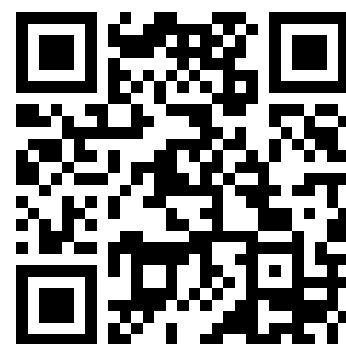


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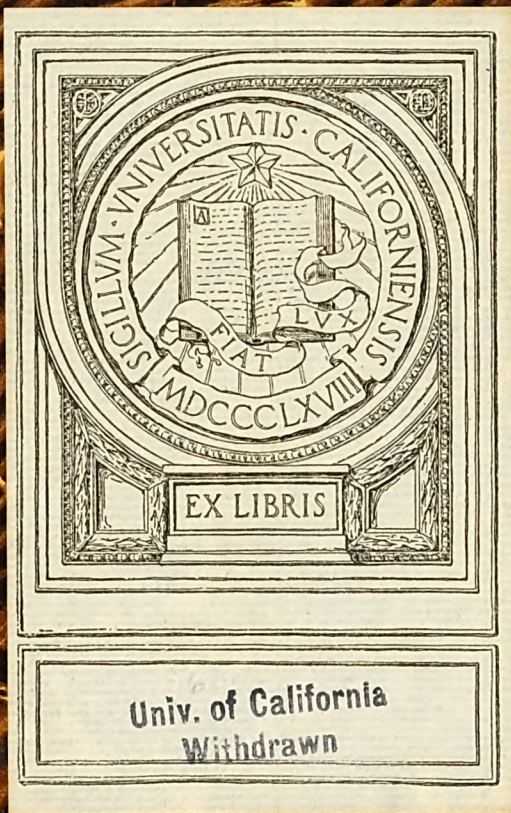
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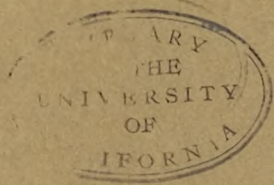


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J U L Y  
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THE WESTERN  
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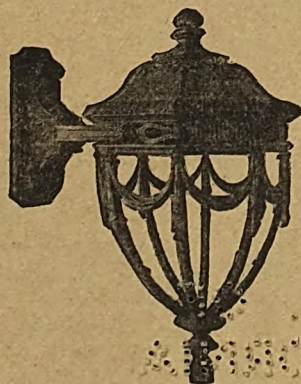
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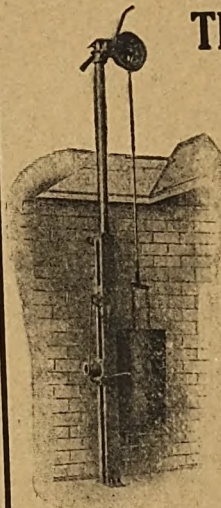
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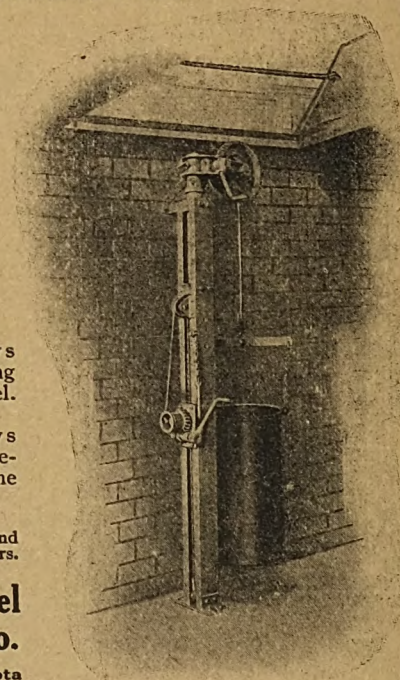
The upper view shows hoist extended for raising to sidewalk or wagon level.

The lower view shows hoist lowered into basement entirely out of the way when not in use.

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# THE WESTERN ARCHITECT

A NATIONAL JOURNAL OF ARCHITECTURE AND ALLIED ARTS, PUBLISHED MONTHLY

VOLUME 24

JULY, 1916

NUMBER 1

Architects  
Paid for Brains  
Not Plan  
and Design

There is a larger proportion of ultimate loss in the construction of residences through the firmly seated belief of the average layman that the plan represents the services for which he pays an architect, than from any other detail connected with the investment. This loss is then as erroneously charged to "deterioration," when it is directly the result of a lack of skilled control in the carrying out of contracts and the purchase of materials. Aside from the constant annoyance and expense occasioned by bad planning and unsuitable or inferior materials, both the mortgagor and purchaser of residence property have become extremely critical. A fumed oak trim and a coat or two of paint does not satisfy his close inspection. He finds that the yellow is beginning to show through the "nickel plated" bath fixtures, the springs in the "solid bronze" hardware are broken, the kitchen sink is not properly fitted and its height and breadth is not suited to its use or location. A "thousand and one" like, and singly, insignificant, details, added to insecure foundations or carelessly shingled roofs, depreciate the value of the house, and with no relation to the plan which is supposed to be the one thing needful in the construction. Yet the plan is but a memorandum and has much the relation to the commission of the architect as the drummers' order book has to the goods paid for. This obsession in regard to the status of the plan has flooded the country with those of the mail order variety until but one residence in every two hundred in most cities are planned by professional men. That the one hundred and ninety-nine have defects that skilled advice would have avoided at a saving rather than an increase in cost, is only another way of proving that "only one person in a hundred thinks."

Boston  
and its  
Maximum  
Height Limit

A movement to redistrict residential districts in Boston and the appointment of a commission for that purpose, led to an assertion last month that an attempt was being made to extend the maximum height of buildings. We were not so greatly interested in the particular situation in Boston as in deeming it our duty to resist any attempt in Boston or any other city to extend building height after a limit had been once fixed. Therefore, we did not state that Boston's maximum was one hundred and twenty-five feet and in speaking of the limit say specifically that "ten years ago the city was divided into two districts,

residential and otherwise, and in the residential district the height was limited to eighty feet, or two and one-half the width of the street." Neither did we take the trouble to explain that, as a correspondent states, "since that time business has extended into some of the so-called residential districts, and as this redistricting expired by limitation at the end of ten years, a new Commission was appointed to establish new district lines and *the probabilities seem to be that this new Commission will greatly extend the area in which buildings can be erected to a greater height than one hundred and twenty-five feet.*" Probably, next to any interference with established limitation, unless to secure a still further reduction in height, is the danger of yielding to the encroachments of one district upon another and attempting to adjust such heights. The Boston situation is, fortunately, in the hands of architects of probity and ability in an advisory capacity and whether as our correspondent states in the section quoted, the height may be extended, or that, as another paragraph states, "There has been no move started since 1892 to vary the maximum limit of one hundred and twenty-five feet," it is safe to believe that Boston will retain as it has been for ten years, the most logical limitation law among American cities.

