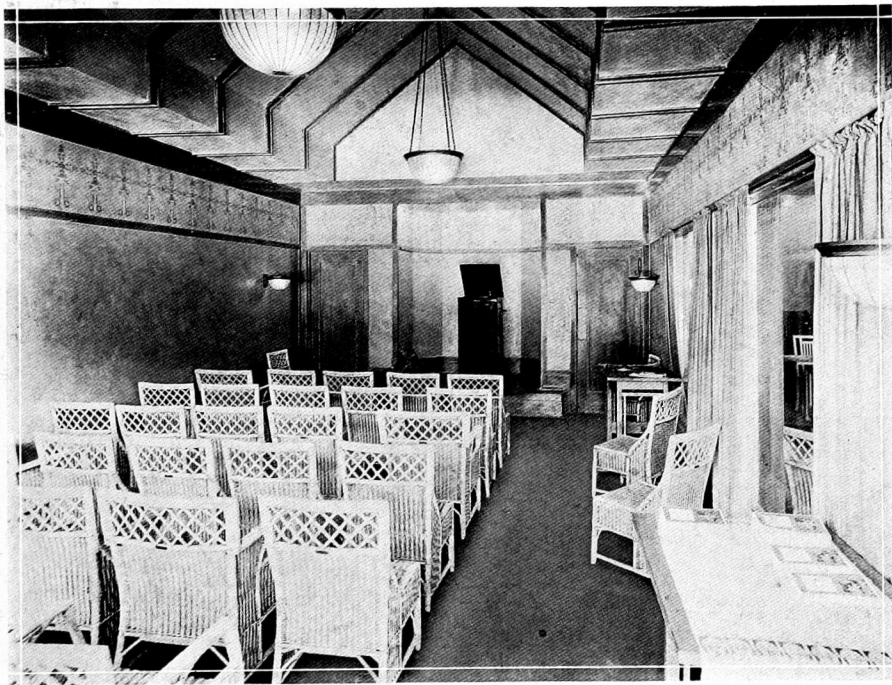
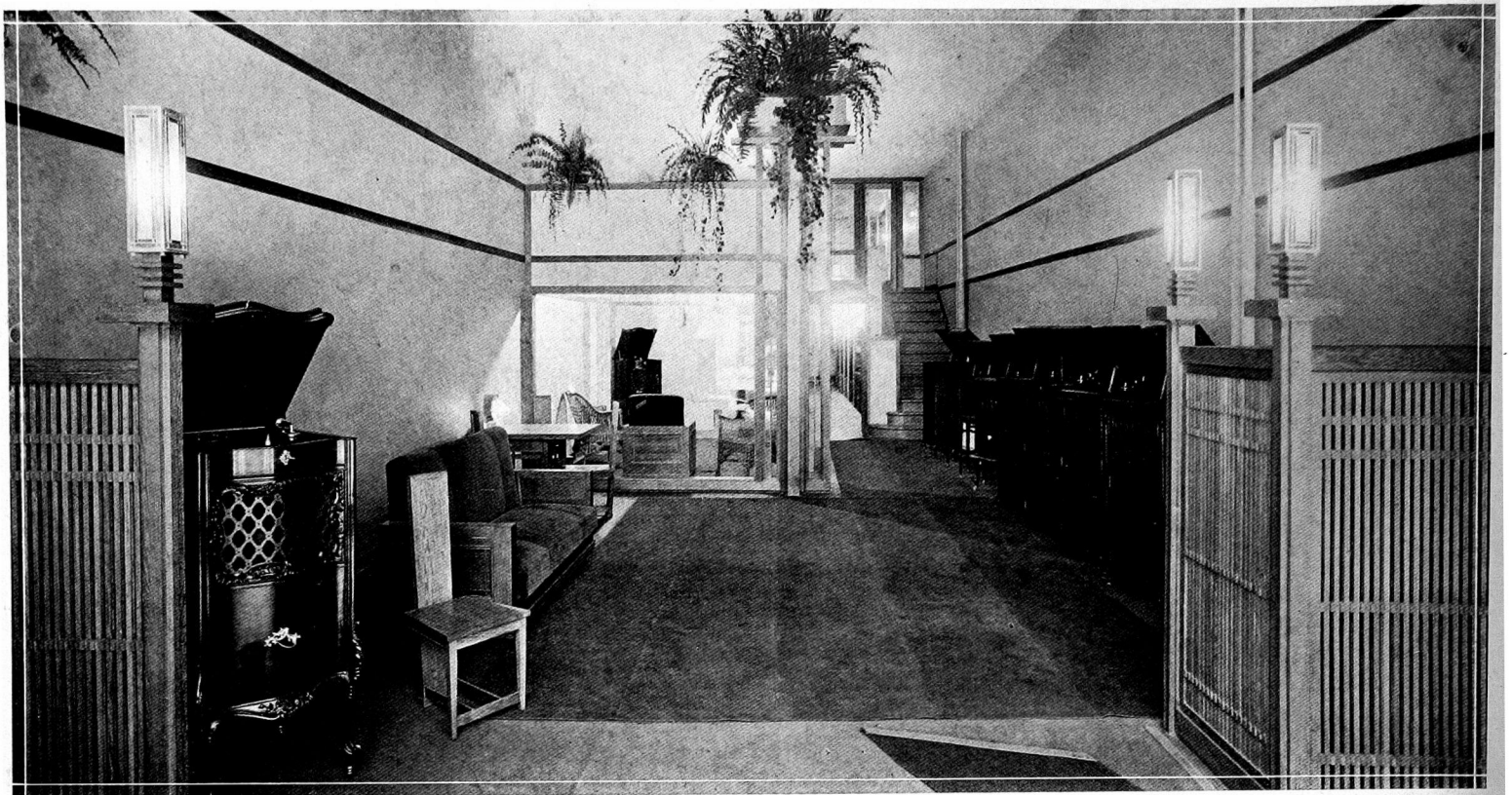
:: :: :: "MEN OFTEN ASK ABOUT THE NEW ARCHITECTURE, WHAT AND OF WHAT SORT IT IS GOING TO BE. BUT TO SUCH A QUESTION THERE CAN BE NO ANSWER TILL A NEW UNDERSTANDING OF LIFE HAS ENTERED INTO PEOPLE'S MINDS, AND THEN THE ANSWER WILL BE CLEAR ENOUGH. FOR AS THE GREEK TEMPLES AND THE GOTHIC CATHEDRALS WERE BUILT BY PEOPLE WHO THEMSELVES LIVED BUT FRUGALLY AS WE SHOULD THINK, AND WERE READY TO DEDICATE THEIR BEST WORK AND CHIEF TREASURE TO THE GODS AND COMMON LIFE; AND AS TODAY WHEN WE MUST NEEDS HAVE FOR OURSELVES SPACIOUS AND LUXURIOUS VILLAS, WE SEEM UNABLE TO DESIGN A DECENT CHURCH OR PUBLIC BUILDING; SO IT WILL NOT BE TILL WE ONCE MORE FIND OUR MAIN INTEREST AND



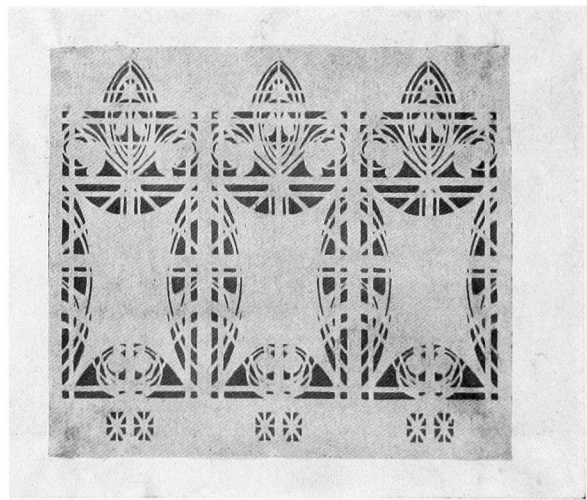
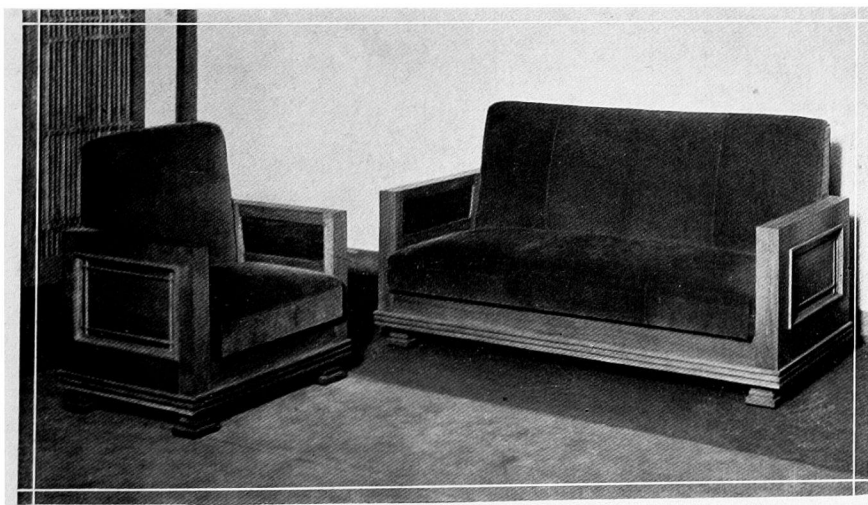
LIFE IN THE LIFE OF THE COMMUNITY AND THE GODS THAT A NEW SPIRIT WILL INSPIRE OUR ARCHITECTURE. THEN WHEN OUR TEMPLES AND COMMON HALLS ARE NOT DESIGNED TO GLORIFY AN INDIVIDUAL ARCHITECT OR PATRON, BUT ARE BUILT FOR THE USE OF FREE MEN AND WOMEN, TO FRONT THE SKY AND THE SEA AND THE SUN, TO SPRING OUT OF THE EARTH, COMPANIONABLE WITH THE TREES AND THE ROCKS, NOT ALIEN IN SPIRIT FROM THE SUNLIT GLOBE ITSELF OR DEPTH OF THE STARRY NIGHT—THEN I SAY THEIR FORM AND STRUCTURE WILL QUICKLY DETERMINE THEMSELVES, AND MAN WILL HAVE NO DIFFICULTY IN MAKING THEM BEAUTIFUL \* \* \* \* AND GIVING THEM FORM BY A LAW UNFOLDING FROM WITHIN."—EDWARD CARPENTER "CIVILIZATION, ITS CAUSE AND ITS CURE," WRITTEN IN 1889. :: ::



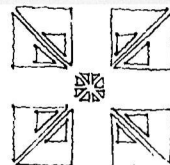




THE ENGINEER WHO DOES NOT EXPRESS HIS WORK IN A LIVING ART-FORM, BUT REGARDS ONLY COST AND MATERIAL, SPEAKS TO ALL MANKIND WITHOUT SYMPATHY FOR THEM; ON THE OTHER HAND THE ARCHITECT'S POINT OF VIEW REMAINS INCOMPREHENSIBLE TO EVERY ONE WHEN IN CREATING HIS ART-FORM HE DOES NOT LET IT ARISE FROM CONSTRUCTION. BOTH ARE IN GREAT ERROR. THE ART-FORM MUST BE ALWAYS DEVELOPED FROM THE CONSTRUCTION WHERE IT LIES PERFECT BUT CONCEALED. THE FUNDAMENTAL CONCEPTION OF THE ARCHITECTURAL WORKS OF OUR TIME MUST CHANGE; AND WE CAN COMFORT OURSELVES WITH THE ASSURANCE THAT THE ONLY FOUNDATION FOR OUR FUTURE ARCHITECTURAL CREATIONS IS TO BE SECURED SOLELY THROUGH AN



INTUITIVE UNDERSTANDING OF MODERN LIFE AS IT IS. \* \* \* IT IS IMPOSSIBLE FOR ART TO GO ON IN THE BROADLY TRAMPLED OUT AND WORN DOWN ROADWAY OF THE "COPY". NO! WITH RIGHTEOUS PURPOSE ART MUST WORK OUT FOR ITSELF A CONCEPTION OF BEAUTY FIT TO SURVIVE IN THIS SCIENTIFICALLY CRITICAL AGE WHERE THE FORCE AND WEIGHT OF REASON AND LOGIC ARE GIVEN FULL VALUE. THROUGH THE IMPULSE OF MODERN ARCHITECTURE, "TRADITION" HAS REGAINED ITS TRUE VALUE, CASTING OFF ITS PICTITIOUS VALUE; ARCHAEOLOGY HAS SETTLED DOWN TO BE A SCIENTIFIC LANDMARK OF ART ONLY, WHICH WE HOPE IT WILL PERMANENTLY REMAIN. OTTO WAGNER, 1902, WAGNER-SCHULE, VIENNA. :: :: :: :: :: :: :: :: :: ::









the untold ages may not mar its intrinsic glory or increase its beauty. A genuine art work is eternal even after it has disappeared, its power is within the human heart and it will appear, disappear and appear again in the process of centuries.

¶ \* \* \* \* \*

Once the art of architecture was so alive that all the people had a cordial and daily interest in the work of the builders. They were making fresh, simple, joyous things every day and the people rejoiced because they were given what they could feel and given it in such a way that they felt, as they practically were, part of it.

¶ \* \* \* \* \*

Are you going up to \* \* soon? The decorations are being put in place now; soon it will be finished and ready to be occupied. In two or three weeks it should be well on toward the final touches. \* \* \* \* \*

Very cordially.

Minneapolis, Minnesota, June 17th, 1913

C. C. C., Esq., Chicago, Illinois

My dear Mr. C.:—

¶ \* \* \* \* \*

What I desire is to amplify the basis on which our small field of operations is builded so that you may see the impulse behind it.

We believe that on the healthy development and stability of the Arts and Crafts rests much that the people need for the normal and natural expression of their lives.

The modern sociologist teaches that the welfare of a people and its Arts are knitted together with infinite closeness, that no line of demarkation may be drawn that would lead to other than grave disaster.

The history of the rise and fall of the Arts among the various races indicates with overwhelming evidence that a normal people develop a normal Art and that when the seeds of decadence enter into the spirit of a people, Art becomes a trival matter fit only for scorn and contumely.

So in our small way we endeavor to seek our guidance through study of the people. We believe in them. We are not afraid of the choice. As between the heart of a man and a civilization that *is*, and the thumbd-over book concerning a man and a civilization that *was* we choose the living man and the eternal new time and leave the book for the archaeologist.

We do believe in the fairness and candor and wholesomeness of the people—and desired to give them not so much what they want, as all peoples have ever been more or less inarticulate when it comes to voicing their desires—but some of the things, simply done, of which they undoubtedly dream and hope will come to pass. In some such way we may say that a child would never consciously ask for a rose, but where is the child that doesn't dream about a rose and rejoice when given one? That may sound more pictorial than real but it isn't a bit.

There is so much subjective romanticism in the average human that it should be the purpose of all of us to make it more objective, more tangible, more useful to him. What we are striving to accomplish is only a phase of a progressive movement that is in evidence in practically all the Arts excepting Architecture which is usual-

ly considered a sealed book, inviolable and not to be tampered with, by most of us who practice it. Your own building is quite alive with craftsmen engaged in this movement in the Arts, consciously or unconsciously, it doesn't matter, the impelling desire is the same. The people are awakening to the fact that some of their ideals are coming true. They are going to have arts that are representative of them, not of antiquity. It will be a fine and fair day for the country when all the Arts and all the Crafts come really home to us and to remain with us.

¶ \* \* \* \* \*

Sincerely yours.

November 22nd, 1912

My dear Mr. D.:—

\* \* \* \* \*

You seem to be pretty thoroughly impressed with what the idea of a living and indigenous architecture may mean.

You know that of all the Fine Arts, the Art of Architecture alone presents itself to view these days as something complete, in the sense that no creative imagination is required to fittingly design any modern building, a structure whose nature is quite different from anything that ever occurred before.

This belief is so general, it is hard to combat and we find it difficult to so place the reality of what Architecture fundamentally means before people who are led to conceive that all things Architectural have been finished these hundreds of years.

We would be amused at the painter who spent all of his life copying old masters and letting the flowering prairies of America go unpainted. We would be amused at the musician who conceived that the early music masters wrote all there is to write of music. So with the sculptor who would spend all his life studying antiques.

But the other Fine Arts are saved to us, in painting, by such men as Winslow Homer, Whistler, Millet, Sorolla; in music, by Brahms, Bschaiowski, Elgar, Debussy, and a brilliant host of others; sculpture by such men as Rodin, Munier and Borglum.

In literature our best men live and write to interpret our lives in their works. In literature copying is left to the student and no one takes such work more seriously than a work of preparation, but the man who copies a Roman Temple or a Gothic Church sets it forth as a serious and final statement in the Art of Architecture. Well, you know all that just as well as we do. The point I want to emphasize is that we as a people must start somewhere and simply, cleanly, practically and beautifully to develop an architecture in which future generations may rejoice. While we build as archaeologists and not as architects we shall not give much pleasure for those who are to come after.

¶ \* \* \* \* \*

Yours very truly.

December 13th, 1912

My dear Mr. S.:—

I am aware of the fact that you have an interest in the arts. I have no wish to approach your understanding merely on that basis; but on the simpler basis of real human optimism not specially in regard to architecture

but to the field of activity of which architecture is a manifestation.

We have no intention of doing anything specifically to your bank, that is not the problem, to be quite free and candid.

The fundamental proposition is what your building as a problem demands itself from its interpreters.

Every building whether cabin or palace is inviolate in the virtue of its own integrity as a function seeking a form. We are not operating on the building; the reverse is the truth. It is not what we say or anybody else says, it is what your proposed building says and says persistently—"I am an American Banking Institution."

What one expects a bank to appear like is entirely out of the question. It is what the bank itself desires to look like. How are we to suspect that an American bank wants to look like a Greek temple? Every genuine art work throughout our earth represents in its form color, texture or bloom the desire behind that form to appear true to itself, from that vantage point to look abroad the world of living things.

That is why the Sistine Madonna, the Angelus, or Turner's Venice look as they do; why Giotto's Campanile looks as it does; why Paestum looks as it does; why the tomb of the Moguls looks as it does; why all the noble human interpretations look as they do.

How in simple reason can we surmise that an American bank has no soul of its own seeking expression, or by what mental process are we going to ignore the deep fundamental principle underlying true art and say our building has no soul, and to believe that whether we clothe it as a Greek temple or a Roman temple makes no difference. Well, poor little bank! We believe we represent a philosophy that is wide enough to include a bank with a human being, with a picture, with a statue, with a steel bridge, with an automobile or any fittingly executed work of the artist or artisan. We do not differentiate because there is no room to differentiate.

Whether the work is beautiful or not is of no special consequence. The cathedral builders never thought of beauty. They thought not so much of what they were doing, I fancy, but *how* they did it was the burden of their daily toil.

¶ \* \* \* \* \*

To appeal to the beautiful from merely the sensuous is not part of the true workman's belief. But we do contend that the man who genuinely cares for a rose, a gentian or field flower, has these blossoms within his heart, the spirit behind the flowers ministers to him; to this gift of the Great Spirit to man we gladly appeal.

¶ \* \* \* \* \*

Yours very truly.

June 4th, 1912

My dear Mr. P.:—

Let me give you a little "picture" of a very significant event connected with the success of a capable young architect; a friend and co-worker in the architectural movement with which I have put you in touch—look over the enclosed. That tells the material facts.

[Referring to Walter Burley Griffen and his winning of the competition for the Australian Capital City of Canberra.]

What is *not* told in the accompanying article, however, can be best told by comparing this winning plan with the winning plan in the last great world competition among architects—that for the New University of California in 1900, won by M. Benard, the foremost architect of France. M. Benard's plan (and most of the 110 others submitted) concerned itself with the real situation, lay of the land, possibilities of the site and demands of the University only in the most casual and unreal way. It was admittedly impossible of realization. It demanded that the entire topography of the tract be reformed to suit the esthetic formulae imposed by the designer. The enormous cost of such a proceeding was prohibitive. Its merits were approved by a body of experts in design, who reviewed the "plans" very much as one would consider an Oriental carpet; with reference to composition, line, "color," disposition of masses, control of pattern, technique of presentation, style and monumental character; an academic decision based on a system of values predetermined from thousands of former "school competitions" and abstract design problems, and without relation to the real values existing for this particular problem, by reason of the Man and Nature elements which it contained.

¶ In short Benard's plan  
was a finality, its goal  
was within itself. :: ::

Mr. Griffen's achievement is the complete reverse of this process, as was also the method of review. In the enormous area to be developed the amount of regrading that will be required is practically nil! The solution seizes every natural situation *as it really exists*, and uses it as it *is*! The arrangement of the parts of the plan, instead of being determined as *spots* in "monumental (word has come to have a special technical meaning when used with architectural plan presentations) planning" are located with reference to a most accurate understanding of *alive* cities as they *are*. Their transportation, play grounds, housing, health and public service problems as they have been studied and developed for ten years were known factors in Mr. Griffen's mind, and determined the plan adjustments with such scientific precision that the plan as it stands is practically as much alive as if it represented an existing city that had actually grown up under an enlightened democratic government.

¶ In contrast with that of Benard, Griffen's plan is but a means  
—with the city *to be* as goal. ::

Mr. Griffen is one of the two or three younger men who have been thoroughly trained for the new movement in architecture, and who have kept carefully and thoughtfully to the work in hand, refusing to be led aside by novelty, desire to be original, or personal egotism. He has worked hard, and struck uncompromisingly to his ideals, in the face of repeated discouragements, and richly deserves this recognition of his abilities.

Yours very truly.

August 1st, 1910.

My dear Mr. A.:—

We were very much interested in your letter telling about your visit to the bank at Owatonna.

Sullivan's work goes more thoroughly into the relations between needs, materials, methods, cost and their general effect on the result so that it is impossible in a letter to more than suggest answers to your very pertinent questions. The "Craftsman" article, of which I wrote you, will give you the clearest idea of what the Owatonna Bank stands for. I will only add that the commercial idea behind this kind of work is efficiency. Briefly, the round sum to be spent should be apportioned so that space, use, materials, labor, advertising qualities obtained, and probable life of the structure—so that these often conflicting elements shall be made to play into the hands of one another.

You will note that in connection with the Owatonna work a good deal is said about "form and function" and that the one is determined by the other. "Function" concerns not only the way the materials are put together—the "architectural" part of the building, but it also means the "practical" workings of any building, the machinery (architectural) for making a building serve its purpose. The functions (uses—requirements) determine the form of a building.

This means that the architect of a successful building is really not a designer, an originator—but an organizer, a discoverer, one who tries to find something that already exist (i.e. to find the building that is already determined by certain hard and fast conditions.)

But more important, it means that when an architect ignores or fails to meet a single practical, useful demand that the building makes upon him, he not only hurts the usefulness of the building but he injures its beauty as well. You cannot sacrifice a practical requirement of any sort to beauty because it is these elements of use *that are* the beauty. Unless the various utilities and needs cause the resulting form and appearance—why is a church different from a court house? Consider for instance, a modern sleeping-car—a modern automobile—a steel bridge—each a beautiful thing, not "designed" but envolved by hard and fast conditions. I imagine that the idea of utility, not interfering with beauty sounds strange coming from an architect.

There is the idea that lies behind the Owatonna bank and upon which we base our work. There is no attempt to be original, no idea of launching a new idea or theory—but merely to apply to Architecture exactly the same sort of cause and effect reasoning by which one conducts a banking or manufacturing business.

Yours very truly.

February 19th, 1912.

Dear Mr. G.:—

Do you recall the two or three lines of quotation lettered in one of the gallery rail panels in W's.—studio? I did not know where they came from, but last night I ran across them. The immediate context gives the idea even more significantly and as for the entire poem, you will

recognize Kipling's "McAndrew's Hymn;" it ought to be recognized as the architect's poem. I am going to stick up these two verses anyway where I can see them.

"—an' at the last says he:  
'Mister McAndrews, don't you think steam  
spoils romance at sea?  
Damned ijjit! I'd been doon that morn to  
see what ailed the throws,  
Manholin', on my back—the cranks three  
inches from my nose.  
Romance! Those first-class passengers they  
like it very well,  
Printed and bound in little books; but  
why don't poets tell?  
I'm sick of all their quirks an' turns—  
the loves an' doves they dream—  
Lord, send a man like Robbie Burns to  
sing the Song o' Steam!

My seven thousand horse-power here. Eh,  
Lord! They're grand—they're grand!  
Uplift am I? When first in store the  
new-made beasties stood,  
Were Ye cast down that breathed the Word  
declarin' all things good?  
No so! O' that warld-liftin' joy no  
after-fall could vex,  
Ye've left a glimmer still to cheer the  
Man—the Arrtifex!  
That holds, in spite o' knock and scale,  
o' friction, waste an' slip,  
An' by that light—now, mark my word—  
we'll build the Perfect Ship."

How is that for 1894? Only one year after the Transportation Building first stood forth to face the patent plaster facade of the Italian Temple dedicated to Ben Franklin's genius.

Where are we going to find a few architects who can realize that a building is no less a building because it runs around on wheels or scoots through the sky? A building doesn't have to have an architect's name attached to it to be great architecture, and we ought to be able to persuade some architects that a Pullman Sleeper is really vital architecture even if up to the present time no firm of architects has been given the opportunity to put a Colonial porch on each end or insert a couple of Palladian niches to balance up with the wash room windows and make a really symmetrical facade. (May be a car hasn't any facade [c] I never saw a rendering of one.)

Yours.

FOLLOWING ARE VARIOUS SELECTIONS FROM THE SCRAP-BOOK RELATING TO THE MATERIAL IN THE LETTERS ABOVE:

"Burckhardt even puts the question in his fine work on the Italian Renaissance—"Why did the Italian architects look back at Rome, and not at Greece? For Roman architecture showed a weakness, when it did not apply the pilaster and the column in a purely constructive manner, as the Greeks did, but put them, cut through entirely or half way, against the wall by way of ornamentation, without the least endeavor to find an aesthetic solution for the ornament of the capital (column head).

"It was this, which made Goethe exclaim: 'Have a care not to use the column in an improper way; its nature

is to stand free; woe betide those who have riveted its slender form on to heavy walls.'

"And Hegel, in his 'Aesthetical Considerations, analyzes this mistake even more keenly, by saying, that split pillars are simply repulsively ugly, because in them, two distinctly opposite intentions are put into juxtaposition without any intrinsic necessity, for merging them into one another. How much weaker, therefore, was an architecture doomed to become, which after a lapse of a thousand years, tried to revive an architectural scheme, that itself had been so weak.'"

H. P. Berlage, "Western Architect," March, 1912.

"As for the architecture, the architect must rise to the demands and possibilities of the hour. The dominant Americanism shines forth in many of the older tall buildings despite the drapery of dead forms of the Old World architecture with which they are covered.

"Because a sensible Greek or Goth made a thing of beauty of a waterspout by carving it into a lion's head or a gargoyle, must America forever have copies of these strewn over her buildings? The poverty of imagination and inspiration with which some of our architects have responded to the Gift of time in The sky-scraper is pitiable. *Long have they been learning that art is not something apart, but is the caress of an inspiring imagination to the work of the hour.*

"In the future the tall buildings will, no doubt, continue to maintain their supremacy in scientific safety and convenience, and when interest revives in the height record, after a period of rest, no doubt they will go higher still in the form of towers. Now that the scientific side of their development is highly perfected, one *may* naturally expect to see an effort to make them marvels of art as well as of scientific construction.

"To achieve this, the architect must give way to the engineer or *must once again gain* the common touch, must know processes and products, the vital energies, the laboratory, even the dust of the trades as did Phidias, Angelo and Leonardo da Vinci.

"Then may be expressed the possibilities, the aspiration, the genius of his period, and the transplanted architecture of Europe will appear exotic, and America come into the heritage of Time and of the Ages,—American Art—virile, true, fundamental as the life processes of the nation, characteristic as the glories of her predecessors in the pageant of history.

*Then will the tall buildings of the future take place not only among the world's greatest feats of engineering, but become also worthy monuments of the life of their time, become works of art and take rank with the greatest architecture of the past.'* Mr. David H. Ray, Sc.D., Chief Engineer Bureau of Buildings and Consulting Engineer in New York City.

Professor Schumacher, of Dresden, expresses himself in an interesting article as follows: "The kernel of modern ideas concerning architecture is, to replace this kind of style architecture by a quest after a reality style, which tries to derive its beauty from the purely realistic, practical solution of the problem, as much as possible; from the manner in which one shapes and groups, and not in which one ornaments and decorates. And so it would be an intrinsic lie when one tried to cover modern buildings with an idealistic cloak; and it would not be a sign of culture when one should clothe these structures artistically in order to give them an agreeable aspect. Many an important work has doubtless been originated from a kernel of practical necessity, framed in a certain style; but this means would never work with purely practical buildings, which, by the influence of social conditions, were pushed to the forefront of the building industry. In such, the meager remnants of a style, developed for other objects, became a caricature.'"

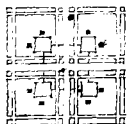
So this architect, too, arrives at the conviction that especially in architecture a tendency toward being "business like" makes it appearance, exactly as, generally speaking, the really modern element in art is circumspection. This does not sound artistic either, and may lead the layman to believe that formerly architecture might perhaps, have been counted among the arts, but that with such a tendency, this is no longer the case.

And yet it is just the reverse; for architecture was not business-like when she copied the ancient forms, whilst the return to the business-like is the very condition for its development into a great art. Moreover, does this tendency in architecture accord with the general intellectual movement of our time—that of organization?

\*\*\*\*\*

And, after all, this same business-like element in the spiritual movement has loftier intentions than simply of satisfying necessities, so that not alone, is this matter-of-factness, this circumspection in art, not inartistic, but it represents a closely related loftier intention.

H. P. Berlage, Western Architect, March, 1912.



... BUT IF I STAND BEFORE IT VIBRATING AT SIGHT OF ITS COLOR AND FORMS, IF EVER SO LITTLE AND FOR EVER SO SHORT A TIME, UNHAUNTED BY ANY DEFINITE PRACTICAL THOUGHT OR IMPULSE—TO THAT EXTENT AND FOR THAT MOMENT IT HAS STOLEN ME AWAY OUT OF MYSELF AND PUT ITSELF THERE INSTEAD; HAS LINKED ME TO THE UNIVERSAL BY MAKING ME FORGET THE INDIVIDUAL IN ME, AND FOR THAT MOMENT, AND ONLY WHILE THAT MOMENT LASTS, IT IS TO ME A WORK OF ART. ... SO ART IS THAT WHICH HEARD, READ, LOOKED ON, WHILE PRODUCING NO DIRECTIVE IMPULSE, WARMS ME WITH UNCONSCIOUS VIBRATION. ... WHAT IS THE ESSENTIAL QUALITY THAT GIVES TO ART THE POWER OF EXCITING THIS UNCONSCIOUS VIBRATION, THIS IMPERSONAL EMOTION? IT HAS BEEN CALLED BEAUTY! AN AWKWARD WORD—A PERPETUAL BEGGING OF THE QUESTION; TOO CURRENT IN USE, TOO AMBIGUOUS ALTOGETHER; NOW TOO NARROW, NOW TOO WIDE—A WORD, IN FACT, TOO GLIB TO KNOW AT ALL WHAT IT MEANS. ... BUT THIS ESSENTIAL QUALITY OF ART HAS ALSO, AND MORE HAPPILY, BEEN CALLED RHYTHM. AND WHAT IS RHYTHM IF NOT THAT MYSTERIOUS HARMONY BETWEEN PART AND PART, AND PART AND WHOLE, WHICH GIVES WHAT IS CALLED LIFE, THAT EXACT PROPORTION, THE MYSTERY OF WHICH IS BEST GRASPED IN OBSERVING HOW LIFE LEAVES AN ANIMATE CREATURE WHEN THE ESSENTIAL RELATION OF PART TO WHOLE HAS BEEN SUFFICIENTLY DISTURBED.

THIS ... IS SURELY WHAT THE WESTERN WORLD HAS BEEN REDISCOVERING. THERE HAS CREPT INTO OUR MINDS ONCE MORE THE FEELING THAT THE UNIVERSE IS ALL OF A PIECE. EQUIPOISE SUPREME; AND ALL THINGS EQUALLY WONDERFUL AND MYSTERIOUS AND VALUABLE. WE HAVE BEGUN, IN FACT, TO HAVE A GLIMMERING OF THE ARTIST'S CREED, THAT NOTHING MAY WE DESPISE OR NEGLECT—

JOHN GALSWORTHY

# THE WESTERN ARCHITECT

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Energy and not  
Building Statistics  
Gauge of  
Prosperity

The only index to the volume of building that is even approximately reliable is in a computation from the building permits of the country. Even these are vastly deceptive at times, as when the promoter of a "steep" story building obtains a permit for a structure that is never built, or where, as in Saint Paul, a percentage is added to approximate the additional expense of the building above the permit estimate. It is, however, from these statistics, that the rise and fall of the building tide is gauged from month to month, or from year to year. To those who scan these figures the month of January showed a decrease of some twenty-three per cent below those of a year ago. This is discouraging until one notes that in New York City there was an increase of seventy-six per cent, and in Chicago even with her phenomenal building aggregate last year, a decrease of but nine per cent. Thirty-four other cities, largely in the middle West, but extending from Connecticut to California, also showed an increase in permits to build. The logical conclusion therefore is, that the war has now, nor has had, no connection with the building industry. Terrible and commerce-disturbing as it is, there has been many a presidential election or money market fluctuation on Wall Street that has had a much greater effect upon building than has been observed in this crisis. That the war will affect building in this country, and in the near future, is as certain as it is inevitable. But that affect will be entirely in the way of stimulation. Given time to readjust commercial routine, the immense demand for our products from countries scattered all over the globe will call for additional facilities in all manufacturing lines and the added wealth will be felt in all classes of buildings for domestic as well as commercial use. And all this increase will be entirely beside the normal increase that comes from year to year through increased crop output and a growing population. Whether we credit it to the effect of the Regional Banks, or the free circulation of money through the continuous farming prosperity of the country the financial situation is sound with no disturbing elements to make its future uncertain. If the architect who finds his volume of business less than normal will study the local situation scientifically, he will probably find that there are too many architects in his locality according to the population, or that the absence of a restricting registration law in his state

permits the absorption of architectural planning by the carpenter and the plan book. The draftsman who finds that positions in architects' offices are scarce can also charge the apparent depression in his line to these causes with the added fact that the architectural schools are turning out a yearly supply far in excess of the demand. The material contractor can find side-lights on the sluggish movement of his output independent of a restricted money market. The two most important factors are, constant improvement of design and material, and advertising. Those to whom these factors are the recognized basis of success are usually working at capacity and their manufacture is held as "standard" among architects. They destroy their patterns every year if necessary to improve the design and better meet requirements and their advertising is intelligent and persistent. They are too busy to spend time and energy in looking for exterior retardants as the robust man knows that exercise, and not a close watch of the thermometer, is the gauge of bodily temperature. A review of the banking situation shows money to be as accessible as proper conservatism warrants and at as reasonable rates as at any former period. A normal condition rules in all lines that have to do with the architectural progress of the country. It only remains for those concerned to attend to business to obtain it.

False Economy  
by  
Public Officials  
a Violation of  
Trust

There are certainly indications of a "step backward" in our civilization in the apparently growing tendency in cities to attempt to engage architectural service for the erection of school buildings at a stated salary. If the amount of this salary were large enough to attract the most competent from an equally lucrative practice, no fault would be found, but the entire object is to "save the architect's fee." As from \$1,200 to \$3,500 is the range of annual compensation offered in three widely separated cities (Syracuse, Minneapolis and Salt Lake), it takes the form of an average estimate of what such service is worth, notwithstanding the fact that those cities that are renowned for their school buildings paid three or four times that sum for the architectural skill that evolved them. Where so low an estimate is placed on the value of designing skill it may be taken for granted that all appeals to an aesthetic taste, the impress that bad design leaves upon the pupil attend-

ing a badly designed school; the non-computable loss through ill-devised plan, unsuitable materials and faulty construction according to the grade of service purchased, will have little effect when presented to the average school board. That body, unless composed of men of exceptional intelligence, assumes that it must be governed by the dollars placed in its charge for building purposes and the necessity of obtaining the greatest quantity for the least money. To them, quality is a negligible quantity. In the hiring of service at any annual salary, it deceives the public, if not itself. It places that lump-sum salary against the percentage of cost as though that represented the total cost. It does not account for the "shop cost" entailed in the equipment and running of the office which must be added to the architect's salary. Experience, as well as investigation, would show that the salary account is the smallest item in the expense. The exhaustive report of the cost of the United States supervising architect's office made last year showed that the shop cost was between six and seven per cent. Of course this would not allow for profit as would be required by the five or six per cent charge of the practitioner who bore all the cost of the work. We doubt if any municipality could run its own office at a lesser cost even with a \$3,000-a-year architect, to say nothing of the character of the work of one whose talent for school designing could not bring him that amount in private practice. To erect inadequately planned school buildings at an advanced cost under the guise of economy, even where a board is ignorant of the facts, is a waste of public money and a violation of public trust.

Architect's Lien  
on  
Unimproved  
Property Holds  
in Minnesota

The Supreme Court of the State of Minnesota has just handed down a decision that not only is of importance to architects in that state, but potentially to the profession in all others where mechanics lien laws exist. The lien law of Minnesota provides that everyone who "contributes to the improvement of real estate by performing labor or furnishing skill" comes under the protection of the lien law. The judgment, affirmed by Judge Bunn of Hennepin county, in the case of Lamoreaux against Andersch, is as follows:

1. An architect who, under contract with the owner of land, furnishes plans and specifications for the construction of a building thereon, is entitled to a lien upon the building and land upon which it is constructed, though he does not supervise the construction.

If the owner, after the plans are furnished, of his own volition and without fault of the architect, abandons the construction of a building on the land, the architect has a lien on the land. An actual improvement is not necessary to a lien.

2. The contract between the architect and the owner was that the former should furnish plans and specifications for and supervise the construction of the building for an entire consideration based on a percentage of the total cost. The lien statement was filed within ninety days after the owner repudiated the contract. It is held that such statement was filed in time, though the last work on the plans and specifications was done more than ninety days prior thereto.

The reluctance of architects to go into court, and other reasons, have deterred practitioners from testing their rights under the provisions of the mechanics lien law, and this is the first case in any state that has come under our notice in which the architect has tested his rights under its provisions. It will be noted that this architect had a contract with the owner. The importance of having such a document signed as

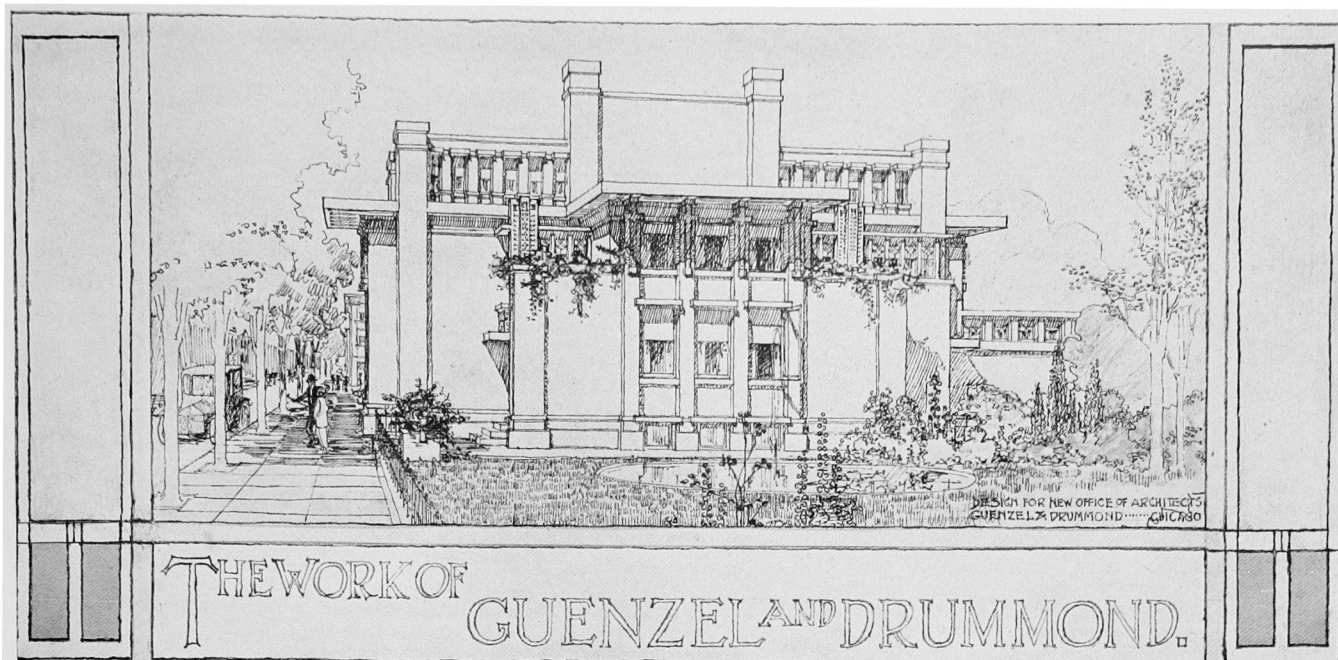
a preliminary and not an after-thought to the preparation of plans is made emphatic by this case. That a lien holds in cases where plans only are furnished, and that it covers where the plans are made and the project abandoned, is a sweeping decision in giving to the architect full protection under the mechanics lien law.

Bill to Reorganize  
Supervising  
Architects  
Office

Evidently the Newlands bill for the reorganization of the Supervising Architect of the Treasury office has been replaced by the Logue bill of the same import. We hope that it is as effective.

Without going into details of the bill now before a congressional committee providing for that reorganization, we find that the anomalous position held by the building department of the government under the control of the Secretary of the Treasury will not be wholly changed, though it should lead the way to that greater and better reform, the making of a separate department of the government's building under a cabinet officer. This, however, is too much to hope for at present. The change now contemplated would have taken the breath of the congressman of twenty-five years ago. In its provisions the bill provides for a reconstruction rather than a reorganization, in that it abolishes the office of Supervising Architect and establishes a bureaucratic department. The plan seems to be the establishment of a Bureau of Public Buildings headed by a commissioner, in the Treasury. Under this commissioner, who is appointed by the President, there are numerous assistants,—an architectural assistant, an executive assistant, and a board of estimates and property. The operating force will consist of five supervising superintendents of construction, two mechanical equipment inspectors, a chairman of the board of estimates (appointed by the Secretary regardless of Civil Service laws), and several senior clerks. All this routine of change speaks for efficiency and operating economy. Too much so if it leaves the designing of buildings in the hands of draftsmen and engineers. It is our belief that there is a mistaken idea involved; that anything monumental in design, any attempt to present buildings of architectural composition instead of working factories, is costly and therefore waste. It is hoped that the Institute committee which has been invited to the conferences of the congressional body in charge of the bill will be able to show that this is false. That design, even the best design, can have its place in the construction of government buildings without adding to their cost. On the contrary, that the more architectural service there is involved the lesser the outlay in cost and greater the utility in operation. The shop cost of the work done under the Supervising Architect is known. The cost of those government buildings erected under the designs of private architects is also known. These facts can form a better basis than any argument in showing the wisdom of providing for the highest skilled architectural service in the reorganization scheme.





*Editor's Note: "An architect should speak through his work. If that lacks expression then he is compelled to tell what it means, where derived and why it is germane." This was the answer we received when asking Messrs. Guenzel and Drummond to furnish us with a description of their work. Nevertheless, later, Mr. William Drummond volunteered to write an article just to air some of his "shop" thought. The following article is the result. We feel that Mr. Drummond has delivered a message which will be read with pleasure even by those who are usually least interested in architecture, while to the professional reader he has given much food for thought.* :: ::

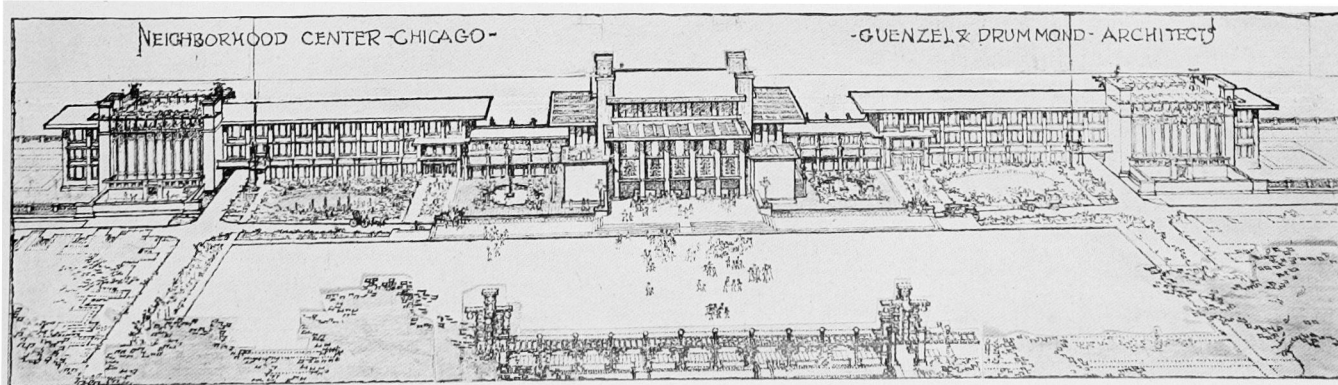
#### ON THINGS OF COMMON CONCERN

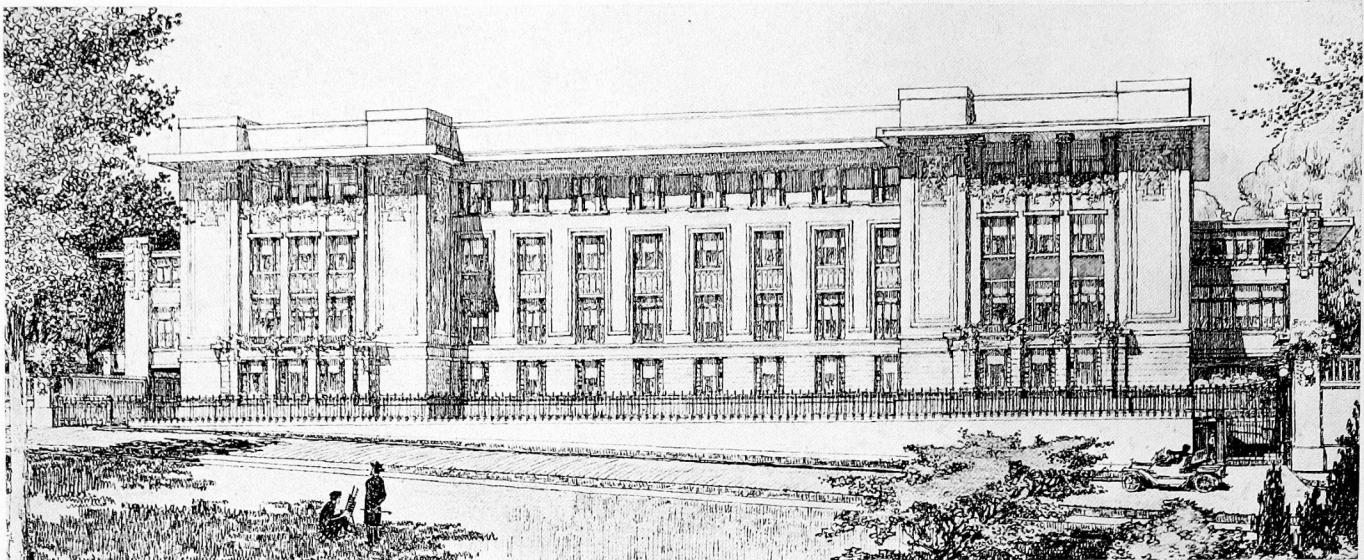
The design of buildings and their appurtenant surroundings must, of course, always be considered as resting on universal need. Shelter and structural utilities of every sort and kind, except the very simplest, spring from the need of the many and everywhere symbolize something of social significance, whether they be "designed" or not. This is self-evident.

In speaking of architecture, everything depends on the viewpoint as things are today. A layman usually thinks of an architect merely as one who can assist him in getting his buildings up—sometimes he thinks of

him also as a trustworthy adviser in the selection of "style," but sometimes when he has thought over his problem he "approaches" his architect with an open mind. In this event he may be glad to have the fact pointed out that buildings are not in themselves things that are by social dictate, so to speak, "assembled" from parts taken from a stored-up set of forms which have been "halo-ed" by long ages of usage. This is what the schools claim, but fortunately for art's sake the ordinary layman of the West does not yet recognize his own "ignorance"—instead he instinctively feels an individual need, not related to former time or place. He wants "individuality" and a harmonious disposition of the elements that go to make his problem unique.

The typical "Westerner" may request of his architect a building, "a little out of the ordinary." In other words, by way of protest against the present tendency toward "style" mongering, he is saying that he does not care for templesque or cathedralesque or for any expression of "style" intended to recall these by the use of derived forms. The architect may assure him that style may well take care of itself, provided he wants his buildings so designed as to be suitable to the





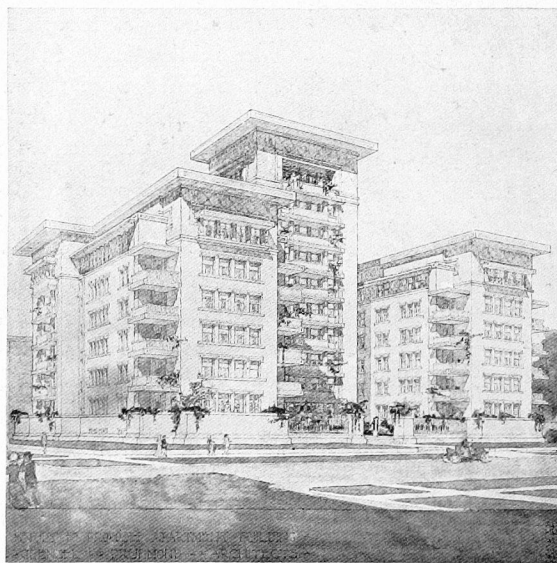
COMPETITION DESIGN FOR GERMAN EMBASSY BUILDING, WASHINGTON, D. C.

limitations of actual conditions and to nicety of use, and is willing that the architect may have free opportunity to work within the scope of these restrictions. He will explain that a true expression of individuality is more or less a certain outcome where the owner and the architect meet on definite terms, the one with a clear idea of his need, the other with a clear idea of how to satisfy this man's need in a practical and wholly complete manner.

To satisfy the requirements of a structural problem by the employment of such form as is best suited to needs, to develop the aspect of unity in such builded forms and to show forth such beauty as the employed materials may possess by arrangement of contrasts and special treatment, is "shop" work of a kind that must give to the eye of the beholder more or less of appreciative pleasure and intellectual satisfaction in the things thus brought about.

The aspect of unity—the speaking quality—of a composition is the greatest quality a building can possess, for then we see it separate from that of which it is made, as we see a tree or a person,—it is individualized. The idea of unity is best expressed perhaps by the words, seeming indivisibility. So then, any construction which purports to be a whole must inevitably have that organization of parts which is best explained by the idea of subordinate units arranged in series of different kinds, each indispensable to the whole, yet each having the appearance of unity within their own separate sphere of influence. Where separation or union must occur between parts, each part shows to

best advantage where it maintains its individuality. For we started out to convey an idea in a special way and cannot violate the essential need of a showing of unity as opposed to a showing of confusion, by departing from our idea and introducing a contrary order; for instance, a blending where a separation is required. A wall and a ceiling, where blended by a curving surface, never conveys a beautiful thought. A column, which is part wall, part column, is always offensive to the instinct which looks for structural truthfulness. A beam, obviously unnecessary, but a part of a ceiling resting on such a false column, is manifestly absurd. Yet, almost entirely of such confused absurdities is the Renaissance style composed.



DESIGN FOR A CHICAGO APARTMENT BUILDING

If the idea of organic structural arrangement is clear in the mind of the designer, then what influence should natural environment have on his creative impulse? The earth's surface is composed of plains, water levels and hills or mountains; that is, level, oblique and broken surfaces. Since there is no absolute standard of the beautiful, it follows and is apparently true and usual that the appearance of any hill or broken feature of the landscape can be agreeably modified by the introduction of trees, walks, roads, fences or the walls and roofs of buildings.

We can treat the hill, or slope or cliff in a large way as part of our "composition,"—we organize an arrangement. The slope, the contour or the silhouette, may be emphasized or modified by the lines with which we join, or the spaces by which we separate the elements of our composition. Groups of build-





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STREET FRONT—BROOKFIELD KINDERGARTEN, BROOKFIELD, ILLINOIS

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GARDEN TERRACE—BROOKFIELD KINDERGARTEN, BROOKFIELD, ILLINOIS

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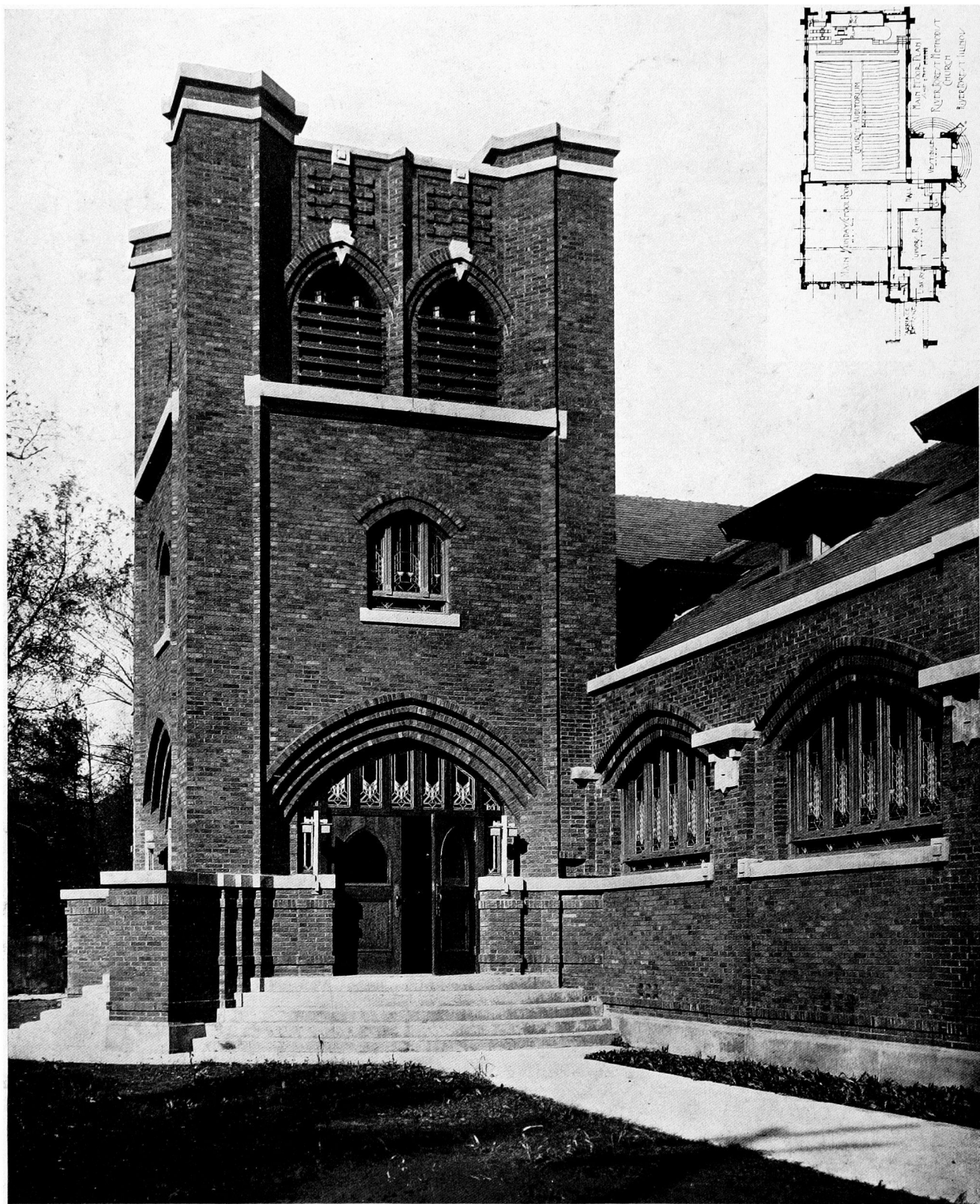
ENTRANCE VIEW—BROOKFIELD KINDERGARTEN, BROOKFIELD, ILLINOIS.