High Price  
Peak in  
Building  
Materials

That the prices for structural material have reached a maximum is the prevailing opinion among material concerns. The shortage of materials and delays in shipments which has seriously affected large building enterprises, has been largely attributed to increased factory and residence construction not only in cities of the first class, but in the smaller towns in the East and Middle West. But the cause of this difficulty in obtaining materials lies along other lines. Probably the greatest factor is in the curtailment of output, occasioned by the scarcity of labor, both skilled and unskilled. In the brick and cement factories machines lack skilled operators and in the railroad yards at points of delivery, cars stand for days waiting to be unloaded through scarcity of laborers. At a time when there are less strikes and lock-outs in the building trades than has been known at this season for years, work drags, or is at a stand-still, because there are not hands enough to supply the demand. Another cause for high prices is found in the attitude of contractors who, though eager for future business, will not shade prices on a firm and presumably rising market. This also decreases the number of contractors,

as those who formerly depended on close competition for contracts are finding that others who have reputations for fine execution and stability are gaining most of the business. Owners who pay the cost, through the strong market for rentable space, are more concerned with their constructions being finished without delay than in seeking the cheapest, and therefore the most precarious bid. Contractors, in turn, are careful from whom they take business, as any financial difficulty of the owner is too apt to tie up equipment and material at a time when scarcity of labor and material both make every day valuable. Reducing these several aspects to an equation, we find an exceptionally healthy condition, both for the legitimate investor, the material dealer and the contractor, especially as a comparison of last year's exceptionally low prices and those obtained the first half of this year, will show that the difference is not as great as might be imagined. In fact, in the price of brick, hollow tile, and other burned clay materials there has not been a very large advance. It's in structural steel and other steel products that the larger advance is noted. A maximum in these is now probably approaching if not already reached.

The Institute's  
Standard  
Contract  
Documents

It is gradually dawning upon the contractors, and also owners, that in the standard documents formulated and issued by the American Institute of Architects they have the most equitable and "legal" articles of agreement ever placed at their disposal. When the first document, the Uniform Contract, was evolved some twenty-five years ago, through the assiduous labors of a joint committee of the American Institute of Architects and the National Association of Builders the contractors had confidence in it because it was placed before them through action of their representative body. It was the architects who, reluctant to lay aside the cut and dried contracts produced by their own lawyers, were slow to use the new and equitable form. It has taken almost twenty years to place it in anything like universal use among architects. With these other documents it is different. The contractor is businessman enough to see that the best legal talent in the country has been used in their formulation and the exchanges have generally recommended their use. They contain a condensation of legal security that few of them could obtain and so clearly presented that a general use will soon make them standard in fact and in the courts as well as in name. The result of such standardization will be a simplifying of the contractors' business even beyond the most sanguine hopes of the authors, the American Institute of Architects.

Illinois  
Architects  
Plan Material  
Standardization

As against the monopolistic manufacturers-advertising agencies-Stevens-As-hurst bill for controlling the market in standard materials the supposed benefits are reached without the injurious features in the materials standardization project of the Illinois Society of architects. This contemplates the preparation of specifications from a technical standpoint

which will guarantee the quality of workmanship and material without the use of trade names, making perfectly open specifications for all legitimate manufacturers, dealers and contractors. From the architects' standpoint such a specification would relieve him of much detail work and inspection, the working over specifications for many successive commissions and eliminate many of the causes for controversy, while it ensures the owner a construction of standard quality. From the manufacturers' point of view one of the great benefits of such a standardization would be the elimination of much of the sharp, and often dishonest competition on the part of contractors who, detecting in a specification some incomplete definition will substitute a cheaper and undesirable material. The sponsor for the plan in the Illinois Society of Architects, Emery Stanford Hall, claims for it that "the use of such standard specifications would allow contractors and material men by experience to become familiar with the exact requirements of specifications and would therefore put them in a position to quickly and accurately rate costs on work submitted to them for estimate."

Institute  
President  
Presents Views  
to Congress

John Lawrence Mauran is proving a most active president of the Institute. He is not only persistently following out the policy of the Institute in its endeavor to elevate and refine things architectural in the United States but with a clear business sense of what can be accomplished is placing the attitude of the Institute before the proper Congressional and Senate committees in a manner that impresses the solons. His arguments against a Washington Plan desecration and his protest in the name of the Institute in regard to the passage of Bill 5854 before the Committee on Public Buildings and Grounds not only gave its members a clear view of the consequences that would follow hasty action but enlightened those gentlemen exceedingly upon the commercial and political value of acquiescence with the architects' views. This work of congressional education so well commenced by such past-presidents as Burnham, Gilbert, Carrere, Post and others is ably and energetically carried on by the present incumbent.

In some respects Cleveland, Ohio, is in advance of all other cities in the public activities of its architects. Not to go back to the work of Levi T. Scofield in his great work of sculpture, in which he donated his services, in the execution of the war memorial that is a distinctive feature of the city park, the architects' impress upon civic affairs commenced when the Cleveland Architectural Club in conjunction with the Architectural League of America projected the Civic Plan now being worked out by the city. These draftsmen, now practicing architects, in co-operation with other professionals are leading in those activities that will make their city noted for its beauty and livable qualities. The latest, and from a point of history, unique assay into public affairs is the appointment of architects to co-operate with the county auditor to classify buildings for tax appraisal purposes.

# "The Mint House," Pevensey, Sussex, England

By Robert E. Stacy-Judd, Architect

Looming through the mist of time to an indefinite birth, nor seared by the hand of man in his thirst for change, and withal nestling in the rustic simplicity of an unspoiled old English village, stands one of those gems of medieval domestic architecture which serve to light the tortuous paths upon which the earnest Master Builder must wend his way. No "House With a Thousand Candles" is this, no mansion with intricate windings and a lordly halo, but an edifice, small and unpretentious, even humble, in its poise. Peaceful and calm, yet with a watchful eye ever sweeping a coast line of erratic disposition, reposes this ancient dweller of bricks and mortar, quietly enjoying memories which fill a thousand years and more. And as the channel waters frolic at its feet it snugly ensconces itself within the circle of a few old friends and recounts the many stirring and interesting incidents of its youth and middle age.

When but a babe, a Roman-cemented-cobble-walled, ungainly sturdy hut, it recalls how the lusty sons of a now decadent power, labored within its walls to mold unwieldy coin of the realm for their despotic masters. And later it heard the discordant voices of a Roman multitude, who strived to cultivate those new-found shores—but that was in the past, the murky, hazy past, when it was but an embryo. Clearer and stronger comes the sound from ten thousand lusty throats, under the leadership of William the Conqueror, as his warriors storm the giant walls of Pevensey Castle, hard by. And again rings the sound of the mint—and again, and again, hence the reason for its present cognomen—"The Mint House." Its fame as a minting house spread through the reigns of William the Conqueror, 1066-1087-William Rufus 1087-1100, and King Stephen 1135-1154. Small reason this ancient laughs to scorn the rasping voice of the unbeliever, for at least four of the coins from those periods repose in the British Museum. True

its claim to minting in the days of the Romans is not authenticated, yet its listeners are ever charitable, and why not? Does not Time demand respect? And Time has long been its friend.

The successes of a later life served to alleviate the bitterness it felt when its embryo self was forced to accept the company of a host of indifferent domiciles in the year 490 A. D., although the next three hundred years of stirring events served to create a certain amount of sympathy for the unwelcome associates, so in the year 780 A. D. it condescended to become one of them and the hamlet was given the name of Pevensey, which name, with stoic indifference, it still retains.

With a wistful eye it glances a few hundred yards to the west and smiles upon the ruins of a once mighty castle, built upon the site of the Roman castle of Anderida, then shifts its gaze to those mighty walls, twelve feet thick, of the Roman Fortress which was built in the year 300. Its eye slowly and sadly travels over the long narrow bricks, bound together with cement and the blood of bullocks, and it murmurs—"My oldest friend."

It harkened back to the time when the border line of youth was crossed, and how the hand of Time and the needs of man fashioned the erstwhile mint house. In that red-letter year, 1342 A. D., it received its present shape and size, and for a period of two hundred years it enjoyed an unruffled calm, then in the year 1542 A. D. the magic hand of Doctor Andrew Borde gave to it a renewed life which promises to span to many centuries to come.

I cannot help but think of that picturesque court figure of the royal quack, with his whimsical antics, his wit and brilliant repartee, his learned literary works, his versatility, his intimate friendship with two kings, and his death as a prisoner in the Fleet in 1549 A. D.

It ceases to recount and is lost in reverie, and no doubt as it thinks it sees the varied life of social turmoil

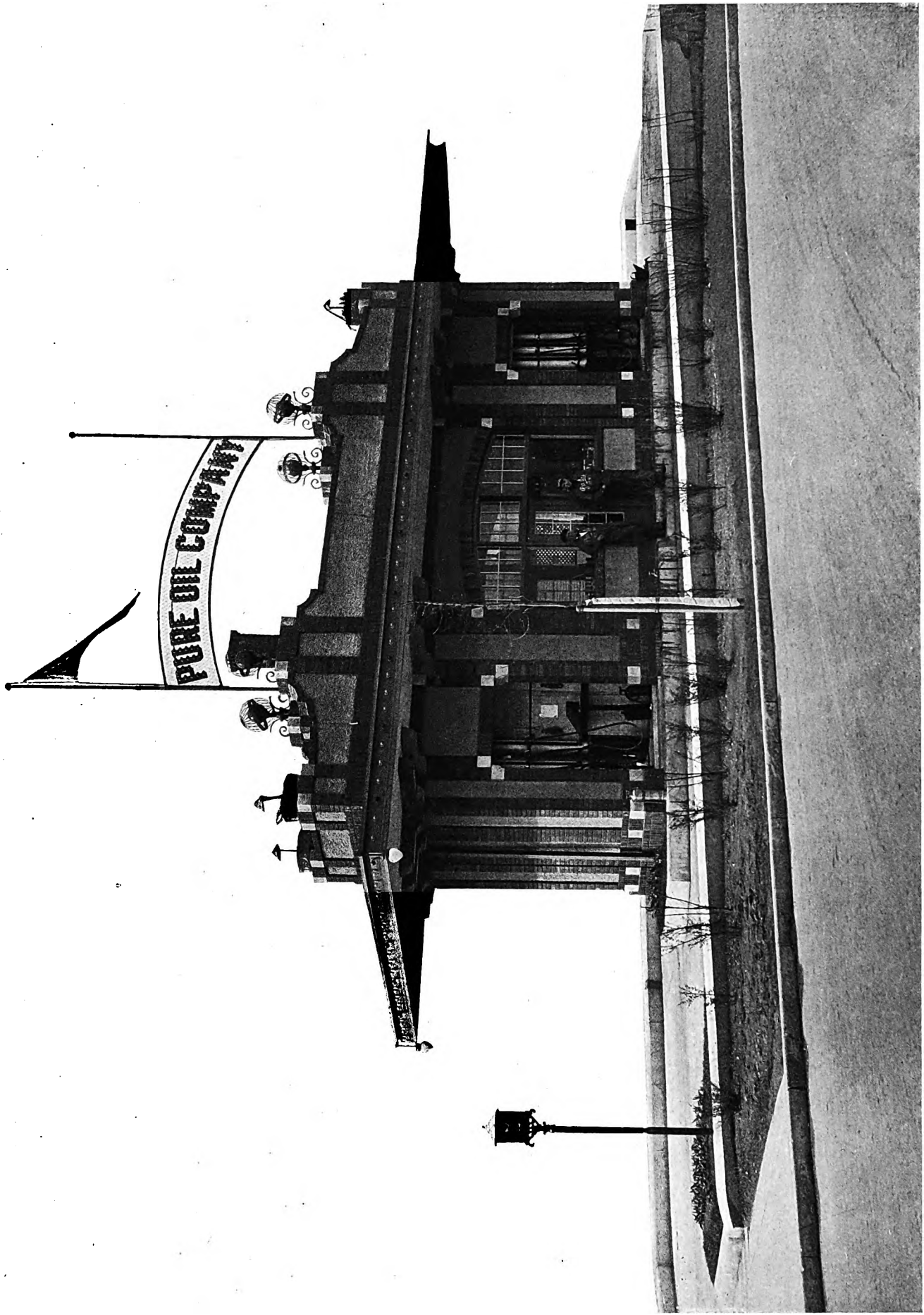
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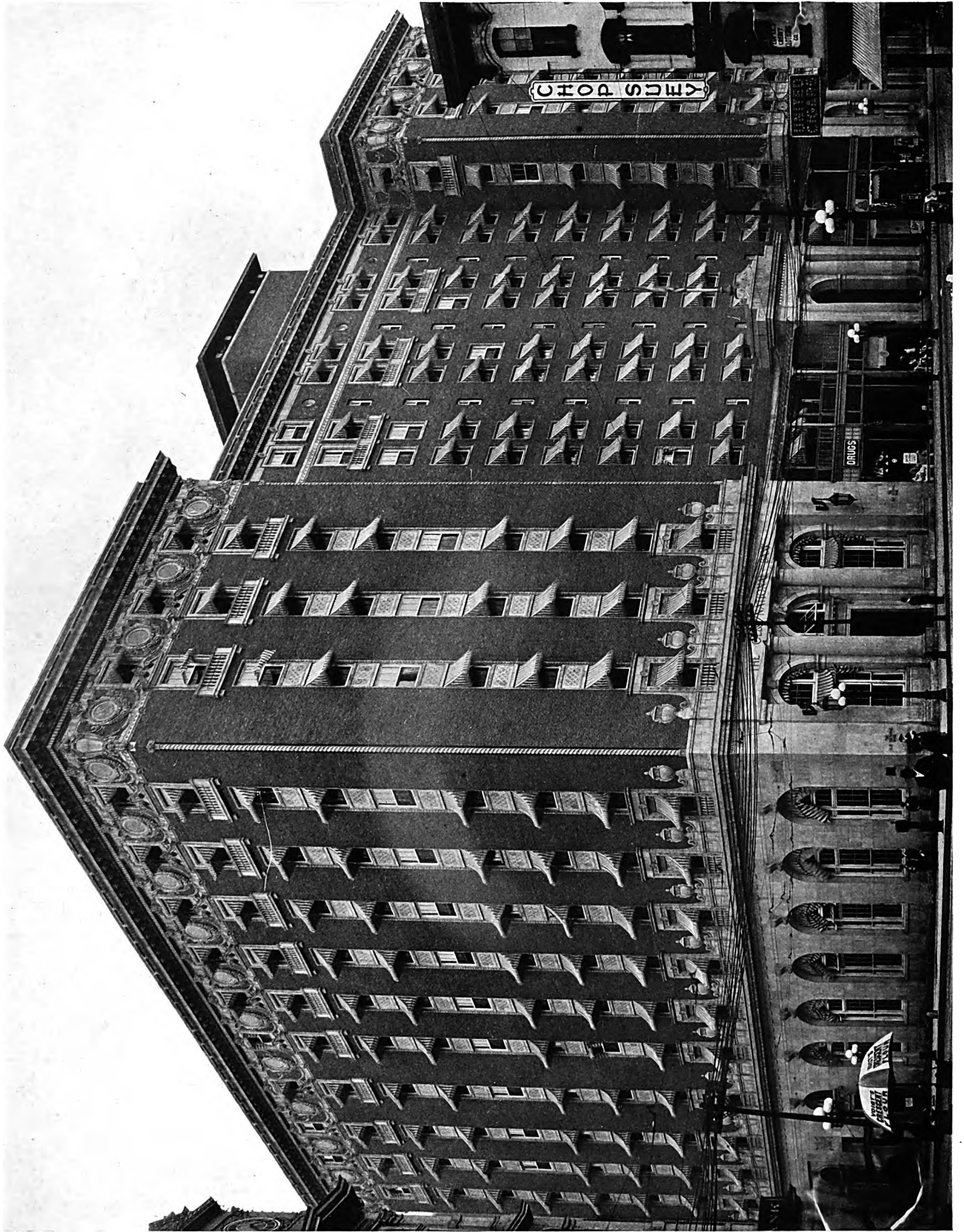
COLORED FRESCOED ROOM IN MINT HOUSE  
PEVENSEY, SUSSEX, ENGLAND :: :: :: ::