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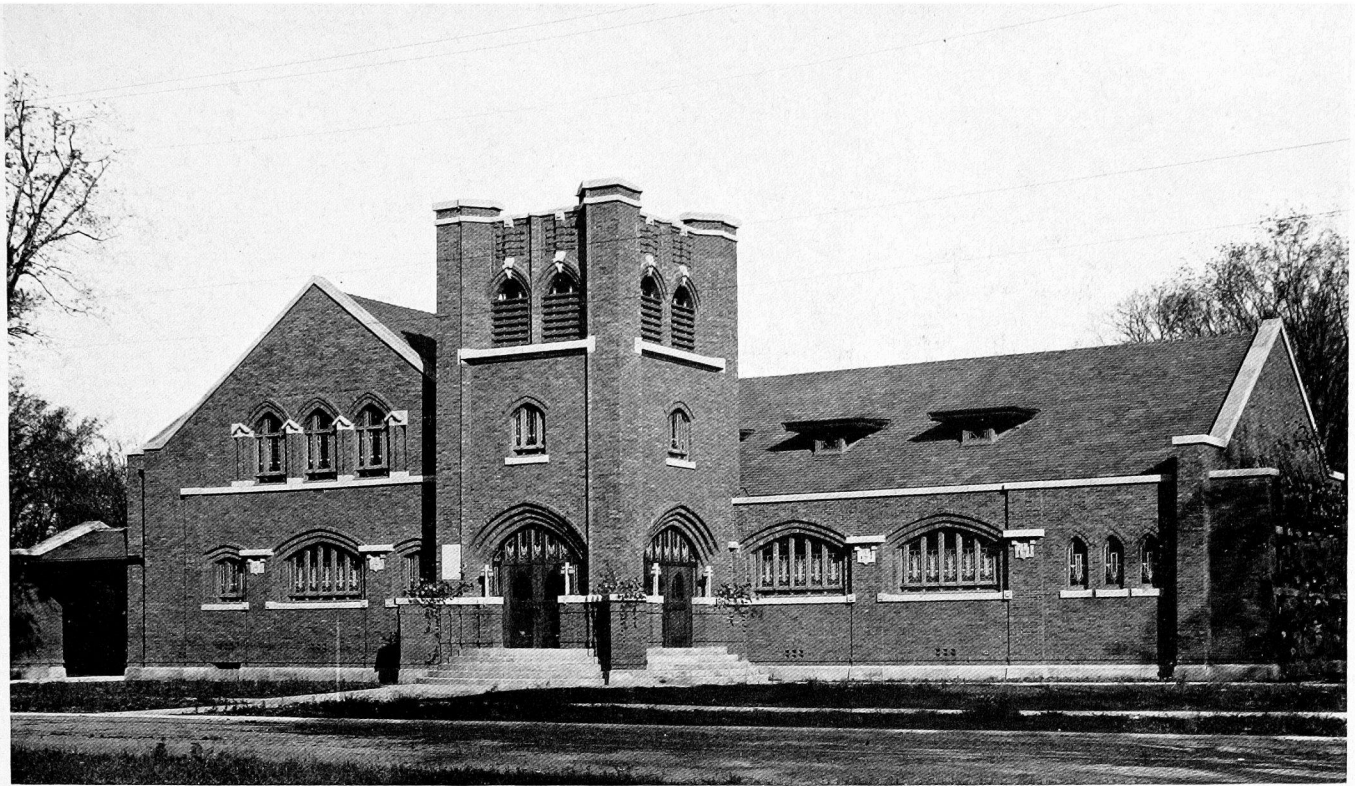


PLAY ROOM IN BROOKFIELD KINDERGARTEN (CLASS ROOM BEYOND)



:: :: ENTRANCE AND TOWER VIEW—RIVER FOREST METHODIST CHURCH, RIVER FOREST, ILLINOIS :: ::





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FRONT VIEW—RIVER FOREST METHODIST CHURCH, RIVER FOREST, ILLINOIS

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AUDITORIUM OF RIVER FOREST METHODIST CHURCH, RIVER FOREST, ILLINOIS

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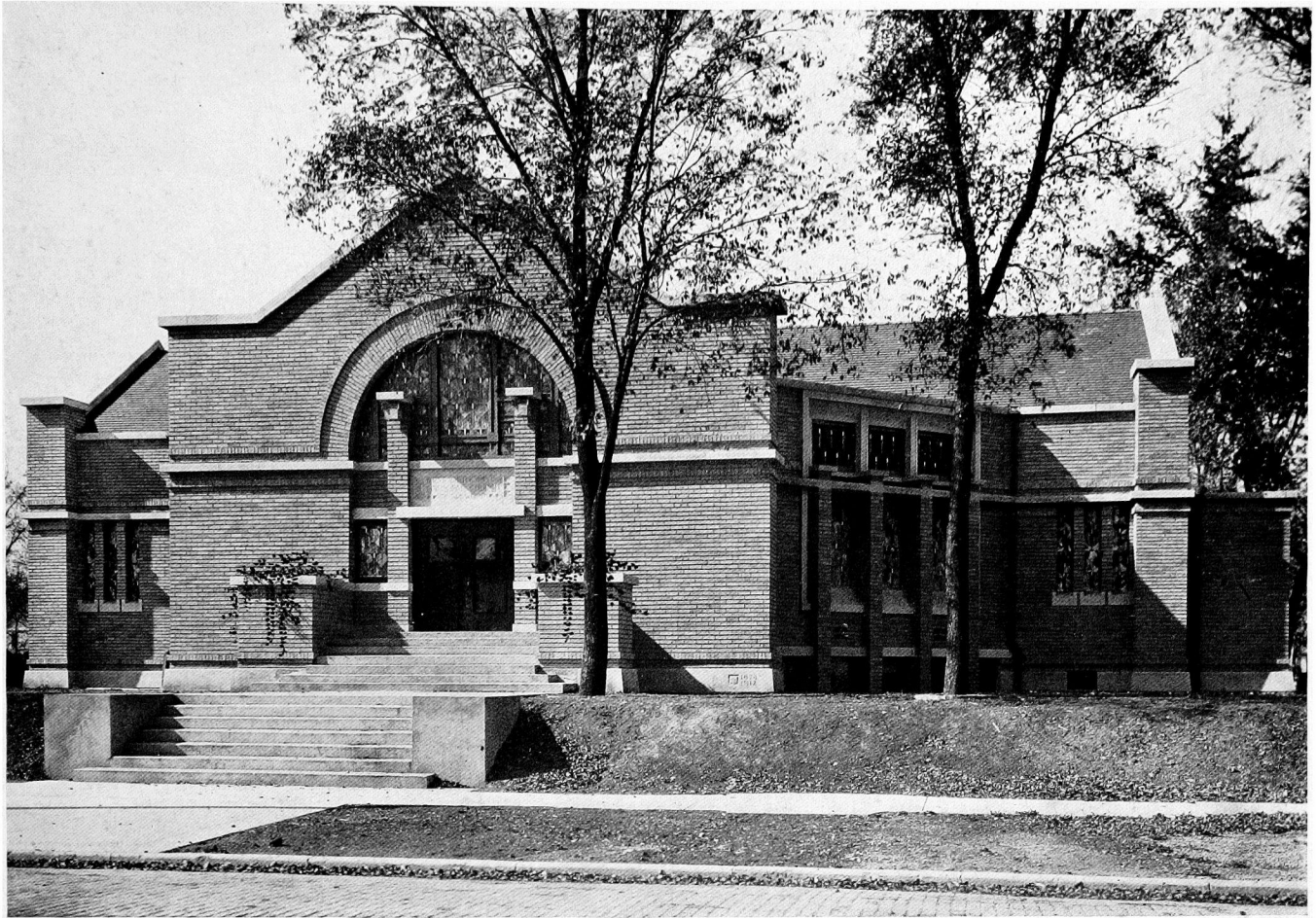


FIRST CONGREGATIONAL CHURCH, AUSTIN, ILLINOIS



AUDITORIUM OF FIRST CONGREGATIONAL CHURCH, AUSTIN, ILLINOIS





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MAYWOOD METHODIST EPISCOPAL CHURCH, MAYWOOD, ILLINOIS

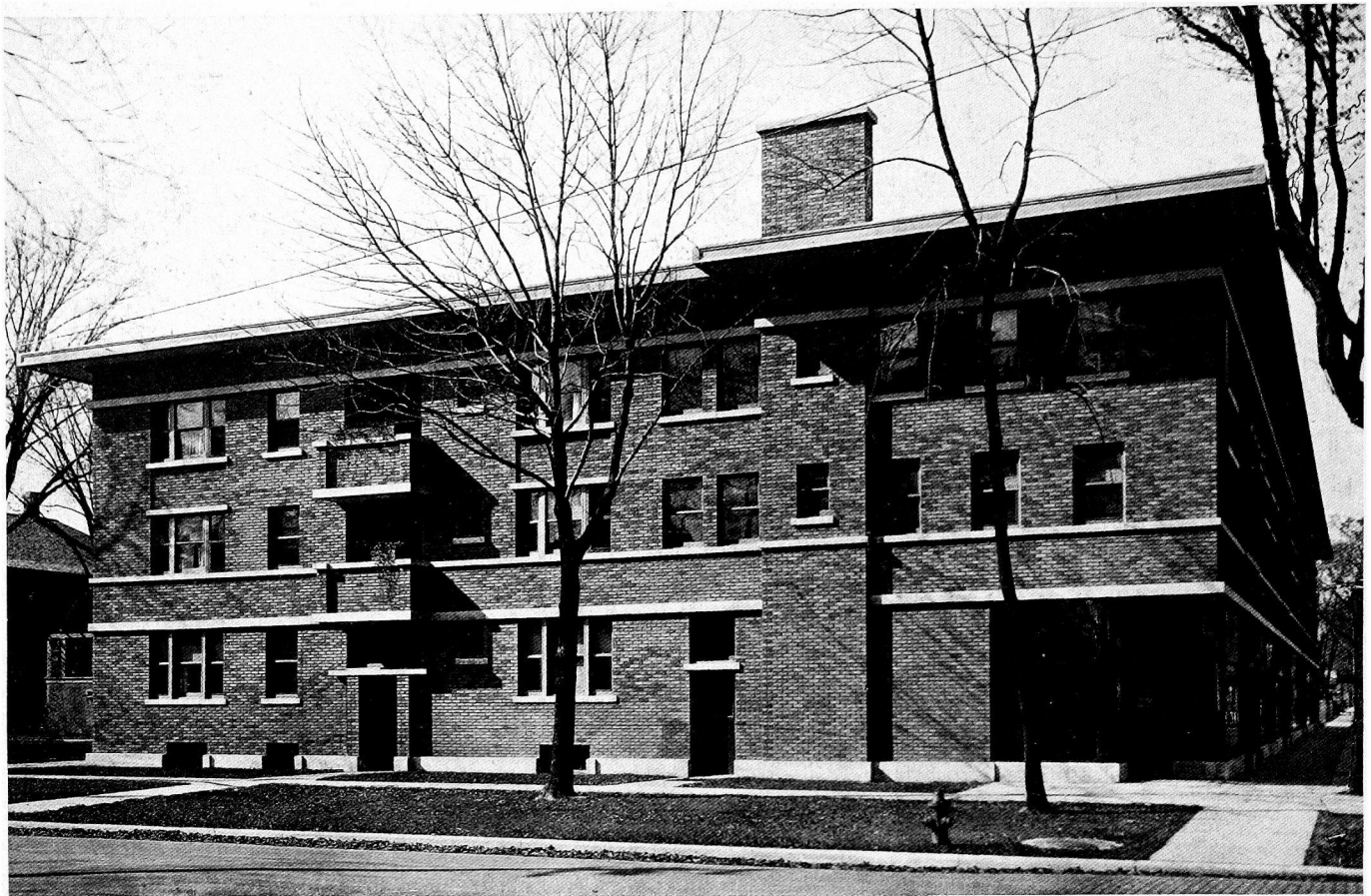
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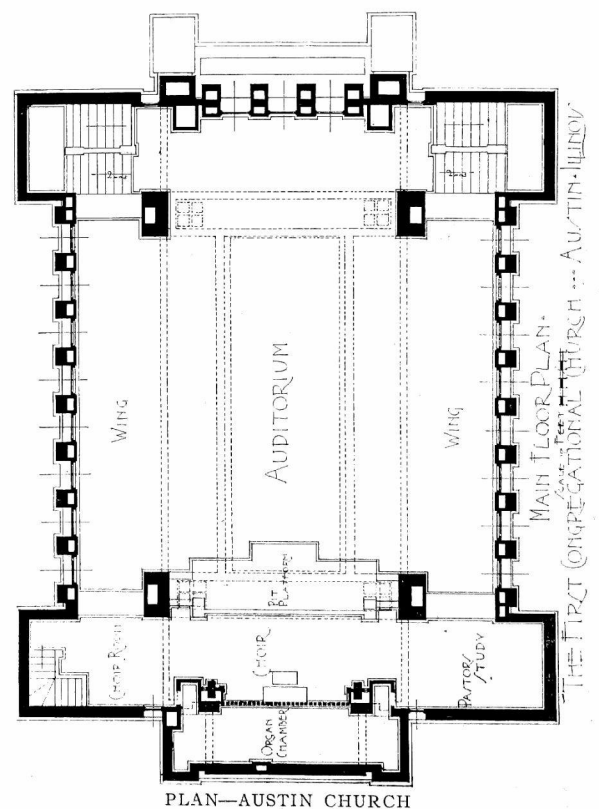
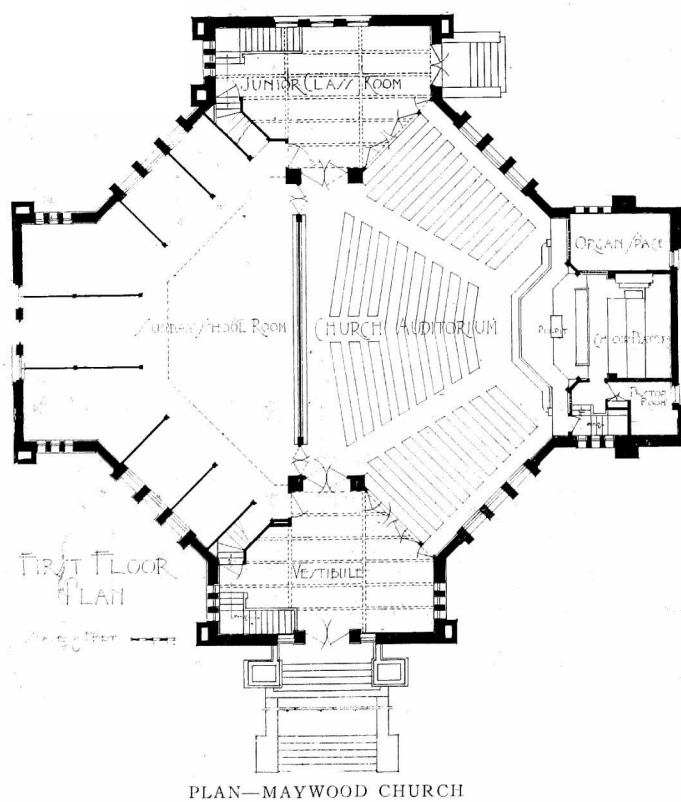
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AUDITORIUM OF MAYWOOD METHODIST EPISCOPAL CHURCH, MAYWOOD, ILLINOIS

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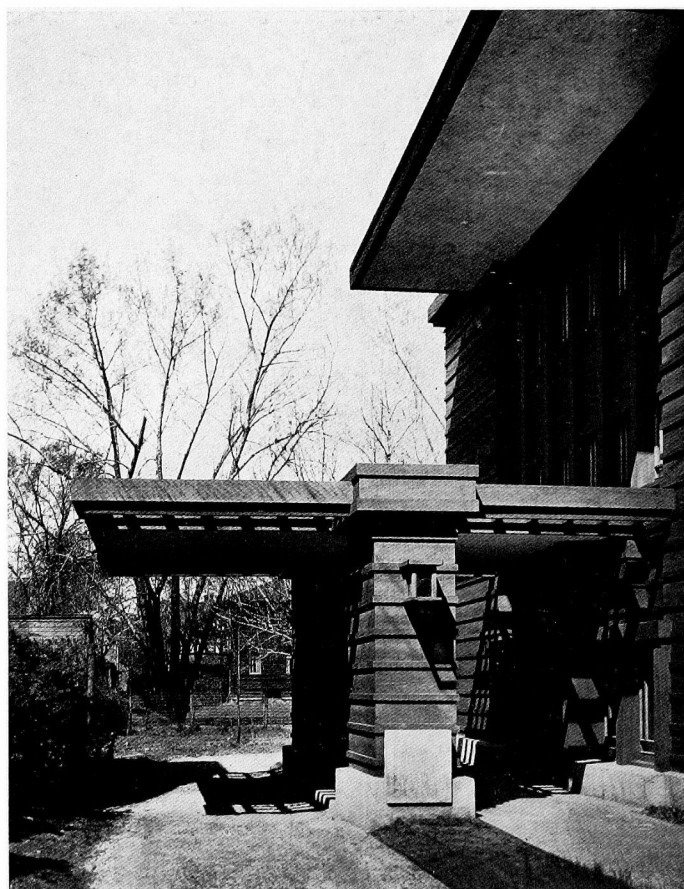
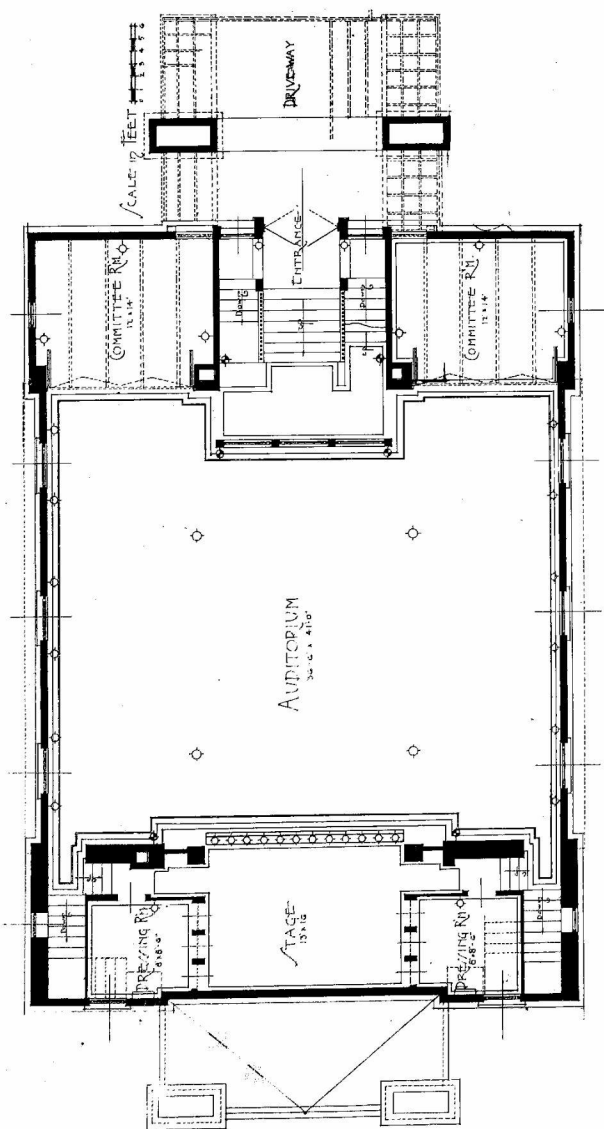
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RIVER FOREST BANK BUILDING, (APARTMENTS AND STORES,) RIVER FOREST, ILLINOIS
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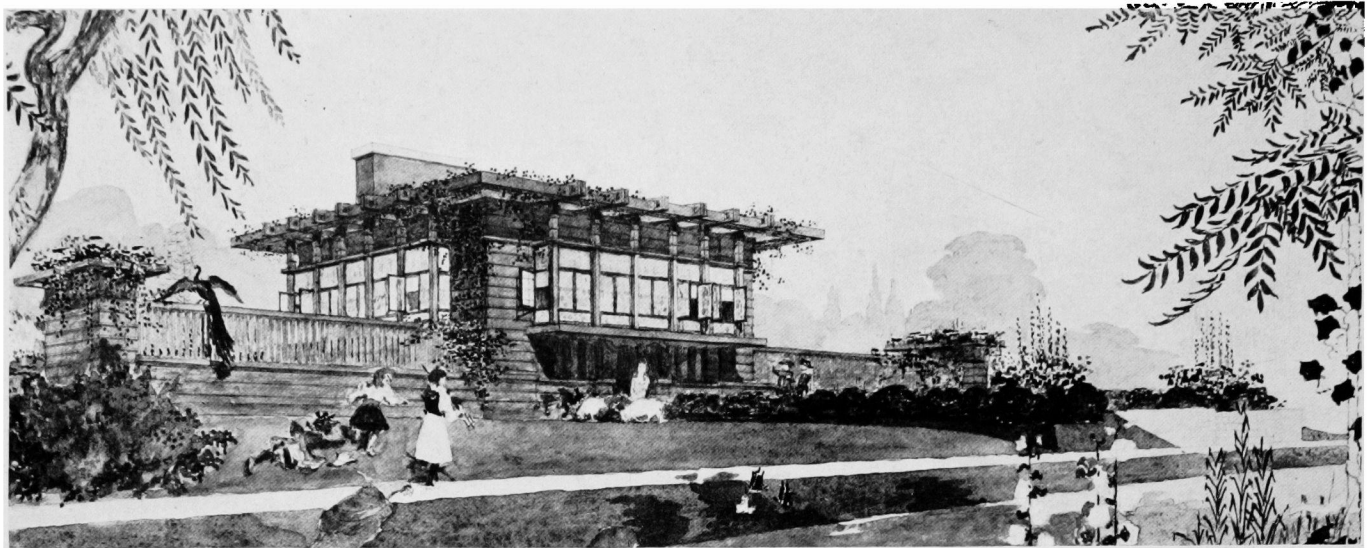




FRONT VIEW OF RIVER FOREST WOMAN'S CLUB, RIVER FOREST, ILLINOIS



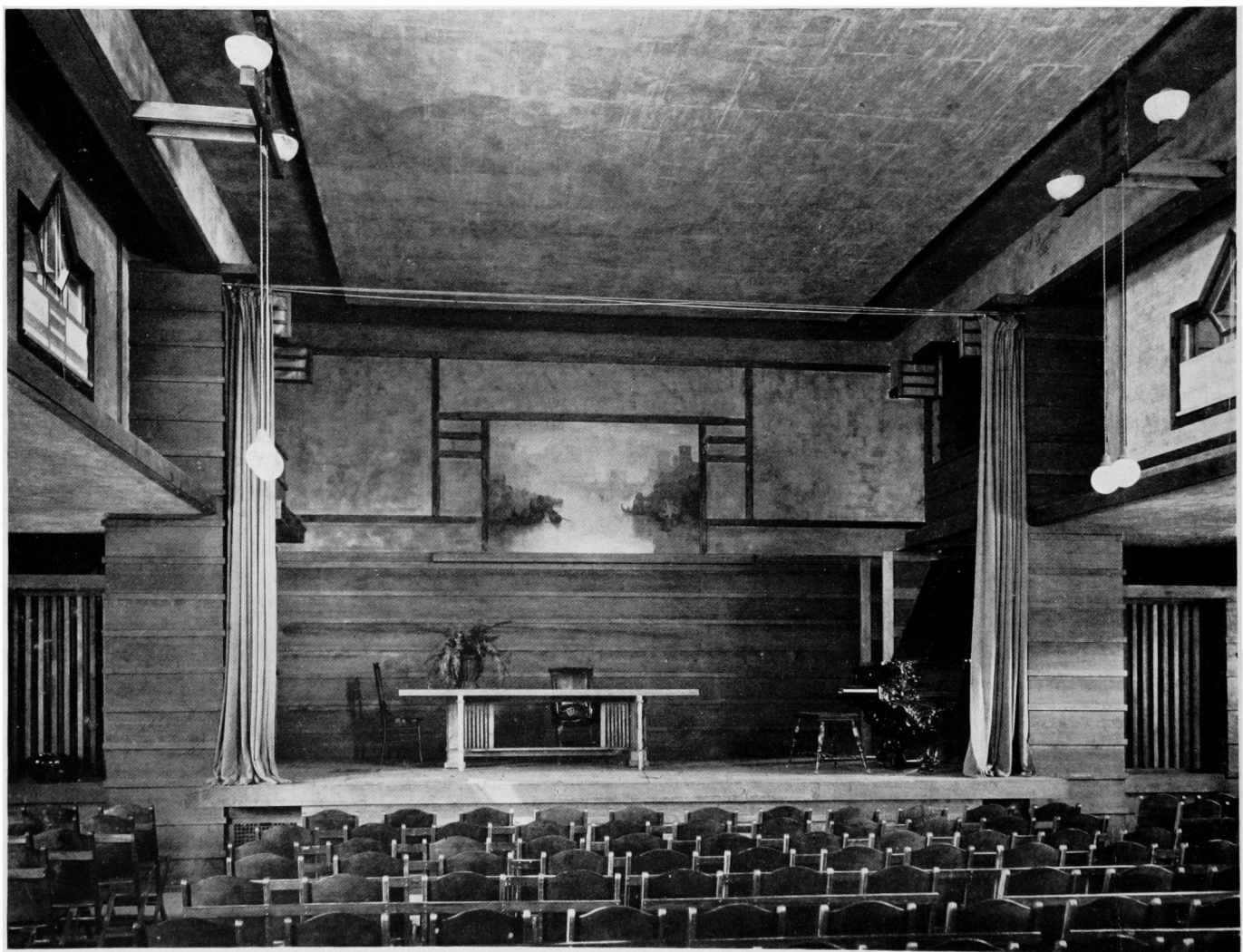
ENTRANCE RIVER FOREST WOMAN'S CLUB, RIVER FOREST, ILLINOIS



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SKETCH FOR SMALL KINDERGARTEN AND COMMUNITY HOUSE

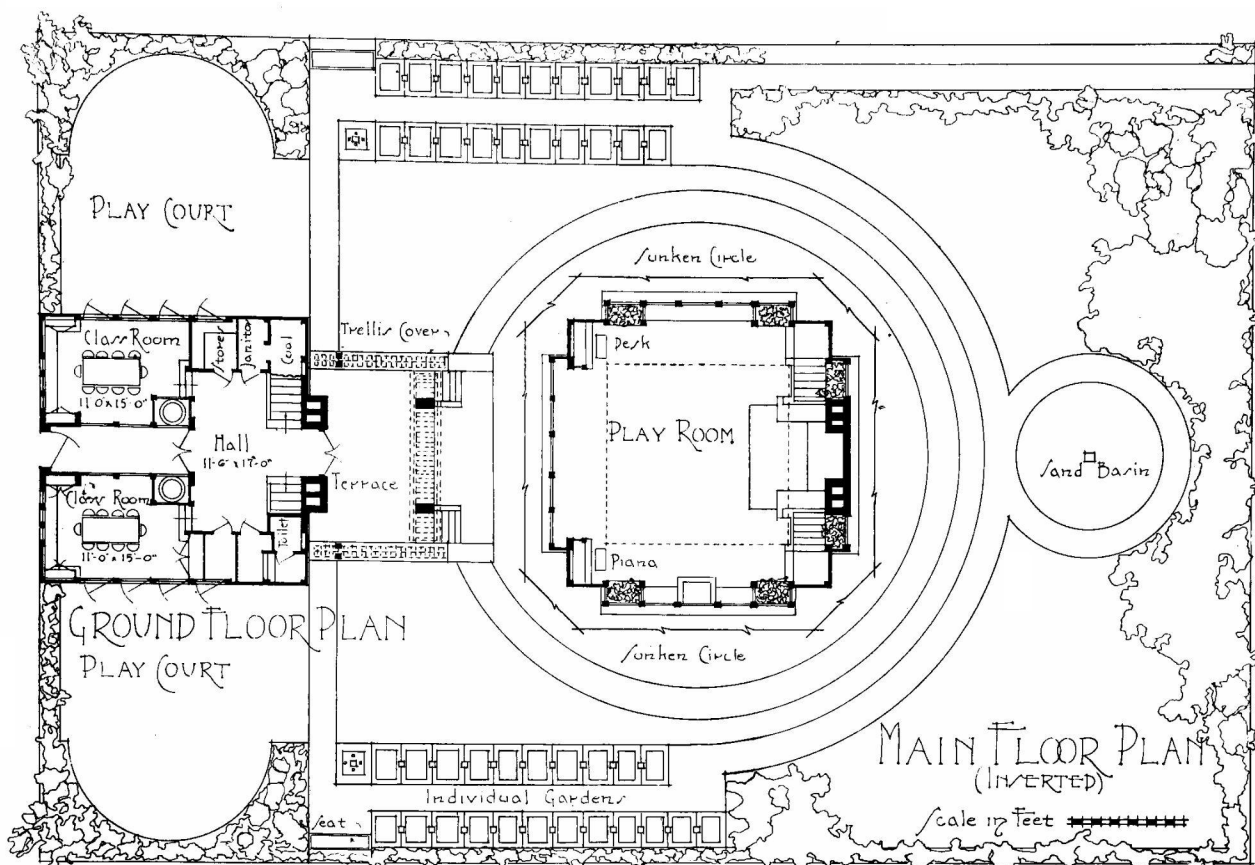
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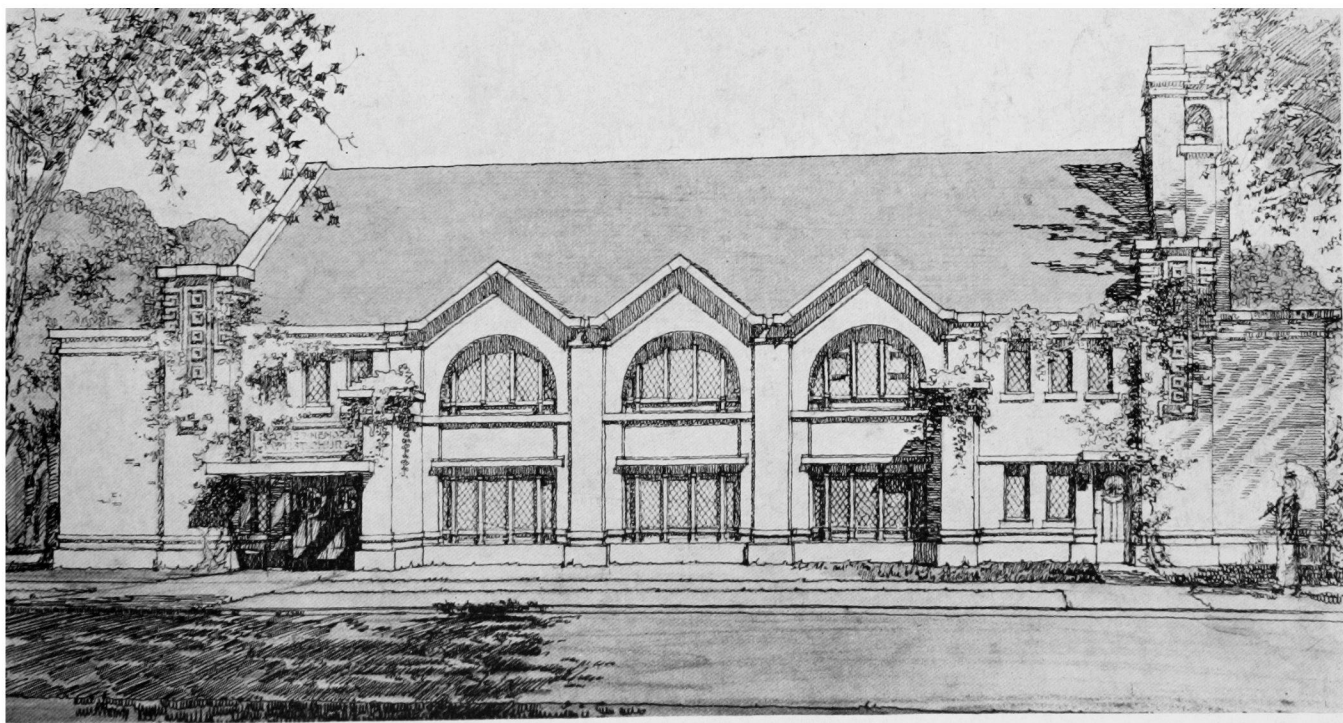
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AUDITORIUM OF RIVER FOREST WOMEN'S CLUB

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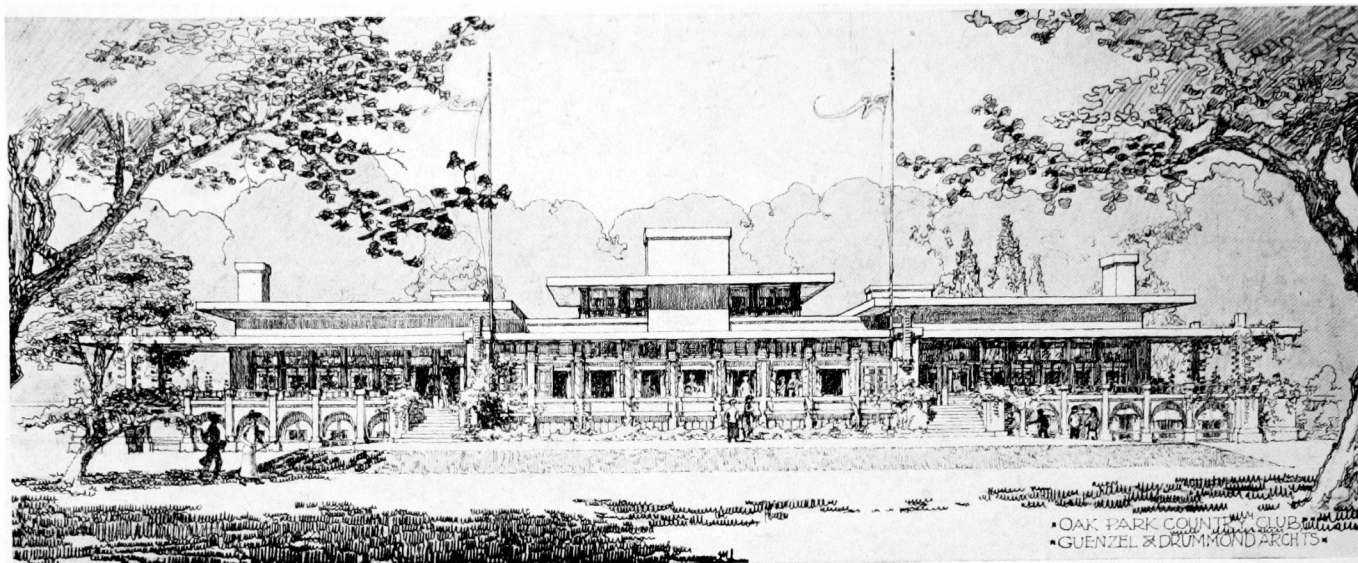


PLAN—SMALL KINDERGARTEN AND COMMUNITY HOUSE



THE LORIMER MEMORIAL BAPTIST CHURCH, CHICAGO, ILLINOIS

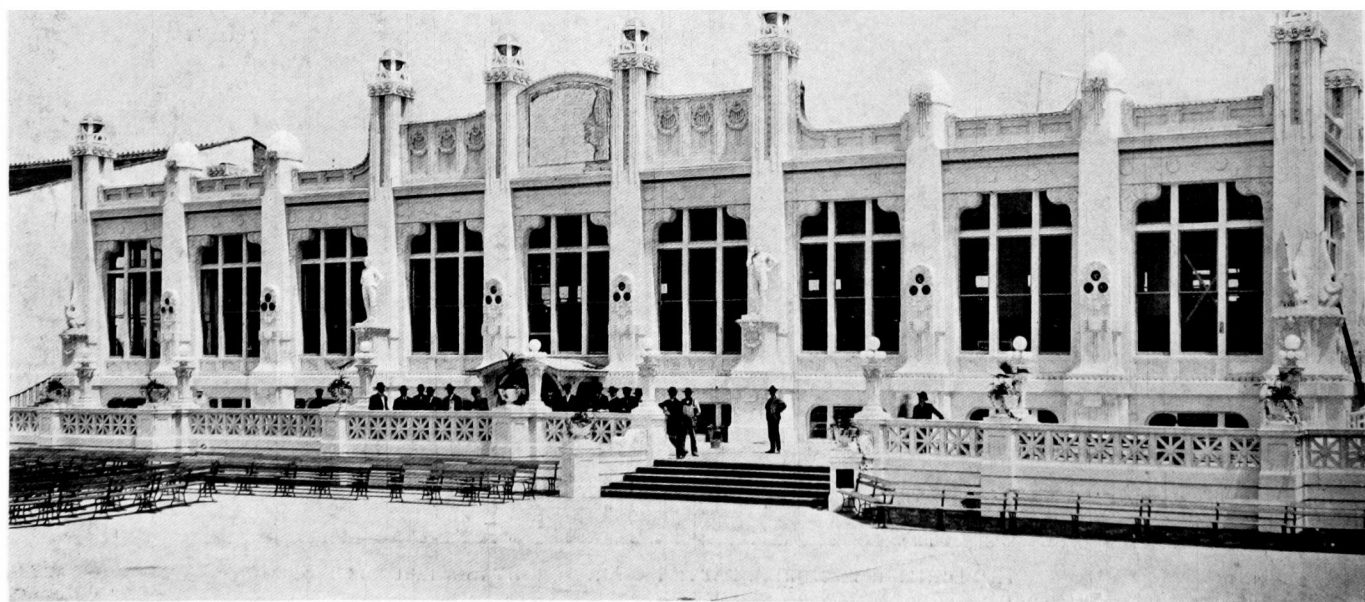




:: :: :: OAK PARK COUNTRY CLUB, OAK PARK, ILLINOIS :: :: ::



:: :: :: DANISH OLD FOLKS HOME (IN COLLABORATION WITH MR. JENS JENSEN, LANDSCAPE ARCHITECT) :: :: ::



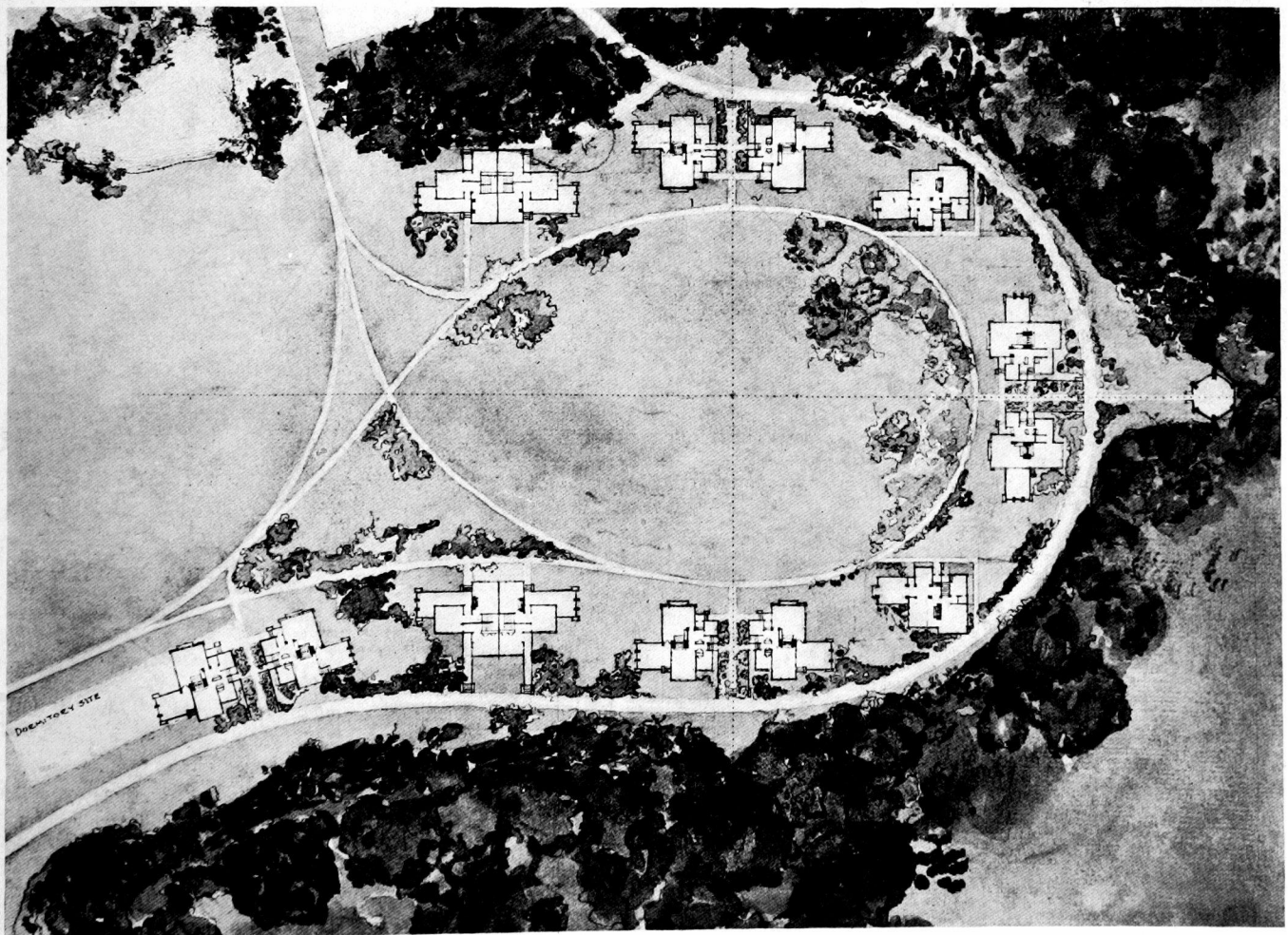
:: :: :: WHITE CITY COLLEGE INN, CHICAGO, ILLINOIS :: :: ::



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LAKE FOREST COLLEGE—FACULTY HOUSES, LAKE FOREST, ILLINOIS

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SCHEME FOR GROUP OF FACULTY HOUSES FOR LAKE FOREST COLLEGE, LAKE FOREST, ILLINOIS

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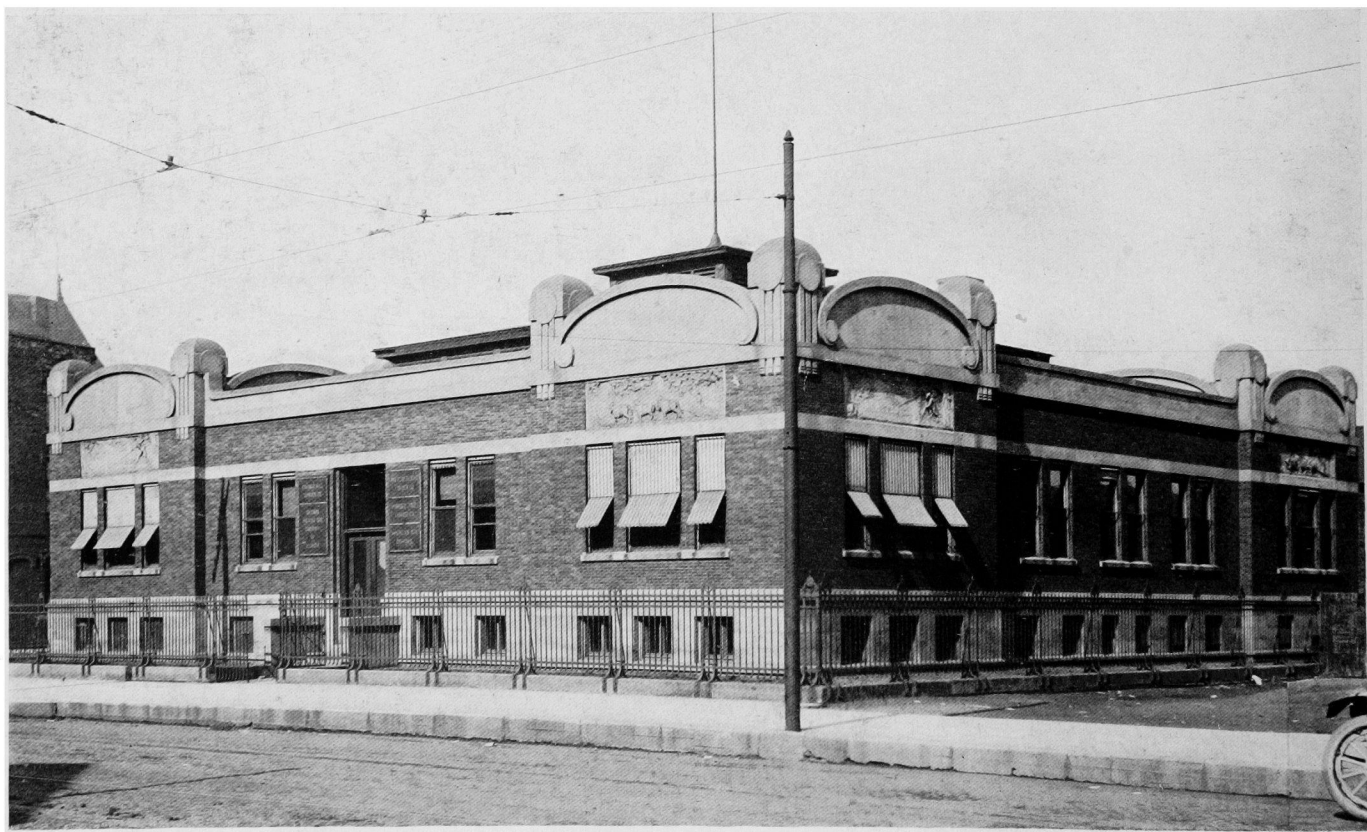




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HEALY AND BIGOT APARTMENTS, CHESTNUT STREET, CHICAGO, ILLINOIS

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OFFICE BUILDING FOR CHICAGO MILL AND LUMBER COMPANY, CHICAGO, ILLINOIS

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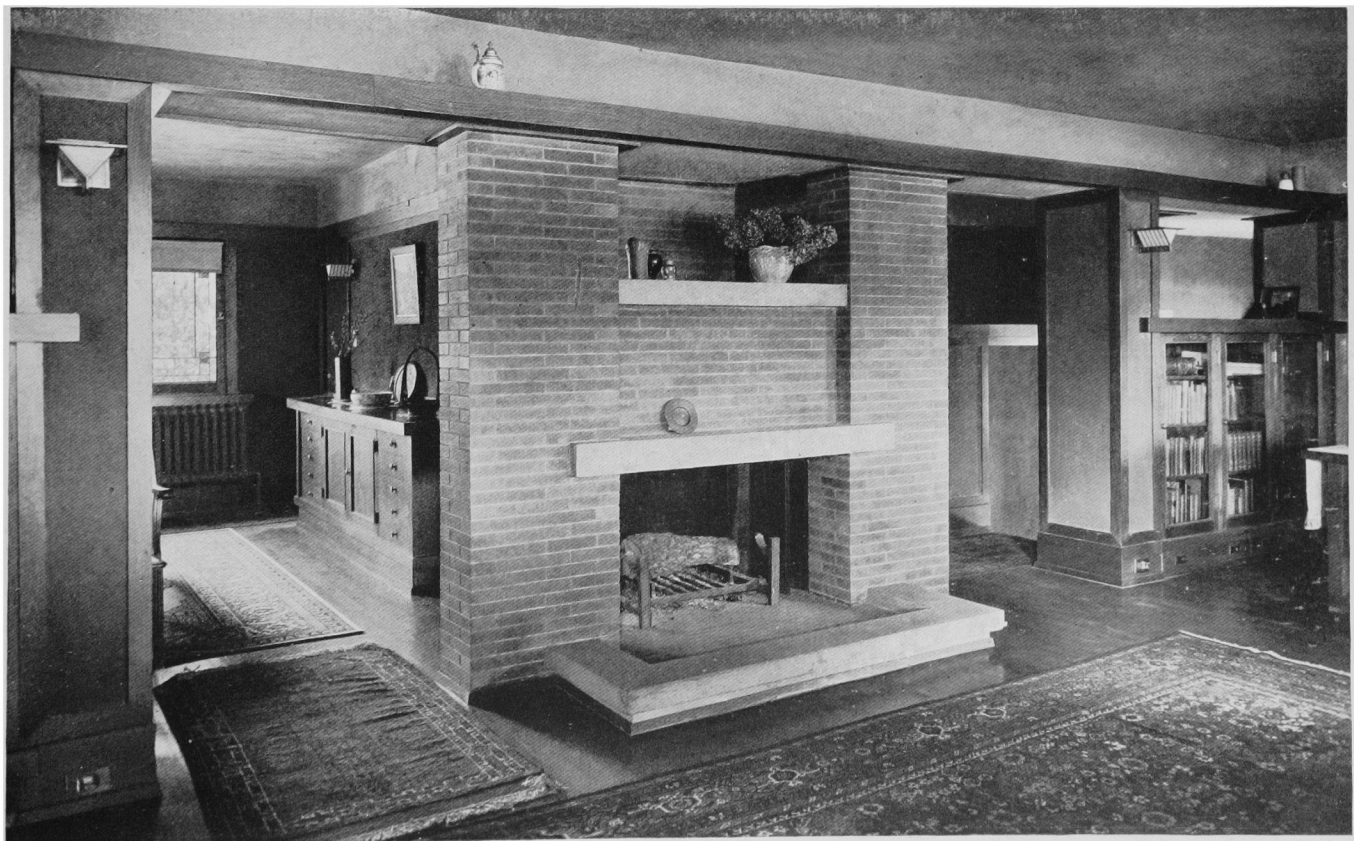




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RESIDENCE OF MR. CHAS. J. BARR, RIVER FOREST, ILLINOIS

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DINING ROOM—RESIDENCE OF MR. CHAS. J. BARR, RIVER FOREST, ILLINOIS

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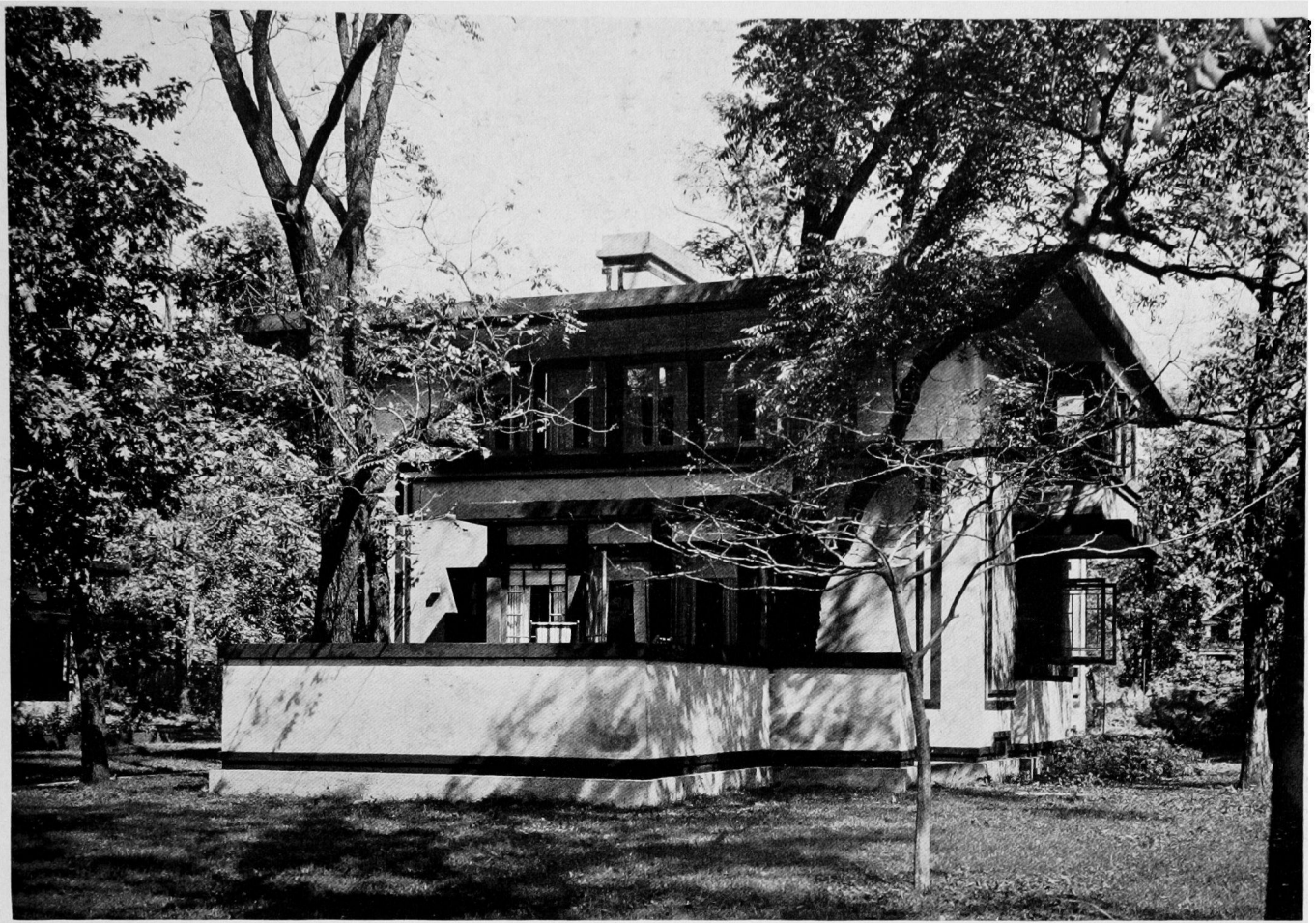