COLORED FRESCOED ROOM IN MINT HOUSE  
PEVENSEY, SUSSEX, ENGLAND :: :: :: ::



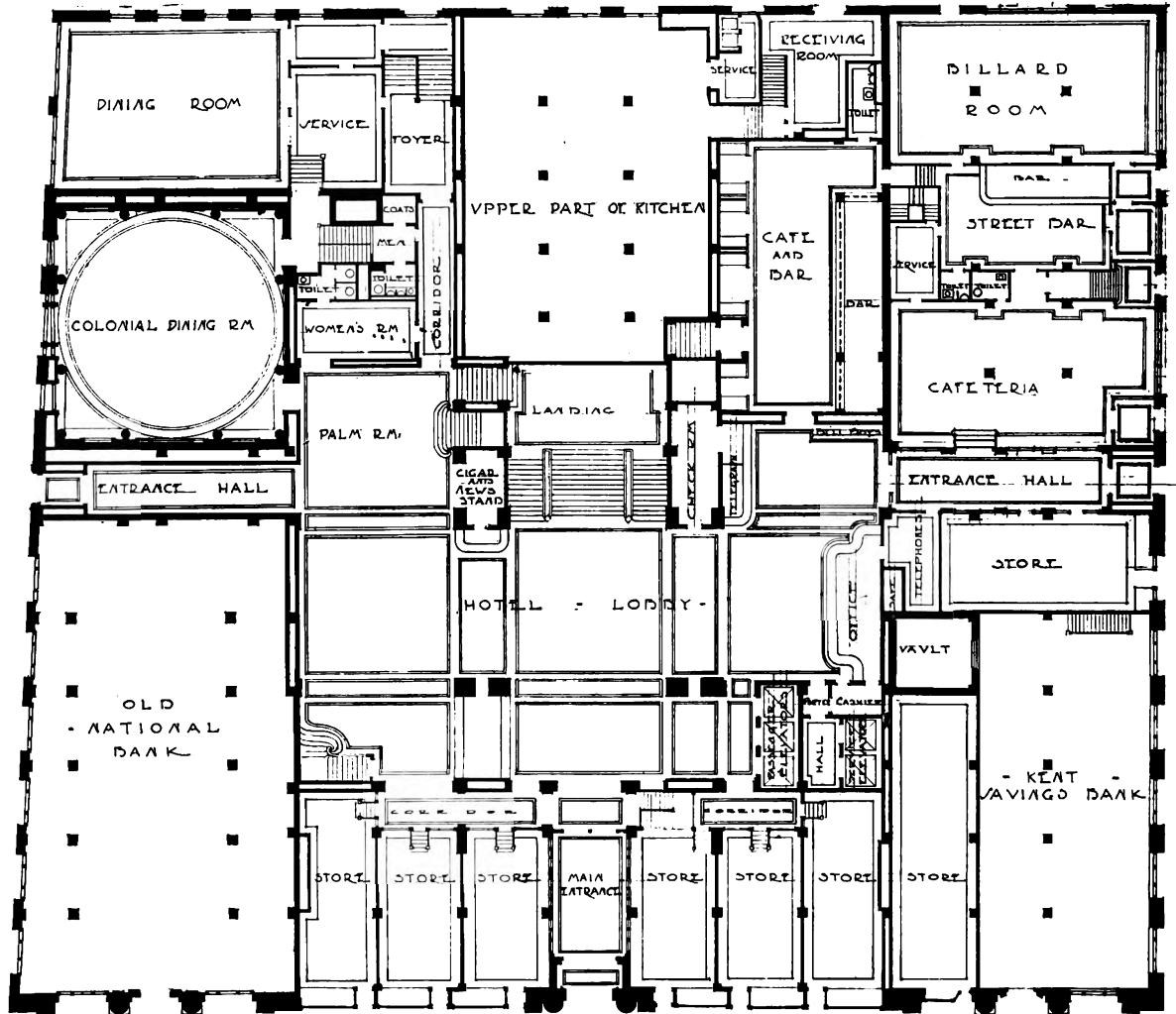
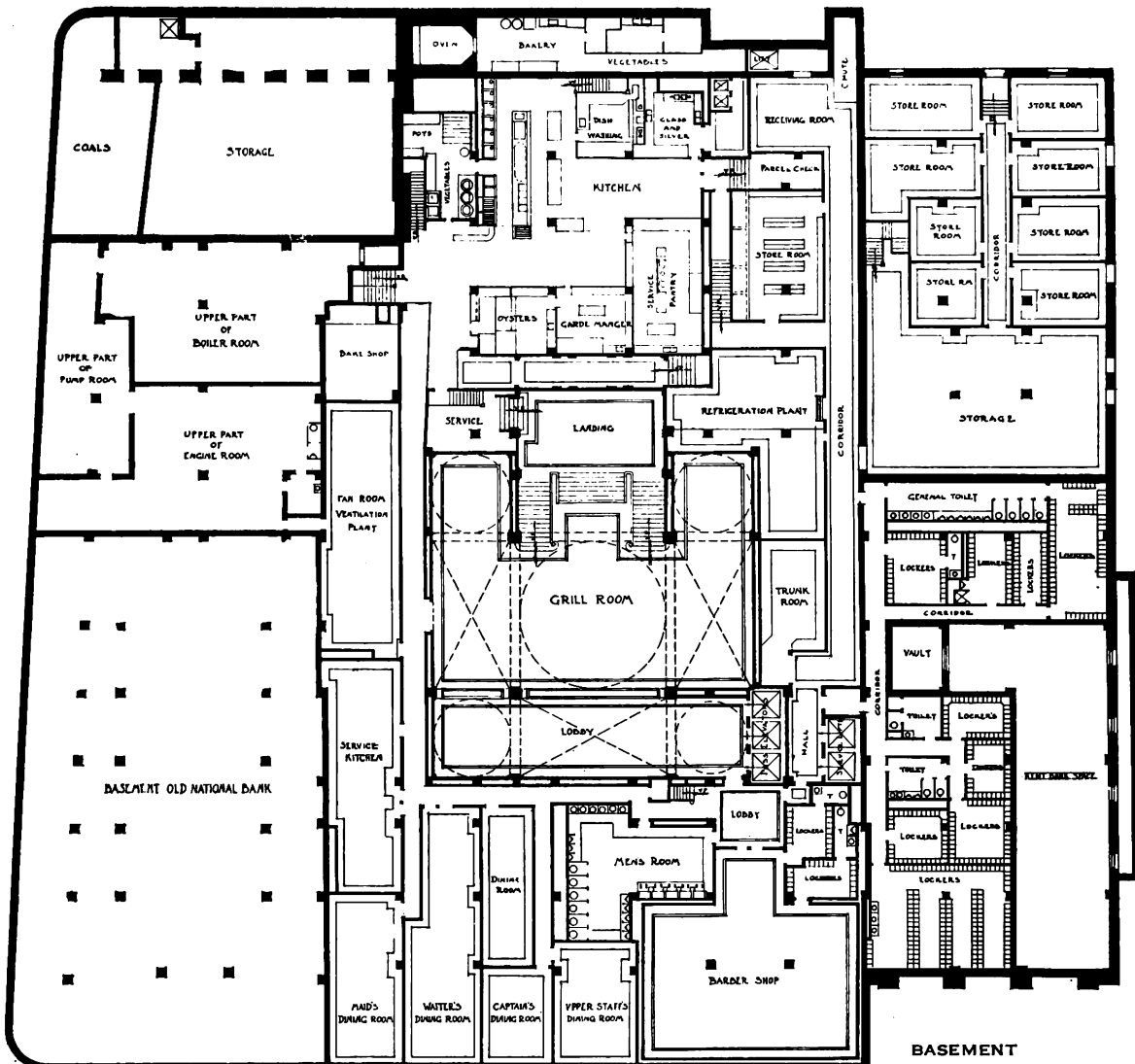
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AN ARTISTIC EXAMPLE OF AUTOMOBILE FILLING STATION, MANY OF  
WHICH ARE NOW BEING ERECTED THROUGHOUT THE COUNTRY.