:: :: :: ENTRANCE AND TERRACE—RESIDENCE OF MR. WM. DRUMMOND, RIVER FOREST, ILLINOIS :: :: ::

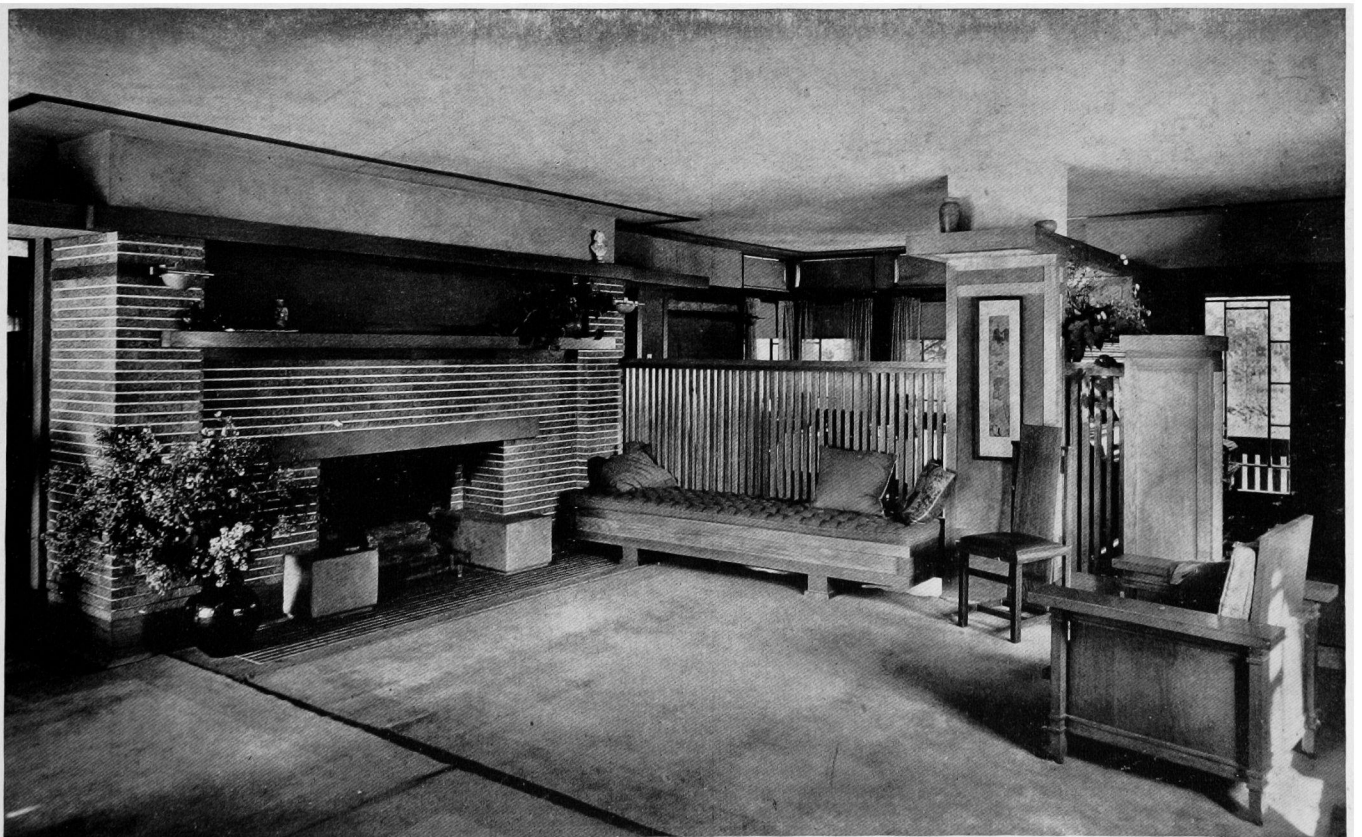


:: :: :: VIEW FROM GARDEN—RESIDENCE OF MR. WM. DRUMMOND, RIVER FOREST, ILLINOIS :: :: ::





STREET VIEW—RESIDENCE OF MR. WM. DRUMMOND, RIVER FOREST, ILLINOIS



LIVING AND DINING ROOM—RESIDENCE OF MR. WM. DRUMMOND, RIVER FOREST, ILLINOIS





:: LIVING ROOM LOOKING TOWARDS DINING ROOM ::



:: LIVING ROOM LOOKING TOWARDS SUN PORCH ::



ENTRANCE DETAIL—RESIDENCE OF MR. RALPH S. BAKER, WILMETTE, ILLINOIS



RESIDENCE OF MR. RALPH S. BAKER, WILMETTE, ILLINOIS





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"THORNCROFT",—A DWELLING AT RIVERSIDE, ILLINOIS

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LIVING ROOM—"THORNCROFT", A DWELLING AT RIVERSIDE, ILLINOIS

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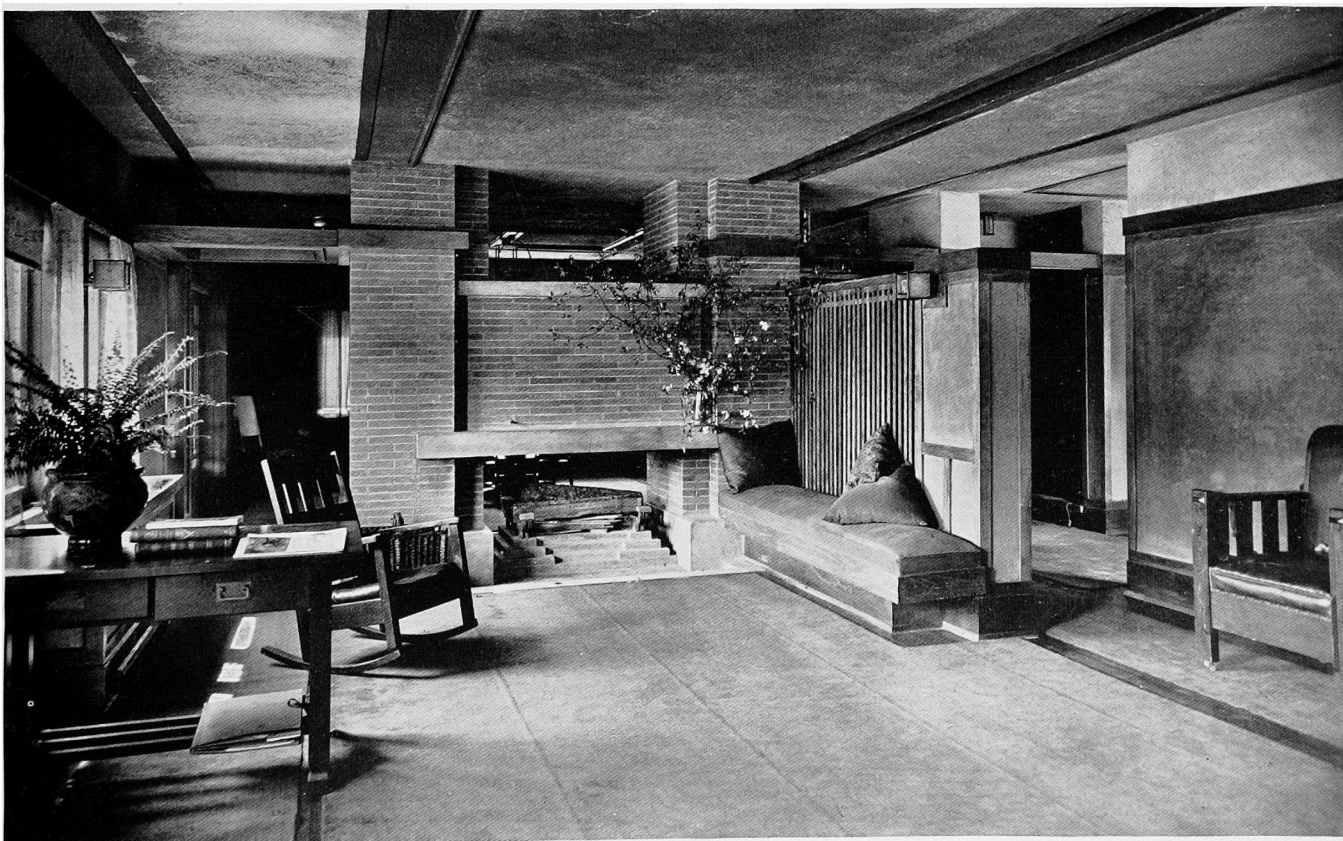




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RESIDENCE OF A. W. MUTHER, RIVER FOREST, ILLINOIS

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LIVING ROOM AND FIRE PLACE—RESIDENCE OF MR. A. W. MUTHER, RIVER FOREST, ILLINOIS

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ings, trees or other features become units. The group can then be composed with an eye to a subordinate arrangement of units. Color of building material and of natural surfaces and richness of verdure may be effective in producing thrilling contrasts.

Now, the flat or level prairie creates an entirely different problem as far as opportunity of modification is concerned, for we are extremely limited as to viewpoints compared to conditions, as outlined above, where the whole composition is seen from many viewpoints. To see the flat city you must be in the midst; for, if outside, you see only a silhouette which can but hint at an order of arrangement, and the nearby view is lost. It would seem, that by using three or four different houses for the building of a whole city, placed in constantly changing arrangement of grouping and planting, there would be local character and more variation of aspect than is possible today where endless rows of houses of all sorts and kinds toe right to a line in a most monotonous and deplorable similarity. Such is the inevitable result where freedom of arrangement, our only opportunity for play of artistic impulses, is impossible because of our social condition where everyone seems more anxious to conform to a hard and fast equality in appearance, however ridiculous it may actually be, than to seek individuality in a free atmosphere where changing circumstance would at least develop a variation of aspect.

If environment places on the architect only such restraint in the design of the particular as is consistent in a broad arrangement of all the natural and artificial features of a composition; then, of course, with respect both to the eye of the beholder and to practical requirements, he is limited as to one best possible solution of every problem; so, in the nature of things architecture really starts and ends with arrangement. He then must have some method of conveying this information by which order is established in the prosecution of any building operation; so, how shall the architect word his exact meaning?

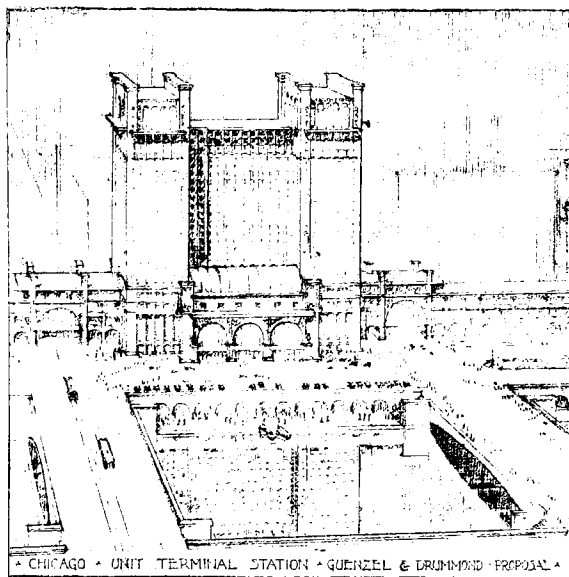
We use a line to signify a separation or a joining. Where an edge or termination occurs it is spoken of as a line. We speak of emphasizing lines—vertical lines—oblique lines and horizontals. To answer a significant question as to whether the dominant horizontal line is peculiarly appropriate to the level or the rolling prairie land, we should say: that the repetition of the lovely line where the land and the sky meet is the most appropriate, that it assures the most of a quiet reposeful ensemble, because it remains always subordinate in relation to the whole view, that the great arching

dome overhead appears still more vast and wonderful because of the harmony and subjective quality of the repeated horizontal lines. But freedom, within such certain broad limitation or "straight line restraint," is not sufficient for some of the nearer sighted designers who will say: "yes, but man always craves the thing which nature did not provide; he wants the high tower or the pyramid to 'relieve' the landscape of monotony." Let him prove his theory and we shall find that in his work he has used the horizontal because he had to. That people cannot live in towers and pyramids, is self-evident; so, he tried to use a combination of the oblique with all manner of curved make-shifts in order to escape the insistence of the horizontal. "Besides," he will say, "you designed the horizontals for the prairie and then you use them on the hill top and mountain side where they look ever so much better than they did on the level prairie." "Why, of course!" we answer, "for you can see them from many more

viewpoints which do but exhibit their real character in greater measure." He blundered in thinking that he had proof that we were wrong in the first place; and so, by a sort of left-hand self-deception, he is equally sure that the use of the "styles" must be right. But, is it not true with all the heat of our clash of opinion, that while the horizontal is peculiarly at home on the prairie, it is actually a rectifier of vision on the oblique or broken site?

We are built to stand on plumb lines or lines polar to the earth and our eyes pair absolutely on the level.

So for this and for other obvious reasons, it is an instinctive need that man expresses when he lays out his building on the level, swings its axis at a right angle to the sun's path and builds his walls perpendicular. Since the light is from above, his horizontals, or horizontals in combination with obliques, always give a shadow or emphasis to the level line. So, his generous roof line, in creating shelter from an inclement sky, exhibits that sweet and intimate quality of shelter inseparable from the idea of "home." The buildings of the native Bhutaneses and Swiss have visualized this quality perhaps more markedly than those of any other people. Of course, conditions of site fix the orientation of these buildings as is seldom the case where people build on level lands. Even while the horizontal is the most reposeful as compared with the vertical and the oblique, conditions must always compel the exercise of reason in its use for the kind of building required. A tall building with accentuated horizontal lines is an incongruity evidencing confusion of thought, because a tall feature or tall building



stands contrary to the broad base of repose and contrary things always tend to destroy one another.

In nature there exists an ever changing condition; the expanding cloud majestically rising against the blue, the slow motion of the glacier, the quick rush of storm, the drift of sand or snow before the wind, or the action of vibrant sunlight as it splits up in changing into the growing plant; these do but exhibit, in most impressive form, the endless transition of which we are ourselves but a part.

In building, then, the decorative line, form and color, must symbolize the desire of the inner being to see and feel as opposed to the obvious inertia of a structural necessity; an element which is free moving and accentuative of direction, something which has the feeling of a continuation. It is necessarily subsidiary to the structural motive. The decorative line which emphasizes the structural form, is always the most exquisitely beautiful where its subtle influence works for unity of the whole.

In architecture we seek to reflect the condition or aspect of things of nature which always must be external to our building. But in skillful organization the parts seem sometimes to so eloquently answer their law that you have a subconscious impression that they must have flown together by a sort of magnetic attraction for one another.

The study of nature's ways and moods is necessary that man's work may complement and set forth her wondrous charms. Thus may he harness her subtle strength to his humor. The architecture of the past, so much of it a meaningless expression, a ceremonial jumble, was a secret, exclusive art. It has been essentially a timidly nursed, privately owned, autocratically developed, effusion, as witness: the temple, the court, the palace; it was not a consciously aspirant social expression. Ancient and medieval architecture could not help but discover and develop, through use, certain forms and orders of arrangement which must always be of influence in the design of buildings; but the spirit that guided and worked results was not as a rule that which felt for nature's support. Each kind was a wave of specialized usage; a limited, arbitrary impulse based on some particular practical limitation or intellectual attitude of the day. We won't quarrel any longer about diameters or other non-essentials.

On this, the eve of a widespread change in the feeling for and care of the things of the common good, we are awakening to a conscious desire for expression. It is evident in literature, music, the plastic and the graphic arts. Why not in architecture? Our people

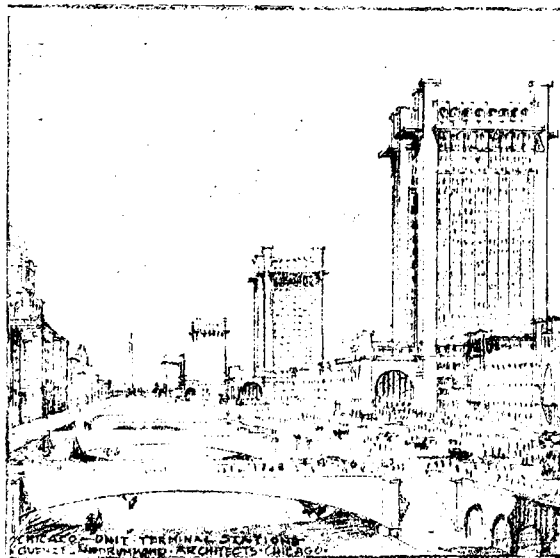
are turning to the purposeful work of building up the standard of citizenship. Blood of a strain common to all the sadly confused fatherlands of Europe, is here and now mingling in the commonwealth and seeking through her institutions a certain prophetic fulfillment of ideality. It has bequeathed to us an impelling desire to be free and strong in our creative endeavor. We can, if we will, open our eyes to the need and our hearts to the love of the beautiful as witnessed in the appearance of all builded things; the use thereof being glorified because of the more ideal forms in which our imagination clothes them. There is no authority but our own and our demand for a recreated world can and should be of an all-inclusive, permanently operative, kind.

The lesson of all past ages of expressive effort shows that each age had its own conscious "moment" and with this its own peculiar mode of artistic expression. The style we see resultant of that momentary effect

was inspired by a certain standard of life. Emphasis is placed on shapes, which show more often a weakness of conviction and feeling, than they show a feeling of strength and purpose. Our perception of this fact puts the creative architectural efforts of the past into proper perspective. In such critical retrospect of history we read the cause and then turn and see the result in each style of a period, so we come to realize more pertinently the need of an artistic response to our own modern social "moment."

In America, and especially in the Middle West, life exhibits without a doubt a fullness of vision, a purposeful attitude and consciousness of inter-dependent power, such as has never before in history been true of any people of any other time or place. This power is taking hold and endeavoring to so limit the shaping effect of social conditions as to bring about a freer opportunity in life environment for all than has ever been hinted at before.

It seems certain that a sober and reasonable creative expression must be forthcoming in architecture through which all would speak and feel. It must be a true reflection of our real condition, a simple statement of the broad, yet intimate relation which we see in things today, whether they be things of state, or things of science, or things of nature. At present our undeveloped and wrongly developed educational method seems to stand in the way of progressive change. We are trained to curb spontaneous impulses which would lead to profound desires. The main thing is to come into our own and let it do for us, so that we, as free men,

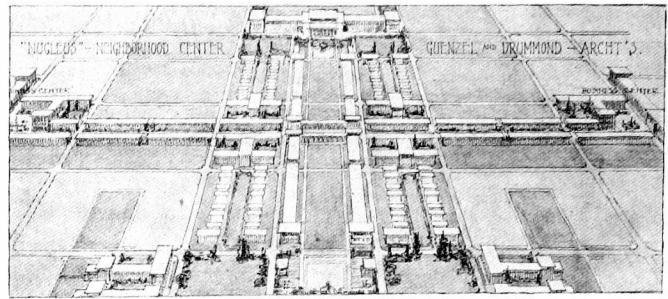
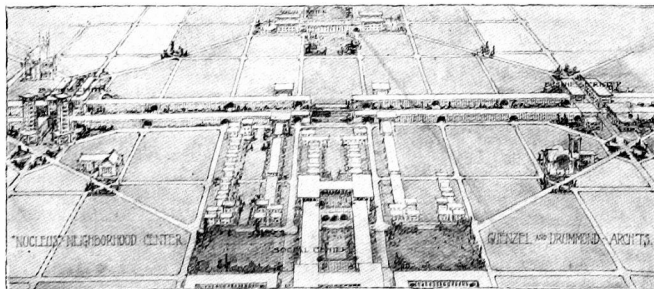




may leave our own record as we pass along the great highway of life.

The art of architecture in the new West hopes to generate a feeling of reverence for the hill and valley, the cliff and shore line, the great smiling sunlit prairie. It especially recognizes the need of conforming to certain limitations. Materials selected for and cast in forms suitable to functions—constructions, which while being shelters fit for special use are also unmistakably pertinent, inside fulfilling outside promise, outside reappearing or penetrating inside with positive meaning, both outside and inside lending themselves to refinement of workmanship, of color, of decorative sculptured form and of furnishings exquisitely harmonized in-door and out. Thus will human expression through architecture be clear, true, relevant and consequently immensely more eloquent than it has been in the past. Simple truth will take the place of "philosophies," of thrice removed "inspiration," of computed and classified "laws" of composition, of explanation in meaningless "technical," scholarly words, of that which is not obvious to the eye, therefore non-existent. The sophistical reactionary tendency leads not to the ideal, but to the final result of a stupifying monotony of existence.

If architecture mirrors the soul, then why should any building be anything but beautiful or reasonable? Ugliness is evidence of sin, stupidity, wastefulness, chaos and confusion of thought. Out of the realm of art come the things that are of more moment than the things of the mere material world; mere possession is coin to the multitude—it is empty and without value here. The realm of art is antipodal to that of the operatives machine—like labor or the sweaty toil of the harvest hand; yet, one is as necessary to man's existence as the other; each is an overlapped part of the other. The world which knows culture has always striven toward the attainment of that condition which would develop a certain balance between the two extremes. For each man to be as much artist as he is farmer, and vice versa, would be the ideal existence, but this, of course, is still a proven impossibility, though it may come some day.



DESCRIPTIVE NOTES :: :: :: :: ::

**HOUSING SCHEME:** ON THIS PAGE IS ILLUSTRATED A SCHEME WHICH IS DESIGNED TO BRING ABOUT A RECONSTRUCTION OF OUR SOCIAL AND POLITICAL URBAN LIFE. :: :: :: :: :: THE SCHEME AIMS AT A PRONOUNCED "INDIVIDUALIZATION" OF NEIGHBORHOOD DISTRICTS IN CITIES. A WHOLE CITY LIKE CHICAGO WOULD BE COMPOSED OF "UNITS," EACH HAVING A NEIGHBORHOOD CENTER OR "LITTLE CAPITOL." :: IN THE DEVELOPMENT OF NEW AREAS INTO NEIGHBORHOODS, CERTAIN STREETS WOULD BE BUILT UP WITH CORRELATED GROUPS OF APARTMENT BUILDINGS, SEMI-DETACHED AND SINGLE DWELLINGS. THIS ARRANGEMENT BEING A "NUCLEUS" OR FIRST STAGE. THE REMAINING AREAS (SHOWN VACANT IN ILLUSTRATION ABOVE) WOULD BE DEVOTED TO PERMANENT SITES FOR THE MORE EXPENSIVE INDIVIDUAL DWELLINGS. :: :: :: :: :: AS A COMPLETE "PLANT", THE "LITTLE CAPITOL" WOULD HAVE A LARGE PUBLIC MEETING HOUSE, SCHOOL ROOMS, A LIBRARY AND HALLS FOR EXHIBITION AND RECREATION, AS WELL AS GYMNASIA AND CONTIGUOUS PARK AND PLAY SPACE. SEE ILLUSTRATION OF NEIGHBORHOOD CENTER AT BOTTOM OF PAGE 11. :: :: :: :: :: THE ABOVE SCHEME IS BEING PUBLISHED BY THE CITY CLUB OF CHICAGO IN A VOLUME CONTAINING OTHER HOUSING SCHEMES. IT WILL APPEAR FULLY EXPLAINED AND ILLUSTRATED. :: :: :: :: ::

**RAILWAY TERMINAL:** THE CITY CLUB IS ALSO PUBLISHING A BOOKLET ENTITLED "THE RAILWAY TERMINAL PROBLEM OF CHICAGO," FROM WHICH THE ILLUSTRATIONS APPEARING ON THE CENTERS OF THE TWO FOREGOING PAGES WERE TAKEN. THEY ILLUSTRATE SOME OF THE OUTSTANDING FEATURES OF A GREAT RAILWAY TERMINAL SCHEME, WHICH HELPED TO BRING ABOUT SUCH A CHANGE IN PUBLIC OPINION IN CHICAGO, THAT IN COMING TO AN AGREEMENT WITH SOME OF THE RAILROADS FOR A NEW TERMINAL, MANY MILLIONS OF DOLLARS WERE SAVED TO THE CITY. :: :: :: :: THE TALL STRUCTURES SHOWN ARE INTENDED TO "MARK" OR INDIVIDUALIZE A SERIES OF GREAT STATIONS ALONG A RAIL "HIGHWAY" WHERE ALL THE ROADS ENTERING THIS GREATEST RAILROAD CITY, WOULD HAVE AMPLE OFFICE AND STATION ACCOMMODATION. :: :: :: :: IN TRAIN OPERATION, THERE WOULD BE NO GRADE CROSSINGS AND SO LITTLE WASTE MOTION, THAT A RIGHT OF WAY HERE AT THE CENTER OF THE CITY OF LESS THAN 200 FEET WIDTH, WOULD PROVIDE TRAIN SERVICE FOR A CITY FIVE TIMES AS GREAT AS CHICAGO. :: :: :: ::

**ARCHITECTS' STUDIO:** SINCE IT IS EXTREMELY DIFFICULT TO SECURE SATISFACTORY OFFICE SPACE IN DOWN-TOWN CHICAGO WHERE ANY EXPRESSION OF INDIVIDUALITY IS POSSIBLE, THE FIRM HAS DECIDED TO ERECT FOR ITS OWN EXCLUSIVE USE THE OFFICE BUILDING ILLUSTRATED IN THE FIRST CUT OF THIS PRESENTATION. IT IS TO BE LOCATED IN A PROMINENT STREET, SOMEWHAT REMOVED FROM THE CENTER OF ACTIVITIES. :: :: :: ::

# THE WESTERN ARCHITECT

A NATIONAL JOURNAL OF ARCHITECTURE AND  
ALLIED ARTS, PUBLISHED MONTHLY

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MARCH 1915

NUMBER 3

All Indications  
Point to  
Active Building  
Season

That a normal condition exists in the building field in the United States as stated in these columns last month, is substantiated by the reports of permits, gathered from all available sources.

Where the total building expenditures of January fell twenty-three per cent below those of the same month of last year, February has made a gain of about sixty per cent on this deficit, the loss being but fourteen per cent. It may be possible that an extraordinary amount of planned, and some figured, buildings, are held up in architects' offices, but even with this deterrent effect on the spring activity, the conclusion must be that a compensating rush will come later in the season. It is business wisdom for architects and material concerns to anticipate this condition and hold an optimistic attitude toward the building situation in 1915.

A  
World-Wide  
Progressive  
Thought  
Expression

In commenting upon the work of an architect who designs along those lines that have been termed "progressive", a contemporary confesses itself "beset with doubts" and concludes with the "let it go at that" observation; "yet even with this endorsement (i. e. quotations from Jean Francois Millet, Richard Wagner and others) of motives, we are not sure that his work is the harbinger of a new type of American architecture". It is this erroneous impression that should be corrected; that these architects of "difference" are seeking to originate a new American type or "style". The movement toward a sane and logical use of materials formed into designs that harmonize with physical surroundings and conform to modern changes in our civilization, is in no sense American. The desire to work toward function rather than through form is occupying the thought and is found in the architectural expressions of practitioners throughout the civilized world. Austria, Germany and England are each as advanced in this endeavor to reach a logical architectural condition uninfluenced by traditional form as are those of the United States. The *Western Architect* is in sympathy with these men as it is with all progressive movements toward a higher use of the greatest of constructive arts. It does not in any way mean to be-little the value of the works of those who seek to evolve new types from ancient styles, or who look into a grand and fruitful architectural past for inspiration to meet new problems and economic requirements. It

only finds in these new thoughts and fresh expressions of the art that refreshment and interest which always attends the development of any idea along indigenous and practical lines. That much of the work produced by these pioneers may be deemed imperfect or seem to transgress fundamental canons does not in the least detract from the interesting quality of the design or cast a doubt upon the logic of the principles upon which their work is founded.

Architectural  
Registration a  
Professional  
Necessity

The necessity for a state enactment regulating the practice of architecture in the State of New York or elsewhere, can hardly be better demonstrated than by reference to an article in the New York Press, which in its heading states that "most of the craft are indifferent whether it becomes a law." This newspaper's authority on the attitude of architects in that city "is the opinion of Julius Franke, himself an architect." Though we thus have his word for his assumption of professional membership, he is not only not a member of any architectural society, but is not even of sufficient professional prominence to be listed as an architect in Comstock's directory. He is probably an architect only "because he says so himself." If it were only to keep charlatans from posing before the public as members of that profession most important to our national advancement, a registration law should be passed in every state in the Union. The effect of such spurious claims on the credit of the profession is serious, but that is insignificant when compared with the imposition foisted upon the public by their false assumption and its acceptance of their claims to architectural proficiency. Of course, men of this character always have and always will oppose any attempt toward professional regulation. It is the weeding out of the uneducated and the unskilled that is one of the fundamental principles of a registration measure that, while advocated and urged by architects is more vitally necessary for the well being of the public. Even though it might seem to the profession in New York and other large cities that there is little need for professional regulation, it is obvious that this ideal condition has been established through the education of the public by the correct practice of capable architects. But these must not forget that the ultimate advancement of the profession lies largely through the practice of architects in the smaller towns and in sections more remote from

centers of high professional example. It is therefore the duty of every member of the profession not only in New York but in every state to not only approve, but in their acts support all efforts to secure registration legislation.

False Economy  
in  
School Building  
Construction

Probably the most vital architectural subject of public interest before the people today is the construction of school buildings. As far as the architect is concerned professionally his interest is largely ethical, though as a citizen that knows the facts, he views the situation from a public standpoint. The rapid growth of school population in most communities and the necessity for increasing educational buildings with an always inadequate fund for their erection, compels the school boards to seek a reduction of expense in every direction. To them, of late, it seems to lie in the direction of economizing on architectural services. For some reason, from "Maine to California," this attempt to reduce expenses takes the form of hiring an architect at a stated salary instead of the percentage that governs in most other architectural work. This even extends to the legislatures that provide appropriations for state schools. Of course the main reason for this is not hard to find. The average legislator is concerned in the accumulation of votes, as he knows little and probably cares less, for the ultimate cost, or the results that come from his imposition upon a gullible public. He makes the grandstand play that an enormous sum has been paid on a percentage basis to the architects who have designed and constructed the schools erected in a given time. His soul revolts at this wastefulness and his remedy is to hire an architect at about the salary that is paid to the janitor of one of the buildings. The public at once puts him down as a man that is looking closely after public expenditures. It does not know that in addition to this salary is that of draftsmen and superintendents, the rent of office quarters, materials and the hundred other expenses common to the running of the office, and in manufacture called "overhead expense." This public does not know that almost every Eastern city has made trials of both systems and found that an almost uniform sum of over six, and in some cases approximating seven per cent, is the cost of architectural services where an architect has been hired on a salary, while the best service of the most skilled architects in the country can be procured for six per cent. Thus the employment of a low-cost salaried architect is not only a greater expense to the taxpayer that is attracted by the specious representations of the legislator, but his children are taught in a building designed by a draftsman, rather than in one containing all the school construction knowledge of the time. The manipulations of some of these public advisors would be laughable were their effects not so serious. The legislature spends hours debating, and decides to pay a per diem instead of a salary, then hours more on what that daily pay shall be. After

sums ranging from five to ten dollars are wrangled over, eight dollars are estimated to be what such service is worth. We think that that is probably too large a fee for the service such an arrangement would supply. A committee of supposedly intelligent citizens decide that "it is important that school employes, such as janitors, be of the highest possible type, in order that a high standard of personal service be set before the pupils." And this committee recommends that an architect be hired at \$3,500 a year in a city of three hundred thousand people, to design those examples of proportion and arrangement that are to stamp an instinct for art perception on the youthful mind. The schoolhouses of the present both in design and arrangement are much superior to those of two decades ago, but they have been designed by the best talent the country affords. This wave of retrogression in the guise of economy will soon destroy the high character the past twenty years has given to school design.

The Designers of  
Panama-Pacific  
Exposition  
Honored

Perhaps because of the ephemeral character of the buildings constructed to house the International expositions of the past, or the lack of public appreciation for the high services of their designers the architect has been uniformly ignored, or accepted as a matter of fact, by exposition authorities. It remains for the Panama-Pacific Exposition of 1915 to formally acknowledge these services with fitting ceremony. Following the precedent established in the designing of the Columbian Exposition at Chicago, and likewise adopted at Buffalo, Saint Louis, Omaha, Seattle and San Diego, the authorities at San Francisco called to their aid the best artistic talent of the time. Not entirely because it was local, but because singularly, that city possessed architects that were the peers of any on the continent, six of the nine architects of the Exposition belonging to San Francisco. With these nine architects was associated two sculptors, one landscape architect and one artist in architectural design and color. These, with four architects, were from New York. The fourteen designated as the designers of the Exposition were called together on February 25 and with ceremony each presented with a bronze plaque commemorating their achievements. Seven of the nine architects are members or Fellows of the American Institute of Architects. Collaborating with G. W. Kelham, chief of the department and supervising architect, were W. B. Faville, L. C. Mulgardt, Arthur Brown, Jr., C. R. Ward and B. R. Maybeck of San Francisco, while William R. Mead, Thomas Hastings, R. D. Farquar and Henry Bacon were from New York. Karl Bitter of New York was Chief of Sculpture, with A. Sterling Calder Acting Chief. The landscape architect was John McLaren, and Jules Guerin was in charge of the color scheme in which his wonderful talent was effectively impressed on the buildings in mass and detail as was that of Frank Millet at the Columbian Exposition.



Quantity  
Surveying  
a Subject for  
Institute  
Investigation

In reviewing the itinerary of the Institute convention it seems strange that attention has not been given to the subject of Quantity Surveying through a competent committee. As its claim for attention is based on a clear bill of quantities as against the usual competitive system it must have advantages that are worth weighing. Its adoption might mean a reorganization of office practice and procedure, but this alone should not prevent its adoption if it is found to have those ameliorating properties that its advocates claim for it. Quantity Surveying makes definite that which is more or less speculative. This phase would tend to connect it with the measurement and document standardization program of the Institute. We believe that the system of Quantity Surveying will be found to be the logical and economic method of letting building contracts. It is not improbable that it will have its effect on credits, abridge liens and abolish the bill of extras that is the bone of contention on a large percentage of buildings.

Did John  
Wellborn Root  
Design The  
World's Fair?

A too common reference to "John W. Root, of Burnham and Root architects, of Chicago, who designed the World's Fair," and so referred to by Construction News recently, seems to call for a brief statement of Root's real connection with that signal triumph of American architecture in the Columbian Exposition of 1893. When the idea of such an international exposition had become concrete and its location was before the United States Congress, Root was employed by the Chicago committee to prepare plans that would show Chicago's adaptability for its location. He designed layouts for the Lake Front, Washington Park and Jackson Park for that purpose and also that the city might have data in regard to these several sites. When Chicago finally won in the contest Jackson Park was selected and Root's sketches generally followed as to plan. During the agitation in Congress and before the selection of Chicago was made, the writer asked Root, "Who will design the Fair buildings?" His answer was, "No one architect should design these buildings, but a number of the best architects in the United States, all working together as one commission." Estimating that from ten to fifteen main structures would be required, the next question was, "Who are the best architects in the United States?" Root took up a card, and as the talent of each architect was weighed, the names of those deemed most proficient, about fifteen in number, were set down. At the close of this informal conference the card was shoved into a pigeonhole in his desk. Root was subsequently appointed architectural advisor to the organization in charge, and this procedure, planned so informally so long before was carried out, the several architects were appointed and it is interesting to note that all the names were on that card. That is as far as John W. Root "designed the World's Fair." His layout of Jackson Park, his advice in the selection of

architects, his enthusiasm for a representation of the highest excellence in design that America had reached, the spirit of unity and emulation which he infused into the project, though he was not spared to meet those co-laborers at their first conference, was the part that Root had in the designing of the Columbian Exposition. He was its guiding spirit in his death as he would have been in life. Its inspiration, its initial projector as to design, but he (nor his partner, Burnham, afterward appointed Director of Works), designed none of the buildings. His was not an unfinished work for in his advisory capacity he would not have designed any of the structures had he lived. Perhaps, and we believe it to be true, this preliminary direction was potentially greater than the designing of the buildings could have been had he designed them all. If this be true, then John Wellborn Root did "design the World's Fair."

Name of  
Consular Reports  
Changed

The name of the Daily Consular and Trade Reports issued by the United States Bureau of Foreign and Domestic Commerce, which has long held the high position of being conceded the most beneficial daily publication in the United States, was changed on January 1 to Commerce Reports. Among other important changes for the betterment of the service is the speeding up of the publishing from four days to ten hours in its compilation and printing. Commercial experts and other agents, including some three hundred American consuls throughout the world contribute to its pages. Commerce Reports is the open door to trade opportunity. It is a trade developer and reporter. It is practical, timely and an authoritative index to trade conditions over the entire Globe. It is never perfunctory, always direct; the live wire of American trade. Courteous and constant departmental cooperation with an active and capable Secretary has made this source of commercial information an invaluable adjunct to United States trade expansion.

An Intelligent  
School Board  
at  
Detroit

City officials that act on the principal that the price at which an architect can be engaged for the designing of schools is the measure of requirement are in strong and unfavorable contrast with those in charge of the schools at Detroit. That city has a school board that believes in obtaining the highest professional talent for its school building work and in paying what it costs. Recently this board, with an almost unanimous vote, rejected the gratuitous offer of service at a largely reduced percentage, proffered by two architects and appointed a firm reputed to be the most experienced in school designing in the city as architects of the school board. The suspicion that this course was adopted as a comment upon the unprofessionalism of the gratuitous applicants and a shrewd estimate of the negligible value of the services proffered does not detract from the commendation which the public should bestow upon the president of the Detroit school board and his colleagues.

## PROFESSIONAL CO-OPERATION.\*

By Elmer C. Jensen, F. A. I. A.

In dealing with the question of professional co-operation, I ask your attention to the Century Dictionary definition: "To act or operate jointly with another or others, to the same end; work or endeavor with another or together to promote the same object." Do we architects in Chicago and in Illinois co-operate in accordance with this definition? In my judgment we do only to a very limited extent. I have the feeling that the architects, both in Chicago and throughout the state are working individually and not collectively, at least to a large degree. There does not seem to exist that hearty and friendly co-operation that is so very vital for a healthy growth of the art of architecture.

There probably are very good reasons for this condition, which I will not attempt to cover in detail. It may be that competition for business is too keen; that the practice is becoming too complex; that some are too busy to enjoy lofty inspiration and that others have the inspiration but cannot secure the commissions on which to practice; that some have lofty ideals and scorn those not equally favored. Whatever the reason, we have the condition.

In my opinion there is, underlying the entire question, a strong feeling of selfishness. There are architects who seem to feel the necessity of a standing which they secure by identity with recognized societies, and under their standards, and through their own desire for the almighty dollar, commit deeds that are in violation of codes of practice, and utterly disregard their fellows. Judged by the amount of business they handle, they are succeeding, but judged by the expressions we hear from their fellows, they are failures. This naturally has a tendency to prevent co-operation.

We are living in a portion of our country that has a rich heritage. Here it was that skeleton construction was born, by means of which a new style will surely be evolved. Here it was that courage was shown to disregard palladium colonnades and to make the beginning of what some hope to be a western or prairie style. This was also the birthplace of the wonderful, though temporary, City of White. It has been the source of much inspiration for orderly city building and has created a popular appreciation of architecture. Here also lived one of the great city builders, whose energy and leadership has done much to encourage the necessity of beauty in the building of our cities.

Is not this heritage sufficient to draw the architects of this city and state together in a fellowship that will develop effective co-operation; co-operation that will help the individual practitioner as well as the city and the state? Are the architects of Chicago and Illinois sufficiently in evidence in the beautifying of our cities? Are the architects represented in Springfield for legisla-

tion that will make our state architecture commensurate with its size and importance?

My answer is in the negative, and I believe simply because of lack of co-operation.

Recently, in our courts, an architect was endeavoring to recover remuneration for services rendered in the preparation of preliminary sketches for a large building. Several fellow architects appeared against him and I am told testified that it was very common practice for architects to furnish such services without compensation for the purpose of proving their ability to do the work contemplated. This certainly does not fit the dictionary definition of co-operation, nor does it speak well of the reputations that require such exhibits to carry conviction. This practice may be pardonable for one who is in absolute need of bread and butter, although there are more honorable and easier ways of earning it.

Such disregard for both written and unwritten laws of the profession leads to the conviction that there are architectural anarchists, and anarchists have never been very popular. To hold the title of the profession and then to be undignified enough to stoop to this practice is, if nothing more, inconsistent.

There are many other evidences of lack of co-operation among us and time does not permit their rehearsal, save one of great importance, namely, competitions. The spectacle of professional men being hoodwinked by scheming clients to give their valuable ideas, time and money in exchange for a chance to be laughed at, does not help the standing of the profession. The American Institute of Architects has adopted a code of competitions that is a protection alike to owners and architects, and evidence is rapidly accumulating that it is now recognized throughout the country as the proper method of procedure when competitions cannot be avoided. The success of this code in Illinois needs your co-operation.

Illinois possesses several schools of architecture, and the students may some day be entrusted with the increasingly important work of our state. They need your inspiration and your help and the architects could, by their co-operation, uphold and improve the ideals of these schools.

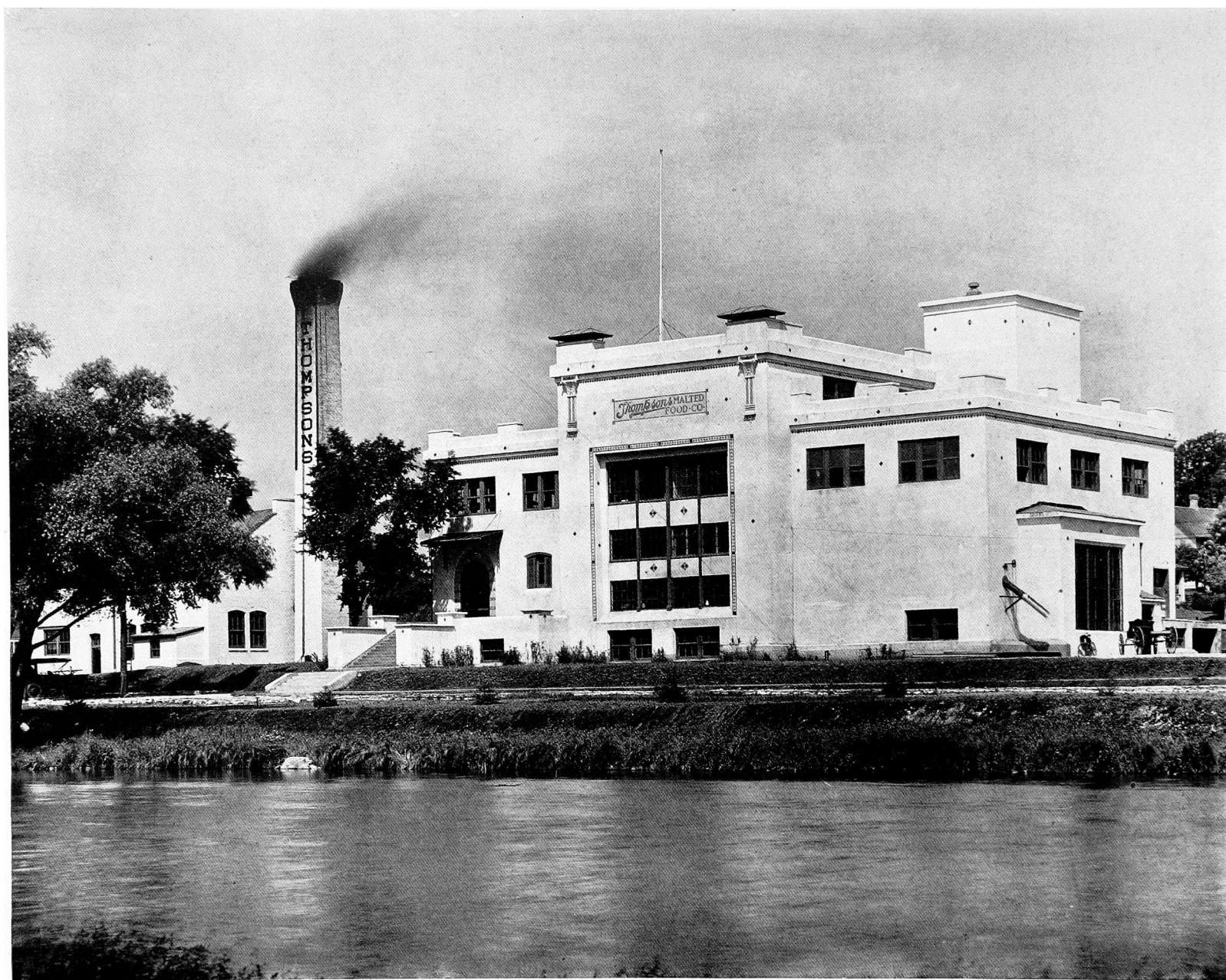
The many towns and cities of our state need intelligent direction in city and town planning and architects should be leaders in this movement.

The housing conditions of the state are greatly in need of improvement, and here also the architect is qualified to take leadership.

In closing, I beg leave to suggest that the architects of Illinois co-operate through a state organization so that their leadership for the welfare of the state, as well as that of the profession, may be affected.

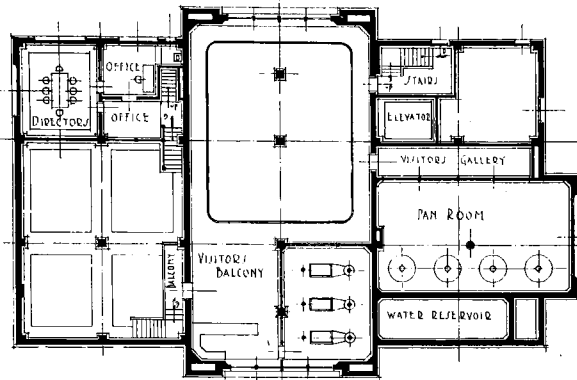
The Cleveland Chapter, A. I. A., will recommend to the State legislature at its next session, the passage of a law regulating architectural practice.

\*Paper prepared by Elmer C. Jensen, read at the first annual convention of the Illinois Society of Architects, Chicago, October 7 and 8, 1914.

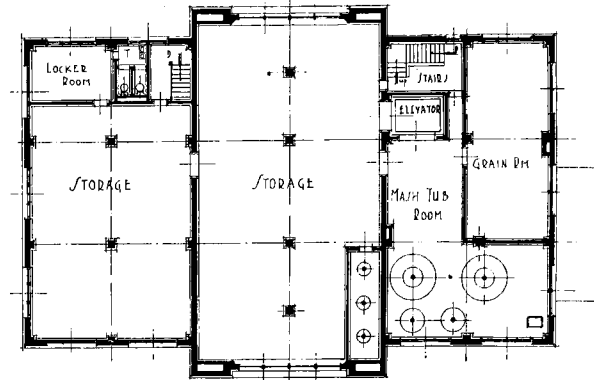


THOMPSON MALTED FOOD COMPANY'S BUILDING, WAUKESHA, WISCONSIN  
 HENRY C. HENGELS, ARCHITECT, MILWAUKEE, WISCONSIN :: :: ::

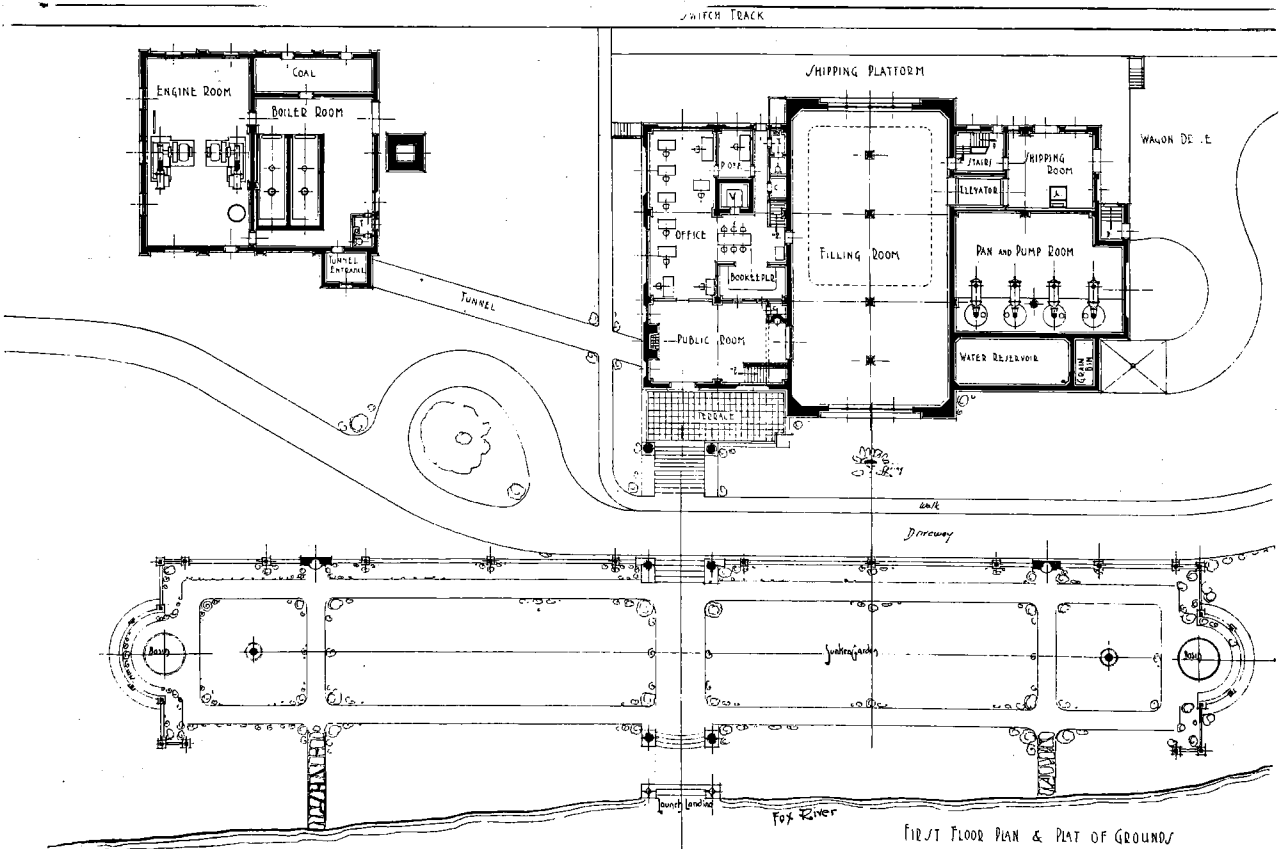




BALCONY FLOOR PLAN



SECOND FLOOR PLAN

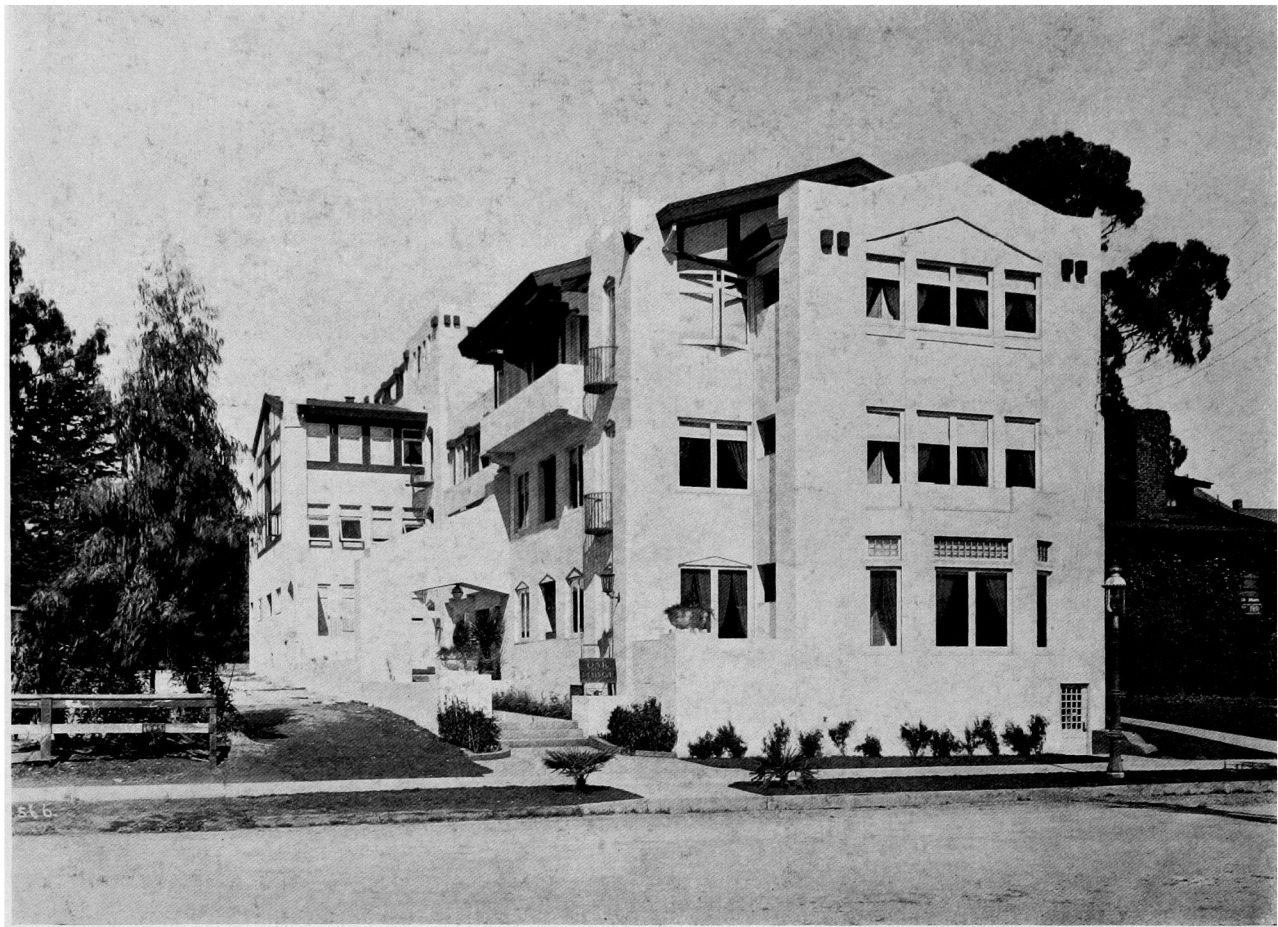


FIRST FLOOR PLAN & PLAT OF GROUNDS

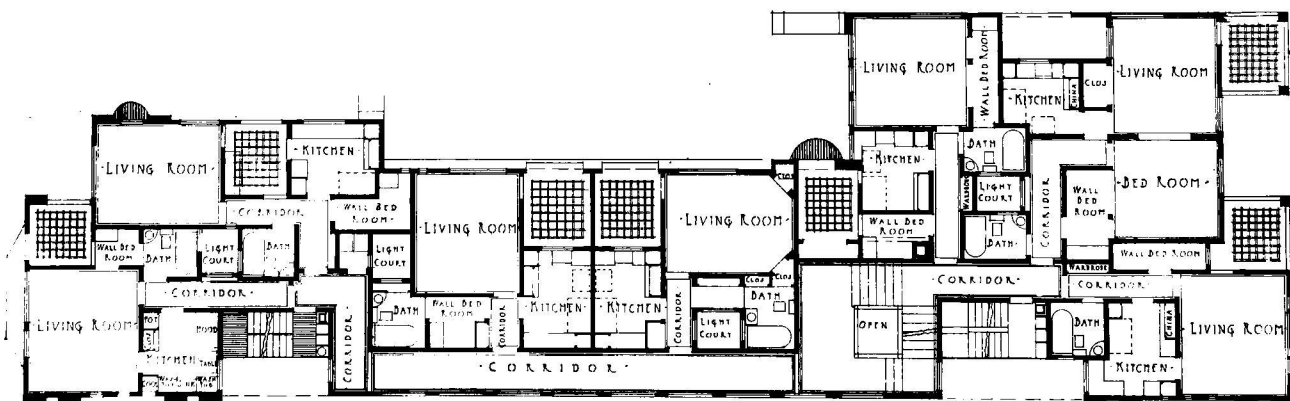
GROUND PLAT AND FLOOR PLANS, THOMPSON'S MALTED  
FOOD COMPANY'S BUILDING, WAUKESHA, WISCONSIN ::  
HENRY C. HENGELS, ARCHITECT, MILWAUKEE, WISCONSIN