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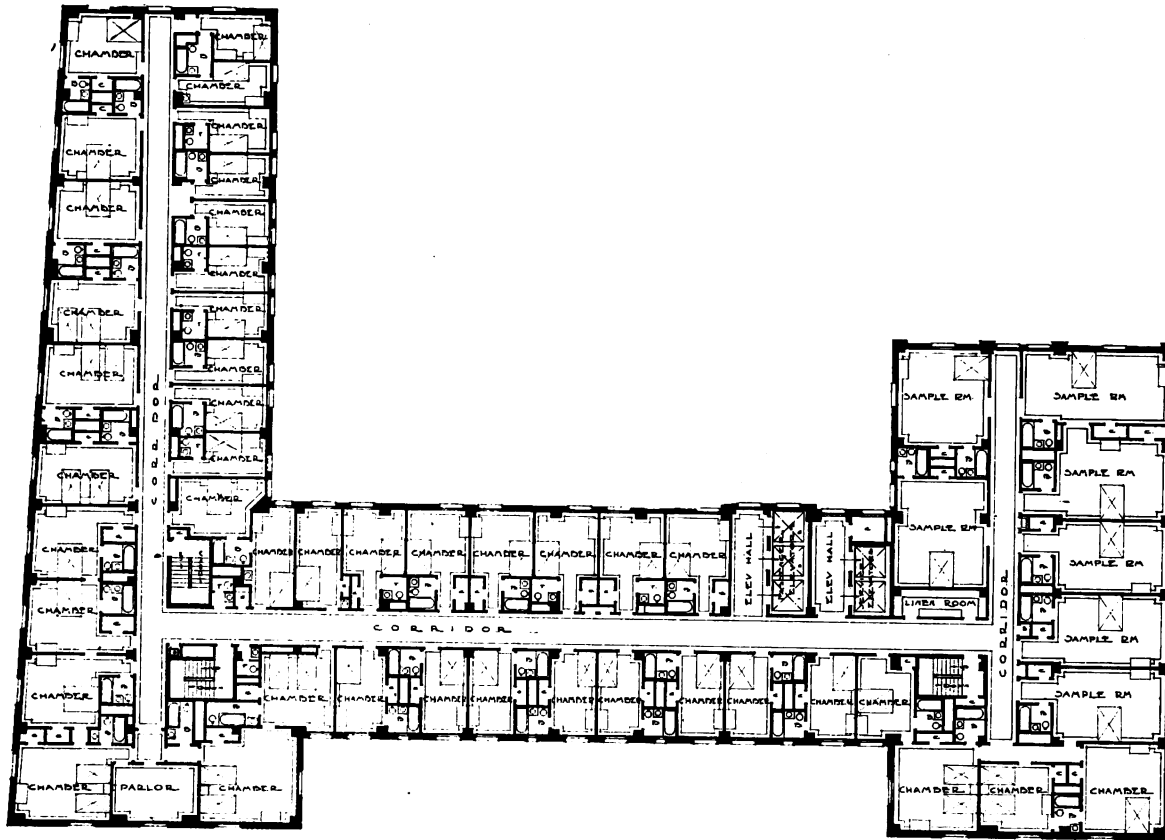
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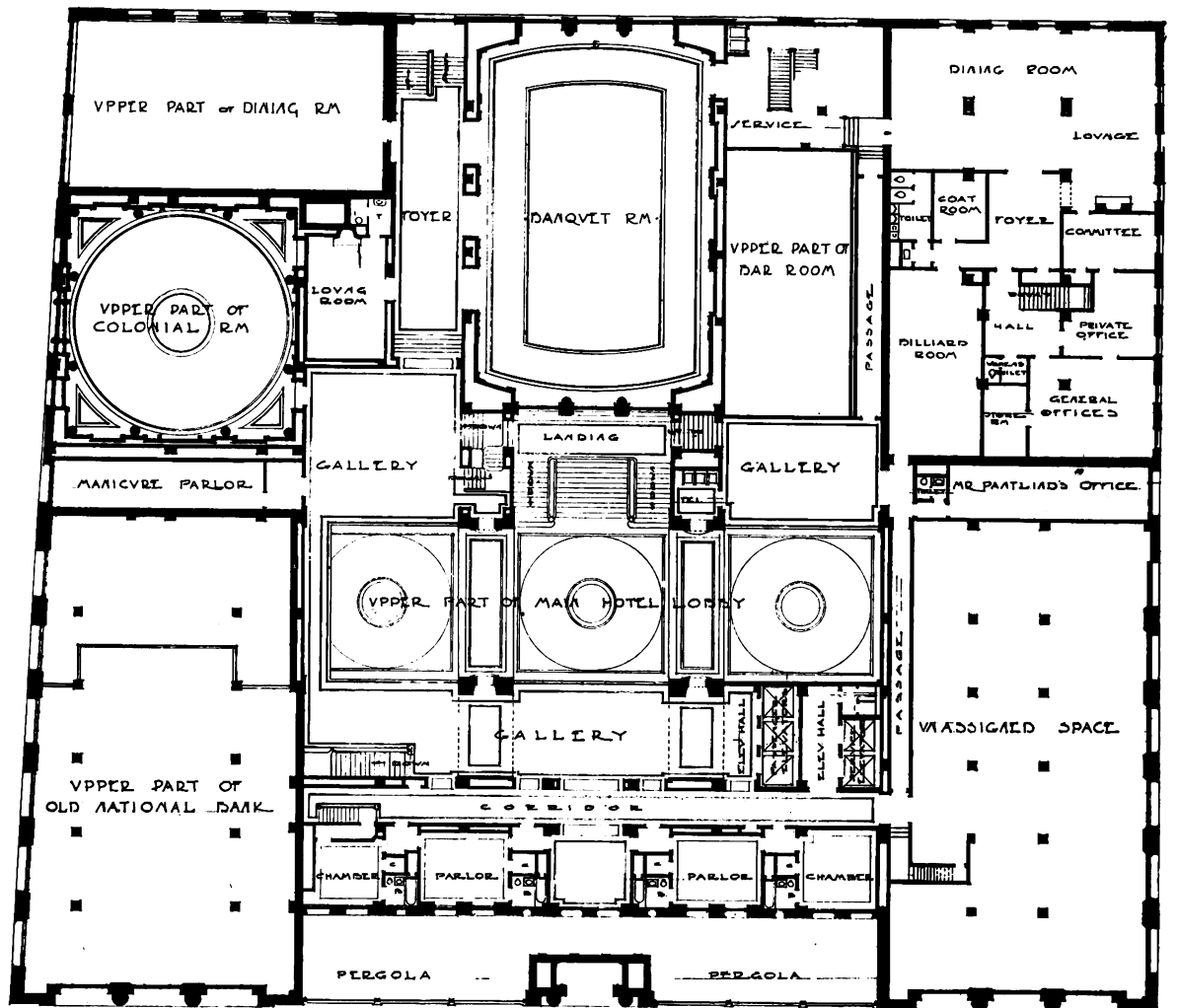