OAK LODGE, OAKLAND, CALIFORNIA  
CHARLES W. McCALL, ARCHITECT



OAK LODGE, OAKLAND, CALIFORNIA  
CHARLES W. McCALL, ARCHITECT

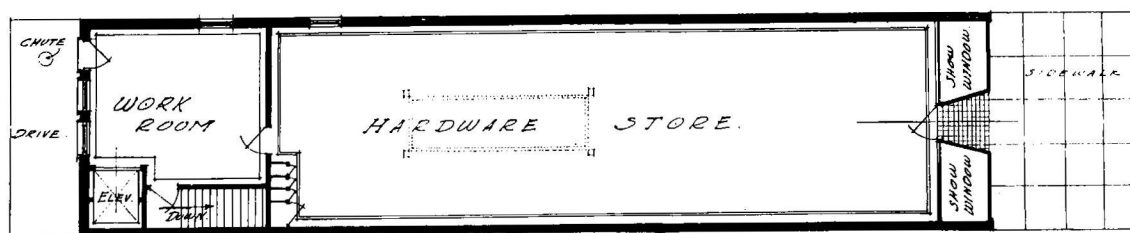


TYPICAL FLOOR PLAN—OAK LODGE, OAKLAND, CALIFORNIA





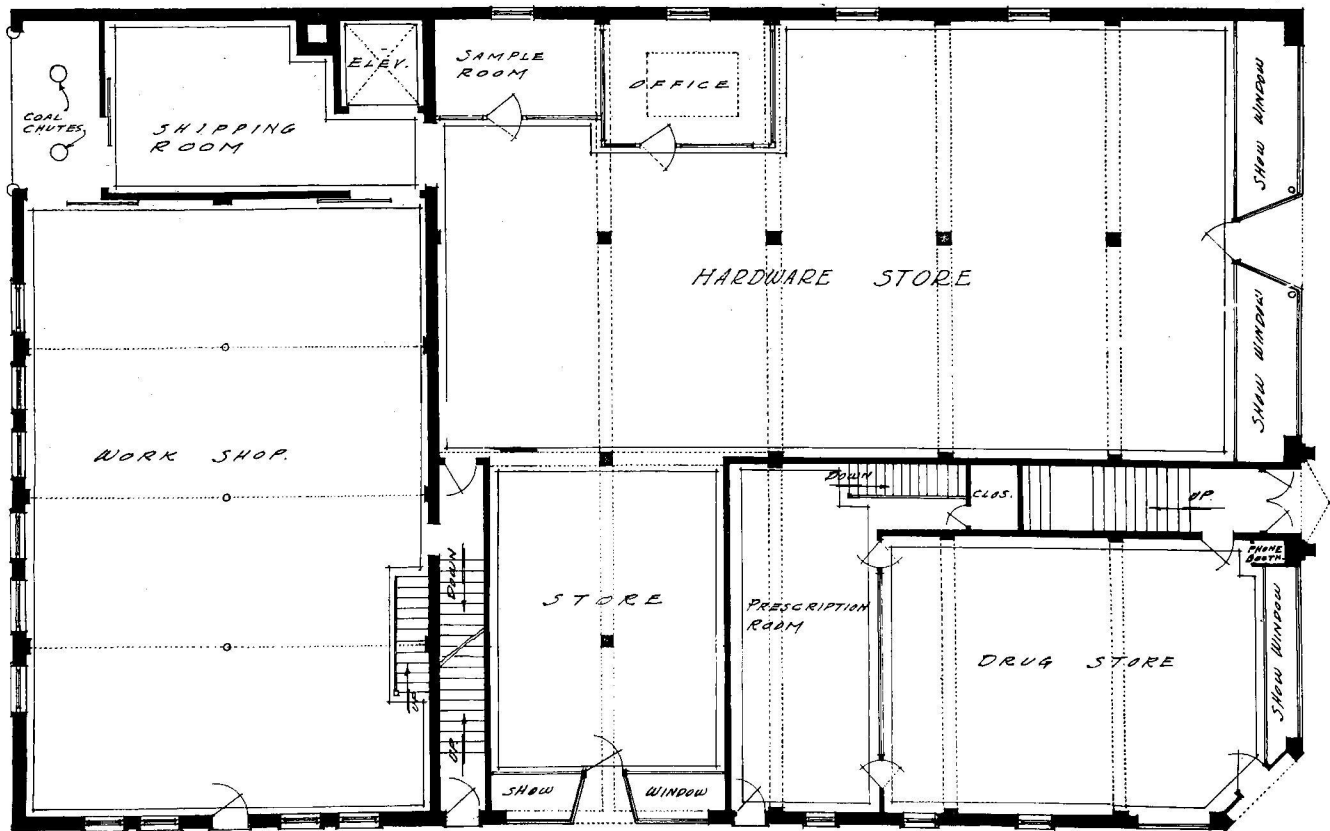
ONE STORY STORE BUILDING FOR E. A. TYLER, MINNEAPOLIS, MINNESOTA  
HAUGEN & NEWSTROM, ARCHITECTS :: :: :: :: :: :: :: ::



FLOOR PLAN



OSTER STORE AND OFFICE BUILDING, MINNEAPOLIS, MINNESOTA  
HAUGEN & NEWSTROM, ARCHITECTS :: :: :: :: ::

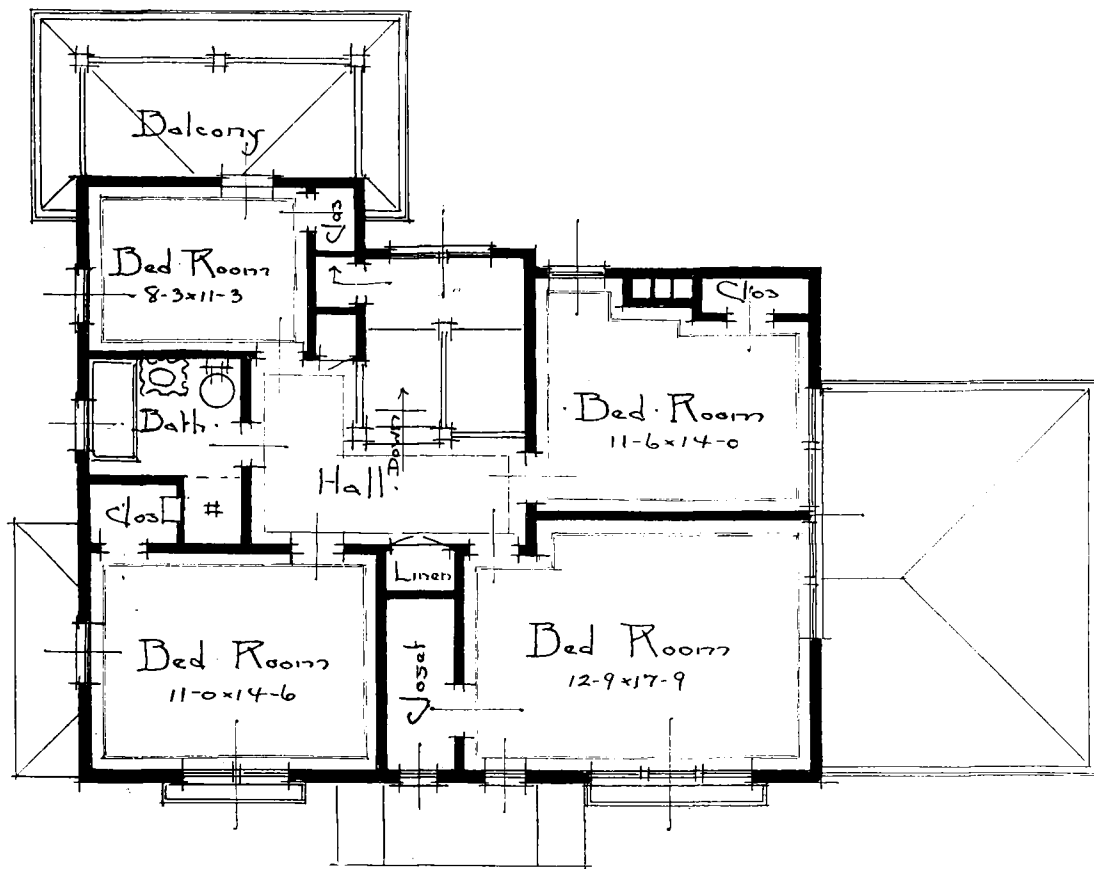


FLOOR PLAN

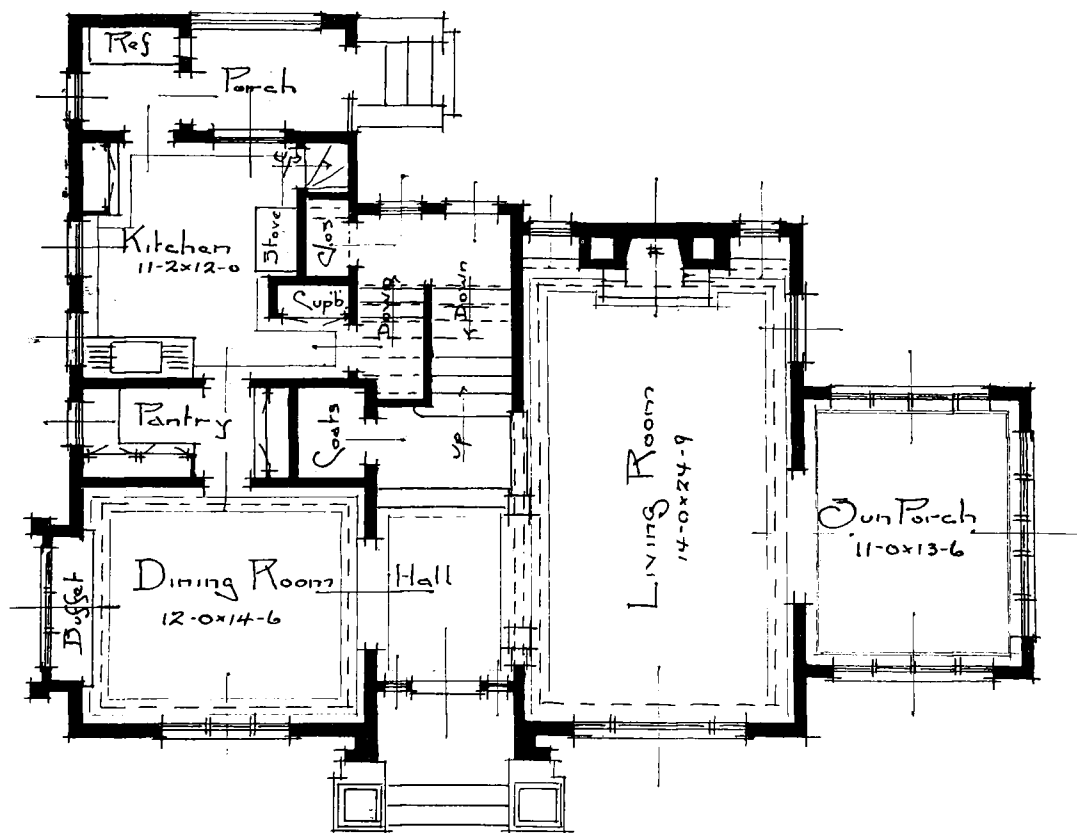


RESIDENCE FOR E. S. CHASE, MINNEAPOLIS, MINNESOTA  
DORR & DORR, ARCHITECTS :: :: :: :: ::





SECOND FLOOR PLAN

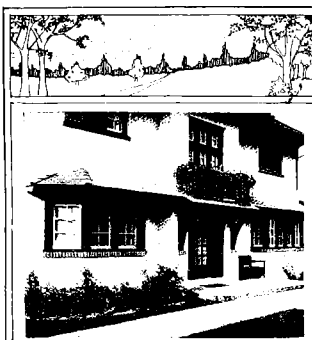


FIRST FLOOR PLAN

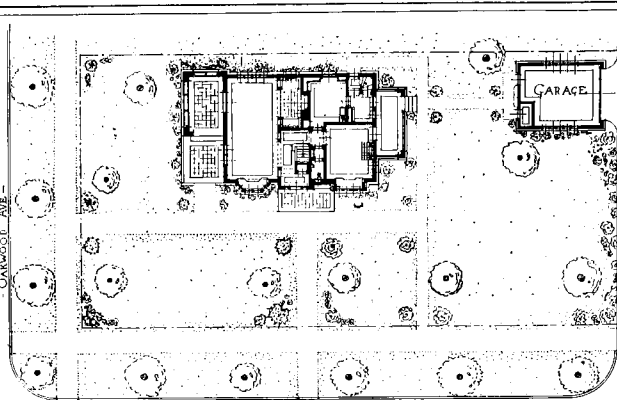
RESIDENCE FOR E. S. CHASE, MINNEAPOLIS, MINNESOTA  
DORR & DORR, ARCHITECTS



AN IDEAL SUBURBAN HOME AT DAYTON, OHIO  
ELMER LE GERBER, ARCHITECT    ::    ::    ::



ENTRANCE DETAIL



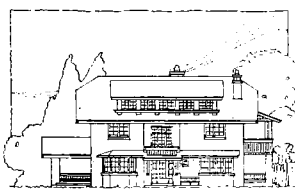
--VOLVIA-AVE-- --BLOCK-PLAN--



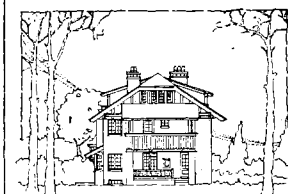
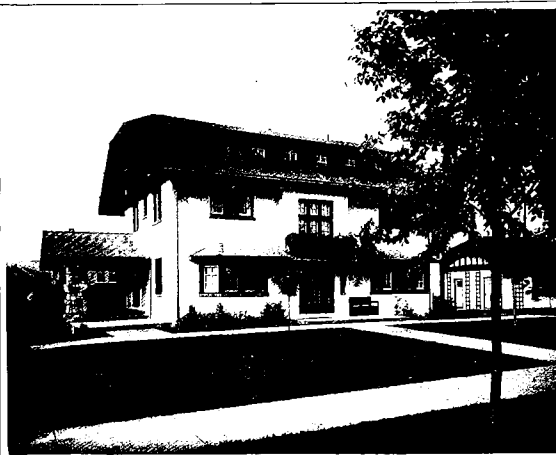
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--OAKWOOD-AVE-ELEVATION--



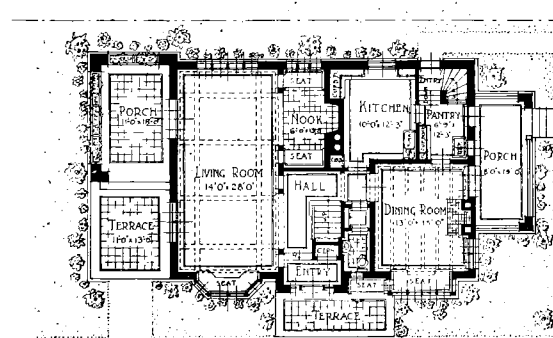
--VOLVIA-AVE-ELEVATION--



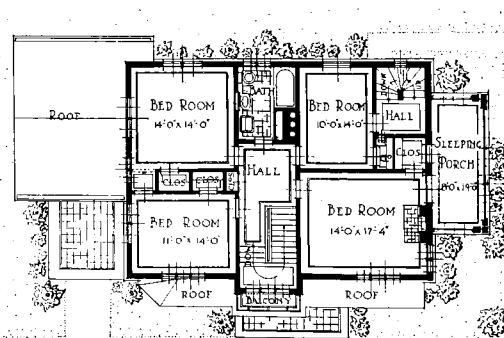
--EAST-ELEVATION--



--NORTH-ELEVATION--



--FIRST FLOOR PLAN--



--SECOND FLOOR PLAN--



## - AN - IDEAL - SUBURBAN - HOME -

→ BRICK AND STUCCO CONSTRUCTION ← FOURTEEN ROOMS AND SLEEPING PORCH ←

DESIGNED BY  
- ELMER L. GERBER - ARCHITECT - DAYTON - OHIO -



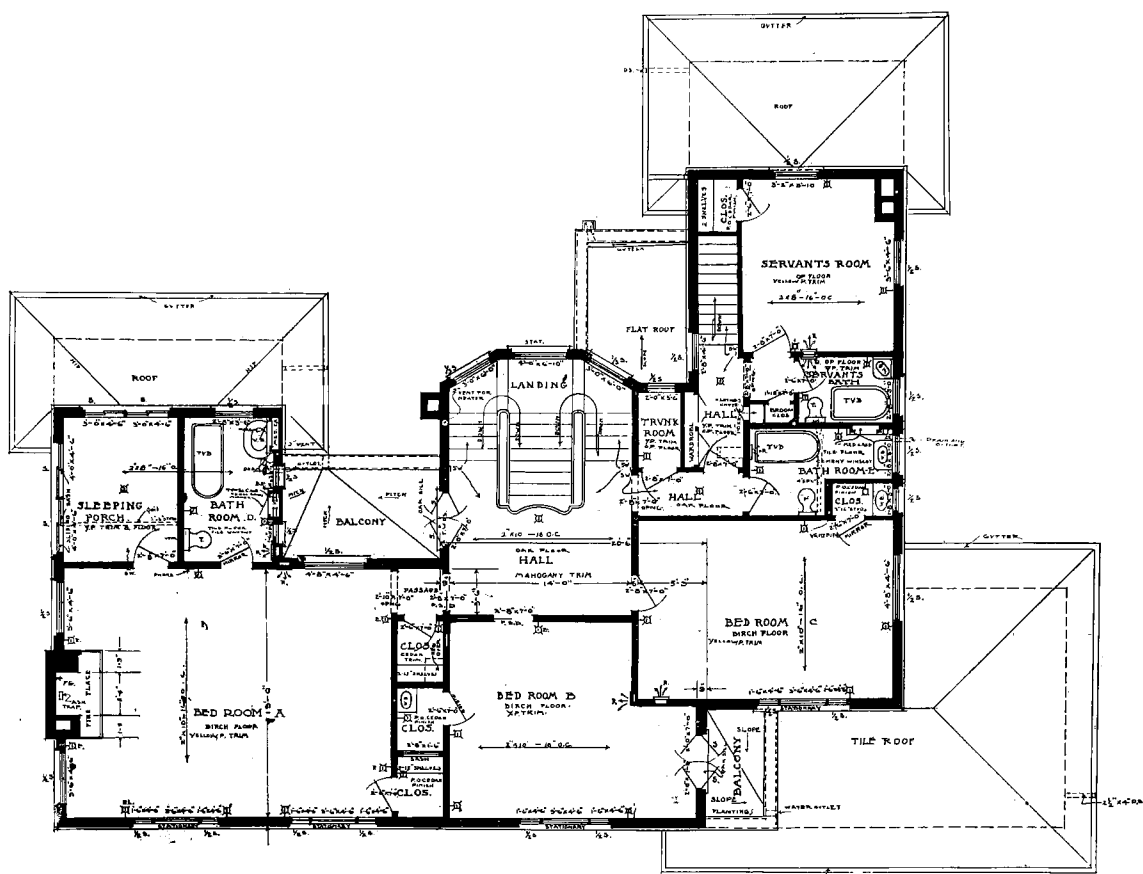




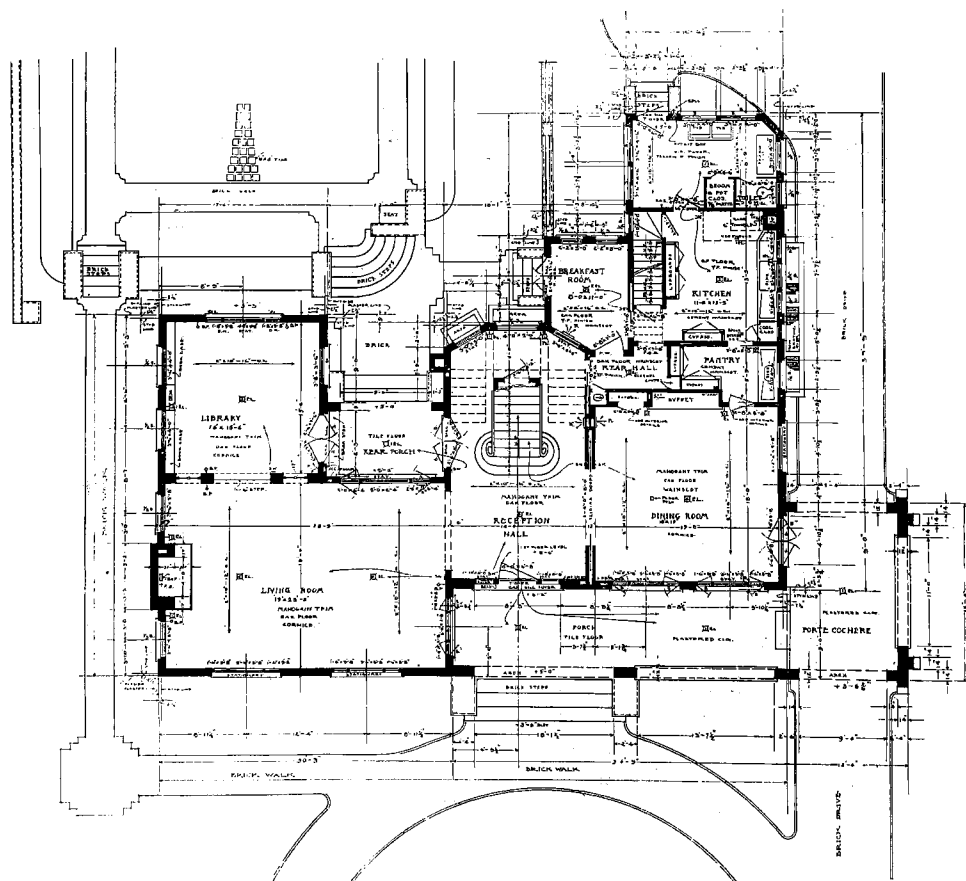
RESIDENCE FOR JAMES SHULTZ, LOS ANGELES, CALIFORNIA  
WALKER & VAWTER, ARCHITECTS :: :: :: :: ::



VIEW OF GARDEN AND PERGOLA FROM HOUSE :: ::  
RESIDENCE OF JAMES SHULTZ, LOS ANGELES, CALIFORNIA  
WALKER & VAWTER, ARCHITECTS :: :: :: :: ::

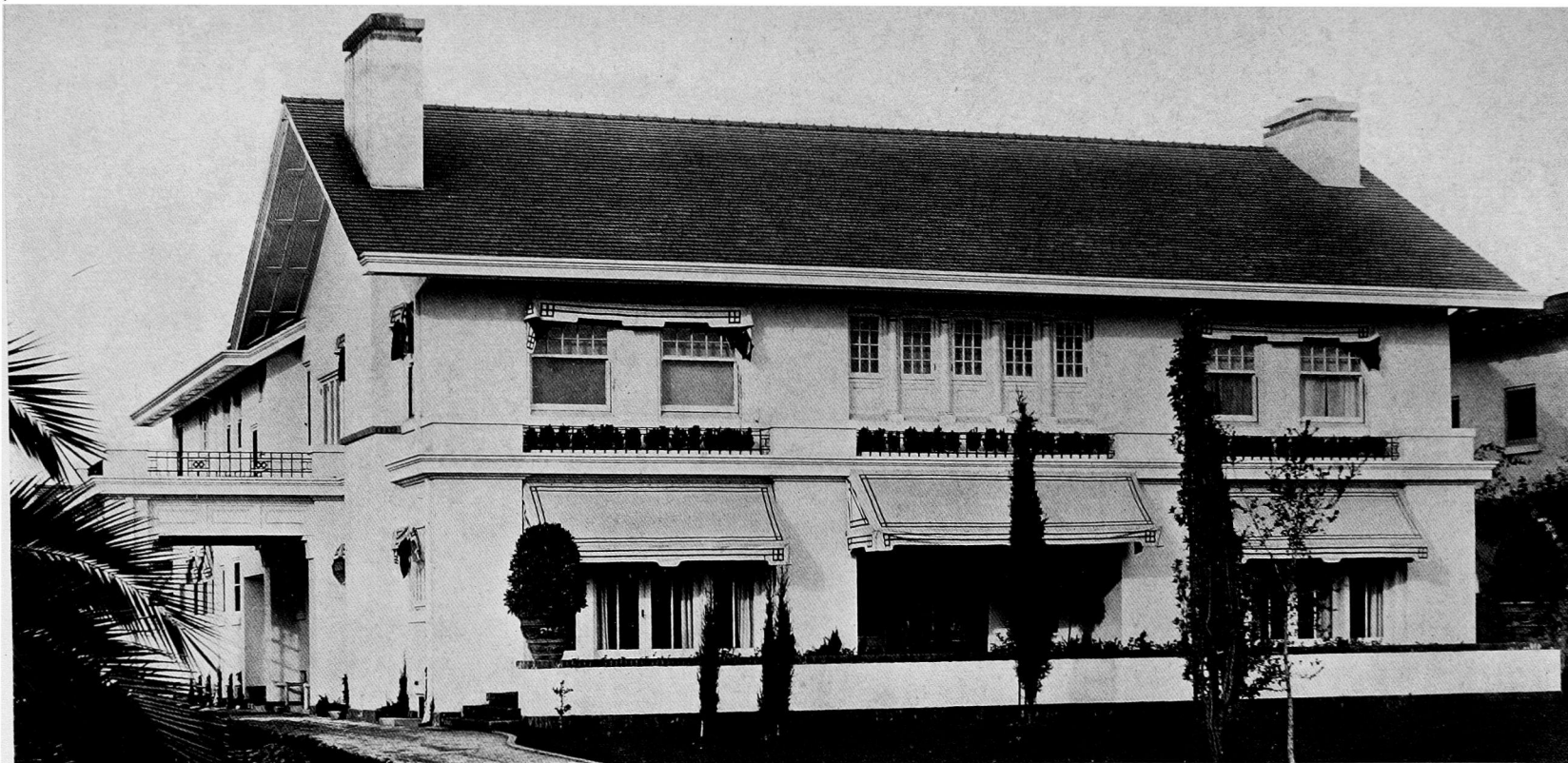


SECOND FLOOR PLAN



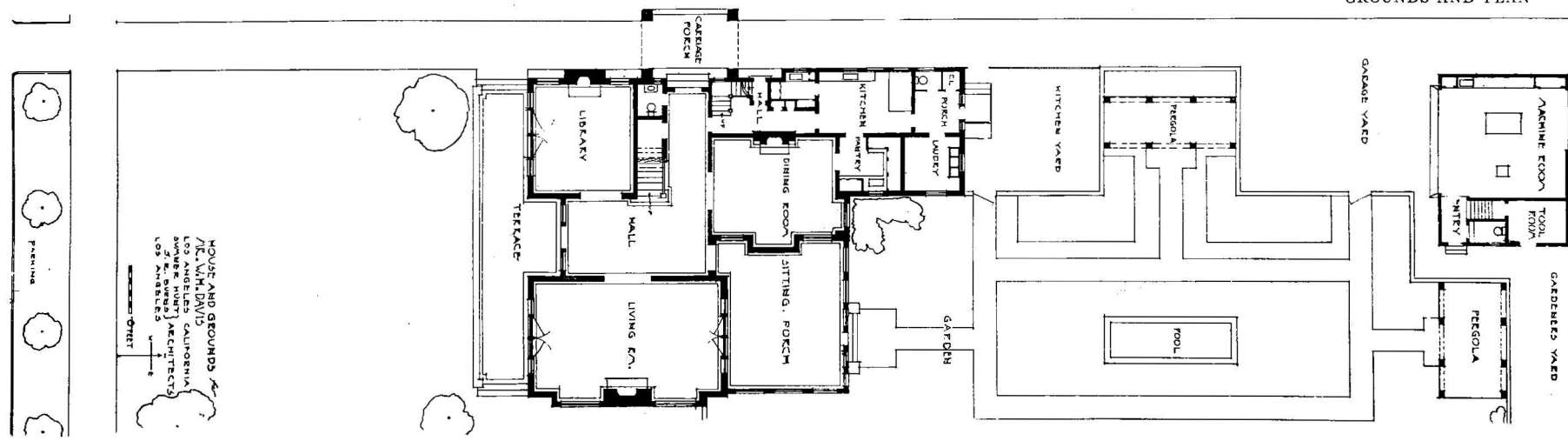
FIRST FLOOR PLAN

RESIDENCE FOR JAMES SHULTZ, LOS ANGELES, CALIFORNIA  
WALKER & VAWTER ARCHITECTS :: :: :: :: ::

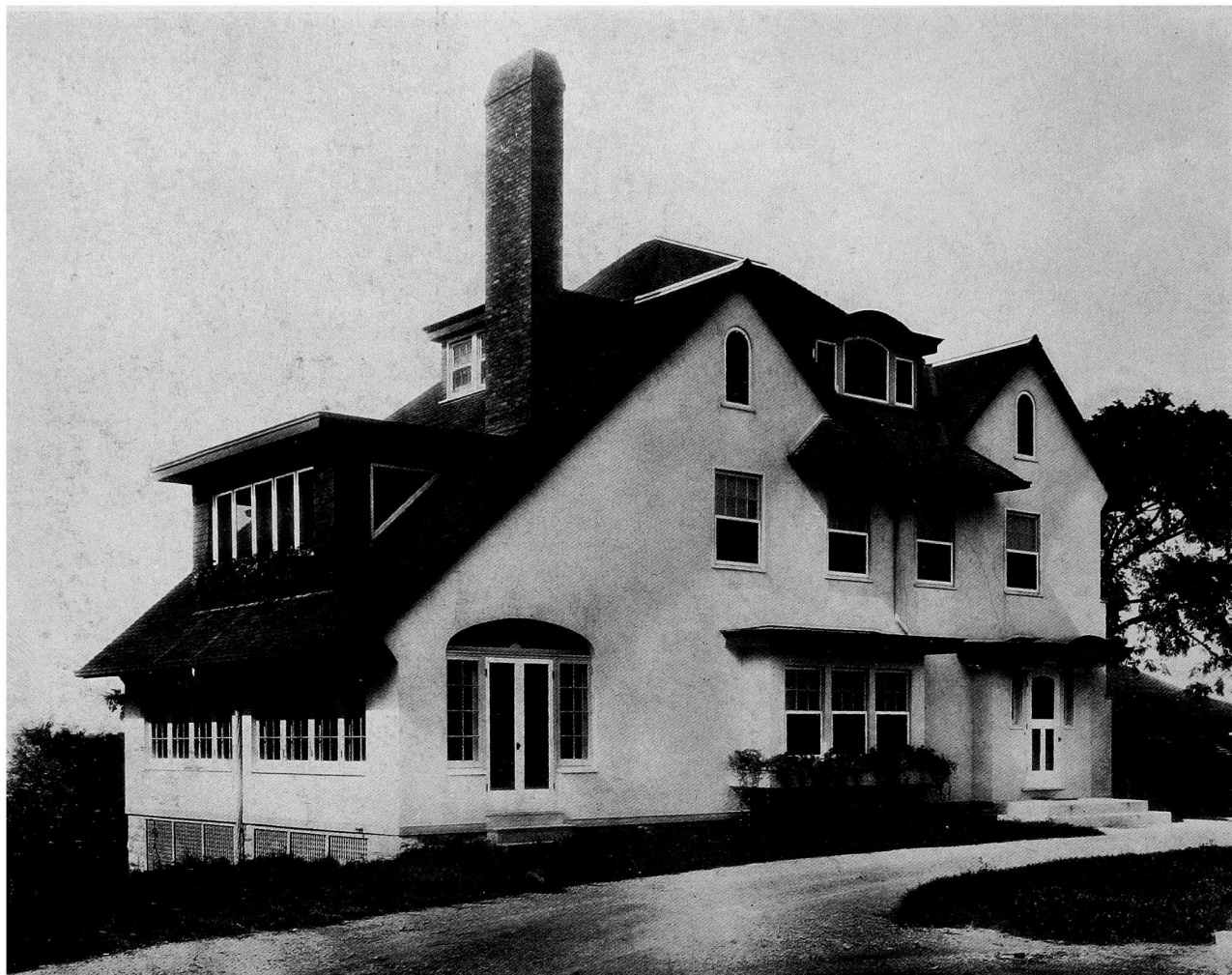


RESIDENCE W. H. DAVIS, BERKELEY SQUARE, LOS ANGELES, CALIFORNIA  
HUNT & BURNS, ARCHITECTS :: :: :: :: :: :: :: ::

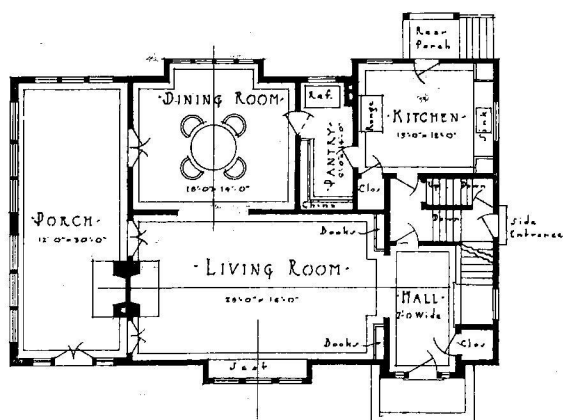
GROUNDS AND PLAN



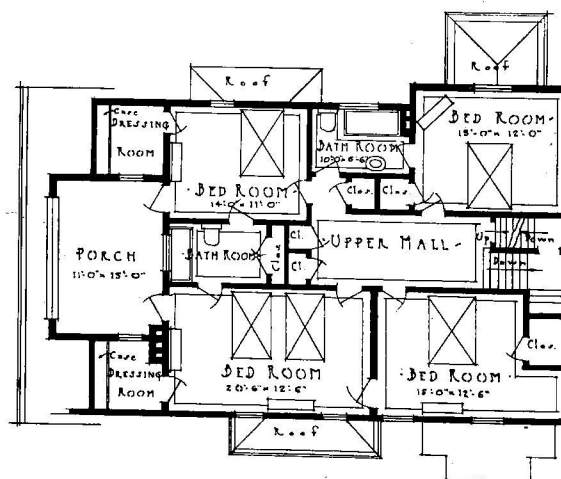




RESIDENCE FOR MR. HENRY MARX, CINCINNATI, OHIO  
G. C. BURROUGHS, ARCHITECT :: :: :: ::



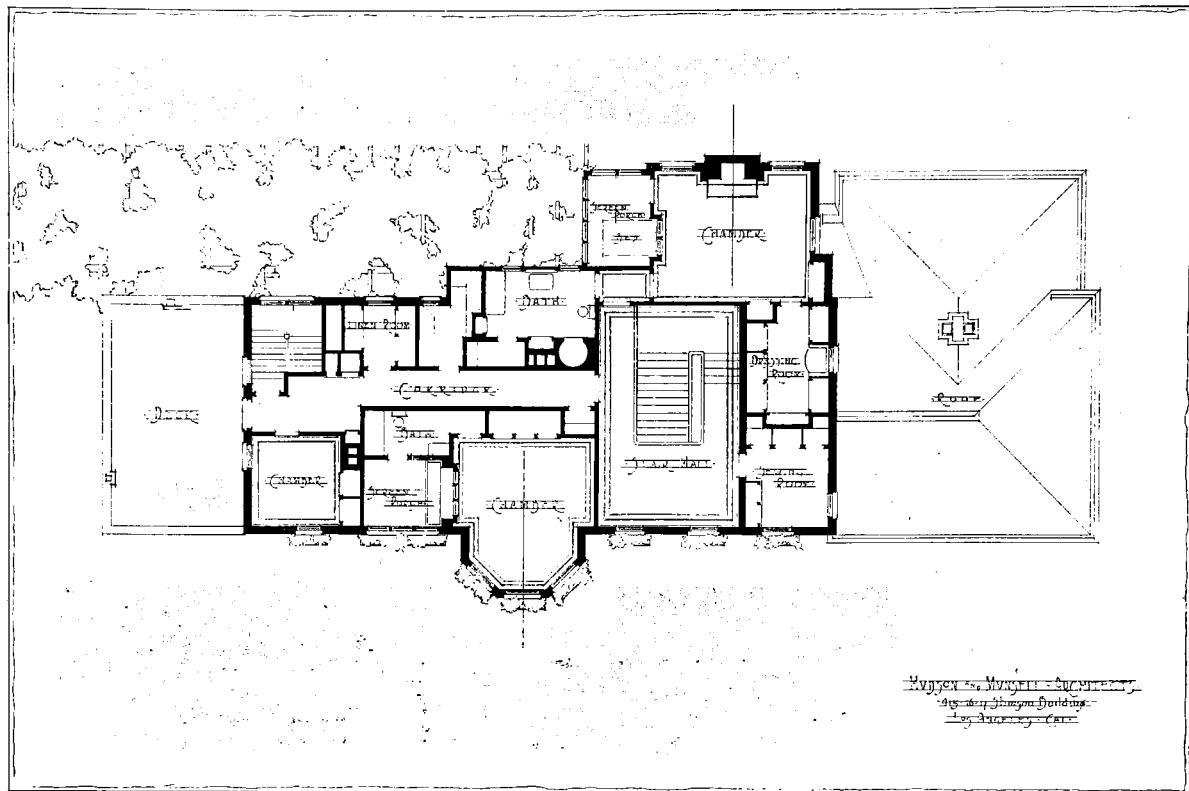
-FIRST FLOOR PLAN-



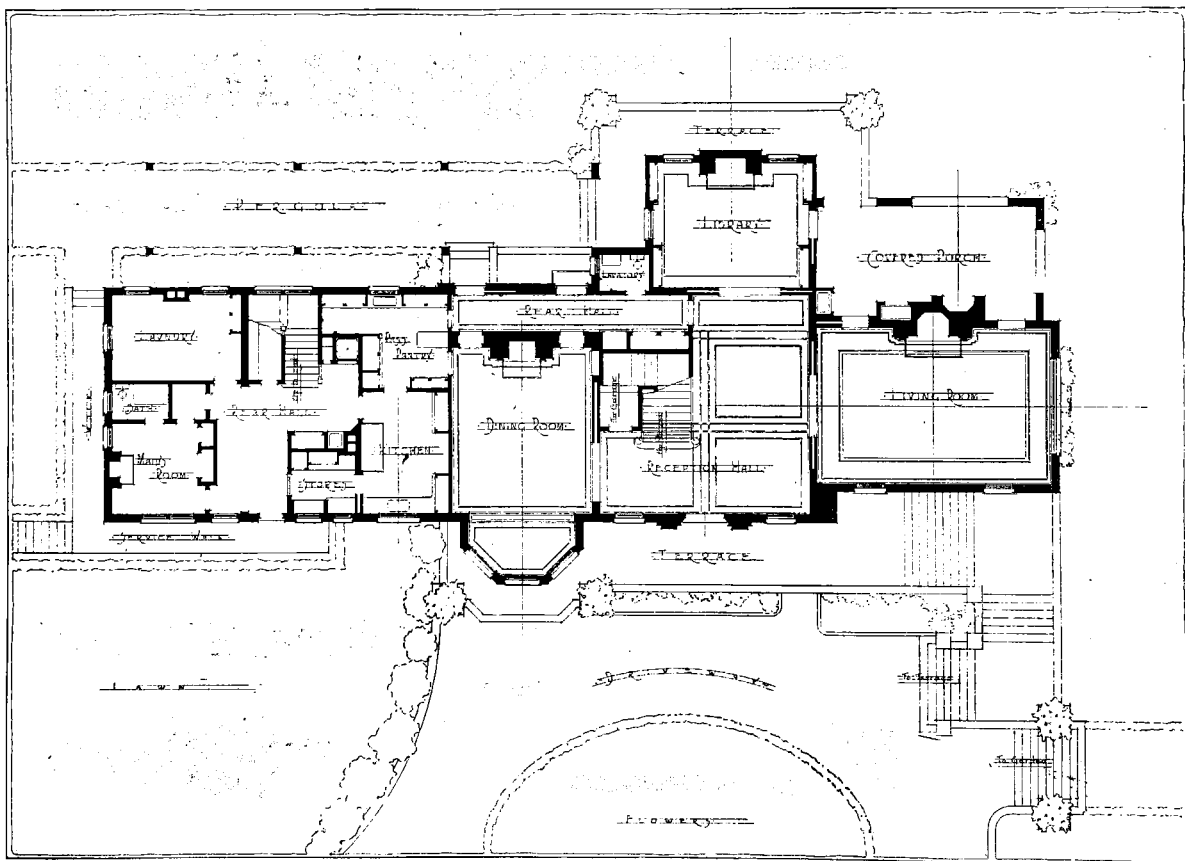
-SECOND FLOOR PLAN-



RESIDENCE OF MR. WILLIAM MEAD, HOLLYWOOD, CALIFORNIA  
HUDSON & MUNSELL, ARCHITECTS, LOS ANGELES, CALIFORNIA



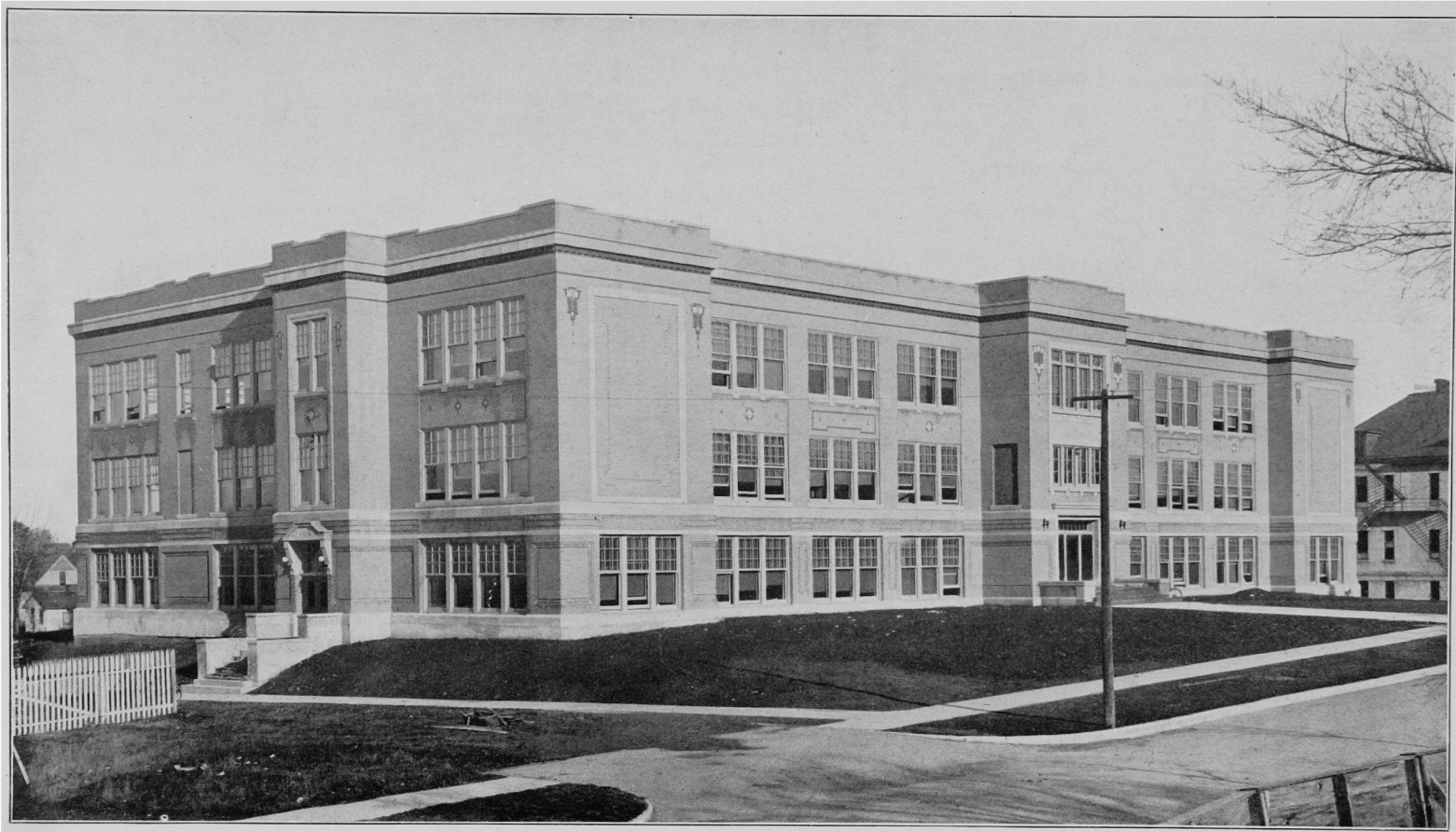
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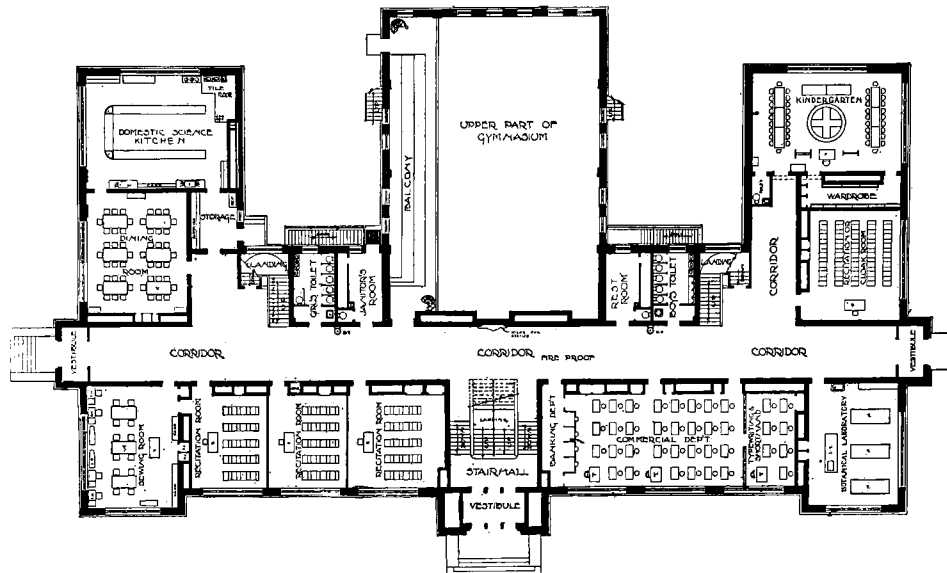
GROUND AND FIRST FLOOR PLAN

GROUND AND FLOOR PLANS OF MR. WILLIAM MEAD'S RESIDENCE, HOLLYWOOD, CALIFORNIA  
 HUDSON & MUNSELL, ARCHITECTS, LOS ANGELES, CALIFORNIA :: :: :: :: ::

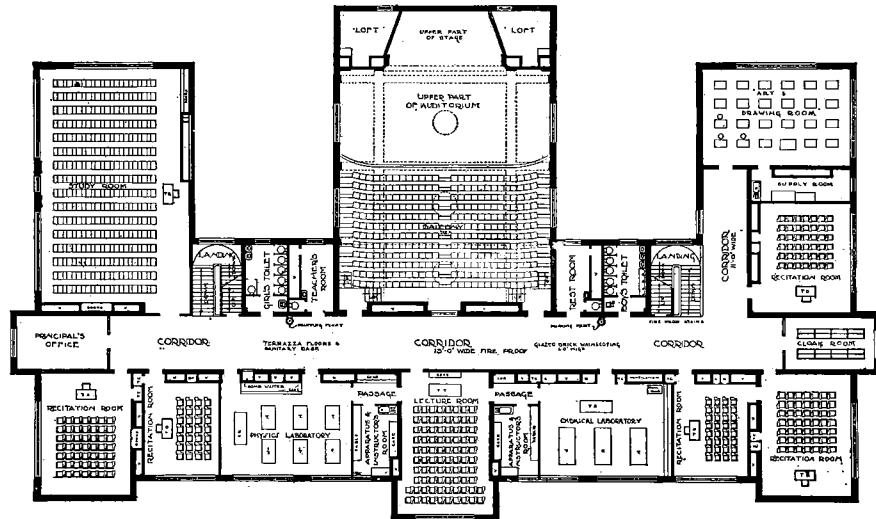




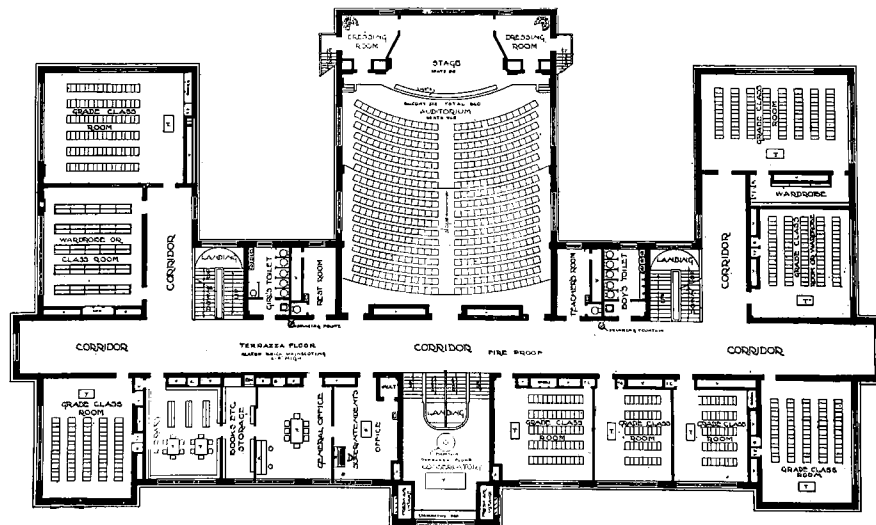
CROOKSTON HIGH SCHOOL, CROOKSTON, MINNESOTA  
BERT D. KECK, ARCHITECT :: :: :: :: ::



GROUND FLOOR PLAN



SECOND FLOOR PLAN



FIRST FLOOR PLAN, CROOKSTON HIGH SCHOOL, CROOKSTON, MINNESOTA  
BERT D. KECK, ARCHITECT

## CHARLES HERCULES RUTAN

Ill health to which Charles H. Rutan, Architect, of Boston, Massachusetts, has been subject for several years terminated in his death on December 17 last. The firm of Shepley, Rutan and Coolidge, of which the deceased was the senior and last named the surviving member, occupies a unique position in the profession in that it came into existence as the legatee of the work of H. H. Richardson. Mr. Rutan commenced work as a draftsman with the then New York firm of Gambrell and Richardson in 1870 and on the removal of Mr. Richardson to Boston in 1878 Mr. Rutan was retained and was a member of that group of draftsmen who aided the great interpreter of the Romanesque in that office at Brookline which for a decade made American architecture notable throughout the world. Upon the death of Mr. Richardson in 1886, Mr. Rutan with two of his fellow draftsmen, probably as the wish of their Chief, formed the firm that took up his unfinished work and upon which practice was founded the firm and the development of one of the most distinguished architectural partnerships in the country. Instead of continuing the Romanesque traditions of the Richardson regime the new firm immediately showed a desire to break away from confinement to a particular style and the first important work, that of the Chicago Public Library, was classic in motif; a freedom that has given buildings of differing and distinctive types to many cities. This is particularly notable in the Ames building at Boston, The Art Institute at Chicago, the Plymouth Congregational church at Minneapolis, the Leland Stanford University in California and the Dormitories of Harvard University at Cambridge. Mr. Rutan's work, covering twenty-eight years of activity and continuous partnership with his colleagues, has been exemplary of the best in architectural practice. Mr. Rutan became a Fellow of the American Institute of Architects in 1889 and was as active and valued member of the Boston Society of Architects. His activities were many and among his close relations with many associations was his trusteeship of the American School for Girls in Constantinople and also of the Fiske University.

The University of Oregon School of Architecture organized last year was opened in its new building at Eugene on November 19, with appropriate ceremony. An architectural society of the University has been formed and the present officers are: President, K. K. Robinson, of Portland; Vice President, Marie Louise Allen, of Eugene; Secretary, N. O. Gould, of Portland; Treasurer, J. E. McGuire, of Eugene. The Executive Committee of the new Society is composed of Eyler Brown, W. C. Church, and R. E. Collins. One of the qualifications for membership is the acceptance of a tracing. In this manner a permanent library of the society will be gathered. The members of the society include one woman and a Japanese student, Jokicha Tominaga.

## HOSPITAL ARCHITECT RECOGNIZED

The Ohio State Journal deserves commendation for a special, even most uncommon, enlightenment displayed by a daily newspaper. In its review of the State Hospital recently erected from the designs and under the superintendence of Frank L. Packard, architect of Columbus, the architect and his associates have not only been given credit for the work (which is as often omitted as not), but makes the definite statement: "The Lima hospital represents the ideas of the building commission acting under the advice of Mr. Packard, Columbus architect, his associates, Mr. Ralph Snyder and his mechanical engineer, Mr. E. F. Babbitt." When the Auditorium at Chicago was finished, and Fred Peck in a long speech told of his work in financing the proposition, as an after-thought, apparently, he said, "and we must also give credit to the architect, the contractors and the workmen that have aided in completing the enterprise." But the architects had no place in the program and probably were not invited to the function. That this \$2,000,000 hospital for the criminal insane, one of the largest and probably most complete of its kind in the world, is credited to the architect who designed it is but just. It is a justice, however, that is too seldom accorded by the press or public most concerned, even in a case like this, where only original development with no available experience to guide placed the entire success upon the skill of the architect.

## DEMAND FOR AMERICAN SHIPS

The argument most frequently used in favor of the purchase of foreign ships is that the cost of ship building in the United States is fifty per cent greater than in Europe. This argument, specious as it is, might have some weight were it not for the fact that the reports from almost every export port on the seven seas is that "the scarcity of tonnage, with the resulting high freight rates hampers the export of products from these countries." If it were not for the hope of government subsidies or the purchase of the "second hand" cargo boats of foreign nations continually held before the home capitalist there would soon be a fleet of American merchantmen carrying this country's flag into ports where it has been unknown for two generations. It seems likely that the importers themselves will find it obligatory to build their own ships, a condition that evolved the "Baltimore Clipper" the best, and most profitable, sailing vessel known to any merchant marine history.

There is a bright side to the Canadian business situation, gathered from Commerce Reports. In grain alone the advanced prices, even with a shorter crop than in the previous year, indicate a gain of \$40,000,000 on the growers income. In industry, the government has stepped in with a guarantee of \$61,000,000 bonds for the completion of transcontinental railway lines.



## AMERICAN HYGIENE ASSOCIATION

The attention of architects is called to the coming meeting of the American School Hygiene Association, which is to be held in San Francisco, June 25th and 26th, under the patronage of the Panama-Pacific International Exposition. The educational exhibit of the Exposition is itself very comprehensive and interesting, and it is planned to supplement this with an exhibit of the most progressive and hygienic types among the schools of California.

This will be the eighth congress of the National Association, last year's meeting having been postponed on account of the war. The Congress of 1913, it will be recalled, was merged into the Fourth International Congress on School Hygiene, very successfully held at Buffalo.

Further announcement will be made as soon as the program of this coming congress has taken more definite shape, but it is to be expected that the papers and discussions will have the same great practical value as those that appear in the proceedings of former congresses.

It is hoped to place the importance of the hygiene movement as represented in this Congress of the American School Hygiene Association strongly before all those who are responsible for health conditions in our public schools. Among these responsible people the architects of the country certainly have a great deal to answer for. Every architect with the remotest interest in schools should become a member of this congress and study its proceedings, whether expecting to attend or not. The membership fee is three dollars, which should be sent to Dr. Wm. Palmer Lucas, Secretary-Treasurer, University Hospital, San Francisco. This gives full membership privileges in the association for one year, including a copy of the printed proceedings of the congress.

The Bureau of Standards (Washington, D. C.) is distributing upon request its publication entitled "The Testing of Materials." The bureau's publication is distributed free upon request. It is an 89-page pamphlet dealing with such subjects as metals and alloys, cements, clay products, lime, stone, paint materials, bituminous materials, inks, paper, textiles, rubber, leather, lubricating oils and greases, chemicals and materials intended for technical use, such as electrical materials, optical materials, thermal materials, etc. The introduction gives briefly the theory upon which the testing of materials is based and outlines the purpose and ultimate aim of the bureau's work in this direction.

Bulletin 250 is issued by the National Metal Molding Company showing that manufacturing concern's complete line of outlet boxes and covers. The bulletin, which is now ready for distribution, possesses novel and interesting features that add to its value in the catalog libraries of architects and others interested in a standard quality of conduits and their accessories.

## HENRY R. TOWNE RETIRES

The retirement of Henry R. Towne from the active management of the Yale and Towne Manufacturing Company in no way affects the general operation of the company, in that as chairman of its board of directors, his availability for council will still be retained by the executive officers. For forty-six years, as president of the Yale and Towne Manufacturing Company, Mr. Towne has held the esteem and confidence of the manufacturing world. His has been one of those lives, too rare in the American commercial world, that has developed constantly in strength of influence and public recognition for creditable performance. His business success has been not only due to a large extent because of the assistance of a superb staff of executive officers, but because of his careful selection of that staff. And this careful and accurate analysis of character and proficiency, with a personal interest in their well being, has always extended to the lowest workman in his employ. The credit for the development of hardware manufacture in this country must always rest with Henry R. Towne to a greater extent than with any other individual. The execution of special designs which was the foundation of the Yale and Towne general builders hardware manufacture, was antedated by the Yale lock, but that triumph of safety locks was not the agency through which the making of the other specialty was undertaken. This in its inception, came through Mr. Towne's endeavor to assist an architect to procure casts in bronze of some special designs for door plates. This same principle of generosity, with that of supplying the best service that invention, manufacturing honesty and accuracy can produce, has made Yale and Towne hardware the synonym for the best throughout the world. And to Henry R. Towne is due the credit for its accomplishment. Walter C. Allen, who as vice-president and general manager for the past several years has been largely responsible for the management and direction has been made president and general manager of the company.

## A WORTHY INSTITUTION

The Saint Paul Institute is an institution that should attract general attention from municipalities that are concerned with educational progress upon broad practical lines. Organized by men and women of advanced thought and influence it covers the practical and fine arts, literature and languages, and seeks to act as a central body through which all local educational activities along these lines may be affiliated. Its departments are in effect, clubs or societies for the study of the several subjects. The Institute is managed by a body of fifty trustees, representing the standard business and professional interests of the city. As a popular institution it is bound to exercise a strong influence upon popular education in the city that adequately supports it. A bulletin is published monthly in the interests of the organization.

# THE WESTERN ARCHITECT

A NATIONAL JOURNAL OF ARCHITECTURE AND  
ALLIED ARTS, PUBLISHED MONTHLY

VOLUME 21

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NUMBER 4

A Mistaken  
Identity In-  
volved in  
Registration  
Reference

In seeking for pertinent argument in favor of the passage of a registration for architects law for the State of New York, in our issue for March, we mentioned the name of "Julius Franke," who was quoted as having made certain statements regarding such a measure by the New York Press. The article stated that this Julius Franke was neither a member of the Institute nor was his name listed in Comstock's directory. Julius Franke, of Maynicke and Franke, architects, is not only found under the firm name in that directory but has been a member of the Institute since 1908. The article referred to in no way contemplated criticising or otherwise mentioning this gentleman, who stands high in his profession, and no matter what his opinions might be on any subject they would receive considerate treatment in our columns. There are so many who assume professional connection and call themselves architects, continually seeking the limelight of publicity through the daily press, which is not critical, as a rule, that through this practice an injustice was seemingly done to a worthy and capable architect. We hasten to assure our readers that the reference in our March issue to "Julius Franke" was in no way intended to refer to Julius Franke, architect, located at 25 Madison Square, New York.

Normal  
Conditions  
In Building  
Field

Based on building permit statistics gathered from cities located in all parts of the country, the aggregate is but four per cent below that of the corresponding three months of last year. This has worked up from a 25 per cent deficit of three months ago. Add to this the conditions in the steel industry that is working at full force, the increase in bank clearances over the same period a year ago, what is known as "cheap money" and the prospects of abundant crops, there is little room for the veriest pessimist to predict anything but a steadily rising increase in all lines of business. Beyond these definite and indisputable conditions is the logical reasoning that occurs to anyone who carefully studies the general situation. The year should not only be one of full employment of capital, labor and energy in supplying the multiplicity of demands, but active preparation should commence to meet the extra demands that are certain to be made next year upon almost every line

of production and manufacture in this country. This is as inevitable as the loss that will be the distinctive feature in every European country and which in a large measure must be met by the products of the United States. The advertising department of a standard architectural journal is a finger upon the pulse of building supplies. Those standard concerns that with enormous plants and large invested capital must know, and know accurately every trend of prospective trade, and have been holding their advertising campaigns off for months, are now not only making contracts but developing new schemes involving enlarged space and expense in the architectural journals. Before this is done definite information, and not from the representations of the advertising salesman, must be obtained from the most authoritative sources. This has evidently been done and everywhere the result seems to be that increased demand for building materials is no longer a prospect but a fact.

A State  
Jeopardized  
By Legislative  
Incompetency

Under a government of the people by the people, where the brains and energy of those most capable is centered on the accumulation of private fortunes and the pursuit of private interests, it is perhaps natural that control should be largely in the hands of the flotsam and jetsam of society. The present legislature of the state of Minnesota more nearly approaches this condition than that of any other we know of. The men who have built the Northwest through its railroads and manufactures are too busy to lay aside their private interests for public office. In consequence they directly, and the public incidentally, suffer from an inimical state government. Through measures that effect the social development of towns filled with foreigners, brought to them by these same private interests; others that stop the advancement of education at its source, the State University, by a curtailment of necessary expenditures; and by others more vital, that oppose all measures providing for the physical development of the state, these legislators have threatened the foundations of all state advancement. As a sample, the action of a committee on appropriations for the preservation of the state forests, is typical. Giving as a plea, which was absolutely false, that those engaged in the work indulged in a pernicious political activity, these legislators recommended the cutting down of

the forest fire-protection fund to a point of practical abolition of that important service. That not only state lands and forests but those privately owned, and even the towns within their borders, are yearly jeopardized by any laxity in this fire-protection does not effect these economists, though many of them come from these same back-woods districts. They cannot see that their argument is equivalent to proposing the abolition of the entire fire department of, say, Chicago, because the chief and his men are charged with like high crimes and misdemeanors. That the fire losses in these forests are actually and potentially greater than in all the towns of the state has never come within the limited conception of these legislators that control the destinies of a great commonwealth.

American  
Influence on  
World's  
Architecture

We "hate to talk about ourselves," but the other morning two subscriptions were received from Japan and one from China. About the same time several were received from South America and requests for exchange with the official publications of the architectural societies of Valparaiso and Montevideo. The illustrations in American architectural publications are more profuse than in any other similar journals in the world. There is more variety and "character" in the domestic architecture of the United States than in that of any other country. We have brought the use of a larger variety of materials into a higher state of adaptability for architectural purposes than is known to other peoples. Our architectural designs set a pace that the equally intelligent but less imaginative architects of other countries are quick to follow. Our architecture, in design, arrangement and construction is making its impression on the designers in these foreign countries. While it will not be generally copied, it will be fruitful of suggestion and many features adopted to meet local requirements.

Should  
Structural  
Engineers  
Be Licensed

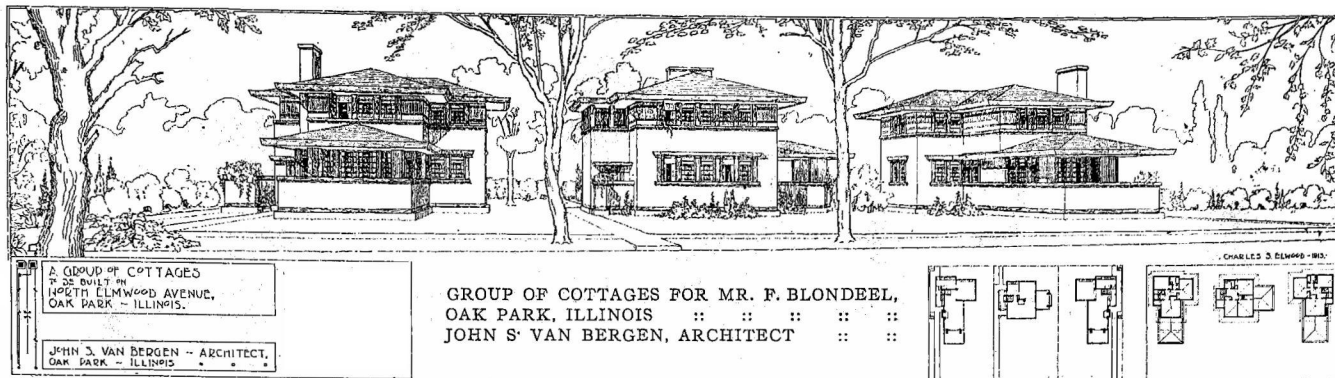
Illinois is in the throes of a controversy over the proposal to require a registration and license for structural engineers. We think that "enough is as good as a feast." It is well to require the examination of architects as to proficiency before they are allowed to erect structures that house the people and contribute to their health and happiness. The structural engineer is a minor factor in the entire work of the architect. If engineers, why not draftsmen? If engineers, why not the real estate man who recommends the location and sells the lot? If engineers, why not the investor himself who may use bad judgment in his enterprise and his building prove a detriment to surrounding property? There is a danger in a too bureaucratic government just as there is in a go-as-you-please phase in its development. The structural engineer should be licensed if he wishes to separate the competent sheep from the incompetent goats, but that license to practice should not run all over the lot and seek to occupy other territory than his own. The bill now before the Illinois legislature, as far as we can see, attempts to take structural work out of the hands

of the architects and make the profession a small architectural body wagged by a large structural engineering tail. The architect is qualified by education and experience, and more or less talent, to design buildings. The structural engineer has only one of the many requisites for that profession, the ability to estimate shear, stress or compression and the joining of these into a unit of safety.

Progress  
Indicated in  
Reconstructing  
Supervising  
Architect's  
Office

The resignation of Oscar Wenderoth, Supervising Architect of the Treasury, recently announced, gives to the government an opportunity for the urged reconstruction of that office upon broader and more efficient lines. Pending definite legislation (as suggested by the Logue bill, or through any other approved plan), it is necessary that a move toward efficient supervision of the office be made. This should incorporate those advanced features that many advisory suggestions have contained toward the promotion of a higher character in design and the lessening of expensive routine in execution. The Treasury Department is on the right track in its wish to secure efficiency and economy in its architectural department. Its apparent fault has been in a false idea that this can be reached by saving the expense of high architectural services. The administration of James Knox Taylor gave the department efficient management even though that epoch was not distinguished by design that reached far beyond the commonplace, except in those executed through competition between architects in private practice. This administrative ability should be equalled or advanced in the choice of a future head to the government's department of buildings for government use. That department may not need a designer of ability to control its destinies, but it does need an architect who is a master of design and at the same time an engineer and constructor of the first class. He should have a practical knowledge of government needs in the planning of buildings and the selection of, with adaptability to, site. An architect of high attainments may not be needed in an executive capacity, but the supervising of the design and construction of those buildings that are so intimately connected with the business and social life of the people does need a man of calibre to perform the work of his office with intelligence and discrimination. Such an architect it is difficult to obtain. Those whose names stand highest for professional achievement are too busy with their own affairs and eager for its emoluments to leave a private practice that satisfies for one in which there is small monetary reward and little distinction. But such an architect should, and doubtless can, be found among those who have devoted their professional lives to its varied problems rather than to the accumulation of large practices. Such a head to the architectural department of the government would satisfy the demands of the people of the United States; and it is that public that is most concerned in both the cost and quality of government buildings of which the Supervising Architect's office is the source.





## A PLEA FOR AMERICANISM IN OUR ARCHITECTURE

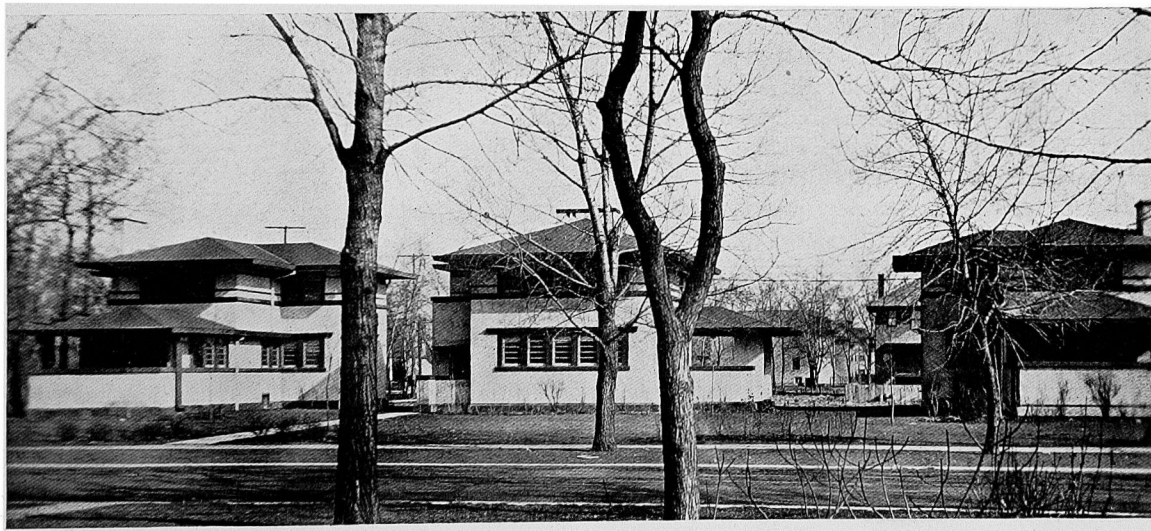
BY JOHN S. VAN BERGEN, ARCHITECT

Certain communities throughout our country, while striving to advance beyond the accepted architectural forms of our predecessors, to the natural, suitable, better adapted to the needs and materials of the present day, are gradually creating an architecture distinctively American.

Early in our land, after the pressure of Old England had been thrown off and true freedom was established, the people began to express themselves in their buildings. Living at that time was mid-way between the luxuries of Europe and the frontier of the mountains and the plains, and the new found liberty inspired in the people the desire to do something of their own. Their desires, as the desires of the mother countries from which they came were thoughtfully worked out to a logical conclusion which resulted in a living art of their needs. Both the New England and the Southern Colonies produced an architecture particularly adapted to their mode of living. Why can not we of the present day produce a type or types distinctive of our times? Our life is one very different from that of the eighteenth century and our works cannot stand on their old foundations. Our needs are of an entirely different type and should likewise be met by us ourselves as they demand

a service that was undreamed of when our "National" architecture was developed. It is therefore our duty as well as our privilege to look at our conditions as they are and to plan accordingly. The "Colonial" was the type that met the needs of a hundred years ago, but don't we need something more vital, something that more nearly portrays the life we live? The haughtiness of the past must surely give way to the better understanding of the future. The olden styles suited the time for which they were designed. Do they satisfy the present?

The steadily growing democracy of our land demands that our surroundings conform to its ideals. Formality must give way to simplicity and sham to the genuine. The times are changing fast and those who adhere too rigidly to the old will sooner or later be swept under. It is therefore the duty of the planners of things to make clear the way for a future more glorious than the past. The days of ancient Greece and Rome can never compare with the days that are to come, when love of democracy and fair play has been born in the hearts of men. These days are not long distant and at present the entire world is revolving as never before to a realization of its possibilities. When men once see for themselves, nothing can hold back the tide that will follow and arts and works of every good kind will flourish as never before. Greece and Rome

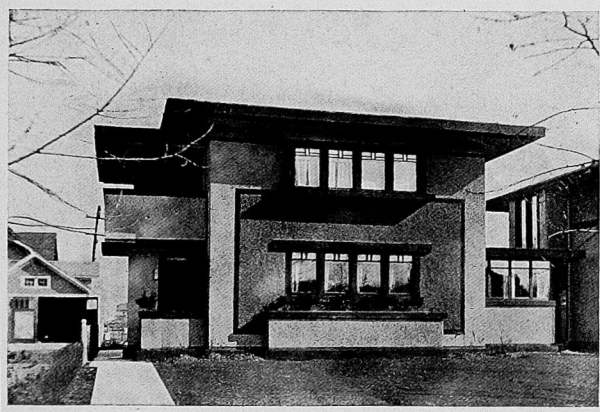


GROUP OF COTTAGES FOR MR. F. BLONDEEL, OAK PARK, ILLINOIS  
JOHN S. VAN BERGEN, ARCHITECT :: :: :: :: ::

flourished, but in an unnatural way. The master and the slave can never exist beyond their day and as, "The many for the few," was the slogan of the past, "Each for each other," will be the cry of the future.

As our times progress and a more general learning develops, "Made in America" will have the standing of the other makes and Americans will be proud to know that they are of the new world where things are done with a plan and a purpose. The old world will, if hostilities continue at their present rate, be swept back into the Dark Ages, where each man considered his neighbor his enemy. A period is coming when not only our Architecture but our every need will be furnished by Americans from America. It will then be our task to lead the worn-out nations to the realizations of their own. What hope is there for an efficient leadership if we are merely reflectors and are nothing in ourselves? How can we teach the vital things of life, if honesty and thoroughness are not found among our works? America has the opportunity. Will she accept?

Architecture is not the only attainable end as many of my profession sometimes seem to think. It is only one means by which this new Americanism can

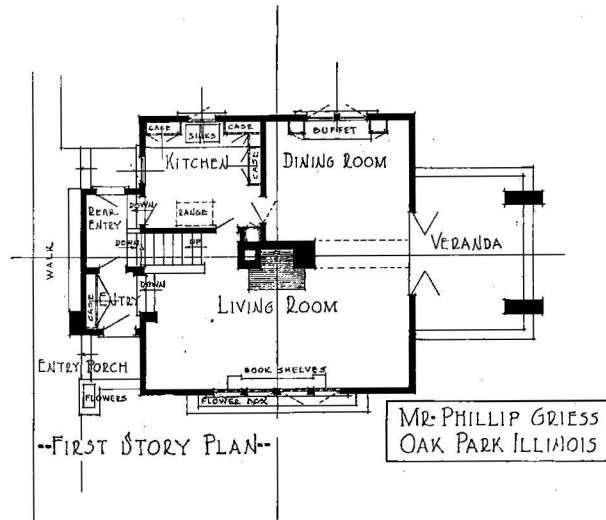


COTTAGE FOR MR. PHILLIP GRIESS, OAK PARK, ILLINOIS  
JOHN S. VAN BERGEN, ARCHITECT

be made possible. It has, as we of the guild are proud to feel, a very vital relation to all civilization of the past, present and future, with a field that reaches out in some way to nearly every phase of human life. The architect must be a democrat at heart if he is to create a work in sympathy with present and future conditions. As the politician must study the signs of the times so the architect must be alive to new and changing requirements.

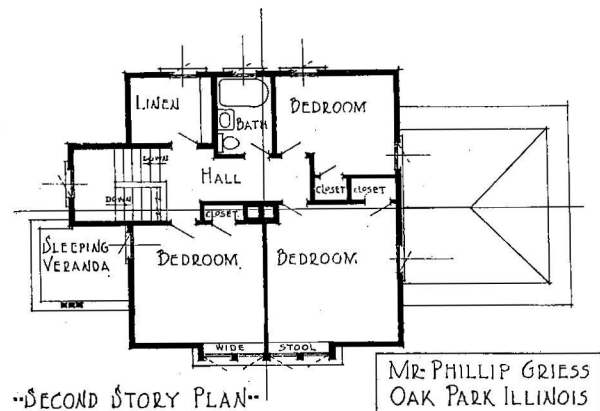
America, and especially Chicago and vicinity, has produced a school of men of peculiar trend of mind, who were able to look ahead and see a golden future for the architect and his work. They saw a time when the best in everything would be appreciated and when honest intent and talent could create to their full. With these bright horizons in their mind's eye they have been able to launch an architecture for and of the future America. Under these environments one of its younger architects, Walter Burley Griffin, has been chosen to plan and build the world's most modern

city, Canberra, Federal Capital of Australia. This city could not have been planned as it has except that its creator was a modern, living in a modern America. His knowledge of present and future political issues, the hopes of the masses, the feeling that goes with a people on a new continent, and the growing needs of a regenerated humanity, gave him the fundamentals upon which to lay out his great work. This idea of city planning is progressive and developing rather than fixed and completed. His city will be the first to fully



JOHN S. VAN BERGEN, ARCHITECT

meet the requirements of a growing community with expanding ideals in government and private life. This work could never have come from the old world, though at places, previous to the outbreak of war, democracy seemed to be further advanced than in the United



JOHN S. VAN BERGEN, ARCHITECT

States. There is little doubt but that nearly all the cities of the future, and I speak of the industrial as well, will follow Canberra's lead and demand comprehensive city planning, thereby saving themselves many sorrows of their parents. The planners of these future cities will undoubtedly be chosen not from the old school of reaction but rather from the new of progression. There will of course be halts and reverses for the time being in this era of betterment, but on the whole the world is open for the advanced.

The young architect must acquaint himself not only with a knowledge of construction, strength of materials, value of colors and proportion, but must also be a student of the times, political and industrial. The forces that make for a better country in which to live make for a better place in which to work. An architecture that can be understood and appreciated by all will enrich all in many ways.

Beauty in architecture is of the highest importance and should be acquired above all when allied with usefulness and honesty. A thing of beauty is a useful thing and the work of the architect is not only to build but to build beauty in utility. Everything in nature is beautiful and no one class of men has defaced this beauty more than that of the architect. He must turn and take up the work entrusted to him in a true constructive spirit that will in a measure recompense for the damage done. As destruction takes place in the old world, may the architects of America more fully realize their position of help and strive to produce in our land an American architecture representing an extended study of American requirements. May a zealous generation grow up to do the thing better than ever before, for the world having advanced in great leaps and bounds



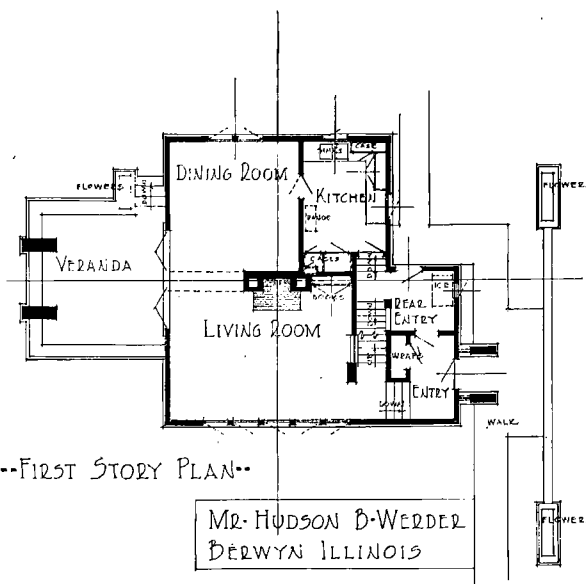
COTTAGE FOR MR. HUDSON B. WERDER, BERWYN, ILLINOIS

now demands a service of which our fathers knew nothing.

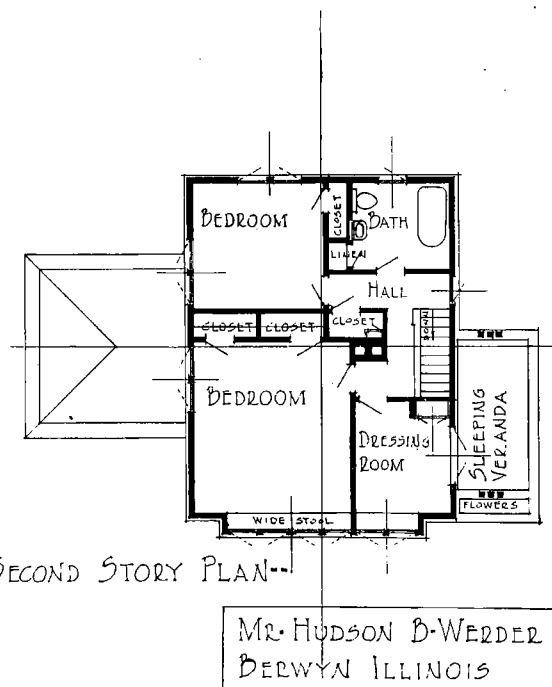
Two distinct groups of architecture, domestic and public, will at once present themselves each in turn to be divided and sub-divided into smaller groups worthy of separate treatment. The purpose of this article is to set forth some of the fundamentals regarding these.

Domestic would embody everything in the architectural field used by individuals or families of individuals for their private welfare, distinct from uses more collective in their nature. It includes habitations and their appurtenances, from dwellings of the rich to hovels of the poor, large apartments and closely packed tenements, shelters for domestic animals, garages and landscape treatments. There is a certain homely feeling to be made that must predominate if the project is to be a success. Costly or shabby furnishings, large or small dimensions, do not suffice. There must exist a uniting of the entire scheme toward a definite end. Exterior and interior must conform, room to room

arrangement must be considered, and the whole worked out with the knowledge of sanitation, light, heat and general comfort. A costly residence may, from the standpoint of a real home if carelessly handled, be ruined beyond repair. This has happened so often that it is rather the rule, while the small inexpensive building



very often becomes ideal. Too many times our wealthy men are discontented with things American and think it necessary to call on the old world for the adornment of their buildings, thus giving the truly Americanized



architect very little support. Today a brighter future presents itself and as a general awakening of conscience has beckoned some of our monied men, there is a hope that ere long many more will follow. Much encouragement is seen at present in the west and



central portion of the country and at times evidences on the eastern borders. The once very popular black walnut furniture with its intricate carvings, sawed designs, and general embellishment, has almost entirely disappeared and in its wake has come a type better suited to American life of today. At times as the designing has been overdone in this quest for simplicity, on the whole an advance in our furniture has been made. The present attitude toward the "Colonial" and the "Periods" taken by the leading decorators, while in most cases not American, will undoubtedly leave the people on higher levels. So will the ideas of uniformity very rapidly gain ground. Here, with the decorators there is apt to be trouble as many are blinded by the sale of certain materials rather than their need. This attitude is gradually disappearing as they consult and are being directed by the architect, who is usually better acquainted with the requirements. It has been too customary for the architect to design the structure and then turn it over to another to decorate. The architect if correctly following out his scope of work should direct the project from start to finish and should, where it is possible, attend to all color schemes, furniture, coverings and hangings.



RESIDENCE FOR MRS. CHAS. YERKES, OAK PARK, ILLINOIS  
JOHN S. VAN BERGEN, ARCHITECT :: :: ::

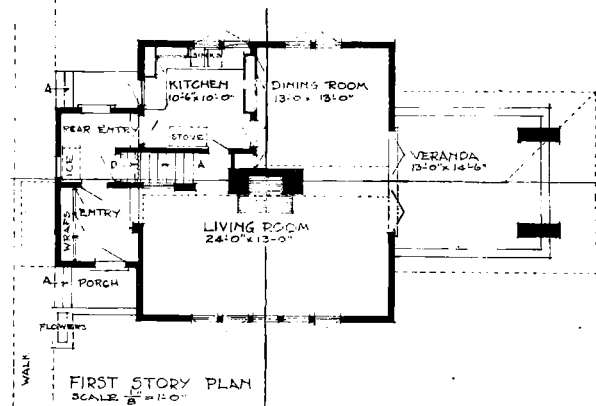
A type of collective domestic architecture is fast gaining popularity as many people unable to live on separate patches of ground still want the comfort of the home. High class apartment buildings have sprung into being as a result and often, and it is possible in nearly every case, have been built with the home idea so prominent that the inhabitants enjoy nearly every benefit. Even our poorer city tenements have been greatly bettered in the past few years. Sanitary laws, fire protection, and general decency combined have brought to our less fortunate people housing conditions that would never before have been possible. The architect here has rendered a real human service by advising and directing city authorities in the right paths.

The workingman's cottage is also being revolved into a collective body and a number of families can enjoy their former privileges with far less expense. Party walls, single foundations and roofs, larger orders of materials and labor, make buildings of this type quite economical and in many cases add greatly to

the general appearance. In Europe, dwellings of this kind are very popular as laborers of the same nation find it quite possible to respect the rights of their countrymen and enjoy each other's comradeship. Here it is different for when numbers of nationalities come under a single roof a new problem presents itself, which to this date has not been thoroughly solved.

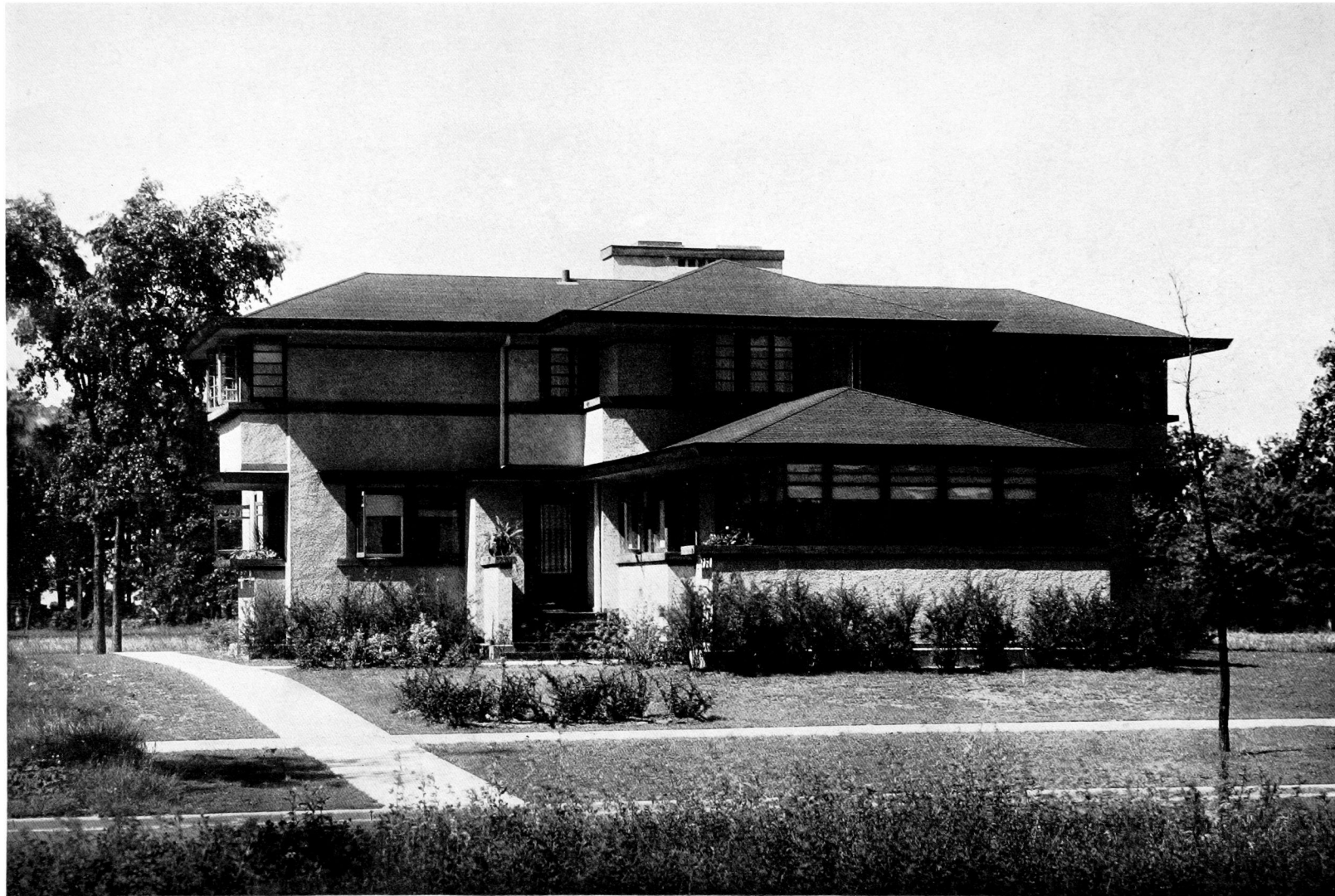
A community suggestion, as proposed by a number of our social thinkers, would have the families living in one or more nearby buildings share the expense of heating and service and do such work as cooking, washing and the like in a central plant. This idea has been carried out with a marked success under certain conditions but there is doubt about it ever becoming universal. If done in a right way, a great deal of money as well as labor can be saved, but the main difficulty is getting different families to unite in a central benefit.

Thus the problem of properly housing our various kinds and classes of people, while largely in the past was left to itself, is now being studied as of great importance, requiring the best of the most thorough and highly trained architects.



INTERIOR, RESIDENCE FOR MRS. CHAS. YERKES

The second great group of architecture, the public, lends itself to an ever widening field. While in the past, things public were usually paid for by the public but enjoyed by a very few, today all are beginning to receive the benefits. As our democracy grows, and especially here in America where no government holding families exist, the people as a body are demanding and receiving most wonderful profits on invested public properties. Our institutions being founded on a new freedom, America has an opportunity to advance given to no other country. If she is satisfied to stand still and will not push forth, her birth-right will surely be withdrawn and other struggling and harder oppressed peoples will seize the occasion and reap the rewards. Therefore our public, to preserve itself as the American public, must ever keep itself informed and be abreast of the times. Since the American architect has a great opportunity as a leader of the people toward honesty, simplicity and directness, he can educate their tastes and control, to a great extent, their morals and happi-



RESIDENCE FOR MR. C. P. SKILLIN, WILMETTE, ILLINOIS  
JOHN S. VAN BERGEN, ARCHITECT, OAK PARK, ILLINOIS

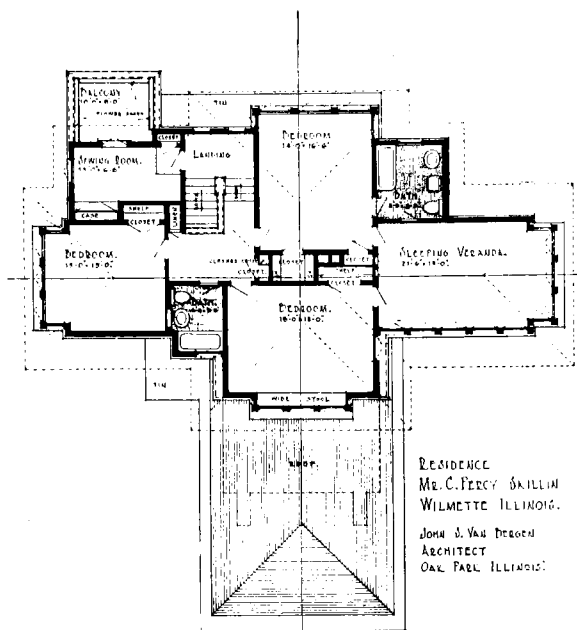


RESIDENCE FOR MR. C. P. SKILLIN, WILMETTE, ILLINOIS  
JOHN S. VAN BERGEN, ARCHITECT, OAK PARK, ILLINOIS





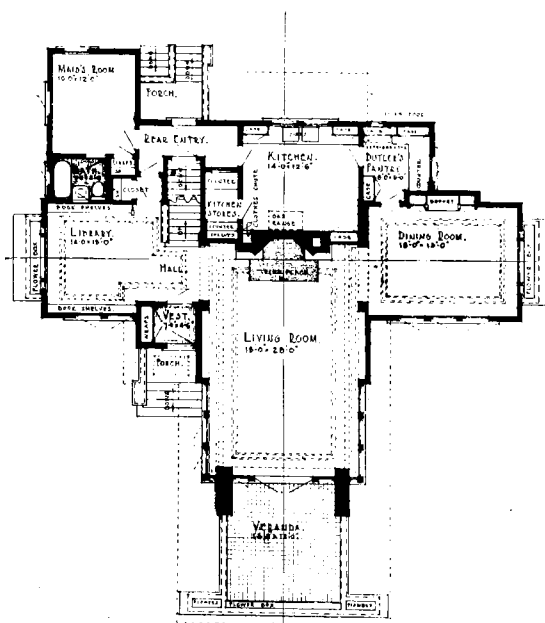
RESIDENCE FOR MR. C. P. SKILLIN, WILMETTE, ILLINOIS  
JOHN S. VAN BERGEN, ARCHITECT, OAK PARK, ILLINOIS



RESIDENCE  
MR. C. PERCY SKILLIN  
WILMETTE, ILLINOIS.  
JOHN S. VAN BERGEN  
ARCHITECT  
OAK PARK, ILLINOIS.

- SECOND STORY PLAN -

SECOND STORY PLAN



- FIRST STORY PLAN -  
Scale 1" = 4'

FIRST STORY PLAN

FLOOR PLANS OF RESIDENCE FOR MR. C. P. SKILLIN, WILMETTE, ILLINOIS  
JOHN S. VAN BERGEN, ARCHITECT, OAK PARK, ILLINOIS :: :: :: ::



SLEEPING ROOM IN RESIDENCE OF MR. C. P. SKILLIN, WILMETTE, ILLINOIS  
JOHN S. VAN BERGEN, ARCHITECT, OAK PARK, ILLINOIS :: :: :: ::

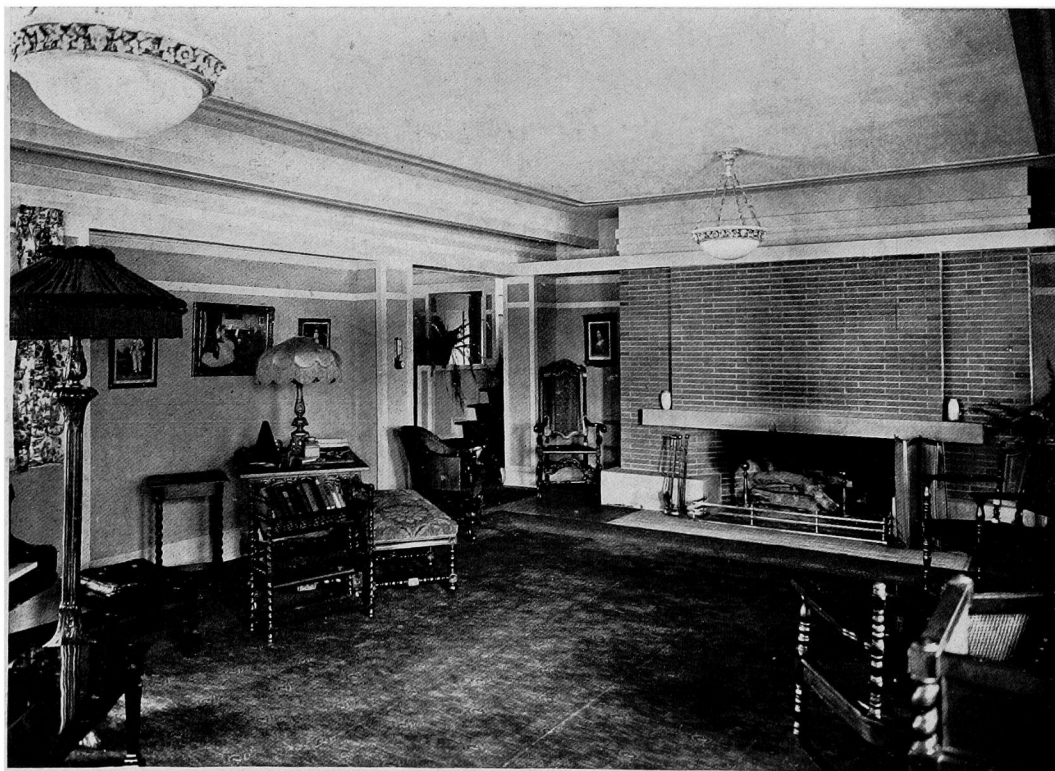


LIBRARY IN MR. C. P. SKILLIN'S RESIDENCE, WILMETTE, ILLINOIS  
JOHN S. VAN BERGEN, ARCHITECT, OAK PARK, ILLINOIS :: ::

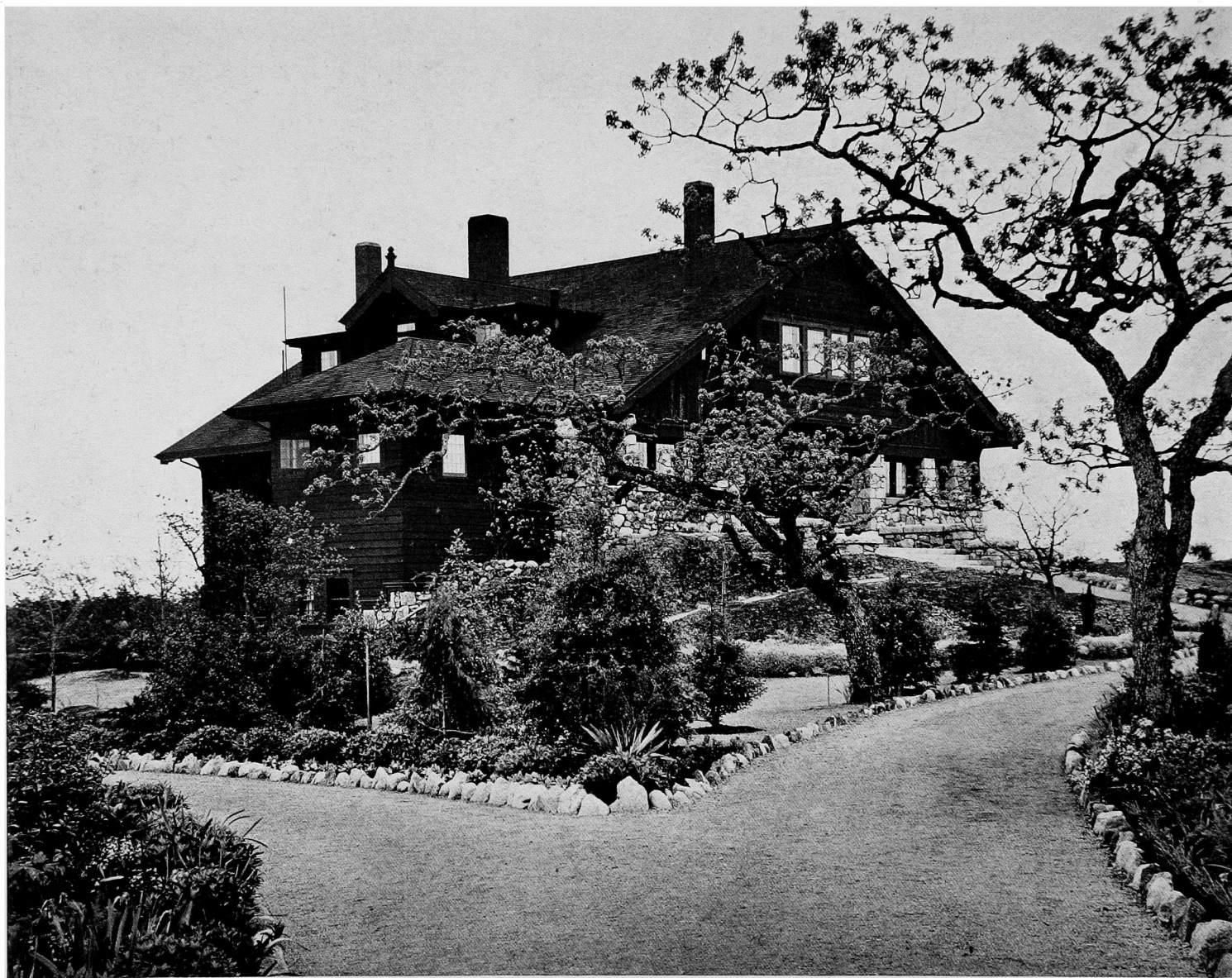




SUN ROOM IN MR. C. P. SKILLIN'S RESIDENCE, WILMETTE, ILLINOIS  
JOHN S. VAN BERGEN, ARCHITECT, OAK PARK, ILLINOIS :: :: ::



LIVING ROOM IN MR. C. P. SKILLIN'S RESIDENCE, WILMETTE, ILLINOIS  
JOHN S. VAN BERGEN, ARCHITECT, OAK PARK, ILLINOIS :: :: ::



RESIDENCE FOR J. J. SHALLCROSS, ESQ., VICTORIA, B. C.  
S. MACLURE, ARCHITECT :: :: :: :: :: ::

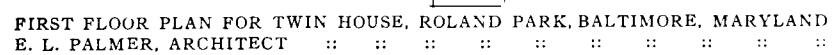
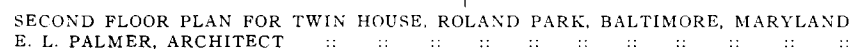


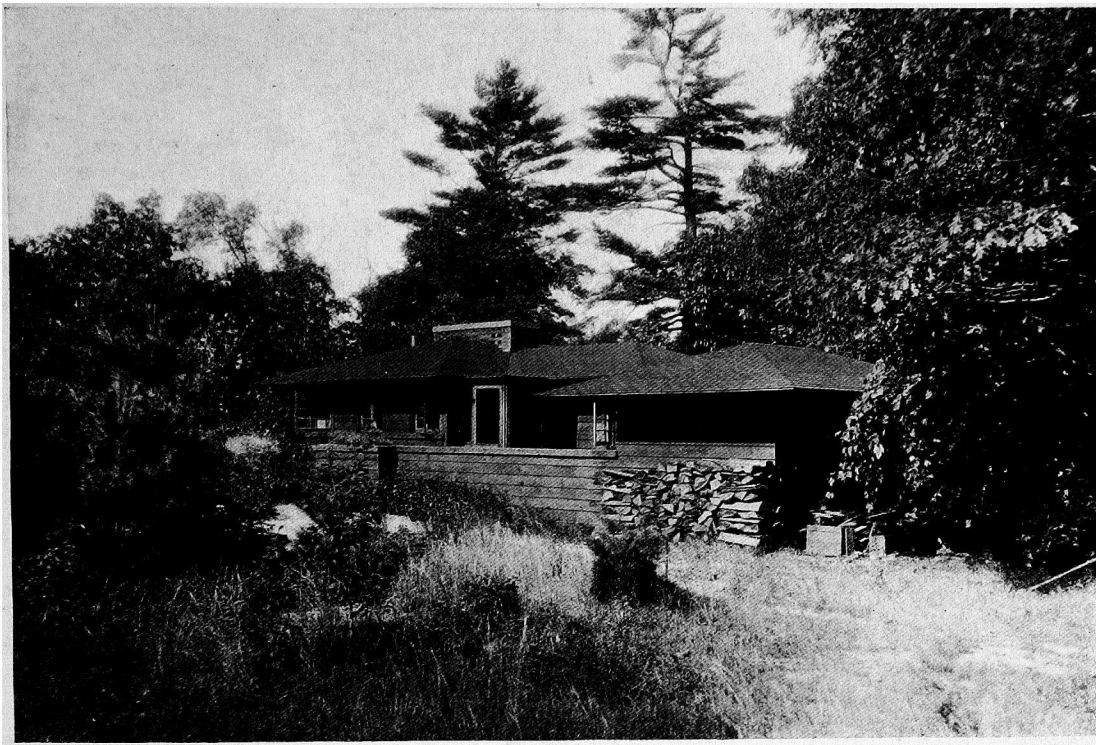
RESIDENCE FOR J. J. SHALLCROSS, ESQ., VICTORIA, B. C.  
S. MACLURE, ARCHITECT :: :: :: :: :: ::



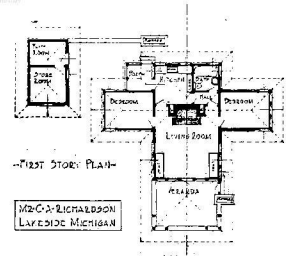


TWIN HOUSE FOR ROLAND PARK, BALTIMORE, MARYLAND  
E. L. PALMER, ARCHITECT    ::    ::    ::    ::    ::



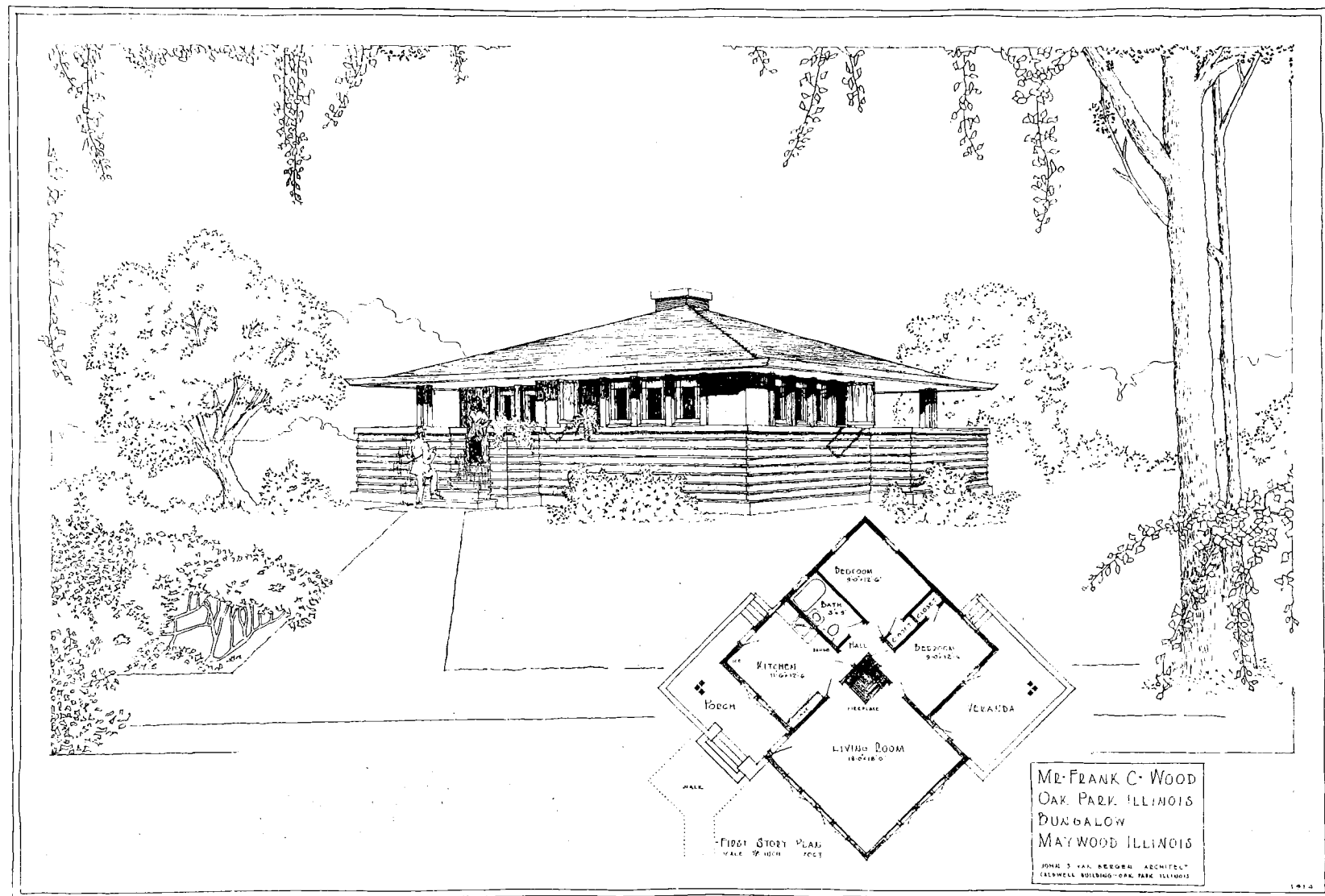


SUMMER COTTAGE FOR MR. C. A. RICHARDSON, LAKESIDE, MICHIGAN  
JOHN S. VAN BERGEN, ARCHITECT, OAK PARK, ILLINOIS :: :: ::

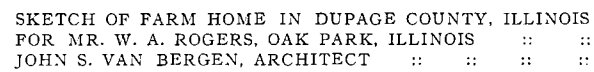


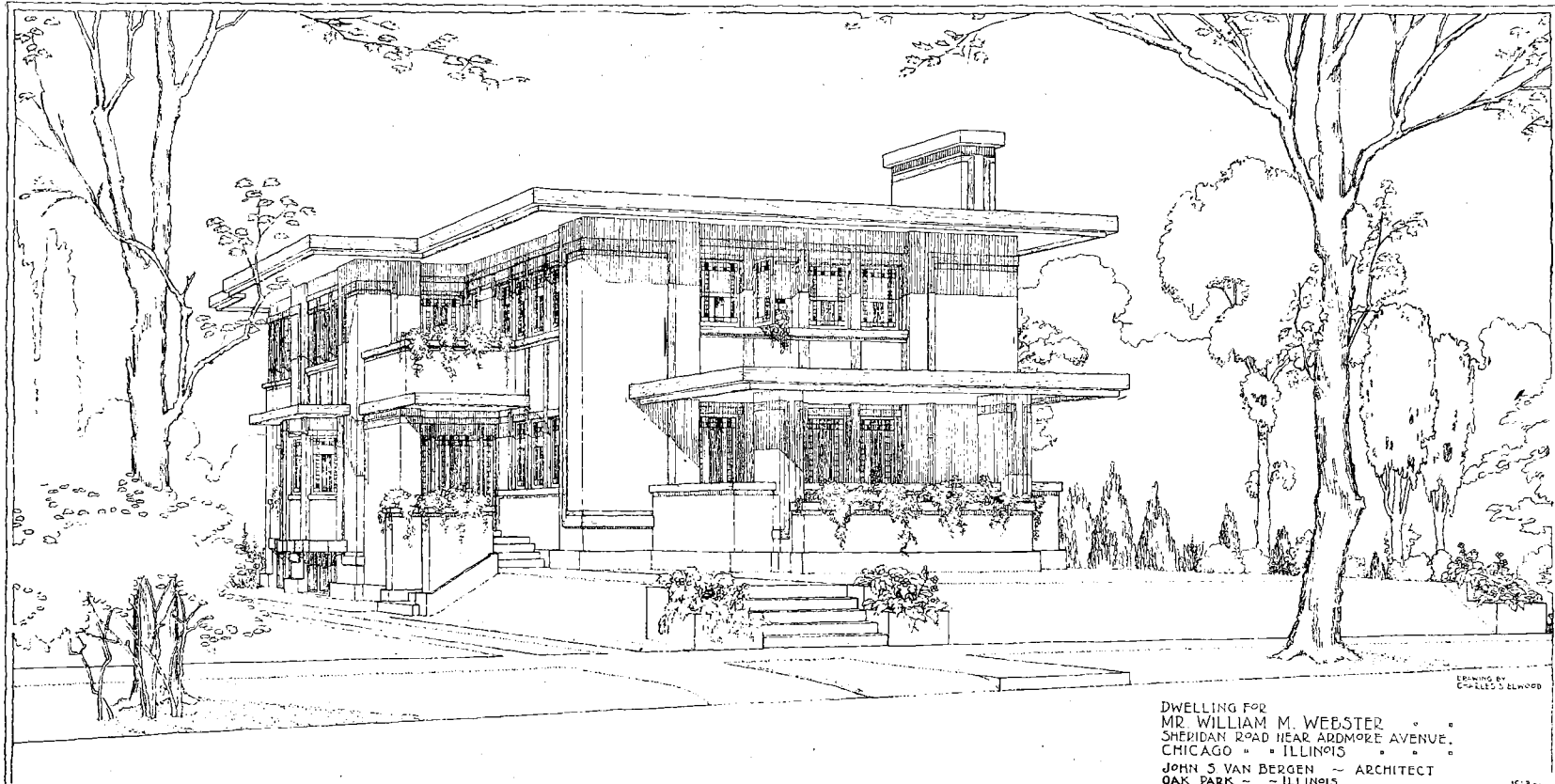
SUMMER COTTAGE FOR MR. C. A. RICHARDSON, LAKESIDE, MICHIGAN  
JOHN S. VAN BERGEN, ARCHITECT, OAK PARK, ILLINOIS :: :: ::





BUNGALOW FOR MR. FRANK C. WOOD, MAYWOOD, ILLINOIS  
 JOHN S. VAN BERGEN, ARCHITECT, OAK PARK, ILLINOIS ::





RESIDENCE FOR MR. WILLIAM M. WEBSTER  
SHERIDAN ROAD, CHICAGO, ILLINOIS ::  
JOHN S. VAN BERGEN, ARCHITECT :: ::

DWELLING FOR  
MR. WILLIAM M. WEBSTER  
SHERIDAN ROAD NEAR ARDMORE AVENUE.  
CHICAGO " " ILLINOIS  
JOHN S. VAN BERGEN - ARCHITECT  
OAK PARK " " ILLINOIS.