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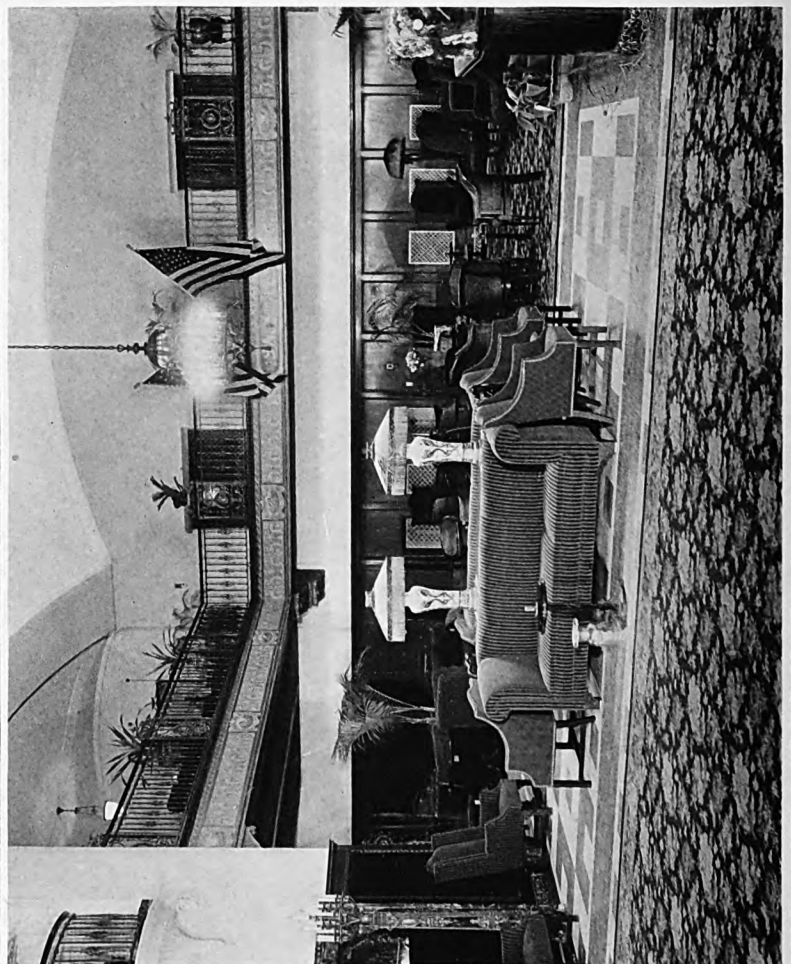
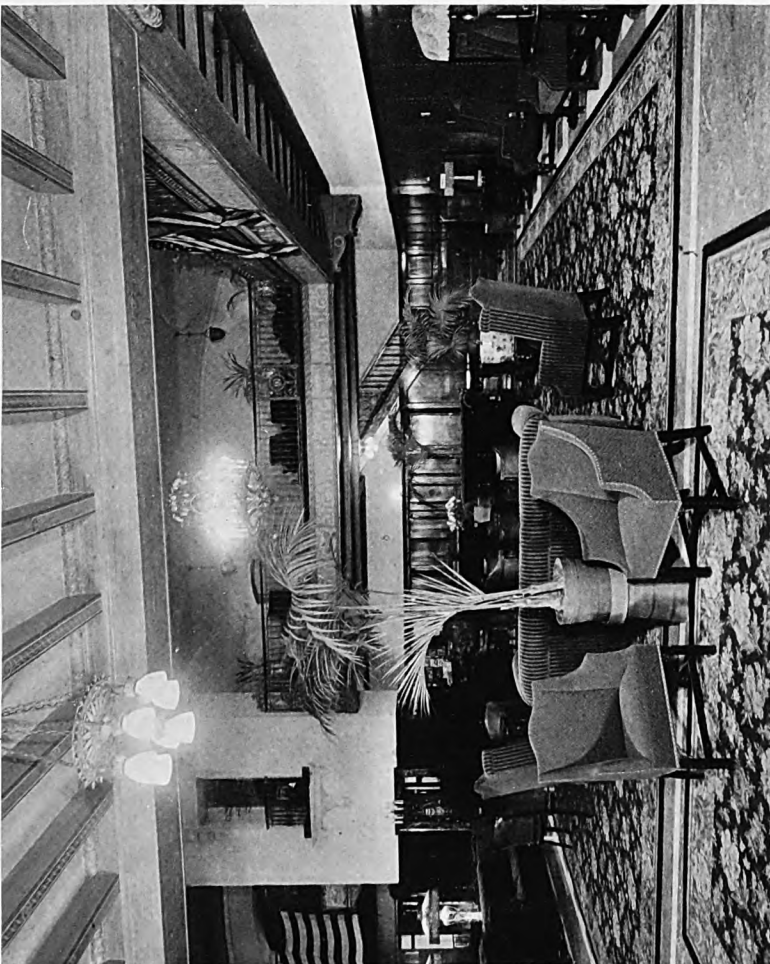
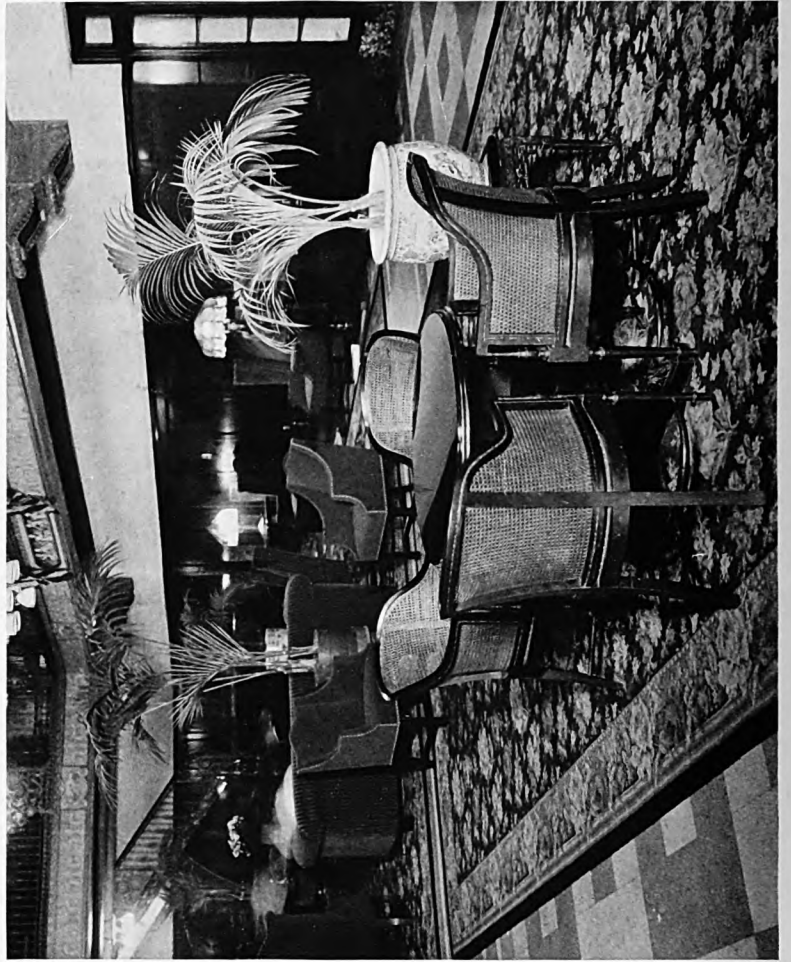
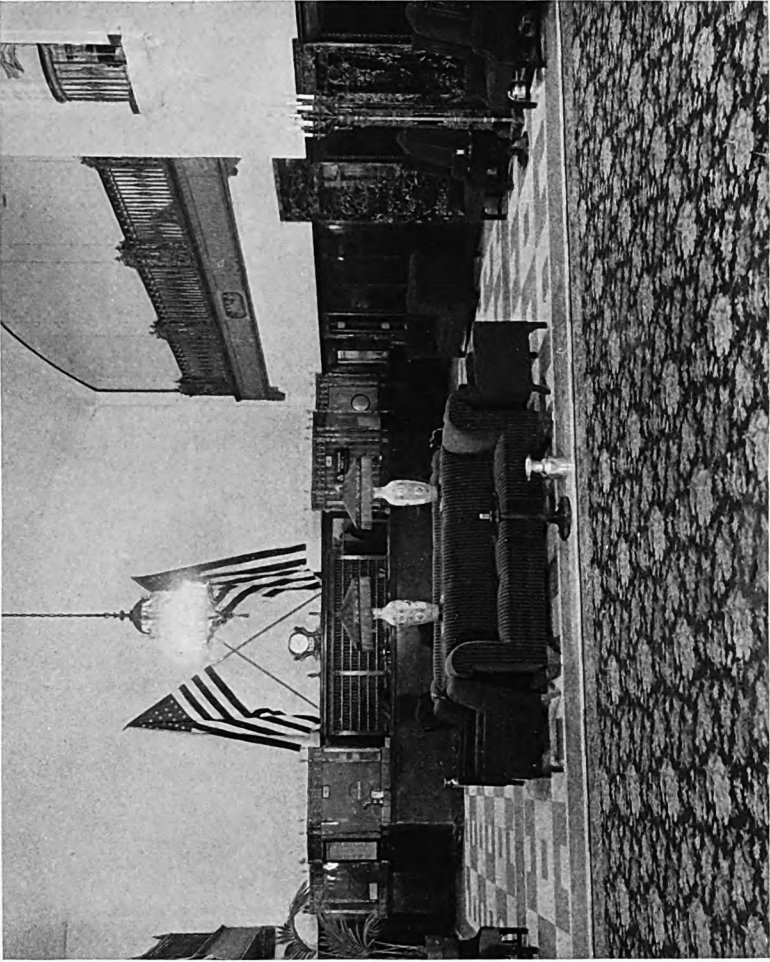
FIRST FLOOR PLAN. HOTEL PANTLIND, GRAND RAPIDS, MICHIGAN  
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TYPICAL FLOOR PLAN