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ness. Thus does his work extend to regions seldom accredited to the profession.

Foremost and vitally connected with the life of the individual, though rarely realized, are our governmental groups consisting of buildings for exercising control, making of laws and judging of laws and law breakers. Here each class of work is divided into its various parts such as the post-office, fire-protection, military and hospital departments. The governmental while being the division most vital to the needs of the people, is seldom treated as though American. A visitor dropped in the midst of a group of these fine buildings would believe himself to be in a reconstructed Rome, hardly realizing a democratic twentieth century city. These buildings next to our homes should exemplify the life we live and should be an inspiration to future generations. The thought of a living architecture, an American architecture for our government's needs should be instilled into the minds of the people until nothing short of it would be accepted.

How almost impossible it is to find monuments or works of sculpture thoroughly developed from our own life. How ridiculous our great Lincoln appears in his Roman toga or Andrew Jackson, sitting on a peaceful contented horse. The entire conception representing spirit of American blood should be alive with the same heroes that prompted them.

In our religious, educational and social buildings we have made a great step forward. Here the transition from the past, with few exceptions, is so marked that our architects have exhibited themselves and their time with greater freedom. Many beautiful and inspiring churches both large and small are seen throughout our entire country. Buildings of this type have somehow wrought in the minds of architects a union of nature and materials with the highest and best in man, thus revealing what can be done. Our schools from the kindergarten to the university are improving very rapidly as new phases of their work come into demand. The proper seating, lighting, heating and ventilating of these schools has brought forth new conditions which necessarily must be disposed of in a modern way. The result has been very satisfactory in many respects and will in itself be an education to the pupils. Clubs, from the city to the country, are increasing in number very fast as our social life takes a prominent place. The automobile and electric railway coming as they have, have brought the club and especially the country club to the people as never before. Recreation features such as tennis and golf are so fast becoming popular that many are attracted to the fields and the woods, where previously very few enjoyed their benefits. Y. M. C. A.'s and secret societies are pushing outward and erecting well constructed buildings in all parts of the country. As our social habits grow our architecture is becoming more democratic and the true American spirit is fast gaining control, giving the architect in this field of work singular opportunities for design, which if he but lets his own nature speak, will produce something worthy of the art.

The recreation and amusement features of our times represent a great work in themselves growing with a rapidity unsurpassed in former years. The kindly thought given to our cities' poor by social workers has resulted in immense public and private appropriations for parks, playgrounds, field houses, concert halls and the like. As soon as our then existing parks were made "public" and in full operation, everyone recognized the importance, and their number has increased until now no city worthy of the name is without them. Even small towns and villages in urban districts are establishing their recreation centers, which are used by all classes. This one feature, the playground for children and adults is doing more to Americanize our greatly mixed population than is generally supposed. No longer do the trees, shrubs, lawns, flowers and birds exist alone for the wealthy, the whole community now shares the good. Public bathing places have been built to accommodate persons during winter and summer seasons and have in practically every case been used to their full capacity, bestowing a great amount of health and happiness. Much might be said about our theaters, large and small, scattered so thickly throughout every town and city in the country. They serve all sorts of audiences from the wealthy to the poor, who too often spend their very bread money for a little diversion at the "Movies." The large and older established playhouses have almost without an exception adhered closely to Classic, French or Italian treatments. Rarely do we find even among our later built houses a departure from the old accepted forms. Rarely is one of these buildings treated as though American. The Auditorium in Chicago, designed by the father of Americanism in Architecture, is undoubtedly a great exception to the general rule for such structures. This building to the minuteness of its decorative details is the outgrowth of a great mind rightly applied. While this work has been the inspiration of many later theatre-architects who used the central idea, namely the arched stage, the satisfying results have not been accomplished owing to the difference between the authors. Mr. Sullivan has put himself into his work and until other architects follow that requirement they will not create a living art. The field of the "Movie" has progressed far beyond that of the general theater and promises to produce interesting examples. This supplying a distinctly new type of entertainment there is a real hope for something good when the more thoughtful architects tackle the problem.

This sketch on Americanism in our architecture would not accomplish its purpose if the most complete, most satisfying building yet brought to the notice of the writer, was not here mentioned. The Midway Gardens at Chicago, a project entirely devoted to entertainment, is to our mind the most vital, living example of American architecture of this class yet produced. Frank Lloyd Wright, while devoting most of his time to the planning of homes has built a monument which will stand unparalleled for many years.

It will be a long time before another building so representative of its purpose will be conceived. The architects of the United States should regard Mr. Wright as one who has originated and builded a great work.

The business and commercial buildings of our period are offering new and ever increasing difficulties which our designers are meeting in many interesting ways. The steel sky-scraper originally merely a high building is now beginning to be clothed in a style peculiarly its own. A very wide range of materials is to be considered and while the proportionate cost is not as pressing as in the building of homes, still multitudes of problems outside of the construction and cost must be met and solved. The architects have in many cases built their individual buildings without regard to streets, other structures, or even the future of their project except as the city's code requires. Many different wants must be served in a building of this type and unless the architect will study the fundamental problems with all their diverging issues, he will not produce a work fitted to the needs of posterity. Constructed as they are, they will stand for long periods of years, and if understudied at their conception, will do much to harm our future public architecture. The sky-scraper in itself is essentially American and when embellished from unsuitable and foreign sources one is reminded of the lines from Burns.

"O wad some Power the giftie gie us  
To see oursels as ithers see us!  
It wad frae monie a blunder free us,  
An, foolish notion:  
What airs in dress an' gait wad lea'e  
us,  
An' ev'n devotion!"

Steam and electric railway stations, wharf and dock buildings, storage and industrial plants, complete the list of buildings so called "Public." These institutions are in nearly every case typically American and should be treated to combine beauty with the great essential, usefulness. Great terminals for steam and electric railways, wharfs and docks are being constructed throughout the country with a trend for ever increasing size and expenditures. Thousands of industrial and storage plants are being built every year with the tendency toward larger projects as it has been found that to economize in manufacture all component parts must be so located as to form one unit. The result is that great institutions, almost cities in themselves, have been constructed, producing their own problems in plan and design. One usually has to go to the rears of such buildings to discover their real and best architecture. Here it is found with unsurpassed ugliness which, if treated with thought, could have been different. Average business men imagine that things beautiful are either impractical in construction or prohibitive in price, which impression has largely been put forth by a class of architects who do not care to bother. The commission for work is very precious and, while

important to all of us, should not so stand in the light that the after-life of our buildings and the growth of future generations will be hampered.

The commercial interests of this country owe more than they are giving to their employees, for how can a worker in these stations, wharfs and industrial plants



COTTAGE FOR MR. ROBERT N. ERSKINE, OAK PARK, ILLINOIS :: :: :: :: :: :: :: :: :: ::  
JOHN S. VAN BERGEN, ARCHITECT :: :: :: :: ::

better himself or learn to know or want the best when most of his life is spent among such environments? Why can't something be done to make the designers of these immense institutions see the "America First" idea?

There are in our country, where thought has been expended, very conspicuous examples of what can be done toward Americanizing the entire field of our architecture, from the small country cottage of the domestic, to the steel sky-scraper and factory building of the public group. The present trend is being directed in a progressive channel and the hope of future betterment is at hand. Our resources are unlimited and when more generally, animated men are given direction, American architecture will receive an impulse hitherto unknown.

"Somebody said that it couldn't be done,  
But he, with a chuckle, replied  
That 'maybe it couldn't,' but he would be one  
Who wouldn't say so till he tried.  
So he buckled right in, with the trace of a grin  
On his face. If he worried, he hid it.  
He started to sing as he tackled the thing  
That couldn't be done---and he did it.

"There are thousands to tell you it cannot be done  
There are thousands to prophesy failure;  
There are thousands to point out to you, one by one,  
The dangers that wait to assail you.  
Then take off your coat and go to it;  
Just start in to sing as you tackle the thing,  
That 'cannot be done'---and you'll do it."

---An American.

## RESIDENCE FOR C. P. SKILLIN

In many ways a building of wood covered with cement plaster is of a very interesting type. The architect has a wider range in which to work, as the construction lends itself to greater elasticity.

This home was built for Mr. C. P. Skillin at Wilmette, Illinois, one of Chicago's most picturesque suburbs. It was planned to embody utility, comfort and restfulness. The building faces south and care was taken to make all rooms bright and cheerful, both in summer and winter. The results have proven very satisfactory as the photographs will indicate, all being taken without the use of the flash light.

The general plan is that of a cross, placing the living room in the center between library and dining room. This arrangement exposes the interior to the most possible sun-light while forming very attractive vistas. It is so arranged that the dining room gets the sunlight in the morning, the living room through the day, and the library towards the afternoon and early evening. Consequently brightness is the prevailing feature. By the arrangement of rooms it is possible to use each separately or en-suite as may be required.

The features of the living room are the fireplace toward the center of the house, the sun-veranda toward the south, and the window and French window treatments. The library, off the entry, is well lighted and provided with large book cases, which together with the living room fireplace give a welcome immediately upon entering. The sun-veranda at the south end of the living room is provided with glass and heat for winter and screens for the summer. Flower boxes fill the entire south rail, exhibiting the plants from both inside and outside. The supporting piers are at the living room side and not at the outer end, thus giving an unobstructed view in three directions.

Much study has been given to get a workable plan of room arrangement. The kitchen and service portion is in easy reach of the main entrance thus saving many steps. The maid's room and bath are placed on the first floor, removing the necessity of the double stairs and giving the help a more convenient and pleasant portion of the house. This kitchen is a source of pleasure as things were placed with care for convenience. The sinks are directly under windows, giving ample light and pleasure while working. These sinks are of special interest. There are two, each equipped with hot and cold water and a plug strainer attachment. With this strainer attachment, water can be held for washing and rinsing of dishes without the need of the usual ungainly dish pan. At one side of the kitchen is an ample pantry, where cooking supplies are kept in quantity. The main pantry is between kitchen and living room, provided with spaces for both common and better dishes, table leaves, brooms and refrigerator.

Throughout, except on the sleeping veranda, the out swinging casement window is used, adding greatly to the airiness of the rooms. The sleeping veranda windows were made to swing in, to more easily dispose of the draperies, which are a source of trouble in rooms

of this character. The windows swing in pairs, thus enclosing all the draperies when all are opened. Above the casements will be seen small transoms to be used in inclement weather. It will be noticed that nearly all second-story windows open out in pairs, making the washing problem very simple. An ordinary step ladder is all that is necessary to reach the first-story sash.

The color schemes in and out were chosen with care that the light, cheerful appearance might prevail. A rich cream colored cement plastering covers the entire exterior of the building. The trim is of rough sawed cypress, stained yellow-brown with sash tinging on the bronze. The roofing is of plastic shingles covered with ground yellow red tile.

Inside, the entry, library, living and dining rooms are treated in the same colors. The walls to the height of the continuous head casing are a light buff, with cream color ceilings. Throughout these rooms a rough sand finish plaster has been used, giving a certain texture that can be obtained only in this way. All the woodwork, including the doors, is enameled ivory white treated to remove the high gloss. The window draperies and shades are of ecru color with tan over-hangings stenciled with dull pinks and greens. Large rugs of sombre browns cover the floors. The furniture is of antique oak upholstered in soft colored materials, with wicker work interwoven in panels, giving a light, pleasing effect. The fireplace, of light grey, Roman brick and white mortar, with its cement hobbs and lintel, gives a substantial contrast to the light airy appearance of the remainder of the rooms. Old gold has been used very effectually for picture frames and lamp standards, which combines very well with the ivory flower boxes and lighting fixtures.

Lighting for these three rooms has been accomplished with the indirect method. The light thrown to the ceiling in turn is reflected throughout the room, giving a soft, pleasing effect and removing the usual glare that is so tiring to the eyes. Base plug outlets have been installed for piano, table and desk lamps.

The colors employed in furnishing the sun-veranda are almost entirely of ivory. Wicker and pottery of this light color, combined with the rich greens of the plants give the desired results. The entire floor is of red quarry tile laid with black mortar joints. Rough, stained cypress, together with the rough exterior plaster are used here to preserve the out-of-door appearance.

The kitchen, pantries and maid's quarters are trimmed in white enamel, with light yellow buff walls and cream ceilings.

The entire second story trim is treated in dull white enamel. Light, simple paper is used for bedroom walls, while the walls of the bathrooms are tiled. Here again, creams and buffs are used in the decorations and furnishings accented with greys, pinks and yellows.

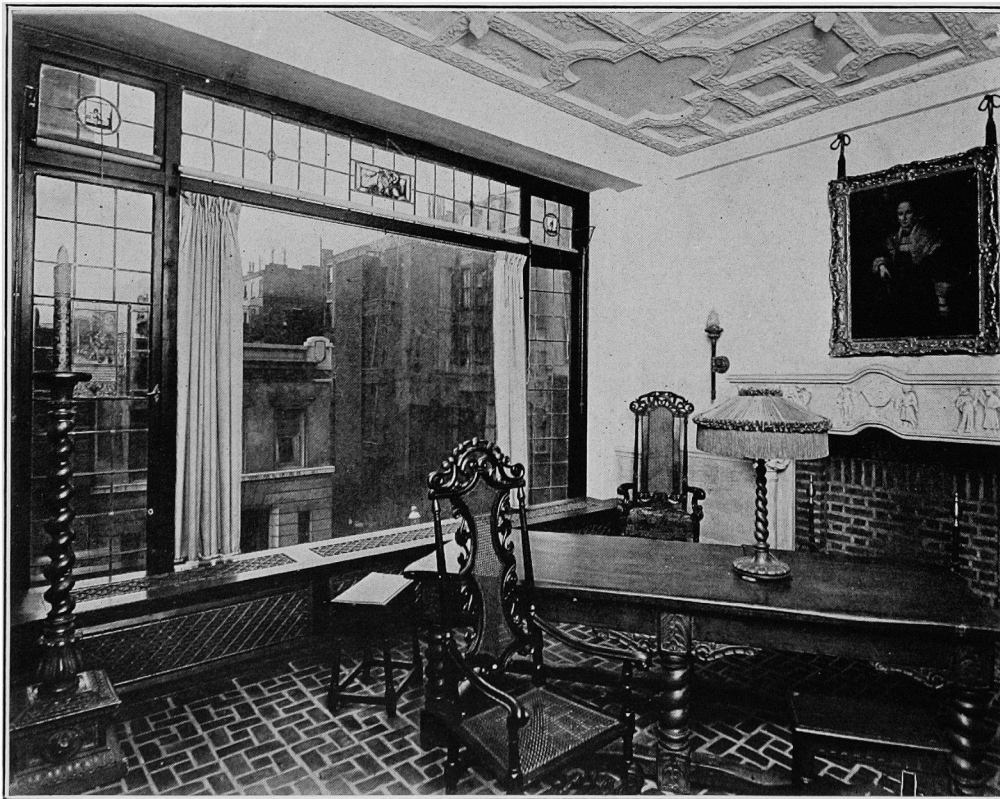
The combined efforts of both owner and architect have, I think, produced a building to meet every requirement and an addition to the community.



# IDEAL FLAT BUILDING AWARDED MEDAL BY INSTITUTE

In our largest and oldest cities a natural congestion on one hand, on another a wish for freedom from property care and a centralized location without curtailment in luxurious surroundings, has given the "flat" to the very poor and the "apartment" to the very rich. But the investor has begun to recognize that the vast "middle class," that is the strength, the body and the soul of our modern civilization, calls for like habitations embodying all "modern improvements," at a moderate rental. Too often these structures are, like the mule, "born with no ancestry and no hope of posterity." A "plan" drawn by the owner or the contractor covering the full capacity of the lot, not even observing the city regulations if he thinks he "can get away with it," and the "box" is built to hold as many "suits" as can be crowded in with or without regard for light and air provisions. Once in a while an owner, through superior financial discernment or a humane streak in his make-up, engages an architect to study the problem. The Astor estate in New York has done this, and while it was probably through the former rather than the latter reason, so well does the design meet all the requirements of modern life as well as average pocketbook that the American Institute of Architects has seen fit to award a medal to its promoters. While this endorse-

ment does not touch the subject of the advisability of living in the circumscribed flat as against the air-surrounded small house, the Astor example with the approving endorsement with the profession will call attention to the investment advantages of the properly designed small flat. The small flat, be it understood, that has been planned with intelligence and study with as much regard for the admission of light and air as for a fair, and not exorbitant, return upon the investment. At best such an apartment is a poor substitute for a place to live in, but if this is true what can be said for the kind of flat that houses its occupants as as in a box with the minimum of light and maximum of cost. However necessary in crowded communities, the flat should have no place in modern cities in the United States where "all out doors" is readily reached by adequate transportation, for no matter how well planned its multum in parvo object is the antithesis of good and healthful living. It should, and in fact ultimately must, give way to smaller and more airy dwellings separated by sufficient space to admit sunlight the day round. The building of flats, especially the rectangular boxes with plaster outside and inside, a thin board and tar paper between, is a menace to everything we call civilization. The honoring of those owners who seek to make flats as habitable as possible is an encouraging sign and an educational movement as well.



**Bronze Metal Ornamental Design Grilles used in radiator enclosure in Architects' Consulting Room at Architects Samples Co. Show Rooms, 101 Park Ave., New York, manufactured by**

**Tuttle & Bailey Mfg. Co.**

76 Madison Avenue  
N. Y.

# THE WESTERN ARCHITECT

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ALLIED ARTS, PUBLISHED MONTHLY

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Criticism of  
Foreign  
Architects a  
Boomerang

Daily papers, and at least one technical journal that should know better, are publishing a statement of the amount of fees charged by a New York architect for work done in Saint Paul, in a manner intended to give the impression that those charges are exorbitant. Of course, the purpose of such criticism is to show the desirability of employing local talent. We do not object to this, for all things considered, the local architect should be employed whenever possible, but we do object to the insinuation that the foreign architect not only costs more but that his charges are unreasonable. As a matter of fact, the only excess charge in this case is in the matter of railway fares, and if in the judgment of the "owner," the supposed exceptional talent of the foreigner prompts his employment, he should certainly be worth this slight excess. The point we wish to emphasize is, that all first-class architectural service being charged for upon the same per cent basis, there is no difference in cost no matter where the architect may have his office. The criticism of that cost that speciously leads the hearer to infer there is such difference, does a rank injustice. It also leads a too ill-informed and too gullible public into a general distrust of the profession as a whole. When such statements are published locally, it is the local practitioners who are in the end the direct sufferers.

State Capitols  
Should Be  
Expressive of  
Highest Design

We have steadily, insistently even, claimed that the government and other public buildings of a town, city, state or nation should be expressive of that section's highest architectural art development and thought. That it was not enough that the building, be it school, courthouse or capitol, be suited to its purpose and conserve to the highest degree the efficiency of that purpose, but that it should in design and construction represent the best thought of the decade in which it was erected. This is especially true of our state capitol buildings. To quote John Nolen: "Call the roll of our state Capitols in New England, along the Atlantic seaboard, in the South, in the Middle West, on the Pacific Coast. Is there yet a single one where the legitimate pride of the state has found adequate expression or where the state has used the opportunity afforded by its capital city to hand on and advance civilization?" The exceptions that prove the rule are the capitols of Minnesota and Wisconsin. That of New York "might have been" had it been left alone.

A Discovery  
Valuable  
to some  
Laymen

Someone has discovered that "After all, the work of the builder is building, not planning." This axiom has been learned variously, through actual experience and not abstract reasoning. That owner is most lucky who is told the fact by the contractor to whom he presents incomplete plans. Others discover its truth when the contractor has "done the best he could" from the drawings available. In fact, this "discovery" was ancient and venerable in the days when the Hebrews made bricks in Egypt. Through the subsequent centuries the owner has usually become aware of its logic after the building is completed through the innumerable inconveniences for which there is no remedy except a fire. Even the man of education and business experience, or the professional who would never admit that a similar course was admissible in his profession, will say: "I want to find a draftsman who will draw a plan for me. I am going to build and do not intend to go to the useless expense of an architect. I know a builder who will do the work on a per cent basis. I know what I want as to plan and design. It is to be Colonial and that is simple. Any builder can do it. I only want my sketch drawn out to scale." The draftsman "draws it out to scale," pockets the dollar an hour fee, and smiles when he thinks of the aid the builder will obtain from that drawing. A few are saved by the builder being honest or prudent, who states that he is a builder and not an architect, and the work is finally placed in the hands of a competent practitioner. But this does not occur often. Business men who ought to know better from a financial standpoint and the professional who would not admit that a layman could do his work, will seek to ignore the necessity for architectural service when he comes to build. The result is invariably one of those "intangible assets" that must accrue through an unwise effort to economize by ignoring the importance of a properly studied plan. Every house, every hospital, every office building or factory that is constructed with this false idea of economy is full of those unalterable defects that cost many times more in lost time and inconvenience, as well as in cash, than adequate architectural service would have involved at the start. It is a valuable discovery and should be pinned in the hat of every prospective client. "After all, the work of the builder is building, not planning."

The twenty-eighth annual exhibition of the Chicago Architectural Club, just closed, followed a uniformity of excellence that has always distinguished the exhibitions organized by that society.

It was in 1884 that a small body of draftsmen met in an office (that of the editor of this publication), and projected the "Chicago Architectural Sketch Club." This draftsmen's club idea as well as name, was rapidly taken up in other cities and was the basis of the architectural club of today. In looking for quarters that an enthusiastic few believed would be demanded for the assembling of the many, the kind (and should never be forgotten) assistance of the Builders Exchange was tendered the new organization which was invited to make use of its spacious quarters for club meetings. This invitation having been accepted gratefully, to attract the attention of prospective members rather than for the edification of the laity, an exhibition of drawings was organized, and carried out with success. The word "drawings" is used advisedly, as this exhibition was made up largely of detail drawings of current work in local offices. This, the first exhibition of the first architectural club, is also the first architectural exhibition we have record of in this country. Thus it is to the architectural draftsman and not the practicing architect that the credit is due for inaugurating this great educational force in familiarizing the client with professional work. The club organization, commenced as a movement toward self-education and which has remained the prime object, through these exhibitions has become an agency for public education that has largely remained in the hands of the architectural draftsman. Through this exhibition idea sprung that federation of clubs The Architectural League of America, The Architectural League of the Pacific Coast, a purely exhibition organization, and the annual exhibitions at New York, Philadelphia, Saint Louis and other cities. To these exhibitions the profession has contributed its work; in many cases preparing special exhibits and always remaining in full sympathy with the movement; but the work of collection, organization, display and financing has been carried out by the draftsmen and the alumni of their clubs. The Chicago Architectural Club with a normal membership continuing from year to year, has found the increasing demand for extension in its exhibition program a serious problem. This year it even contemplated the abandonment of the exhibition feature unless outside assistance could be secured. This was contributed by the Illinois Society of Architects, the Illinois Chapter of the Institute and the Chicago Art Institute, these associations not only contributing every facility at their disposal but financial aid as well and making the exhibition possible. Through timely assistance with the experienced work and enthusiasm that has always been the main asset of this and every other draftsmen's club, the exhibition was made a signal success. There are cities where the architects are shortsighted enough to give little thought or even countenance to the architectural club composed of their employees. In such cities

it will be found that the carpenter-architect designs the residences and flats, the construction engineer the factories and the "foreign" architect the office and public buildings. There are few architectural exhibitions in these cities, for even the enthusiasm of the draftsman cannot make him work effectively without at least the moral support of the profession. Chicago is an architecturally progressive city mainly because the architects and the contractors are progressive, one of the strongest indications being a uniform willingness to lend countenance to its architectural club enterprises, of which this annual exhibition is the most visible expression. Where the profession, and its able coadjutors, the contractors, do not recognize the practical value of a live, active and progressive club among the local draftsmen there languishes architecture both as an art and a business. The plan-book and the catalog design flourishes through public ignorance of the value of architectural services. The 1915 exhibition of the Chicago Architectural Club was one of the most successful and comprehensive ever given in that city. It was an educational force for the thousands of citizens who visited The Art Institute. The uninterrupted series of exhibitions by its draftsmen from year to year has made Chicago one of the most advanced cities in the country in the art and practice of architecture.

Neglected  
Mississippi  
River Traffic  
Development

Commensurate with, perhaps of even more importance than the restoration of American ships to the high seas, is the development of the river traffic of the central valley between the Allegheny and Rocky mountains through the Mississippi River outlet. The completion of the Panama Canal has made this vast channel of marine transportation the most important in the whole world. No other section is so productive of those necessities required by all peoples or so connected by rivers with one channel to the Seven Seas. That the towns and cities of this "Mississippi Valley" have been blind to the necessity of preparing for the distribution of the valley's produce and manufacture through the Panama canal is past belief. But such is the case. As the farmer of the United States is just awaking to the fact that Nature can be assisted in the production of crops, having in the past considered that once planted the ultimate crop was "on the knees of the gods," so these great rivers have been allowed to run their own course and railroads have taken up the transportation that should belong to the water routes as main trunk lines and the railroads as accessories and feeders. The basis of economics in our industrial development is not in the regulation of railway freight rates but in the preparation of adequate facilities for the country's output to reach the seaboard by the natural and logical water route.

A special committee consisting of Edwin H. Blashfield, Isidore Konti, Calvin Kiessling and Cass Gilbert, president of the league, is working out details of the manner of awarding a medal of honor to be awarded annually by the Architecture League of New York.



## BISPEBJERG HOSPITAL

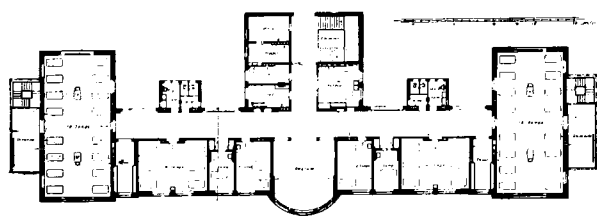
Eight years ago the Town Council of Copenhagen, Denmark, projected a new Municipal hospital to be located in the suburbs of that city and placed the commission in the hands of Architect Martin Nyrop. The engineering work was conducted by the Town Engineer under the superintendence of Chief Engineer A. C. Karsten. The landscape features were planned by Landscape Gardener E. Glaesel.

The ground plans of the building total 28,612 square meters, about fourteen per cent of the entire area. The hospital is planned for 1,278 beds and its cost approximates two million and one-half dollars.

The hospital is conducted on a uniform rate of payment only and the patients are distributed in two surgical and four medical divisions. It is planned on the pavilion system with twelve, two-storied pavilions each containing about 104 beds, the buildings being connected by subterranean tunnels. They will contain quarters for one senior nurse only, all others and officials being accommodated with residences on the grounds.

The grounds rise about twelve meters and on the southeast and east side of the grounds a public park is to be laid out.

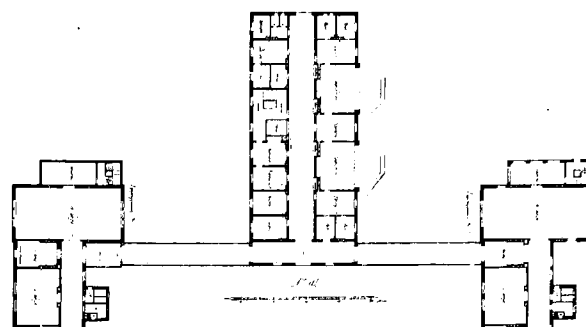
The leading principle in the disposition of the buildings has been the endeavor to take advantage of this circumstance and at the same time secure the sunniest aspect for the sick-wards. As shown on plan of site, there is in front of the Administration Building of the Hospital a large square which will be augmented by an extension on the other side of the road, where an entrance to the public park is proposed. From an oval space on the north side of the Administration Building, the grounds of the Hospital rise between the sick-ward pavilions, in two terraces with broad steps up to an extensive green slope, terminating at an Assembly Hall, which has a water tower in the rear.



PLAN OF SICK WARDS

From the same oval space roads lead in both directions to the ENE and WSW, and still rising, further on turn at right angles to the NNW into two main roads connected by six cross-roads, which form the approach and entrance on the north side of the sick-ward pavilions. The oblong space enclosed by these main roads, the road behind the Administration Building, and the north fence, contains the Hospital proper, and is separated from the remaining area by a fence. On this oblong space the 12 sick-ward pavilions and the two Operation Buildings are erected in two rows. The first and second pavilions on each side are connected with an Operation Building by a covered passage from the ground floor of one pavilion, and the first floor of the other.

The ground floor of the west Operation Building is used as a Roentgen Department for the Hospital in general.



PLAN OF OPERATING BUILDING

As is shown on plan it is, furthermore, intended to erect beyond the Hospital proper, two small Isolation Buildings for casual patients admitted suffering from infectious diseases.

The Administration Building which forms the main frontage of the Hospital and faces south, contains all the necessary offices, receiving wards for patients, free outpatient departments, and sets of rooms for the medical staff, married and unmarried officials, housekeepers, porters, maids, etc.

A Bathing Establishment with all medicinal baths, and a department for mechanical curative gymnastics, is placed near the west gate.

Each of the two Nurses' Homes is built with 140 rooms for nurses, probationers, and maids, a common dining-hall, sitting-rooms, etc. In the west building a lecture-room for a Nurses' Training School will be arranged in the top story.



DETAIL IN LOBBY, BISPEBJERG HOSPITAL

In the Assembly Building will be made a large hall, to be used partly for church service, partly for festivities, lecturers, etc.

The Chapel is so situated that there is access to funerals through the north gate. A Pathological Institute with a refrigerated mortuary adjoins the Chapel.

The central mechanical plants are gathered in the Boiler and Machinery House, and in the Kitchen and Laundry, which are situated in the lowest part of the grounds.

Patients arriving at the Hospital are first taken to the receiving wards of the Administration Building, transported from there on a wheeled stretcher by a lift to the tunnels, wheeled through to the respective pavilion, conveyed up by an elevator, and reach the ward without being removed from the stretcher.

All transport of food to the wards, linen to and from the laundry, etc., takes place through the same tunnels and elevators, while corpses are transported in the open air.

The tunnels are used furthermore, for installation of the main pipes for water and steam, and for electric lighting and motor force.

A special feature, which is repeated in several of the Hospital buildings, are areas sunk to various depths, partly as deep as the basement of the building in question, for the purpose of making the basements lighter, more accessible and useful.

The buildings are being constructed of red hand-made brick on a plinth of concrete, with a roof of red tiles. The exterior flights of steps at entrance-doors, etc., will be of granite. Red-brick walls are better adapted than yellow or white walls to withstand smoke, do not need repairs for a considerable time if the bricks and pointing are good, and are therefore suitable for the planting of espaliers.

The buildings have no special ornamentation. The window-sills and air-cowls are white, the purpose being with a minimum of exterior decoration, to give the buildings the stamp of neatness and cleanliness.

The height of the roofs averages two-fifths of the whole depth of the buildings, the slope thus forming an angle of  $38^{\circ}$  with the horizontal plan. Such roofs are much better than flat ones under northern climatic conditions. The empty loft thus gained is by no means a wasted space; the various pipes may conveniently here be distributed and inspected, conduits gathered, and common mechanical exhausting fans for special air conduits constructed,—but above all, a pointed roof affords an accessible space between the stories of the building and the open air, which partly protects the top floor from the effects of severe extremes in climate.

The lighter parts of the buildings, such as the upper verandas of the pavilions, the corridors leading to the operating buildings, the gables of the Boiler and Machinery House, etc., are constructed of framework and brick.

Wood flooring is used in all living-rooms, private kitchens, and similar rooms; linoleum on concrete flooring is used in sick-wards, day-wards, corridors, verandas, the offices of the Administration Building, and in the out-patient departments, etc. Granite or Terrazzo is used in laboratories, sterilizing and bath-rooms, dissecting and operating theatres, kitchens, wash-out rooms, water-closets, etc. Tiles and hard burnt brick of different kinds are used in the Chapel, machine and boiler-rooms, the main kitchen, the laundry, etc. Concrete flooring is used in secondary rooms and corridors of the basement, and in lofts where the girders are constructed of reinforced concrete. Interior staircases are principally of wood.

The floor-joists in the pavilions, and in places where it is desirable on account of the span, is constructed of reinforced concrete, while in the residential buildings the joists are of wood.

All ceilings and generally also the upper part of the walls will be plastered and white-washed. The lower part of walls in laboratories, in sterilizing, dissecting, and operating rooms, baths, kitchens, wash-out rooms, and water-closets, etc., are generally tiled with glazed bricks. All walls in sick-wards are spatulated and oil-painted (lacquered); all other walls are oil-painted in the ordinary way. The windows have generally double frames.

The quantity of ventilation air for the sick-wards is  $100 \text{ m}^3$  per hour per bed. The volume of the wards for 16 beds is about  $35 \text{ m}^3$  per bed, the floor space about  $9 \text{ m}^2$ , and the window space about one-fourth of the floor space.

By aid of an electrical fan the fresh air is drawn through a chamber in which it is tempered by free steam, and cleansed by a showerbath, being thus deprived of impurities, and at the same time saturated with moisture. The temperature of the tempered air is regulated so that the air after being heated to the proper room-temperature, has the desired moisture. After having passed a system of zig-zag formed plates on which the drops of water settle, the air is further heated to about thirteen degrees centimeter, passes the fan, and is forced through heating chambers, of which there is one to each conduit, up into the respective rooms.



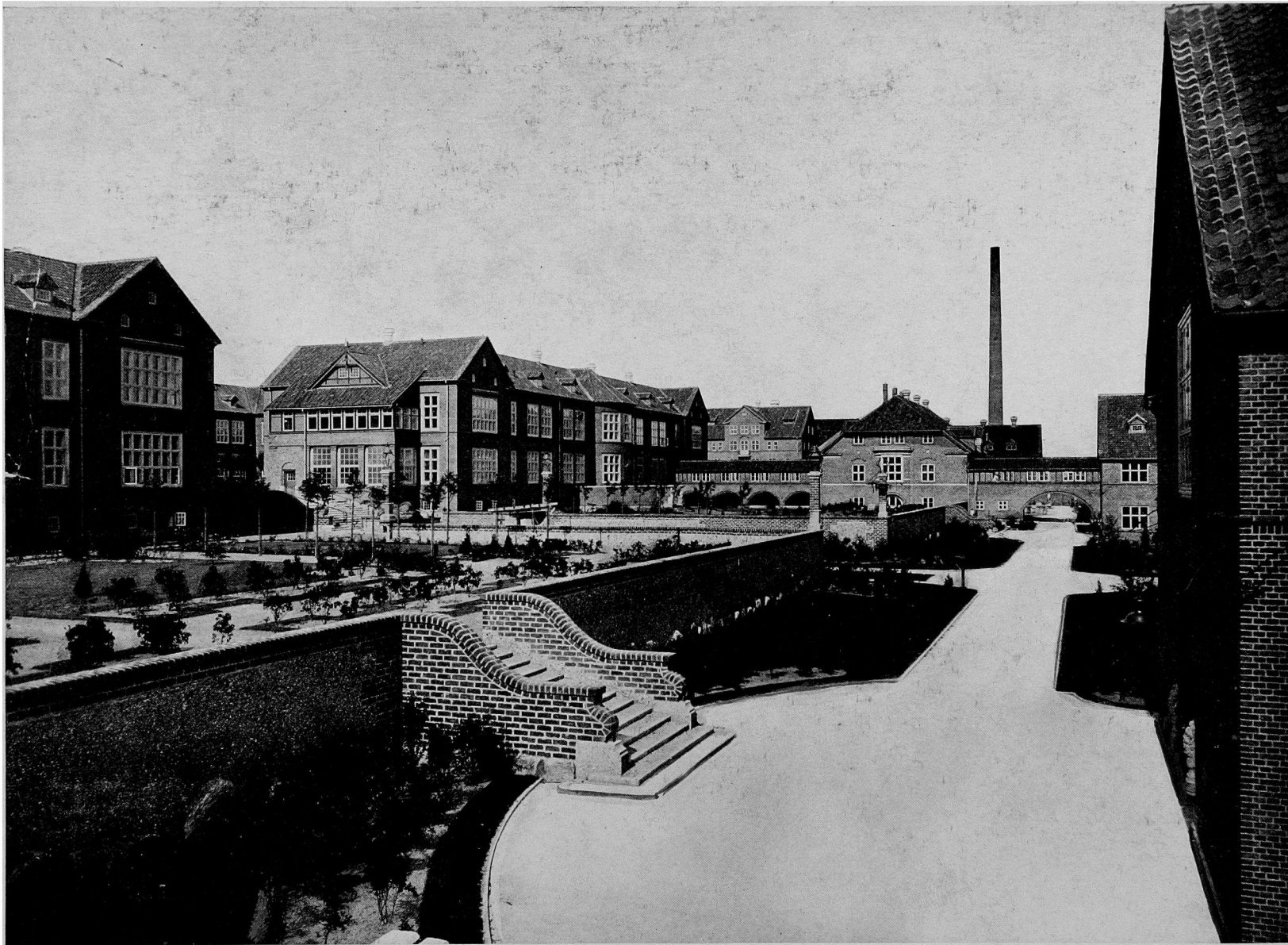
The foul air is drawn out without the aid of a fan, through exhausting conduits which, however, only allow about two-thirds of the conveyed air to escape. The remainder forces itself out through crevices in doors and windows, and through the masonry, whereby draughts are prevented in the wards. From the kitchens, water-closets, bathrooms, etc., the foul air is drawn away by means of other fans, maintaining a low pressure in these places. The same exhausting fans ventilate the different parts of the tunnels. All the vertical air conduits in the sick-wards are made of concrete, and may be cleansed by sluicing with water.

The tempering of the ventilation air, and heating of bath-rooms and linen-drying cupboards is so arranged that it may be effected all the year round, while the



BISPEBJERG HOSPITAL, COPENHAGEN, DENMARK  
MARTIN NYROP, ARCHITECT



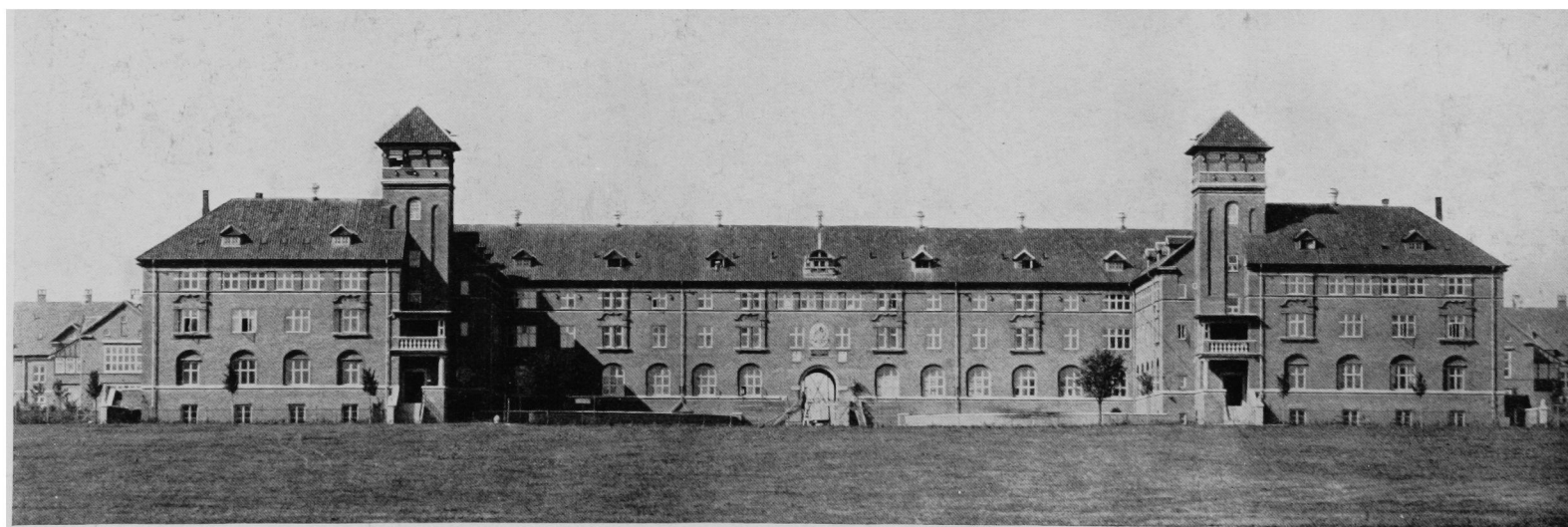


BISPEBJERG HOSPITAL, COPENHAGEN, DENMARK  
MARTIN NYROP, ARCHITECT :: :: :: ::



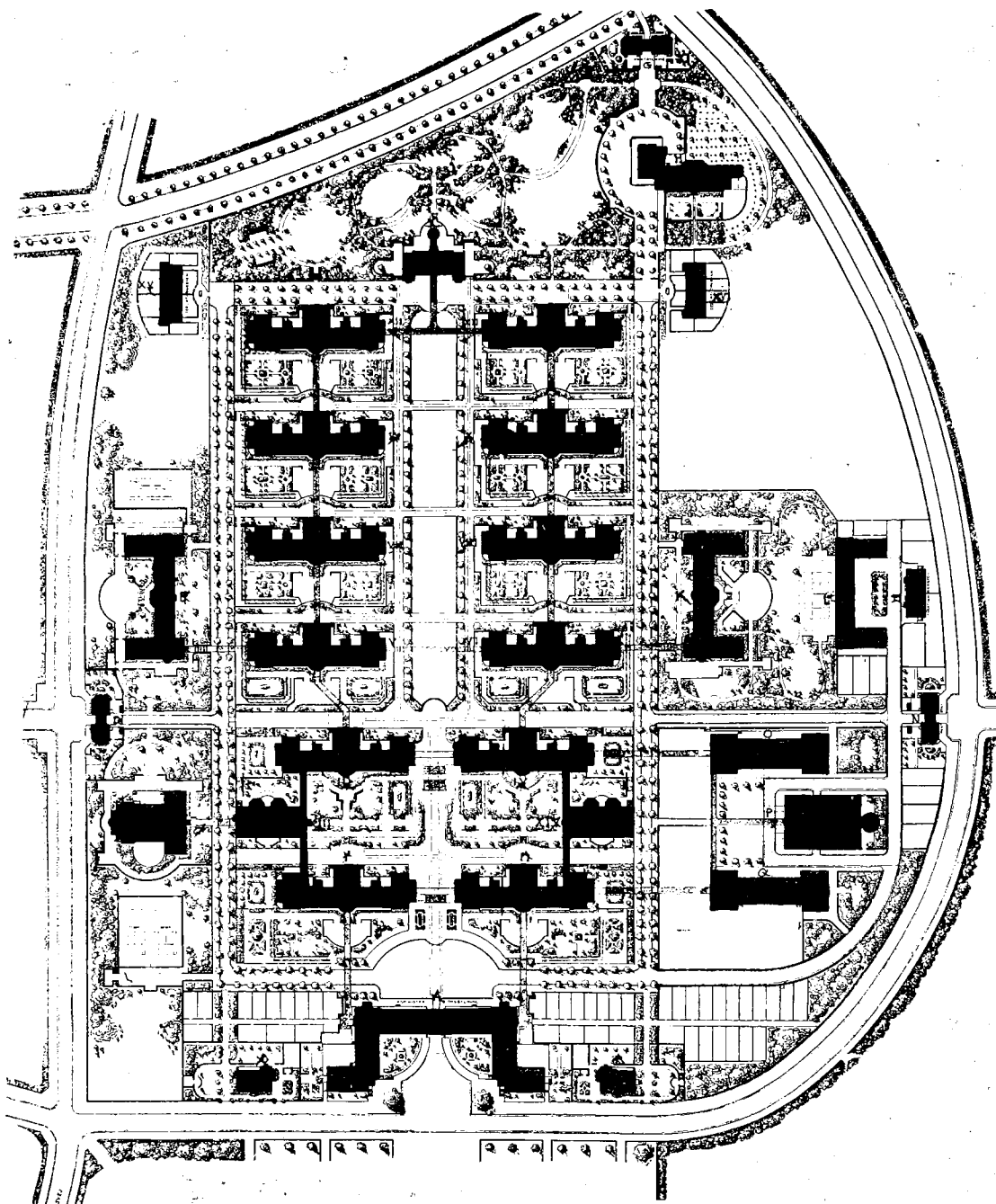
SICK WARDS—BISPEBJERG HOSPITAL, COPENHAGEN, DENMARK

MARTIN NYROP, ARCHITECT



SICK WARDS—BISPEBJERG HOSPITAL, COPENHAGEN, DENMARK

MARTIN NYROP, ARCHITECT



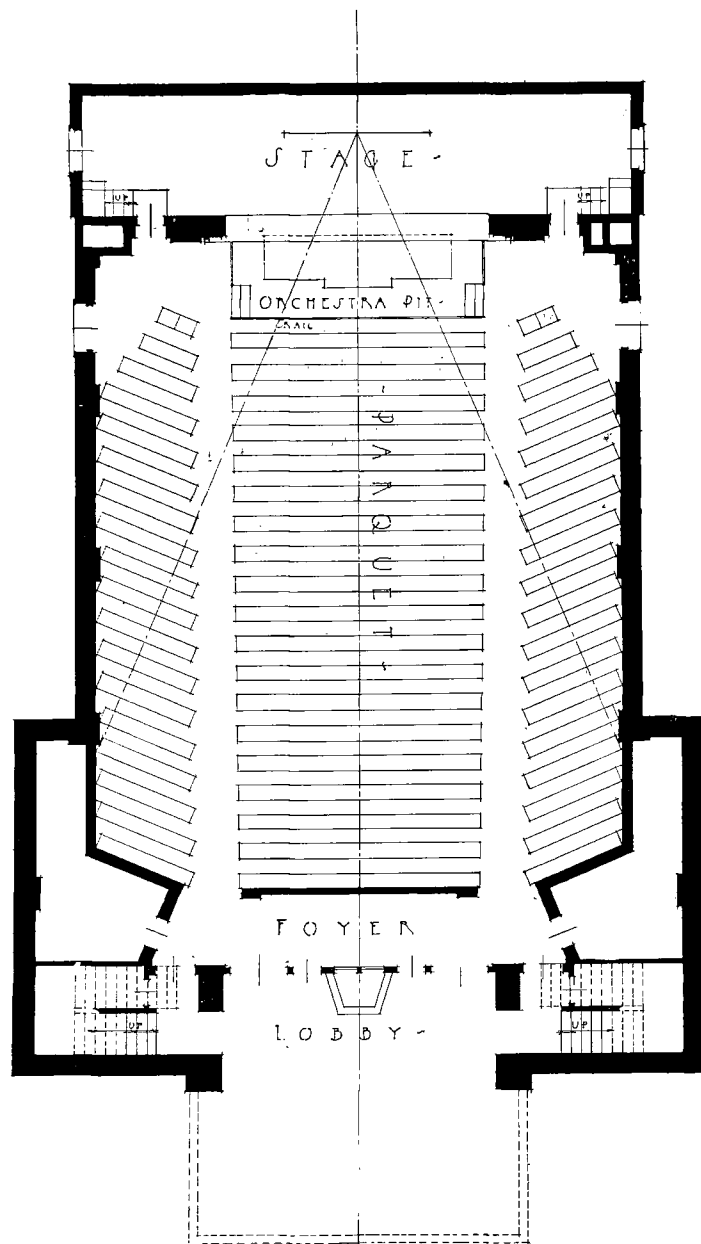
PLAT PLAN OF BISPEBJERG HOSPITAL, COPENHAGEN, DENMARK  
MARTIN NYROP, ARCHITECT

EXPLANATION OF PLAT:—At the entrance is the administration and polytechnic buildings (finished). Facing the plaza are the Operation and Roentgen buildings, forming wings on either side of the four sick wards that are finished. The other eight buildings on either side of the concourse are sick wards (unfinished). At the upper end of the concourse, is located the assembly house and water tower (finished). The buildings at the lower right hand of the plat are the kitchen, boiler and machine house and laundry. Of those above, the inside building is for nurses, the other the stables and workshops. The corresponding building on the left of the plat is also for nurses. The baths flank the operating building on the left. At the upper right hand of the plat is the isolation building, the chapel and pathological institute.

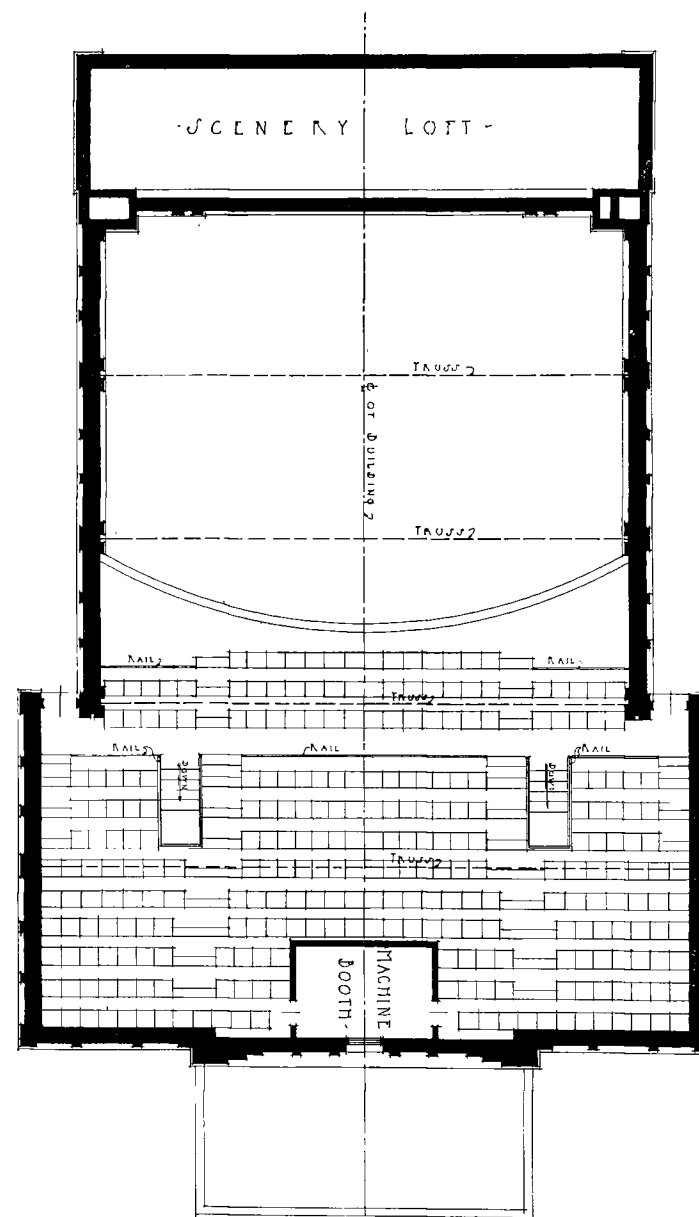




CALHOUN THEATRE (MOVING PICTURES) MINNEAPOLIS, MINNESOTA  
CLIFFORD T. McELROY, ARCHITECT :: :: :: :: ::



FIRST FLOOR PLAN



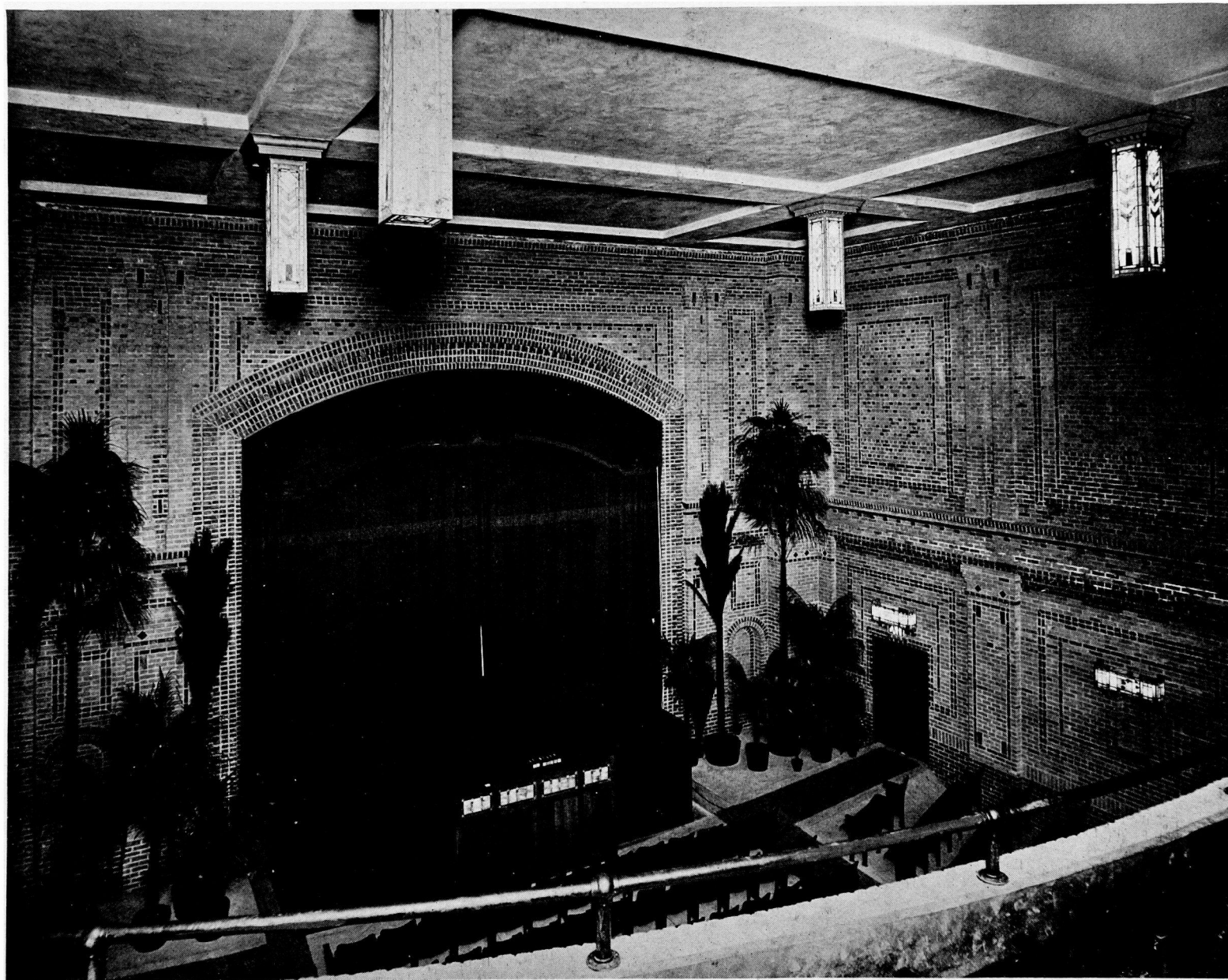
BALCONY

FLOOR PLANS CALHOUN THEATRE (MOVING PICTURES) MINNEAPOLIS, MINNESOTA  
 :: :: CLIFFORD T. McELROY, ARCHITECT :: ::

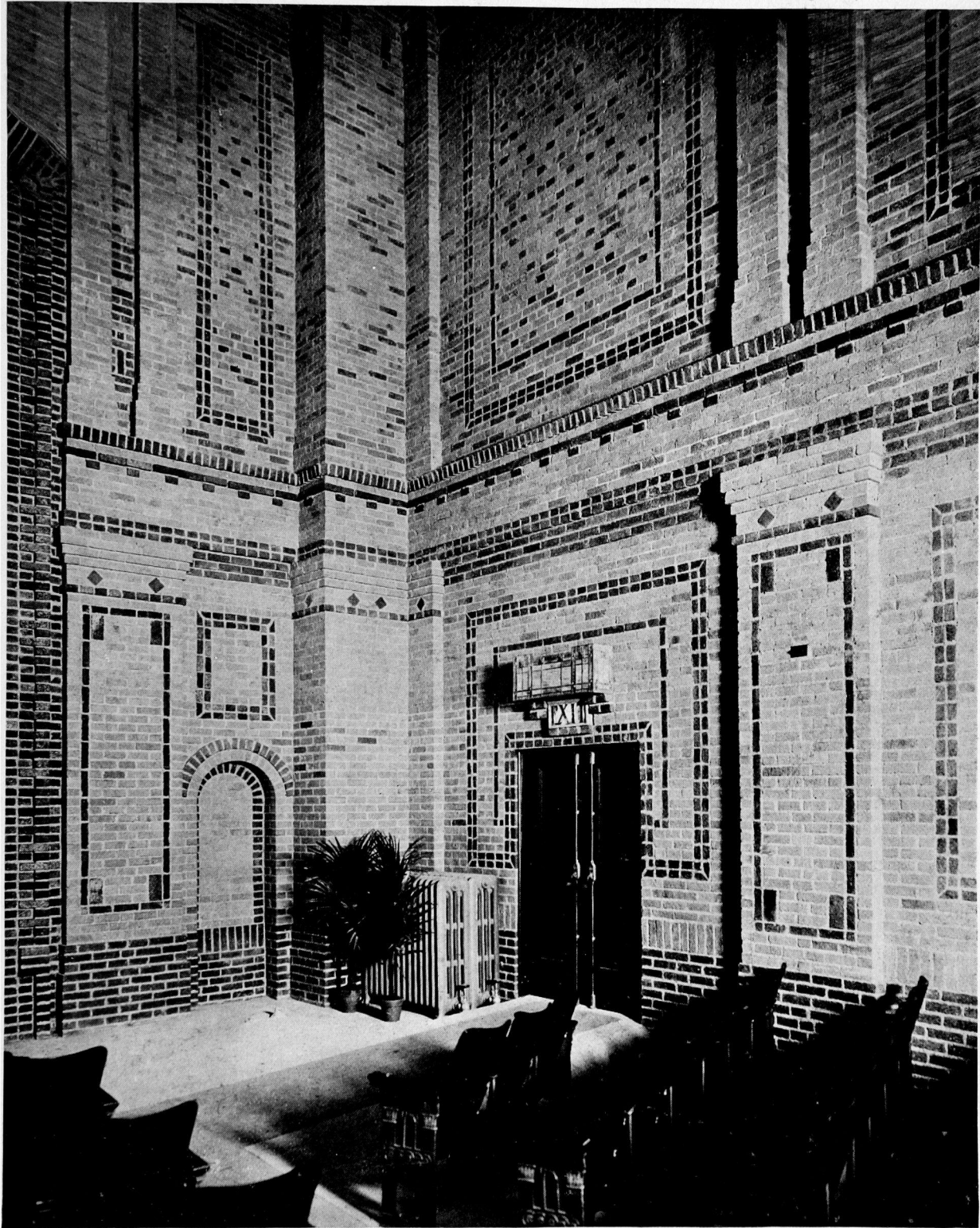


AUDITORIUM CALHOUN THEATRE (MOVING PICTURES) MINNEAPOLIS, MINNESOTA  
CLIFFORD T. MCELROY, ARCHITECT





PROSCENIUM, CALHOUN THEATRE, (MOVING PICTURES) MINNEAPOLIS, MINNESOTA  
CLIFFORD T. MCELROY, ARCHITECT :: :: :: :: :: :: :: :: ::



CORNER DETAIL, CALHOUN THEATRE, (MOVING PICTURES) MINNEAPOLIS, MINNESOTA  
CLIFFORD T. McELROY, ARCHITECT :: :: :: :: :: :: :: :: :: ::



BOX DETAIL, CALHOUN THEATRE, (MOVING PICTURES) MINNEAPOLIS, MINNESOTA  
 CLIFFORD T. McELROY, ARCHITECT    ::    ::    ::    ::    ::    ::    ::    ::





PALOMAR APARTMENTS, SAN DIEGO, CALIFORNIA  
MEAD & REQUA, ARCHITECTS :: :: :: ::



ENTRANCE FACADE, PALOMAR APARTMENTS, SAN DIEGO, CALIFORNIA  
MEAD & REQUA, ARCHITECTS :: :: :: :: :: :: :: ::



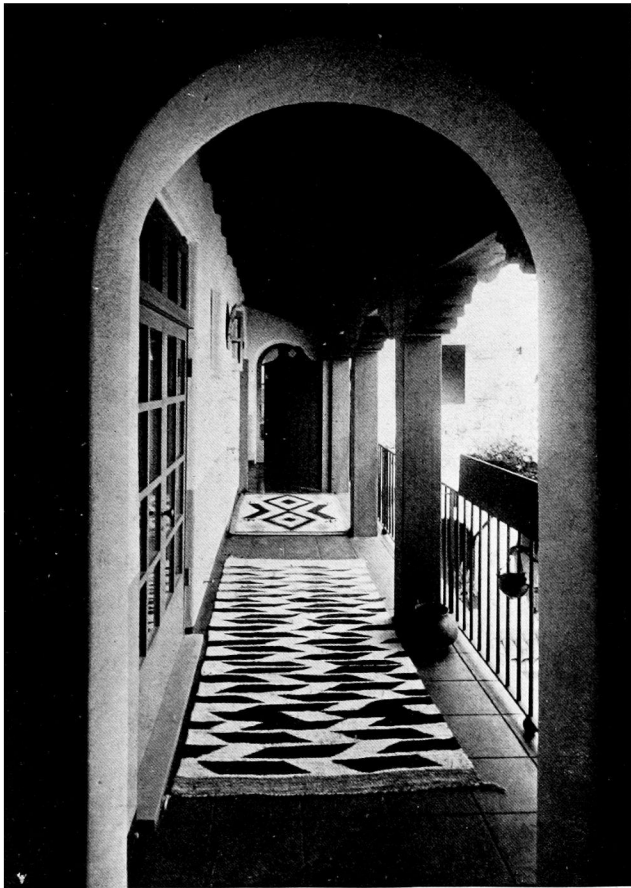
PATIO LOOKING NORTH, PALOMAR APARTMENTS, SAN DIEGO, CALIFORNIA

MEAD & REQUA, ARCHITECTS

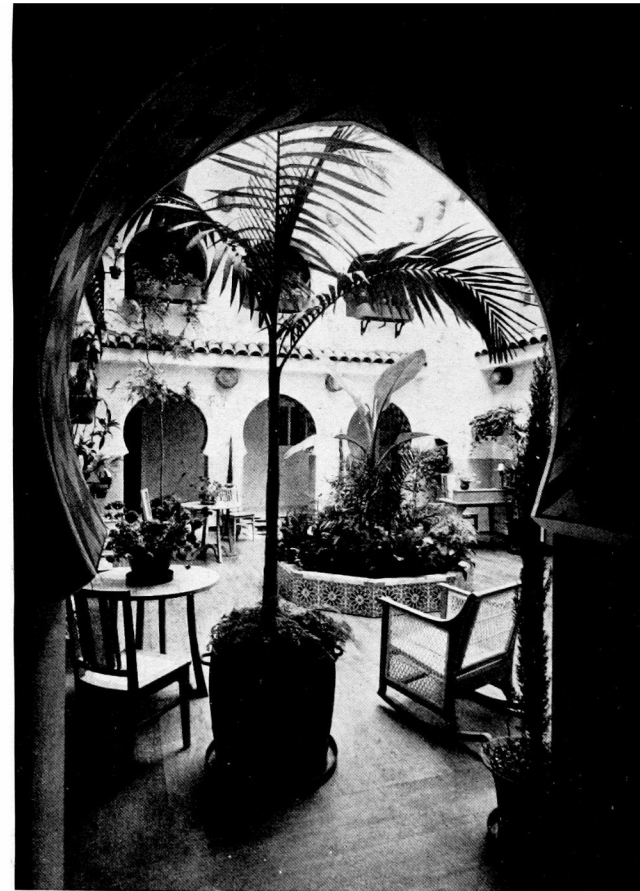


PATIO FROM SECOND STORY ARCADE, PALOMAR APARTMENTS, SAN DIEGO, CALIFORNIA

MEAD & REQUA, ARCHITECTS



THIRD STORY BALCONY  
PALOMAR APARTMENTS, SAN DIEGO, CALIFORNIA  
MEAD & REQUA, ARCHITECTS



PATIO THROUGH MOORISH ARCH  
PALOMAR APARTMENTS, SAN DIEGO, CALIFORNIA  
MEAD & REQUA, ARCHITECTS





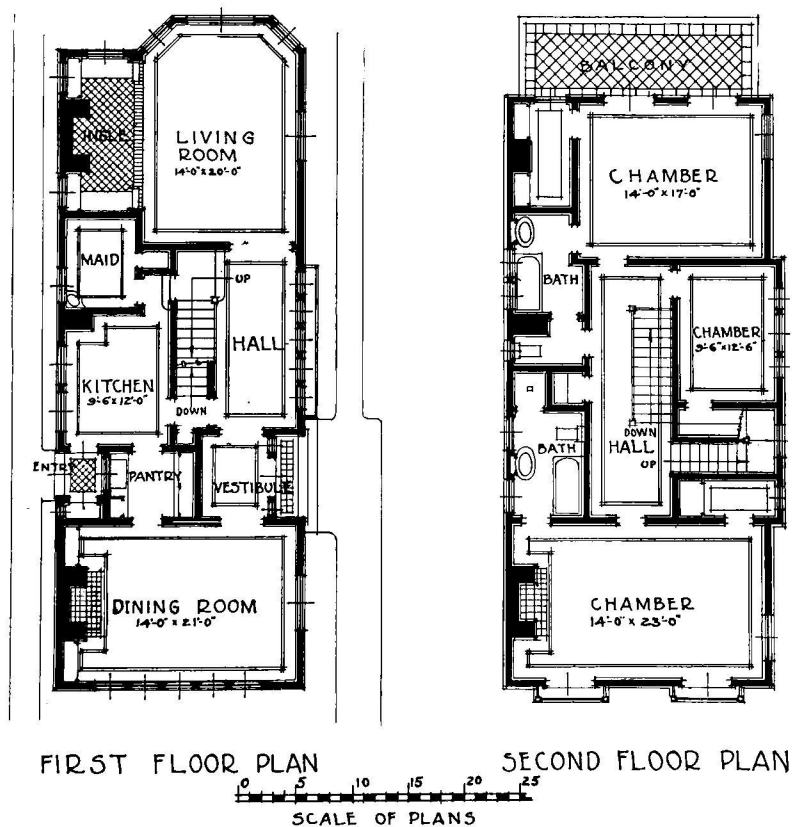
CORNER OF PATIO  
PALOMAR APARTMENTS, SAN DIEGO, CALIFORNIA  
MEAD & REQUA, ARCHITECTS

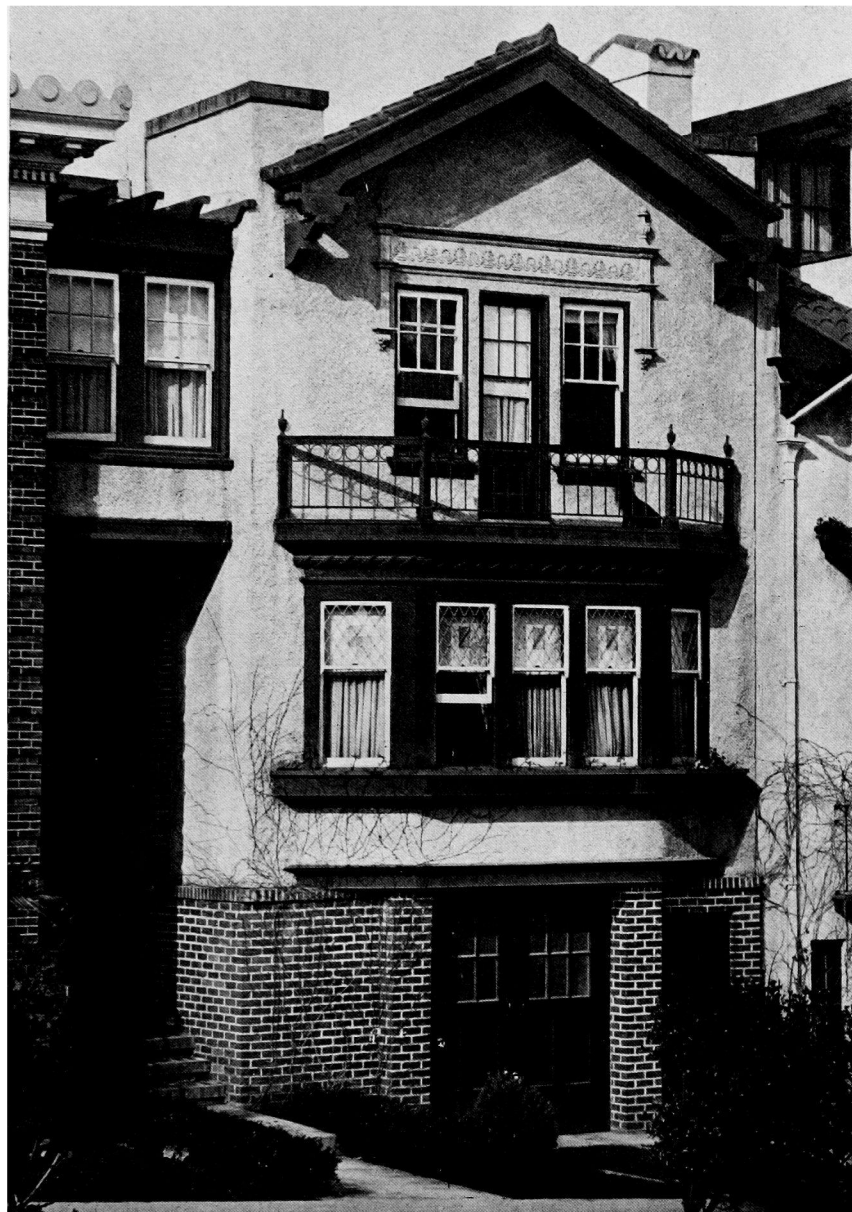


DETAIL OF PATIO  
PALOMAR APARTMENTS, SAN DIEGO, CALIFORNIA  
MEAD & REQUA, ARCHITECTS



RESIDENCE OF T. L. MILLER, SAN FRANCISCO, CALIFORNIA  
EDWARD G. BOLLES, ARCHITECT





RESIDENCE OF FRED C. BOECKMANN, SAN FRANCISCO, CALIFORNIA  
EDWARD G. BOLLES, ARCHITECT :: :: :: :: :: :: ::



RESIDENCE OF H. S. RENWICK, SAN FRANCISCO, CALIFORNIA  
EDWARD G. BOLLES, ARCHITECT :: :: :: :: :: :: ::



after-heating of the ventilation air, and the heating of the radiators in the various rooms which is effected by hot water, is so arranged that the working of the main heating plant may be confined to the winter months.

The Pathological Institute and the kitchen are supplied with salt water, cooled to about five degrees centimeter, through circulation pipes from the Machinery House, so that the mortuaries, and the store chambers may be kept cool.

The necessary heat is generated in the Boiler and Machinery House, altogether maximum 12,000,000 calories.

The water for heating purposes is circulated through the pipes by the aid of a centrifugal pump. By this pump the volume of the circulating water can be regulated; in the boilers and in some extra steam-afterheating apparatus the temperature of the water may be regulated, so that it is possible centrally to regulate from the Machinery House the principal consumption of heat in the Hospital.

#### DEATH OF TWO NOTABLE ARCHITECTS

Hardly a year has passed since two women, Anna Pendelton Schenck and Marcia Mead of New York joined in partnership and commenced the practice of architecture in that city. On April 29, Miss Schenck died in her forty-first year. Miss Schenck was a graduate of Columbia University and studied architecture in New York and in Paris as a pupil of Aubretin. Except in the commission for the Ellen Wilson Memorial Home at Washington, D. C., Miss Schenck was not permitted to demonstrate that ability, that her work as a draftsman gave promise of, though the quality of her talent is indicated in the drawings submitted by the firm in the City Club competition at Chicago for a Community Settlement, which was awarded first prize. These deaths are in many ways a professional misfortune. Edward Delano Lindsey, architect of New York, died at Flushing, Long Island, on March first, at the age of seventy-four. On graduating from Harvard in 1862, Mr. Lindsey spent three years at the Beaux Arts and two years later commenced the practice of architecture. The French Theatre and the Girard building in New York, were his first considerable commissions. They were among the first of the fire-proofed buildings erected in that city. He was appointed Professor of Applied Art at Princeton University, which position he held for ten years when he resigned and resumed practice. Mr. Lindsey was one of those too few practitioners who are scholarly and ethical, rather than aggressive in practice and sought to advance his profession rather than seek the lime-light of publicity. His later work is found in the Consolidated Exchange and the American Bank Note Buildings. His wish was to complete the writing of a history of Art, but this his death leaves unfinished.

#### THE BACK YARD AND THE SMALL HOUSE

Should the ultra intelligence of a resident of Mars judge our people to be but half civilized it would be just when our supposed advancement is

viewed in back yard perspective. We use a beautiful marble, brick or stone for the facade and common brick or concrete for the sides and back. Office buildings that tower above their surroundings present incongruous materials to every view except in front elevation. But it is in the residence embellishment that the greater need for reform is presented, particularly the small house on a narrow lot. Here it is not the house itself but its surroundings that is neglected, for except from the street to the front porch these are seldom planned to meet either the requirements of utility or beauty. Older civilizations have learned that the back yard is of equal importance with the space viewed by the passing public, and the architect abroad takes as much pains with the rear elevation and the arrangement of the allotted ground space as with the front and its accessories. The disregard for appearances in the treatment of side and rear elevations and the mistake of not making the back yard a place of use and ornament is perhaps the most distinctive feature of present day planning. While the owner is in the greater degree responsible, the architect can be contributory through a laxness in effort to influence him in the direction of a better and more advanced view in regard to the theoretically unseen portions of his property.

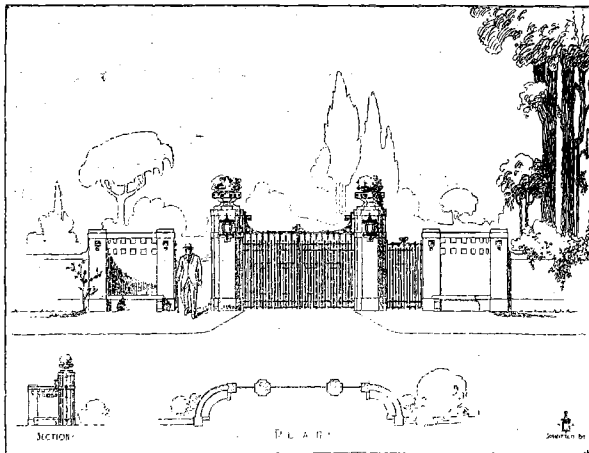
#### THE DUTY OF BUILDERS TOWARD FOREST PRESERVATION

While the future supply of such building materials as are manufactured from minerals is assured, this is not the case with lumber. Even the lumber companies whose vast limits are deemed by them permanent investments next in security to government bonds, do not realize that this investment is as ephemeral as the flowers of May unless carefully and incessantly guarded from forest fires. It is the Government alone, State and National, to which the builder must look for the perpetuation of the timber industry, and this in spite of legislative indifference if not direct opposition to measures for fire protection. While the building interest is but one of the many that demands increased care of our remaining forests, to the architect and the home-builder it is the more important one. Even to the Government it pays, as the more than a billion board feet of timber which was sold from our National forests last year will attest.

The Southern Intercollegiate Competition, held among the Southern colleges having courses in Architecture, has just been completed. The following colleges competed: Alabama Polytechnic Institute, Clemson A. & M. College, Georgia School of Technology, and Tulane University. The competition was in the shape of a six weeks problem in design, "A Museum with a Court Yard." The first prize was awarded to L. Le Grand of Clemson, equal second prize to O. M. Liles of A. P. I., and S. Seifeith, Tulane University. Mentions, G. M. Hill of Georgia Tech., and P. N. Sowell of A. P. I.

## CLUB COMPETITIONS

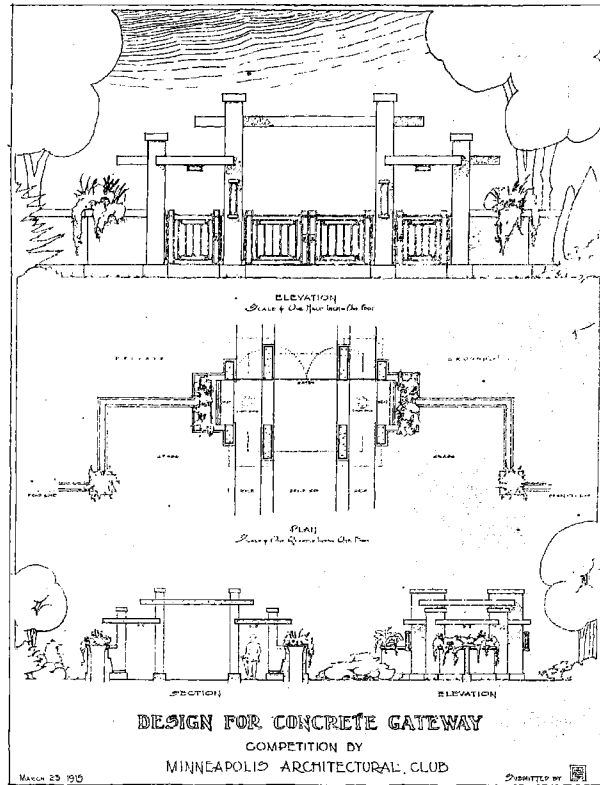
The atelier with its Beaux Arts problems and the scholarship competitions have in many architectural clubs largely taken the place of the "club competition," the original line upon which inventiveness in design and skill in rendering was demonstrated. Yet upon this problem practice between the club members was built up that development in design that made individuals notable, first among their fellow members and then to the profession, for designing and expressive skill. When the self-education among draftsmen lay entirely with themselves, the attractiveness of the pen-and-ink sketch brought out talents that were as perfectly unknown to the individual possessing them as to their fellows. The competition for a boat clubhouse or a recreation pavilion, entered into with enthusiasm and given serious imaginative consideration was often in its conclusion a revelation of unsuspected talent in some hitherto unnoticed member of the club. The appreciation of his fellows gave confidence and with an aiding ambition that member advanced in design to become an honor to the club and a factor in the professional advancement of the country. Instances of this are too numerous to allow of individual mention, as in Chicago alone, the names of Pond, Mundie, Jensen, Enders or Birch Long are signal examples and all other clubs of twenty years ago have the same list of notable graduates.



FIRST PRIZE DESIGN

BY CLYDE W. SMITH

The club competition is still and should remain one of the serious activities of the draftsmen who appreciate the value of association for mutual advancement in the direction of attaining a high rank in their chosen profession. The draftsman who looks upon his work as a "job" and only values it because it is "so much per," does not count. If he joins the club he is usually back in his dues, does not go into the competitions and will never be heard of as an architect of skill. Now that the public is beginning to appreciate things architectural, and the practitioner of the future must have that talent that his position before the public demands, such draftsmen had better go into some other line of endeavor than continue. Even as a draftsman a more advanced era will find him without employment. The architect in the

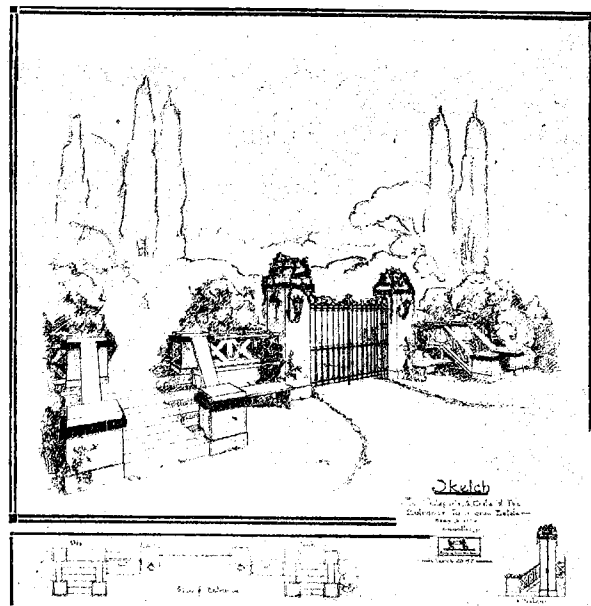


SECOND PRIZE DESIGN

BY F. A. STRANEL

future who succeeds either in acquiring fame or dollars will have to "produce the goods."

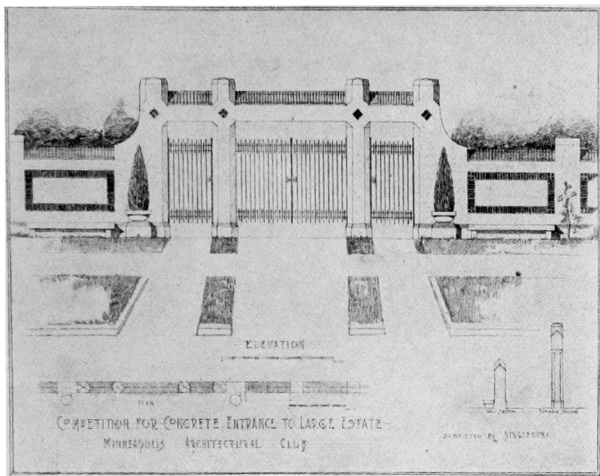
The club competition is therefore a more serious item in the building up of the draftsman into the capable practitioner than it is often thought to be. It is the basis of that imaginative practice that is the antidote for the routine work of tracing the thought of the employing designer, the relief from the monotony of mechanical reproduction of the thought of another, the one chance for that exercise of imagination that is



DESIGNED BY GEO. A. DAHL

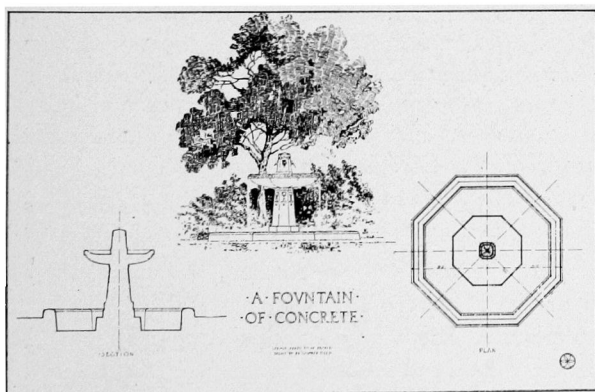
HONORABLE MENTION

without limit in latitude that makes the artist in design. Later that freedom is curbed by the requirements of actual practice for which it is the best school for training.



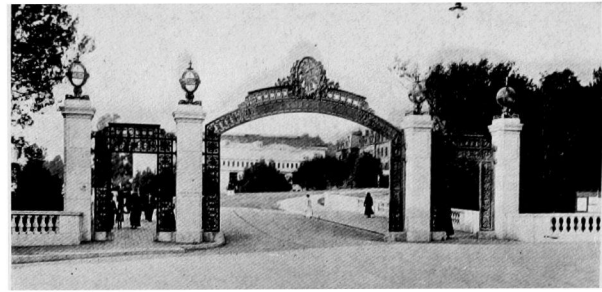
DESIGNED BY F. H. HAFEY

Among the competition activities of the Minneapolis Architectural Club the past season there has appeared some very interesting problems, rendered with fidelity to purpose and materials but with all that imaginative quality that is the basis of true design. The last competition of the year was for a "Concrete Gateway," and prizes were awarded by the Universal Cement Company of Chicago through their Minneapolis representative, Ernest Macgowan, an associate member of the Club. Among the drawings submitted the committee selected that of Clyde Smith for first place; F. A. Stranel, second place; George A. Dahl, mention. These designs, with the first prize design in a former competition, a "Fountain in Concrete," won by Oscar Lang, with an executed design by a noted architect for comparison, are selected to indicate the work of this club in design, plan and rendering.



DESIGNED BY OSCAR LANG

Saint Paul and Minneapolis architects were told recently by a critic that they did not travel enough. It is plainly evident that those in control of many of the most notable buildings recently erected in these cities do travel.



ENTRANCE CALIFORNIA UNIVERSITY, BERKELEY, CALIFORNIA  
JOHN GALEN HOWARD, ARCHITECT

## THE SQUARE DEAL IN SUB-CONTRACTING

Under the heading "The Sub-contractor invited to commit Hari-Kari" William H. Sayward, Secretary of the Master Builders Association of Boston, discusses some peculiarities of sub-contracting as practiced in Boston. As Mr. Sayward's comments are applicable to the general practice of sub-contracting, and coming as they do from the highest authority on building contract subjects in this country, they are worthy of serious attention.

Mr. Sayward says:

Many years ago this Association formulated a "Code of Practice" intended to indicate the line of conduct considered honorable for principal and sub-contractors to follow in their relations with each other. This Code in one article recited the following:

**"A principal contractor, when making up his estimate, is not entitled to receive bids from sub-contractors if he is at the same time making himself their competitor by figuring their portion of the contemplated work. It is legitimate for a principal contractor to figure all portions of work, depending upon no one for what are usually known as sub-estimates, but it is not legitimate for him to receive bids from others for sub-work and then figure those portions in competition with such sub-bidders."**

"Various measures have been devised from time to time to ensure observance of this rule of conduct. One of the most effective measures was mentioned in an early issue of this Monthly Letter (July, 1910), and one of the prominent architects in this city was referred to as having established a practice by which the principal sub-contractors were absolutely protected against "jockeying" of their bids. That practice may be briefly described as follows: Bidding for sub-portions of the work are taken by the architect; the successful bidders are then announced, with the amounts of their bids, to all general contractors who are to make proposals for the principal contract **and the general contractors are required to include these identical bids and none other.** This system insures the assignment of sub-contracts where they belong, and relieves sub-contractors of one of the risks which they run in the ordinary course of competition.

"A recent modification of this system is peculiarly interesting in view of the fact that it apparently offers a safe road, but in fact leads to one of worst of the pitfalls.



"Several sub-contractors of a special trade are named in a specification as the only ones in that line who will be accepted; then follows a peculiar feature which seems to be directly in contravention of that part of the Code of Practice above referred to. If I understand the matter correctly, these acceptable sub-contractors are, by further terms of the specification, subjected to the possibility that the general contractor, **after having become informed of the amount of the bids of the aforesaid acceptable sub-contractors**, will be permitted to become a competitor for the same work.

It is easy to see how absurd the proposition is in practice. Sub-contractors are invited to place their bids in the hands of a general contractor, who may then, if he chooses, **be their competitor**. It is hard to conceive of a more ridiculous proposition. It would be hardly more so if each competitor for sub-portions of the work were expected to place his bid in the possession of all of his competitors!

"I am told of a case in point where a general contractor, having used one of the 'acceptable' bidders on a certain piece of sub-work, shortly after the principal contract was awarded to him made a piteous appeal to the lowest acceptable sub-contractor, whose figure he used, saying that he had made a mistake in his estimate for the general contract, and would the sub-contractor kindly help him out by scaling down his bid. A familiar plea, very ingeniously presented.

"The sub-contractor very naturally responded to the effect that he was the lowest bidder of those declared by the specification as "acceptable" and he could not see his way clear to help the general contractor who had been careless in his estimate. Thereupon the said general contractor proceeded to secure the approval of the owners of himself as a **direct contractor** for that portion of the work previously considered a sub-contract, and upon which said general contractor had secured information of value through the sub-bids furnished him on the assumption that there was to be square dealing.

"It is needless to enlarge upon the pernicious character of this transaction, or to indicate that a general contractor who will indulge in such a form of malpractice is certainly to be most heartily condemned, and persistently avoided by sub-contractors! **The most imperative question is, How can architects and owners hold up their heads under the operation of such methods, and practically approve of them by assent?**

"It is to be hoped that this case will be followed up by the sub-contractor who has been defrauded as well as by the other 'acceptable' sub-bidders who were induced to spend their time simply to be made 'goats' by owner, architect, and general contractor. Some precedent should be established which will prevent repetition of this form of stealing."

#### THE SERIOUS VALUE OF FRIVOLITY

As a Napoleon plays chess, a frivolous recreation in itself, a relaxation and a brain cathartic, perhaps, and from that recreation gains new inspiration and subtilty

in planning his next campaign, so the architect can find no greater aid to his material advancement in designing than to leave the office to the cub draftsman or the janitor and seek the most remote places from all that suggest concrete design and its accompanying problems.

The progressive architect, he who is abandoning his European trips in search of examples and only visits that source of variety in design for inspiration in his work, can gain more pure inspiration filtered of all extraneous suggestion, by traveling where the variety of line and composition has been built by nature in its ages old evolution.

The one "best bet" in this country, the trip that contains all the elements that are required, is that taken on the steamships of the Northern Navigation Company between Duluth on the westernmost shore of Lake Superior and Collingwood on the south shore of the Georgian Bay in Canada. There are the imperial heights, the color and the distances of the Glacier Park, the sagebrush covered sand levels of Arizona, the prairie or the mountain; but on this trip all that makes for architectural inspiration, is not only found but intensified in a perspective quality that is unknown to other environments. They are too natural and gradual to be startling and disturbing. They have infinite variety without exciting and sudden transformation. They are restful in every aspect, but they penetrate the subconsciousness to influence the recipient long after the incident seems to be forgotten.

The steamer is a hotel with every convenience and luxury without a disturbing environment of crowded streets. From the heights of the Duluth shore, over the waters of an unsalted sea in which motion, colors, form and distance is mingled in changeful variety. The Thunder Bay marvel of mountains in silhouette is reached at Port Arthur. Then there is the Saint Mary's River at the Soo, and next to those at Panama, the greatest hydraulic engineering works of the canal builders. Then the rocky, pine-clad islands of the North Channel, the granite sternness of the Lacloshe mountains that dominate the shore back of Killarney, the myriad black bass which infest the islanded waters that from five to ten miles from the main land rim the north and east shores of the incomparable recreation country of the Georgian Bay.

But description does not describe when it comes to the varied beauties of the boat trip of these great lakes. How can one describe the freedom, the ozone, the sunsets or the Northern lights that are all a part of this wonderland? From any standpoint of judgment those who know, believe that there are more of those essentials that make for happiness in the present, the mental and physical health in the future, in this trip, than any other in this or any other country. As a relaxation from the work of the past and a preparation for that of the future it is not in search of pleasure but a business proposition that should cause the architect to decide to invest in its benefits the coming summer.

# THE WESTERN ARCHITECT

A NATIONAL JOURNAL OF ARCHITECTURE AND  
ALLIED ARTS, PUBLISHED MONTHLY

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Architects  
Registration  
Passed in  
New York

The most important advance made in our architectural history in its professional aspect is the passage on May 3 of a law governing the practice by the state of New York. It is not only the supremacy of this state, numerical as to members of the profession, financial as to the number of buildings erected, but the transformation of the mass of its practitioners from opponents, active or passive, to almost unanimous supporters of the measure, that marks this as the passage of the safety zone in the advance toward a nation-wide registration of architects. It was in 1902 that the Western New York State Association of Architects prepared a measure calling for the examination and licensing of architects and sent the chairman of its committee, William Worth Carlin of Buffalo, to Albany to secure the introduction of the bill. While the profession, centered in the Institute Chapter in New York City did not actively oppose the bill it did not give it support, and the influence of one architect, one contractor and one engineer, probably with political backing, was sufficient to influence Governor Flower to kill the measure by refusing to sign it though it had twice passed both houses of the legislature without a dissenting vote. Again some ten years ago a bill was presented that never left the hands of a committee. In 1908 the efforts of a few who were broad enough to brush aside selfishness and sentiment and see the practical need for an established and not an asserted profession, began under the leadership of John W. Yost to form an adequate measure and seek for its acceptance by the Chapter and its passage by the legislative assembly of the state. While waiting an opportune time to call the legislators' attention to the measure when the full importance of a regulated profession to the people of the state could be presented, the bill was closely studied. It benefited from the delay both through the steady accumulation of friends to its purpose and in the directness and comprehensiveness of the text. The active opposition of some few of the most distinguished members of the profession is one of the singular features that attends all architects examination and license law agitation. It has never been clearly shown why except through the expression that "the country is not yet ready for a regulatory law," or the puerile "we don't want to be tagged like common peddlers." This feeling seems most concentrated in Cincinnati where the local opposition has prevented the passage of a license law by architects that not only stand professionally high but on other questions

are not only state but national leaders in all that makes for professional advancement and public refinement. Now that their confreres in New York have become convinced that regulation is necessary it is hoped that a similar change will be effected so that Ohio will be the next state to place its practitioners upon a real and not an assumed professional basis. The persistent and self-sacrificing work of the committee in charge of the registration measure in New York during the past six years cannot be too highly commended or the congratulations extended to them upon their success too strong. A close acquaintance with the several bills presented and passed by state legislatures for the purpose of regulating architectural practice since the first was passed in Illinois leads us to pronounce the New York "act to amend the general business law to regulate the practice of architecture" the most direct, concise and comprehensive measure yet passed with the purpose of bringing order out of the chaos of unlicensed architectural practice.

Trade  
Development  
and Foreign  
Demand

The normal development of trade in Canada with its demand for building materials and appliances manufactured in the United States, has called for the investment of vast sums in local plants in the Dominion. A much larger demand upon these concerns will soon be made by those cities in France and Belgium that have been practically razed by the war. This demand will be met in some degree by the establishment of factories there, but the building materials will be supplied largely by the home plants. This demand is not only certain but must be met systematically to a degree. A commission of French architects and town-planning experts from the cities and towns destroyed by the Germans, have already drawn plans for the rebuilding on a larger and better scale. In Rheims, for instance, an area of fifteen hectares will be newly outlined; as in the town of Chermont in the Argonne, where six new streets and three hundred houses will be constructed. A vast amount of building material, machines and implements for municipal reconstruction on the best possible hygienic and practical basis, in the opinion of leading French architects, will soon be required. It is evident that a considerable portion of this material will be sought in the United States. The fugitive Belgian architects in England have for many months been studying the same problem in connection with the English architects. It is therefore as certain that the building of the destroyed cities will be carried on along the most

approved system of town-planning and modern construction lines as that they will be rebuilt. The situation calls for a like system of organization among American manufacturers so that the element of speculation and the uncertainty of quantity in demand may be met, and wasted effort be reduced to a minimum. The opportunity for this business expansion is as stupendous as it is certain. Met with promptness when it comes, by careful planning and the establishment of a commercial clearing house where all standard manufactures may be passed on and distributed, it will be profitable.

Proper  
Housing a  
National  
Movement

While the larger cities move more slowly or not at all, those of smaller population but with more youthful enthusiasm, are taking up many movements that make for right living. The people of Texas are in earnest in their consideration of the housing problem in the cities and on the farms of the state. Those of Michigan are pointing with pride to Grand Rapids with its absence of a "slum district," and a national movement seems to be well under way among the people generally to establish those conditions that will reduce disease, immorality and degeneracy to a minimum. This movement extends from the crowded slums of cities to the small village and the farm. Some states, like Minnesota, make it a part of its constructive program to make farm life more attractive by supplying ideal plans for farm buildings and their surroundings. The backyards of the village cottage is no longer a depository for old cans and other rubbish. This leads to a desire for better design and arrangement in houses, the planting of trees, the improvement of roads. Whatever the pessimist may say, the entire trend of American life today is upward in movement toward a more healthful manner of living.

City  
Re-Planning  
a Recognized  
Necessity

The seventh national convention on city planning was held at Detroit on June 7-9. This was a notable gathering. There was assembled at its sessions all of those who have vision and prophetic sense of what our cities must be if we are to lead the world in civilization. Five important sessions were held. The first was called to order by Frederick Law Olmsted of Boston, the active leader in city planning and reconstruction in the United States, the legatee and namesake of that master of horticultural art, the illustrious Frederick Law Olmsted. At this session "Six Years of City Planning" was reviewed by the Secretary, Flavel Shurtliff, and E. H. Bennett, trained by Burnham to succeed him in his work of building cities as they should be, as consultant to the Detroit City Plan Commission, spoke of the plans projected for the future of that city. At the second session the best methods of land subdivision were discussed by E. P. Goodrich, and Paul A. Harsch of Toledo, Ohio, spoke on the same subject from the standpoint of the real estate developer. A session was held on board a boat as the delegates viewed Belle Isle and the location of the Scott monument, the design for which was the subject of one

of the most notable competitions of recent years and won by Cass Gilbert, who presided at the evening session. Facts regarding city planning authority were given by Dr. Robert H. Whitten who was followed by Frank B. Williams of New York with details regarding planning administration in Europe. The personnel and trend of this conference indicates that city planning exponents and their propaganda has attracted general attention. It is notable that this was not a gathering for mutual admiration or professional association but was invited by and a large proportion of its expenses were paid for by the city of Detroit. In return the education of the public in the value of a definite civic plan is deemed full compensation for the city's interest. They are taught that the reconstruction of their city, though seemingly expensive, is in the light of advanced values a paying proposition, while the general benefit derived through added living convenience and health is an accumulative asset that increases in value year by year.

Private  
Practice  
by School  
Professors

Whether the professors of architecture in the architectural departments of State universities should be allowed to practice the profession in the open market in fair competition with established practitioners is an open question. This has not been objected to as far as we have observed. Objection has been made, however, in cases where the employees of the state have taken advantage of their peculiar surroundings to take work at reduced prices to the detriment of those whose sole income is in their practice. A specific case is noted in Kentucky, where the Louisville Chapter of the American Institute of Architects has seen fit to address a set of resolutions to the State University authorities protesting against such practice by two of its professors in architecture. In this protest the Chapter charges that the accused are using the library and offices of the university and the time and services of students to carry on a private practice, and through this advantage charge lower fees. As intimated, this is not an isolated case according to reports that have not been investigated. If true, the damage is not so much in the private loss to individual practitioners, but in the effect it has upon the support of the school to which the good will of the profession is a very considerable asset. One case where the taking of work at a reduced fee by those connected with such an architectural school in direct competition with local architects, and is resented and talked about in architectural circles, will do more to make that school unpopular than can be counteracted by any amount of successful tuition in the school. If architectural professors engage in private practice, it should be obligatory upon them to rigidly adhere to all the written and assumed ethics of the profession. It is especially inimical to the best interests of the school they represent, to cut the commonly accepted schedule of charges. When the work is taken away from another practitioner on this ground, it becomes a decidedly deterrent factor in the scholastic work that the professional director represents.



REGISTRATION LAW PASSED IN NEW YORK  
ASSEMBLY BILL NO. 1149—AN ACT TO AMEND THE  
GENERAL BUSINESS LAW TO REGULATE THE  
PRACTICE OF ARCHITECTURE.

77. Registered architects. Any person residing in or having a place of business in the state, who, before this article takes effect, shall not have been engaged in the practice of architecture in New York state, under the title of architect, shall, before being styled or known as an architect, secure a certificate of his qualification to practice under the title of architect, as provided by this article. Any person who shall have been engaged in the practice of architecture, under the title of architect, before this article takes effect, may secure such certificate, in the manner provided by this article. Any person having a certificate pursuant to this article may be styled or known as a registered architect. No other person shall assume such title or use the abbreviation R. A., or any other words, letters or figures to indicate that the person using the same is a registered architect.

78. Board of Examiners. The regents of the university shall, within ninety days after this article takes effect, appoint a board of five examiners who shall make rules for the examination and registration of candidates for such certificates, subject to the approval of the board of regents. Such board of examiners shall be composed of architects, who have been in active practice in the state of New York for not less than ten years, previous to their appointment, selected by the regents. Such examiners shall be entitled to such compensation for their services under this article as the board of regents shall determine, not exceeding in the aggregate the amount of fees collected from applicants for certificates.

79. Qualifications; examination; fees. Any citizen of the United States, or any person who has duly declared his intention of becoming such citizen, being at least twenty-one years of age and of good moral character, may apply for examination or certificate of registration under this article, but before securing such certificate shall submit satisfactory evidence of having satisfactorily completed the course in an approved high school or the equivalent thereof and subsequent thereto of having satisfactorily completed such courses in mathematics, history and one modern language, as are included in the first two years in an approved institution conferring the degree of bachelor of arts. Such candidate shall in addition submit satisfactory evidence of at least five years' practical experience in the office or offices of a reputable architect or architects, commencing after the completion of the high school course. The board of examiners may accept satisfactory diplomas or certificates from approved institutions covering the course required for examination. Upon complying with the above requirements, the applicant shall satisfactorily pass an examination in such technical and professional courses as are established by the board of examiners. The board of examiners in lieu of all examinations may accept satisfactory evidence of any one of the qualifications set forth under subdivisions one and two of this section.

1. A diploma of graduation or satisfactory certificate from a recognized architectural college or school, together with at least three years' practical experience in the office or offices of a reputable architect or architects; but the three years' experience shall be counted only as beginning at the completion of the course leading to the diploma or certificate;

2. Registration or certification as an architect in another state or country, where the standard of qualifications for the same are not lower than those required by the board of examiners under this article;

3. The board of examiners in lieu of all examinations shall accept satisfactory evidence as to the applicant's character, competency and qualifications, and that he has been continuously and exclusively engaged in the practice of architecture for more than two years next prior to the date when this article shall take effect; or satisfactory evidence that the applicant has been actually and exclusively engaged in the practice of architecture on his own account or as a member of a reputable firm or association for more than one year prior to the date when this article shall take effect; providing the application for such certification shall be made within one year of such date.

Every person applying for examination or certificate of registration under this article shall pay a fee of twenty-five dollars to the board of regents.

79-a. Certificates. The result of every examination or other evidence of qualification, as provided by this article, shall be reported to the board of regents by the board of examiners, and a record of the same shall be kept by the board of regents, and such board shall issue a certificate of registration to every person certified by the board of examiners as having passed such examination or as being otherwise qualified to be entitled to receive the same. Every person securing such certificates shall file the same with the county clerk of the county in which he resides or maintains a place of business. The board of regents may revoke any certificate, if such action be recommended by the board of examiners, after thirty days' written notice to the holder thereof and after a hearing before the board of examiners, upon proof that such certificate has been obtained by fraud or misrepresentation, or upon proof that the holder of such certificate has been guilty of felony in connection with the practice of architecture.

79-b. Violation of article. Any violation of this article shall be a misdemeanor, punishable for the first offense by a fine of not less than fifty and not more than one hundred dollars, and for a subsequent offense by a fine of not less than two hundred nor more than five hundred dollars, or imprisonment for not more than one year, or both.

2. This act shall take effect immediately.

The time selected for members of the American Institute of Architects to attend the Panama-Pacific Exposition in a body, has been set for the month of September. A vote was taken by letter and those intending to visit the exposition signified a preference for that date.

## ON THINGS OF COMMON CONCERN

BY F. W. FITZPATRICK, ARCHITECT

The design of buildings and their appurtenant surroundings must of course always be considered as resting on universal need. Shelter and structural utilities of every sort and kind, except the very simplest, spring from the need of the many and everywhere symbolize something of social significance, whether they be "designed" or not. This is self-evident.

In speaking of architecture everything depends on the viewpoint as things are today. A layman usually thinks of an architect merely as one who can assist him in getting his buildings up—sometimes he thinks of him also as a trustworthy adviser in the selection of "style," but sometimes when he has thought over his problem he "approaches" his architect with an open mind. In this event he may be glad to have the fact pointed out that buildings are not in themselves things that are by social dictate, so to speak, "assembled" from parts taken from a stored up set of forms which have been "halo-ed" by long ages of usage. This is what the schools claim, but fortunately for art's sake the ordinary layman of the West does not yet recognize his own "ignorance"—instead he instinctively feels an individual need, not related to former time or place. He wants "individuality" and a harmonious disposition of the elements that go to make his problem unique.

The typical "Western" may request of his architect a building "a little out of the ordinary," in other words, by way of protest against the present tendency toward "style" mongering, he is saying that he does not care for templesque or cathedralesque or for any expression of "style" intended to recall these by the use of derived forms. The architect may assure him that style may well take care of itself provided he wants his buildings so designed as to be suitable to the limitations of actual conditions and to nicety of use and is willing that the architect may have free opportunity to work within the scope of these restrictions. He will explain that a true expression of individuality is more or less a certain outcome where the owner and the architect meet on definite terms, the one with a clear idea of his need, the other with a clear idea of how to satisfy this man's need in a practical and wholly complete manner.

To satisfy the requirements of a structural problem by the employment of such form as is best suited to needs, to develop the aspect of unity in such builded forms and to show forth such beauty as the employed materials may possess by arrangement of contrasts and special treatment, is "shop" work of a kind that must give to the eye of the beholder more or less of appreciative pleasure and intellectual satisfaction in the things thus brought about.

The aspect of unity—the speaking quality of a composition is the greatest quality a building can possess, for then we see it separate from that of which it is made, as we see a tree or a person,—it is individualized. The idea of unity is best expressed perhaps by the words, seeming advisability. So then any construction which

purports to be a whole must inevitably have that organic arrangement of parts which is best explained by the idea of subordinate units, in series of different kinds, each indispensable to the whole, yet each having the appearance of unity within their own separate sphere of influence. Where separation or union must occur between parts each part shows to best advantage where it maintains its individuality. For you started out to convey an idea in a special way and cannot violate the essential need of a showing of unity as opposed to a showing of confusion, by departing from your idea, and introducing a contrary order, for instance, a blending where a separation is required. A wall and a ceiling where blended by a curving surface never conveys a beautiful thought. A column which is part wall, part column, is always offensive to the structural instinct. A beam obviously unnecessary but a part of a ceiling resting on such a false column is manifestly absurd. Yet almost entirely of such confused absurdities is the Renaissance style composed.

If the idea of organic structural arrangement is clear in the mind of the designer, then what influence should natural environment have on his creative impulse? The earth's surface is composed of plains, water levels and hills or mountains, that is level, oblique and broken surfaces. Since there is no absolute standard of the beautiful it follows and is apparently true and usual that the appearance of any hill or broken feature of the landscape can be agreeably modified by the introduction of trees, walks, roads, fences or the walls and roofs of buildings.

You can treat the hill or slope or cliff in a large way as part of your "composition,"—you organize an arrangement. The slope, the contour or the silhouette, may be emphasized or modified by the lines with which you join or the spaces by which you separate the elements of your composition. Groups of buildings, trees or other features become units. The group then being composed with an eye to a subordinate arrangement of units. Color of building material and of natural surfaces and richness of verdure may be effective in producing thrilling contrasts.

Now the flat or level prairie creates an entirely different problem as far as opportunity of modification is concerned; for you are extremely limited as to viewpoints compared to conditions, as outlined above, where the whole composition is seen from many viewpoints. To see the flat city you must be in the midst; for, if outside you see only a silhouette which can but hint at an order of arrangement, and the nearby view is lost. It would seem, that by using three or four different houses for the building of a whole city, placed in constantly changing arrangement of grouping and planting, there would be local character and more variation of aspect than is possible today where endless rows of houses of all sorts and kinds toe right up to a line in a most monotonous and deplorable similarity. Such is the inevitable result where freedom of arrangement, our only opportunity for play of artistic impulses, is impossible because of our social condition where everyone seems



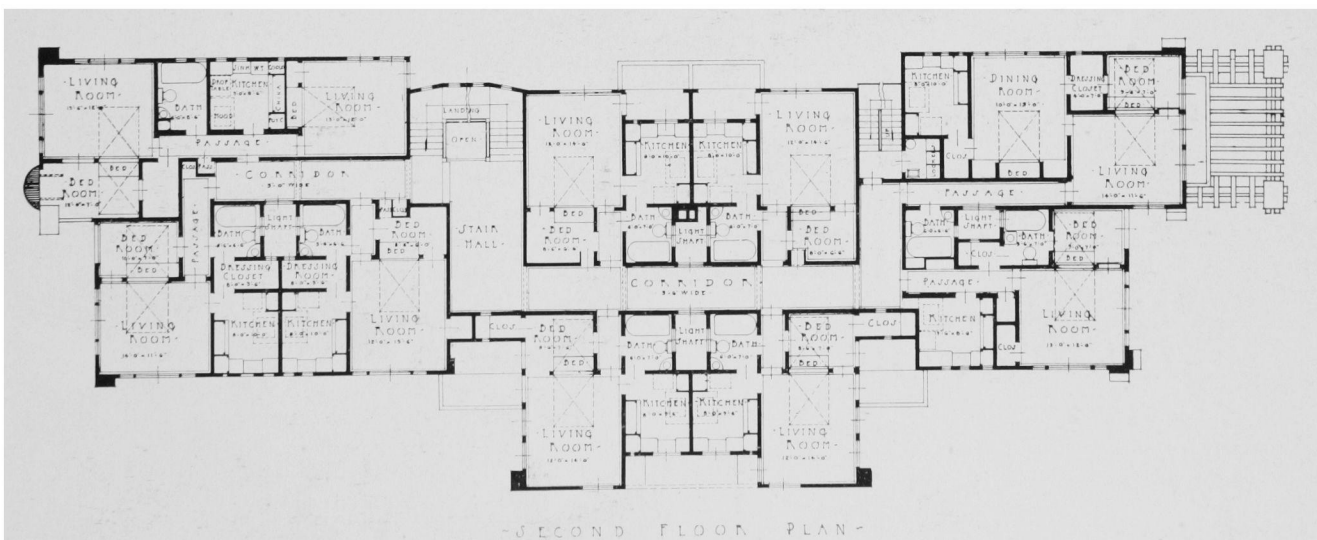
SCHULZE BAKING COMPANY'S BUILDING, CHICAGO, ILLINOIS

JOHN AHLSCHLAGER & SON, ARCHITECTS

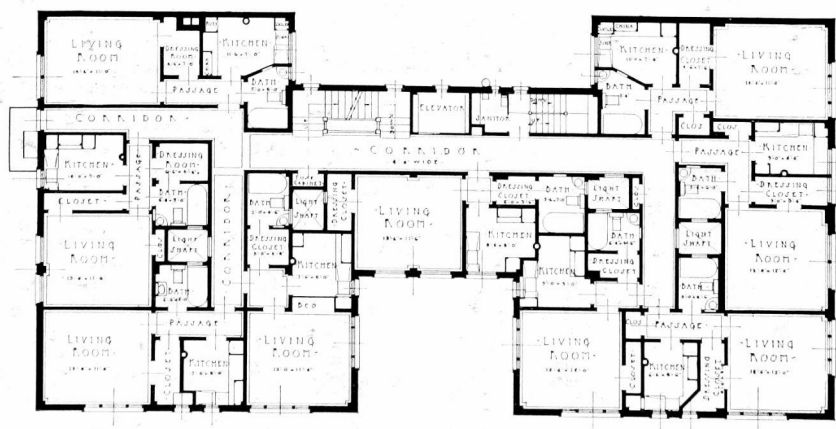




MILL ARCHITECTURE - OLD AND NEW - 1880 - 1915, MINNEAPOLIS, MINNESOTA  
 HEWITT & BROWN, ARCHITECTS :: :: :: :: :: :: :: :: ::

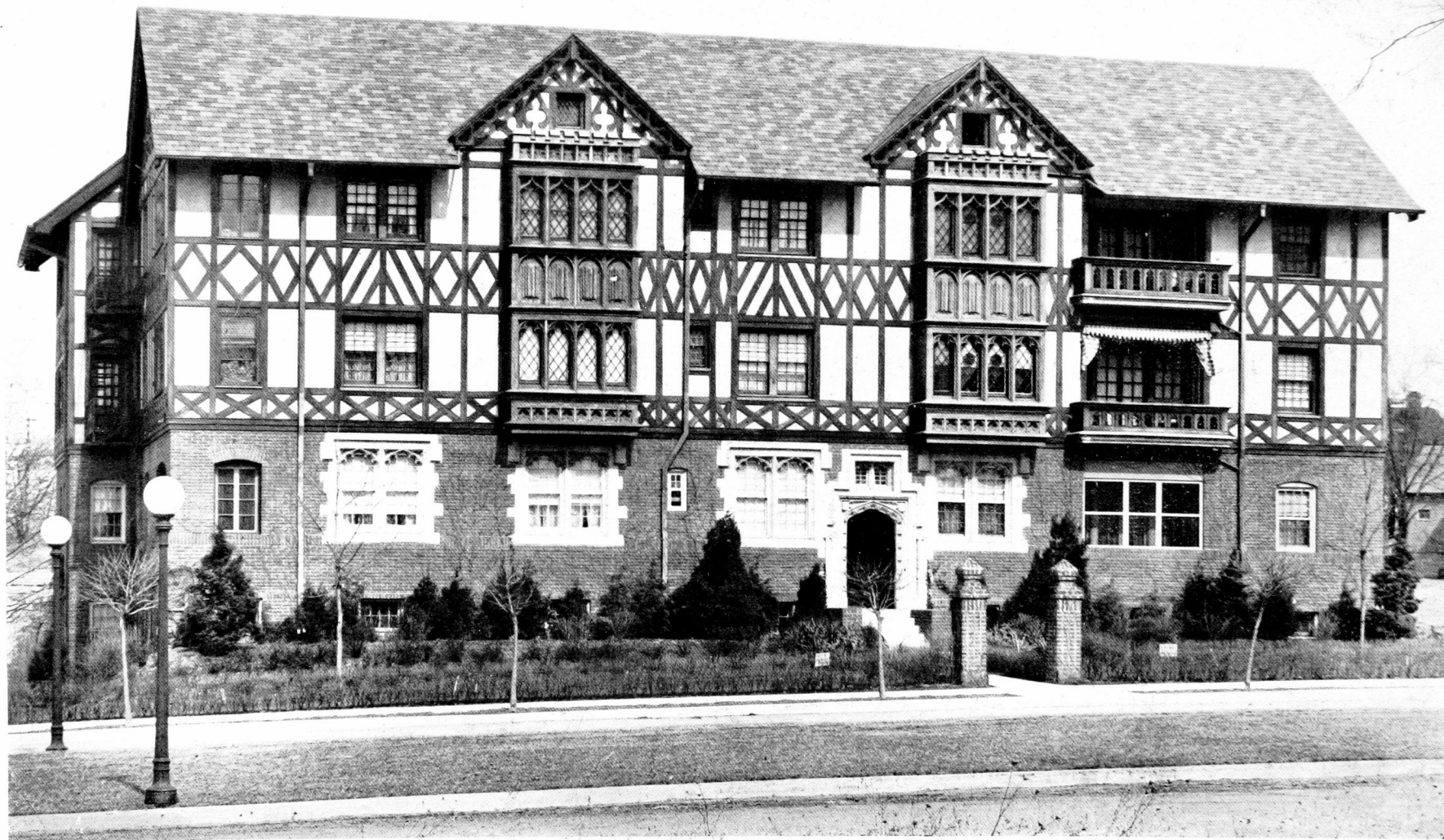


VENETIA APARTMENTS, OAKLAND, CALIFORNIA  
C. W. MCCALL, ARCHITECT



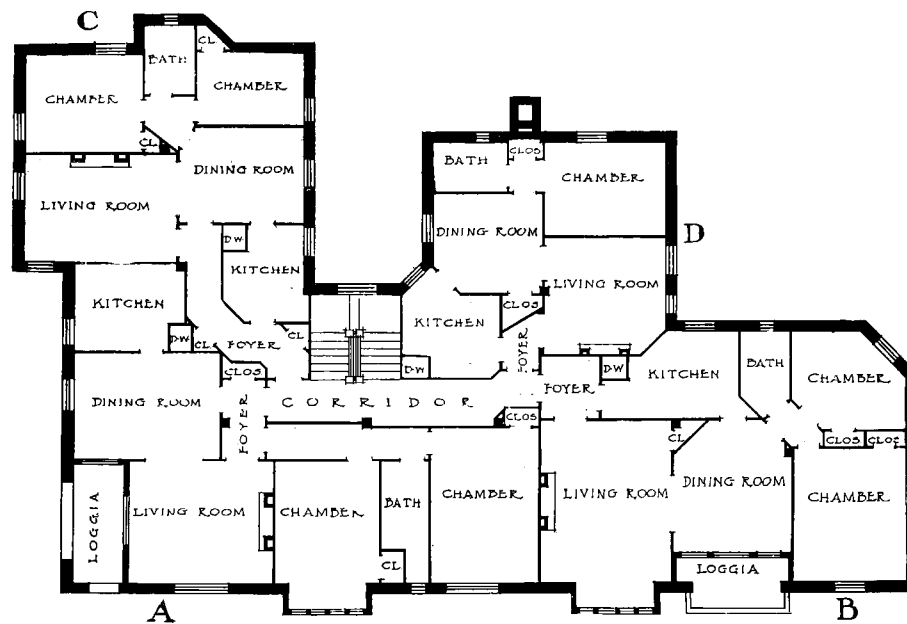
TYPICAL FLOOR PLAN -  
CASTLEWOOD APARTMENT, OAKLAND, CALIFORNIA C. W. McCALL, ARCHITECT



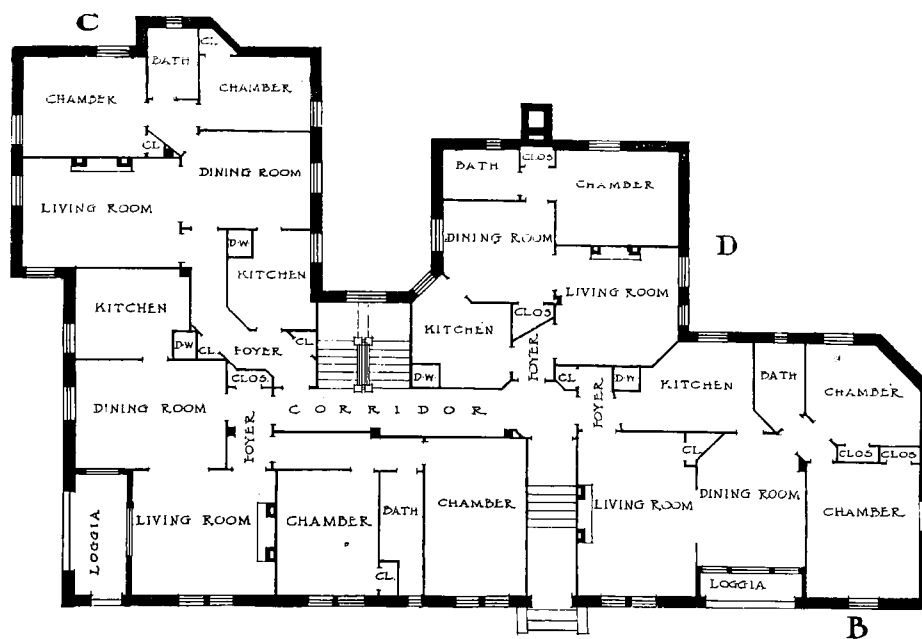


CANTERBURY HALL, BALTIMORE, MARYLAND

E. H. GLIDDEN, ARCHITECT

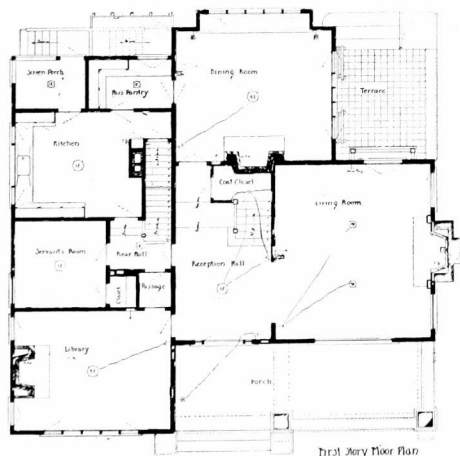


TYPICAL SECOND AND THIRD FLOOR PLAN

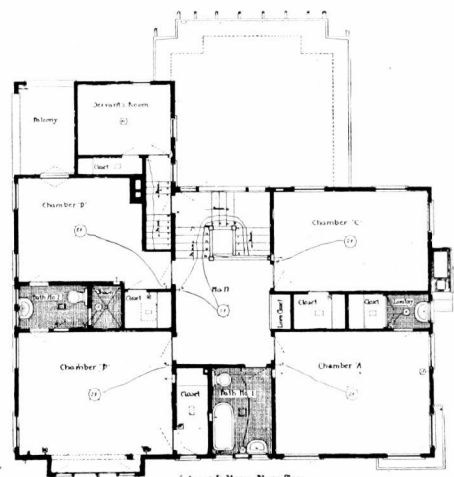


FIRST FLOOR PLAN

CANTERBURY HALL, BALTIMORE, MARYLAND  
E. H. GLIDDEN, ARCHITECT



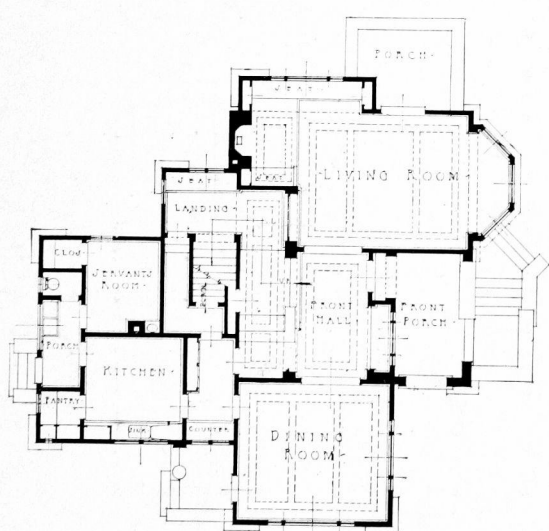
FIRST FLOOR PLAN



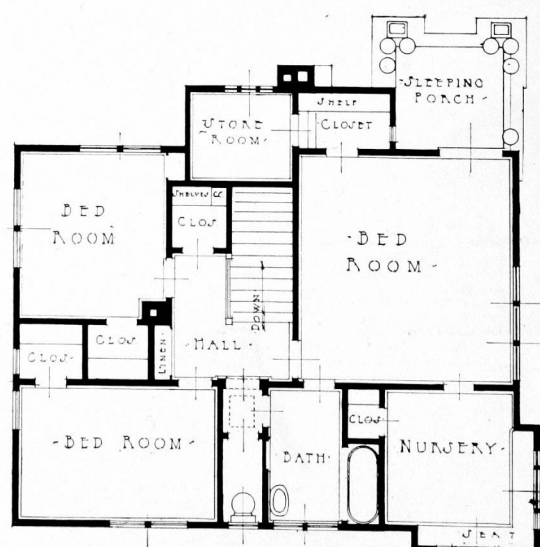
SECOND FLOOR PLAN

RESIDENCE OF CLARENCE FLEMING, PASADENA CALIFORNIA  
G. LAWRENCE STIMSON, ARCHITECT :: :: :: ::



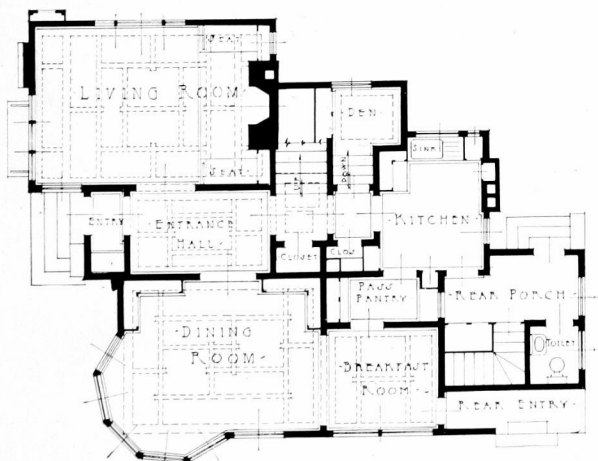


FIRST FLOOR PLAN -



SECOND FLOOR PLAN -

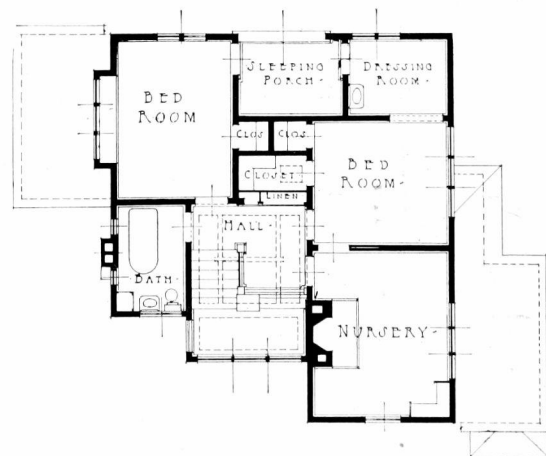
RESIDENCE OF W. E. GRIGSBY, BERKELEY, CALIFORNIA  
JOHN HUDSON THOMAS, ARCHITECT :: :: :: ::



FIRST FLOOR PLAN

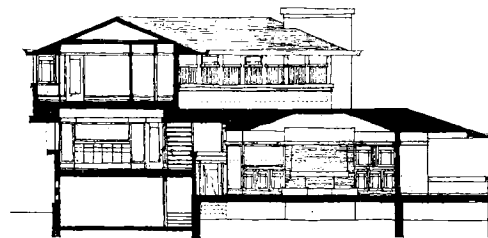
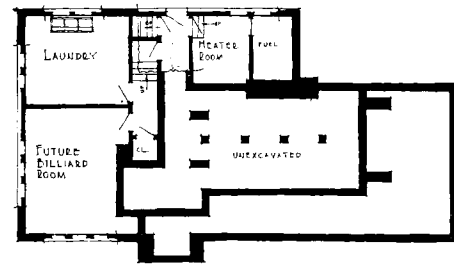
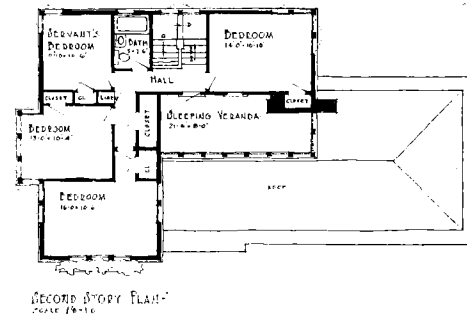
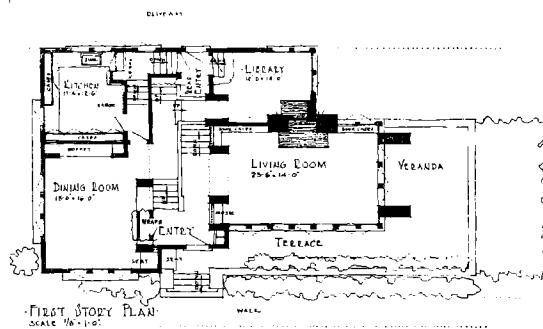
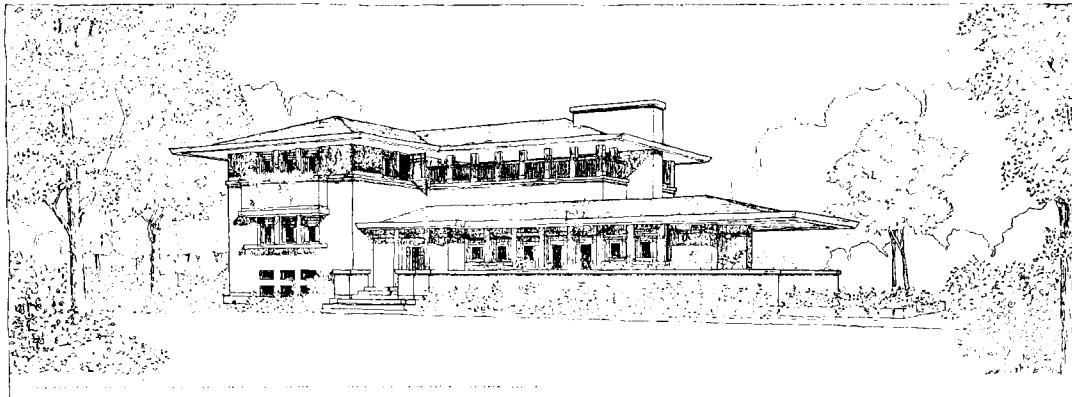
SCALE

RESIDENCE OF C. E. FLEAGER, BERKELEY, CALIFORNIA  
JOHN HUDSON THOMAS, ARCHITECT :: :: :: ::



SECOND FLOOR PLAN

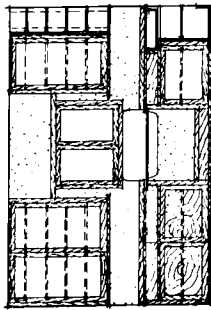
SCALE



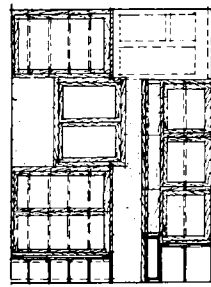
MR. WILLIAM ZUETELL - OAK PARK, ILLINOIS -  
RESIDENCE - OAK PARK, ILLINOIS -  
JOHN S. VAN BERGEN - ARCHITECT - OAK PARK, ILLINOIS -

RESIDENCE OF MR. WILLIAM ZUETELL, OAK PARK, ILL.  
JOHN S. VAN BERGEN, ARCHITECT

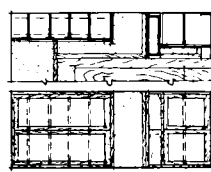




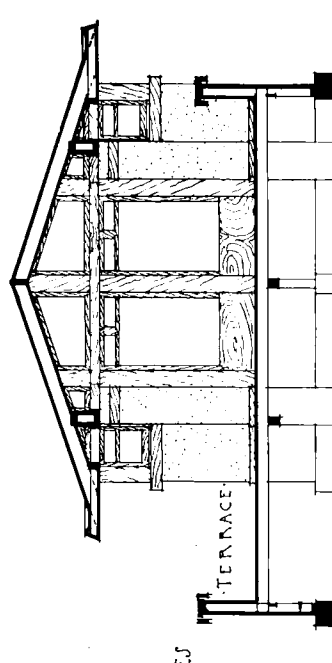
WEST ELEVATION  
-DETAILS OF  
LIBRARY-



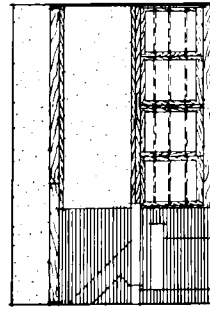
SOUTH ELEVATION  
-DETAILS OF  
KITCHEN-



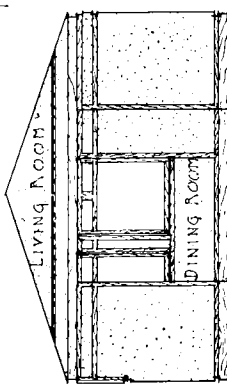
ELEV. SECT.  
-DETAILS OF FIXTURES  
IN PANTRY-



ELEVATION OF VERANDA



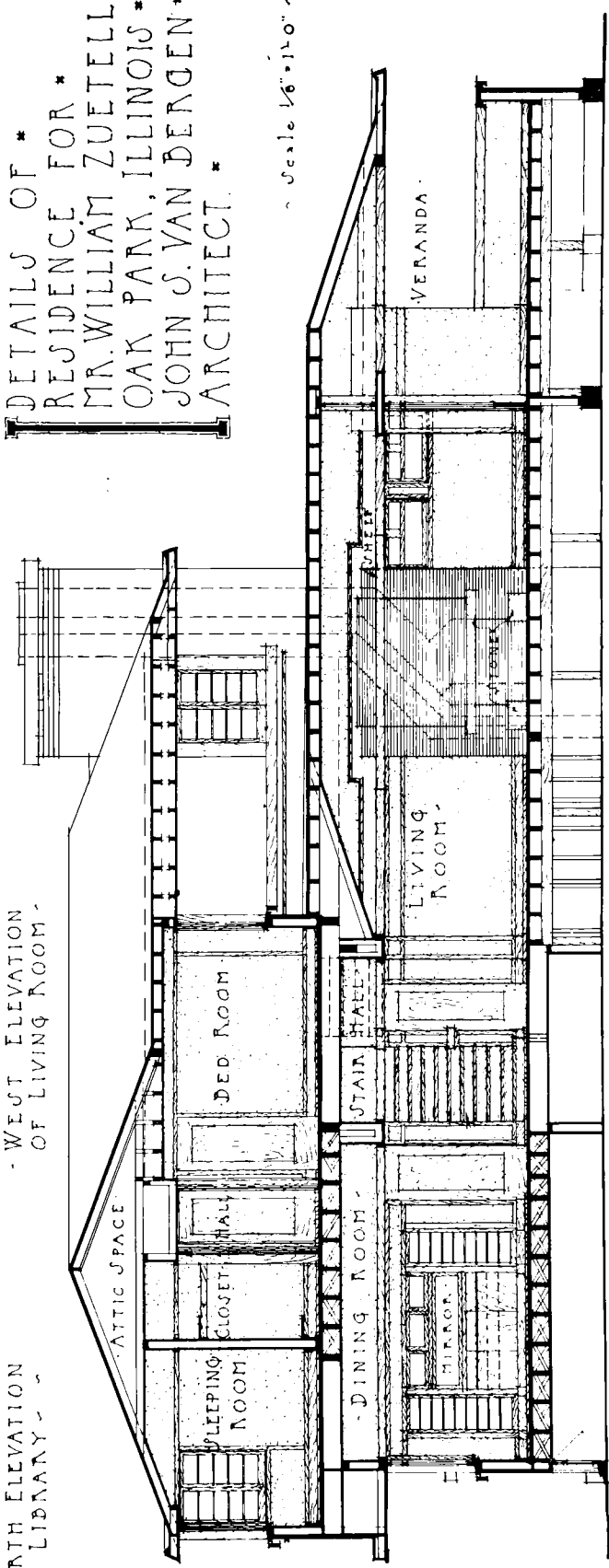
NORTH ELEVATION  
OF LIBRARY-



WEST ELEVATION  
OF LIVING ROOM-

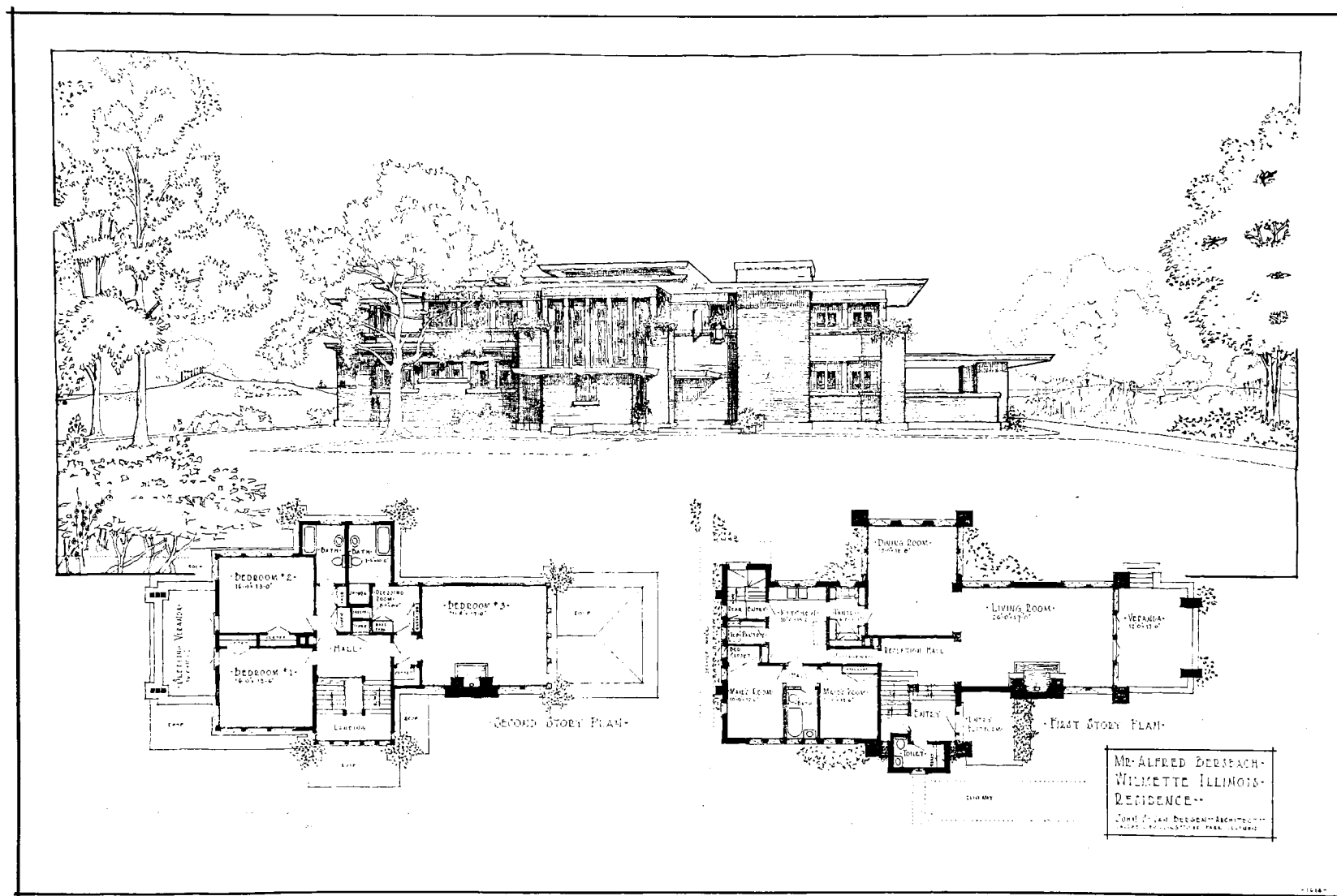
DETAILS OF  
RESIDENCE FOR  
MR. WILLIAM ZUETELL  
OAK PARK, ILLINOIS  
JOHN S. VAN DERGEN  
ARCHITECT

Scale 1/8" = 1'-0"



LONGITUDINAL SECTION OF BUILDING LOOKING WEST

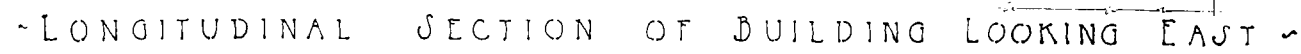


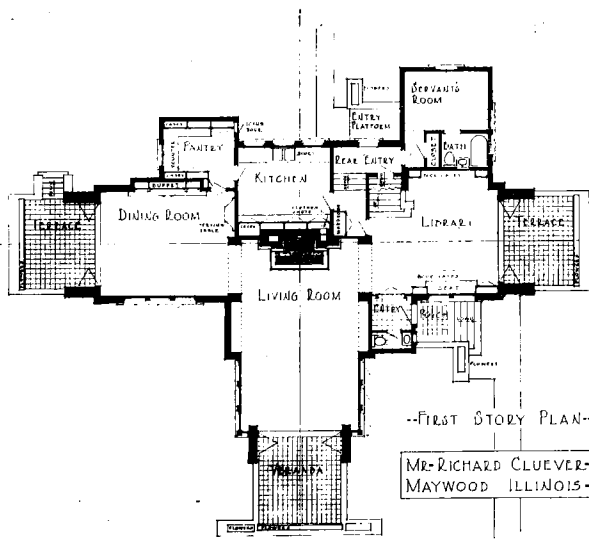
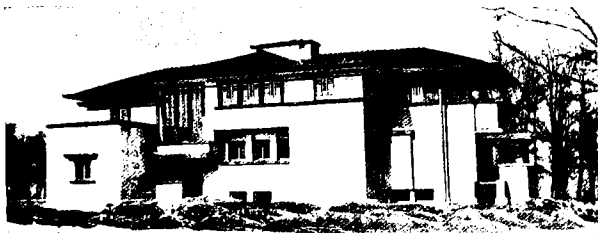


RESIDENCE MR. ALFRED BERSBACH, WILMETTE, ILLINOIS  
JOHN S. VAN BERGEN, ARCHITECT, OAK PARK, ILLINOIS

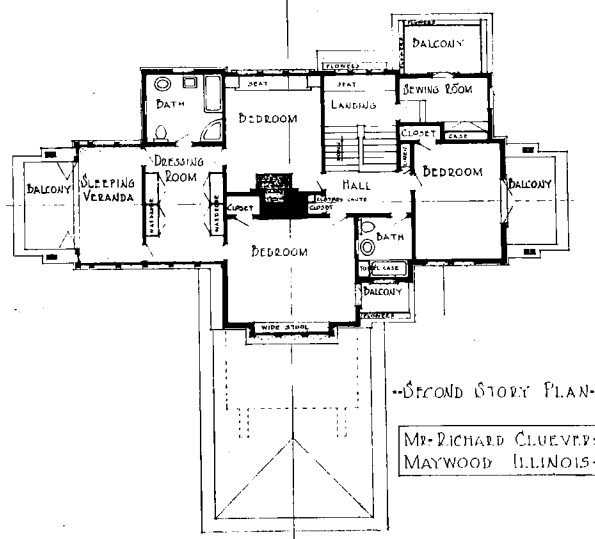


VERANDA WALL - MAIN WALL -  
Scale 3/8" = 1'-0"


$$- \sqrt{c} \approx 1.18'' = 1.0''$$



FIRST FLOOR PLAN



SECOND FLOOR PLAN

RESIDENCE OF MR. RICHARD CLUEVER, MAYWOOD, ILLINOIS  
JOHN S. VAN BERGEN, ARCHITECT, OAK PARK, ILLINOIS

The image contains two architectural drawings for a residence. The top drawing is a detailed wall section of a veranda, showing structural elements like concrete, tile, and various dimensions. The bottom drawing is a floor plan of the residence, showing the layout of rooms including a sleeping veranda, dressing room, closet, living room, dining room, library, and fuel room, among others.

**VERANDA WALL - WALL SECTION**  
 Scale 3/8"=1'-0"

**FLOOR PLAN**  
 Scale 3/8"=1'-0"

**DETAILS OF RESIDENCE FOR MR. R. CLUEVEN MAYWOOD, ILLINOIS JOHN O. VAN DERGEN ARCHITECT**

THE WESTERN ARCHITECT  
JUNE : : : 1915



more anxious to conform to a hard and fast equality in appearance, however, ridiculous it may actually be, than to seek individuality in a free atmosphere where changing circumstance would at least develop a variation of aspect.

If environment places on the architect only such restraint in the design of the particular as is consistent in a broad arrangement of all the natural and artificial features of a composition; then, of course, with respect both to the eye of the beholder and to practical requirements, he is limited as to one best possible solution of every problem; so, in the nature of things architecture really starts and ends with arrangement. He then must have some method of conveying this information by which order is established in the prosecution of any building operation; so, how shall the architect word his exact meaning?

We use a line to signify a separation or a joining. Where an edge or termination occurs it is spoken of as a line. We speak of emphasizing lines—vertical lines—oblique lines and horizontals. To answer a significant question as to whether the dominant horizontal line is peculiarly appropriate to the level or the rolling prairie land, we should say that the repetition of the lovely line where the land and the sky meet is the most appropriate, that it assures the most of a quiet reposeful ensemble, because it remains always subordinate in relation to the whole view. That the great arching dome overhead appears still more vast and wonderful because of the harmony and subjective quality of the repeated horizontal lines. But freedom within such certain broad limitation or "straight line restraint" is not sufficient for some of the nearer sighted designers who will say, "yes, but man always craves the thing which nature did not provide: he wants the high tower or the pyramid to 'relieve' the landscape of monotony." Let him prove his theory and you will find that in his work he has used the horizontal because he had to. That people can not live in towers and pyramids, is self-evident; so, he tried to use a combination of the oblique with all manner of curved makeshifts in order to escape the insistence of the horizontal. "Besides," he will say, "you designed the horizontal for the prairie and then you use them on the hill top and mountain side where they look ever so much better than they did on the level prairie." "Why, of course!" you answer, "for you can see them from many more viewpoints which do but exhibit their real character in greater measure." He blundered in thinking that he had proof that you were wrong in the first place; and so, by a sort of left-hand self-deception, he is equally sure that the use of the "styles" must be right. But, is it not true with all the heat of our clash of opinion, that while the horizontal is peculiarly at home on the prairie, it is actually a rectifier of vision on the oblique or broken site?

We are built to stand on plumb lines or lines polar to the earth and our eyes pair absolutely on the level. So for this and for other obvious reasons, it is an instinctive need that man expresses when he lays out his building on the level, swings its axis at a right angle

to the sun's path and builds his walls perpendicular. Since the light is from above, his horizontals, or horizontals in combination with obliques, always give a shadow or emphasis to the level line. So, his generous roof line, in creating shelter from an inclement sky, exhibits that sweet and intimate quality of shelter inseparable from the idea of "home." The buildings of the native Bhutanese and Swiss have visualized this quality perhaps more markedly than those of any other people. Of course, conditions of site fix the orientation of these buildings as is seldom the case where people build on level lands. Even while the horizontal is the most reposeful as compared with the vertical and the oblique, conditions must always compel the exercise of reason in its use for the kind of building required. A tall building with accentuated horizontal lines is an incongruity evidencing confusion of thought, because a tall feature or tall building stands contrary to the broad base of repose and contrary things always tend to destroy one another.

In nature there exists an ever-changing condition; the expanding cloud majestically rising against the blue, the slow motion of the glacier, the quick rush of storm, the drift of sand or snow before the wind, or the action of vibrant sunlight as it splits up in changing into the growing plant; these do but exhibit, in most impressive form, the endless transition of which we are ourselves but a part.

In building then the decorative line, form and color must symbolize the desire of the inner being to see and feel as opposed to the obvious inertia of a structural necessity; an element which is free moving and accentuated of direction, something which has the feeling of a continuation. It is necessarily subsidiary to the structural motive. The decorative line which emphasizes the structural form is always the most exquisitely beautiful where its subtle influence works for unity of the whole. In architecture we seek to reflect the condition or aspect of things of nature which always must be external to our building. But in skillful organization the parts seem sometimes to so eloquently answer their law that you have a subconscious impression that they must have flown together by a sort of magnetic attraction for one another.

The unlettered as well as the cultured must alike exult in beholding a creation which stands absolutely separated from that of which it is made and manifests a freedom of thought wherein not a single trace of confusion is evident.

From the foregoing outlines you will see that where a clear idea exists for a scheme forms will fall naturally into an orderly arrangement and express meaning as much through exquisite adjustment to use as through accent in decorative color or surface treatment.

Organic architecture is that arrangement of builded form which from any viewpoint impresses us with qualities which reside in exquisite combinations and contrasts, thus exciting the pleasant and deep appreciation of the beholder. This kind of architecture proves its worth in its possession of personality—it commands an

atmosphere. You are convinced it is right; it complements life to which it is both a frame and a background. Music, sculpture, landscape, works of art are enriched by its agency—are ennobled by its subtle presence and special attitude. Only buildings which have a personality can have a consciously expressive attitude or boast of balance or symmetry or power or real meaning. A conglomerate, whether it be of many rooms or many parts, is still like a half uttered sentence; it lacks arrangement though it has words; it asks nothing of you though perhaps its designer or builder meant it should and did attempt to dress it in a "style." If architecture mirrors the soul, then what are the vast majority of existing buildings but mere receptacles, boxy or stupendous, mayhap, but repellent. Confusedly heaped together they excite only our resentment at and pity for the designer.

Architecture is essentially the great out of door art, and it belongs more intimately to the hill and valley, the cliff and the prairie or shore line, than to human use. The eternal horizon modified by the wonderful breasts of hills, by the long heaving swells and gentle sloping dips: this is "my country" of the great Western prairies.

The study of nature's ways and moods is necessary that man's work may complement and set forth her wondrous charms. Thus may he harness her subtle strength to his humor. The architecture of the past, so much of it, a meaningless expression, a ceremonial jumble, was a secret, exclusive art. It has been essentially a timidly nursed, privately owned, autocratically developed, effusion, as witness: the temple, the court, the palace; it was not a consciously aspirant social expression. Ancient and medieval architecture could not help but discover and develop through use, certain forms and orders of arrangement which must always be of influence in the design of buildings, but the spirit that guided and worked results was not as a rule that which felt for nature's support. Each kind was a wave of specialized usage; a limited, arbitrary impulse based on some particular practical limitation or intellectual attitude of the day. We won't quarrel any longer about diameters or other non-essentials.

On this the eve of a widespread change in the feeling for and care of the things of the common good, we are awakening to a conscious desire for expression. It is evident in literature, music, the plastic and the graphic arts. Why not in architecture? Our people are turning to the purposeful work of building up the standard of citizenship. Blood of a strain common to all the sadly confused fatherlands of Europe is here, now mingling in the Commonwealth and seeking through her institutions a certain prophetic fulfillment of ideality. It has bequeathed to us an impelling desire to be free and strong in our creative endeavor. We can, if we will, open our eyes to the need and our hearts to the love of the beautiful as being glorified because of the more ideal forms in which our imagination clothes them. There is no authority but our own and our demand for

a re-created world can and should be of an all inclusive permanently operative kind.

The lesson of all past ages of expressive effort shows that each age had its own conscious "moment" and with this its own peculiar mode of artistic expression. The style we see resultant of that momentary effect was inspired by a certain standard of life. Emphasis is placed on shapes, which show more often a weakness of conviction and feeling than they show a feeling of strength and purpose. Our perception of this fact puts the creative architectural efforts of the past into proper perspective. In such critical retrospect of history we read the cause and then turn and see the result of each style of a period, so we come to realize more pertinently the need of an artistic response to our own modern social "moment."

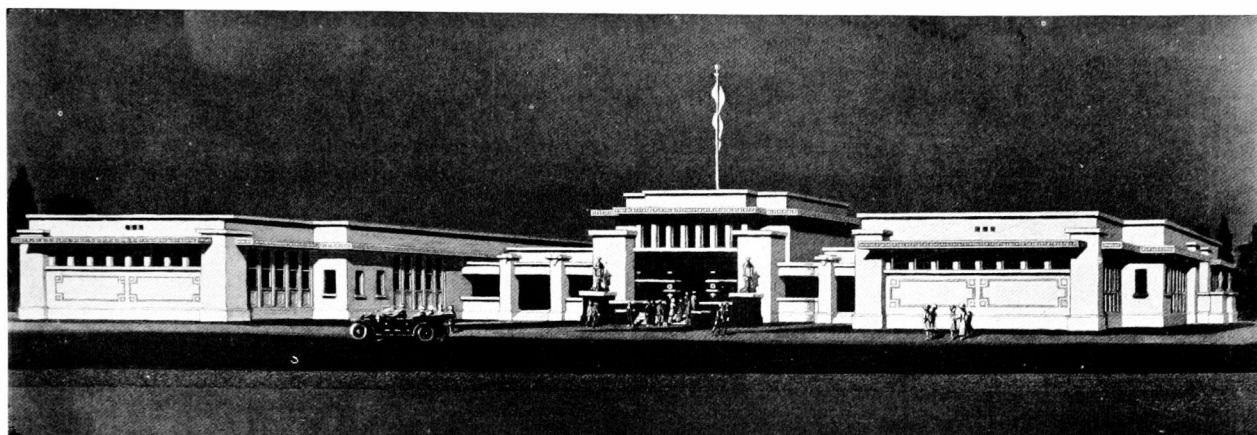
In America, and especially in the Middle West, life exhibits without a doubt a fullness of vision, a purposeful attitude, and consciousness of inter-dependent power such as has never before in history been true of any people of any other time or place. This power is taking hold and endeavoring to limit the shaping effect of social conditions as to bring about a freer opportunity in life environment for all than has ever been hinted at before.

It seems certain that a sober and reasonable creative expression must be forthcoming in architecture through which all would speak and feel. It must be a true reflection of our real condition, a simple statement of the broad yet intimate relation which we see in things today, whether they be things of state, or things of science, or things of nature. At present our undeveloped and wrongly developed educational method seems to stand in the way of progressive change. We are trained to curb spontaneous impulses which would lead to profound desires. The main thing is to come into our own and let it do for us so that we as free men may leave our own record, as we pass along the great highway of life.

The art of architecture in the new West hopes to generate a feeling of reverence for the hill and valley, the cliff and shore line, the great smiling sunlit prairie. It especially recognizes the need of conforming to certain limitations. Materials selected for and cast in forms suitable to functions—constructions, which while being shelters fit for special use are also unmistakably pertinent, inside fulfilling outside promise, outside re-appearing or penetrating inside refinement of workmanship, of color, of decorative sculptured form and of furnishings exquisitely harmonized in-door and out. Thus will human expression through architecture be clear, true, relevant and consequently immensely more eloquent than it has been in the past. Simple truth will take the place of "philosophies," of thrice removed "inspiration," of computed and classified "laws" of composition, of explanation in meaningless "technical" scholarly words of that which is not obvious to the eye, therefore non-existent. The sophisticated reactionary tendency leads not to the ideal, but to the final result of a stupefying monotony of existence.

If architecture mirrors the soul, then why should any building be anything but beautiful or reasonable? Ugliness is evidence of sin, stupidity, wastefulness, chaos and confusion of thought. Out of the realm of art come the things that are of more moment than the things of the mere material world; mere possession is coin to the multitude—it is empty and without value here. The realm of art is antipodal to that of the operatives machine-like labor or the sweaty toil of the

harvest hand; yet, one is as necessary to man's existence as the other; each is an overlapped part of the other. The world which knows culture has always striven toward the attainment of that condition which would develop a certain balance between the two extremes. For each man to be as much artist as he is farmer and vice versa would be the ideal existence, but this of course, is still a proven impossibility, though it may come some day.



DESIGN FOR SCHOOL

F. D. WOLFE AND THEODORE LENZEN ARCHITECTS, SAN JOSE, CALIFORNIA

### ARCHITECTURAL SCHOOLS

At a recent meeting of the Board of Regents of the University of Michigan the designation of "Colleges" of Engineering and Architecture was adopted in place of the former "Departments" of Engineering and Architecture. In this organization the College of Architecture controls its programs in architecture and architectural engineering, while the College of Engineering controls the various courses in Civil, Mechanical, Electrical, Chemical and Marine Engineering. Two additions to the teaching staff have recently been made both in the work in free-hand drawing and painting for architectural students. L. A. Makielski is now teaching the advanced work in drawing from the living model. Mr. Makielski studied at the Art Institute of Chicago, winning the foreign traveling scholarship and subsequently spent four years in study abroad, three in Paris and one in general travel. While in Paris he on two occasions exhibited in the Salon. An exhibition of paintings by Mr. Makielski is now being held in the Art Gallery of the University. Another appointee in drawing and painting is Mr. Earle Barnes, a recognized landscape painter who studied at the Art Students League of New York. There have been a number of lectures by visitors recently; one by Stephen M. Wirts on Furniture Design, another by the well known painter Joseph Lindon Smith on the temples at Anchor Wat in Cambodia; Theodore W. Koch, author of "Carnegie Libraries," on the Planning of Libraries, George Gibbs, Jr., on City Planning, and C. L. Lewis on Building Superintendence. The Detroit Architectural Atelier, whose patron is Professor Lorch of the University

Architectural Department, has just held an exhibition of its work in Detroit. Some of the work of the College of Architecture has recently been shown at the Chicago Architectural Exhibition at the Art Institute of Chicago and will also be shown at the architectural exhibition to be held at the Detroit Museum of Art in June.

### COMPETITION

Artists and designers are invited to participate in the competition for designs of two seals or emblems, to serve as the official symbols of the North American Gymnastic Union and its subsidiary, the Normal College of the N. A. G. U., respectively.

The designs desired must lend themselves to various decorative uses, but are to be offered in form primarily suitable for reproduction and use in the printing processes, as stated in the rules, on letterheads, bulletins, college catalogs, etc.

A prize is offered, and the competition is to be judged by a competent jury of experts, consisting of Harold H. Brown, Director of the John Herron Art Institute; Carl H. Lieber, art dealer, and Arthur Bohn, architect.

A prize of five hundred dollars is offered for the best design for each symbol. All designs must be received on July first by Harold H. Brown, care of John Herron Art Institute, Indianapolis, Indiana.

The Neighborhood Center idea, worked out by Schenck and Mead, architects, of New York, won the first prize in the competition instituted by the City Club of Chicago.



## AN IMPORTANT ANNOUNCEMENT

E. V. Johnson of Chicago announces that after continuous service as Vice-President and Western Manager of the National Fire-Proofing Company since March 2, 1902, he has severed his connection with that company and will continue in the fire-proofing business under his own name.

Mr. Johnson's desire is to place his personal time and efforts at the command of architects, engineers, contractors and owners and make use of his own patented improvements in methods of using structural clay products.

This announcement calls for more than passing mention, as Mr. Johnson's connection with the entire subject of fire-resisting construction, its form-invention, manufacture and installation, is longer in point of time and more intimate in all its relations to purpose and evolutions in application than that of any other individual in the United States. His identity with the development of clay product protection for steel structure and its accessory uses covers more than thirty-five years of constant activity.

Drawing upon a more or less accurate memory, it was about 1880 that his father, the inventor of many of the original forms of hollow tile construction, died and left the work of carrying on the industry to E. V. Johnson, then about twenty years of age. Besides the completion of the largest fire-proofing contract let up to that time, that for the Chicago City Hall and County Building, there was the factory at Ottawa, afterward developed to an immense plant for the burning of clay, that was part of the responsibility that fell upon this young man's shoulders. The thorough manner with which he met the problem and the demands of the structural steel evolution that shortly afterward came with its avalanche of new and intricate covering requirements, is one of the most remarkable incidents in modern construction history, and equal in importance with the development of the steel frame.

It is probable that to him first occurred the adaptability of hollow tile, made for partition use, to the construction of exterior walls. The offices of the company in Chicago were built in 1884 entirely of hollow tile. Soon afterward a great grain elevator was constructed on Lake Superior of this material and the strength and lightness of hollow tile thus demonstrated, its use in residences large and small followed as a natural sequence. In fact to record the evolution of hollow tile involves automatically a biographical sketch of E. V. Johnson (facetiously, and to an appreciable extent, accurately dubbed by a friend, "Ever Victorious.")

The devices which he originated and for which he holds patents, run into the hundreds and cover the entire field of structural clay product manufacture from the invention of proper machinery and kilns for the factory end, to meeting the requirements of the architect and engineer designers in supplying their demand for protection to the constantly increasing and new forms introduced through their development of the skeleton steel frame.

With this exceptional preparation for the work, during the past thirteen years Mr. Johnson has had entire control of all the departments and activities of the National Fire-Proofing Company's Chicago office and its Western branches to the Coast. Not the least valuable of this experience, great as it is with 850 commercial and public structures, great grain elevators or residences to his credit, has been his direction of that company's splendidly equipped testing station and laboratory where everything connected with fire-proofing and fire-prevention has received the most scientific and exhaustive investigation.

All this experience Mr. Johnson has decided to place at the command of the construction world with the added factor of the introduction of his latest and best improvements in fire-resisting construction methods which the executive details of an immense corporation's activities have made it impracticable for him to develop.

The death of Jeremiah O'Rourke, architect, of Newark, New Jersey, is announced. Mr. O'Rourke was Supervising Architect of the Treasury during the Cleveland administration, and a fellow member of the American Institute of Architects since 1886. His death occurred on April 23 after a long professional career, having been born in Ireland eighty-four years ago and coming to Newark in 1850 where he took up the trade of carpentry and planning. His life was always a credit to the large number of those who as carpenters wrote the genesis of architectural history in these United States and became honored subsequently as practicing architects.

The advantages of metal lath and its protective plaster coating is set forth and illustrated in an attractively compiled pamphlet issued by the Northwestern Expanded Metal Company in reference to its Knobum Metal Lath and other expanded metal products. The detail illustrations are largely in full size. Architects will find in it many ingenious methods of plastering in difficult angles and corners where suspended ceilings are necessary. The overcoating of old weatherboarding and construction for stucco walls is also detailed.

Among the names of architects who recently addressed members of a sub-committee of the Illinois legislature on the subject of an engineers' license law, were: Emery Stanford Hall, Charles Fox, Elmer Jensen, Bruce Watson, William Drummond, W. G. Carnegie, Fredrik Perkins and Francis Barton. The names of those composing the intelligent committee appointed to pass on the merits of the case were: Farrell, Epstein, Field-sack, Placke and Vickers.

A pamphlet that in matter and illustrations makes it almost an exhaustive treatise on the subject of Gravity Spiral Conveyors, is issued by the Otis Elevator Company. It should be in the library of every architect and engineer for ready reference when considering the details of any building where a product is to be moved from one floor to another.