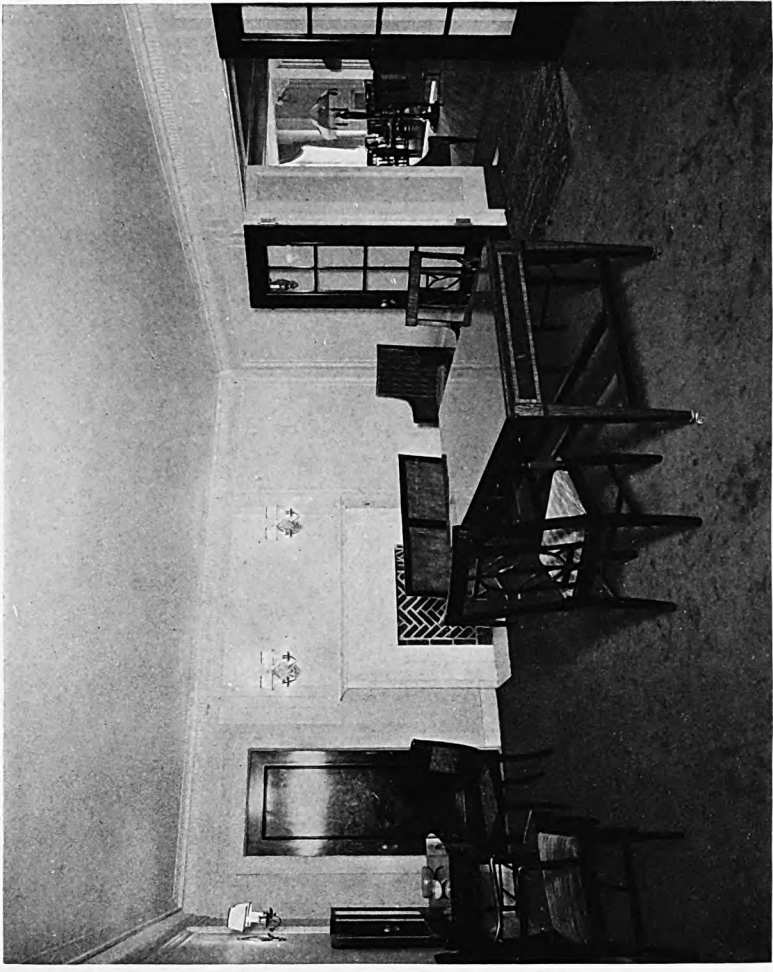
MEZZANINE FLOOR. HOTEL PANTLIND, GRAND RAPIDS, MICHIGAN  
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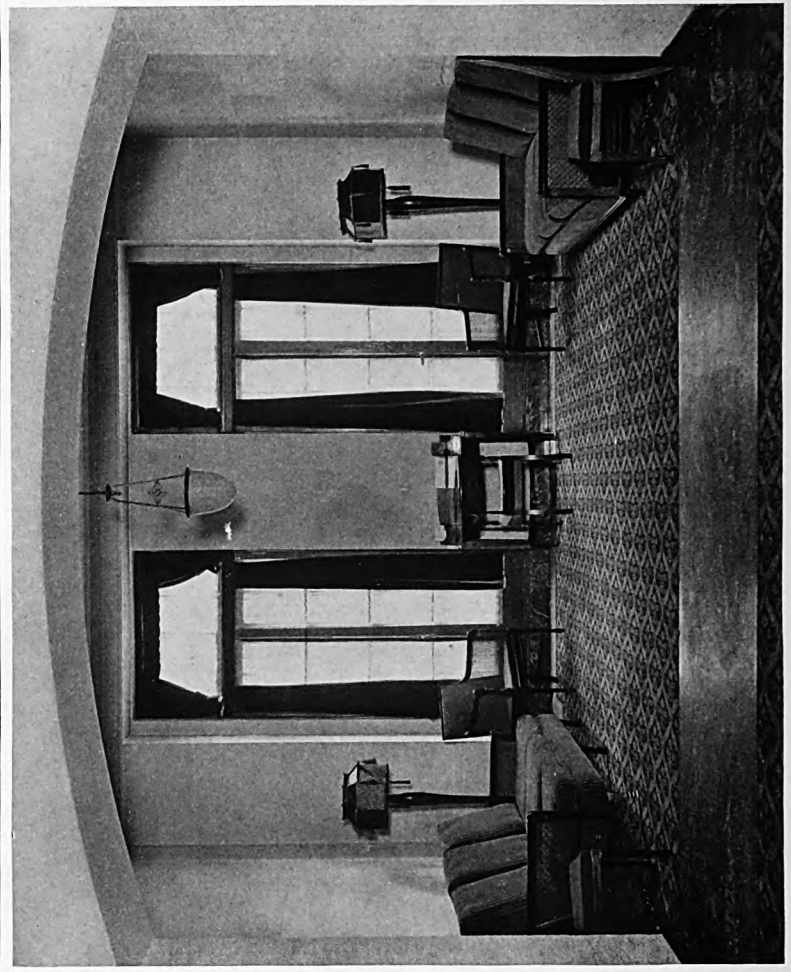
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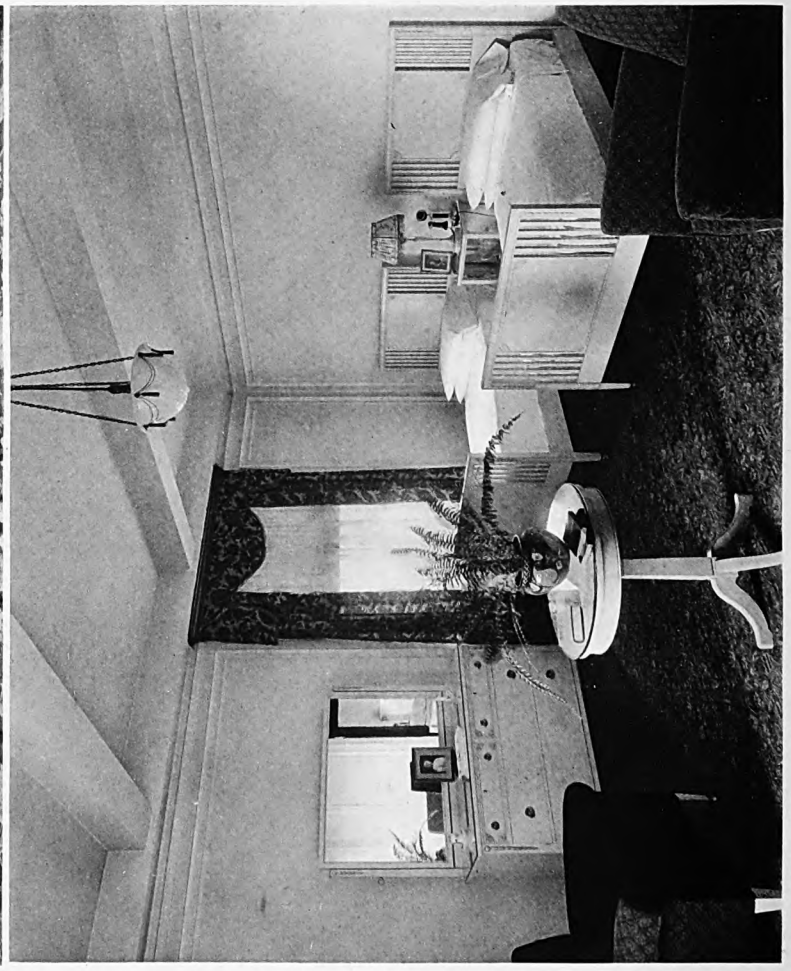
MEZZANINE ROOM



MEZZANINE ROOM

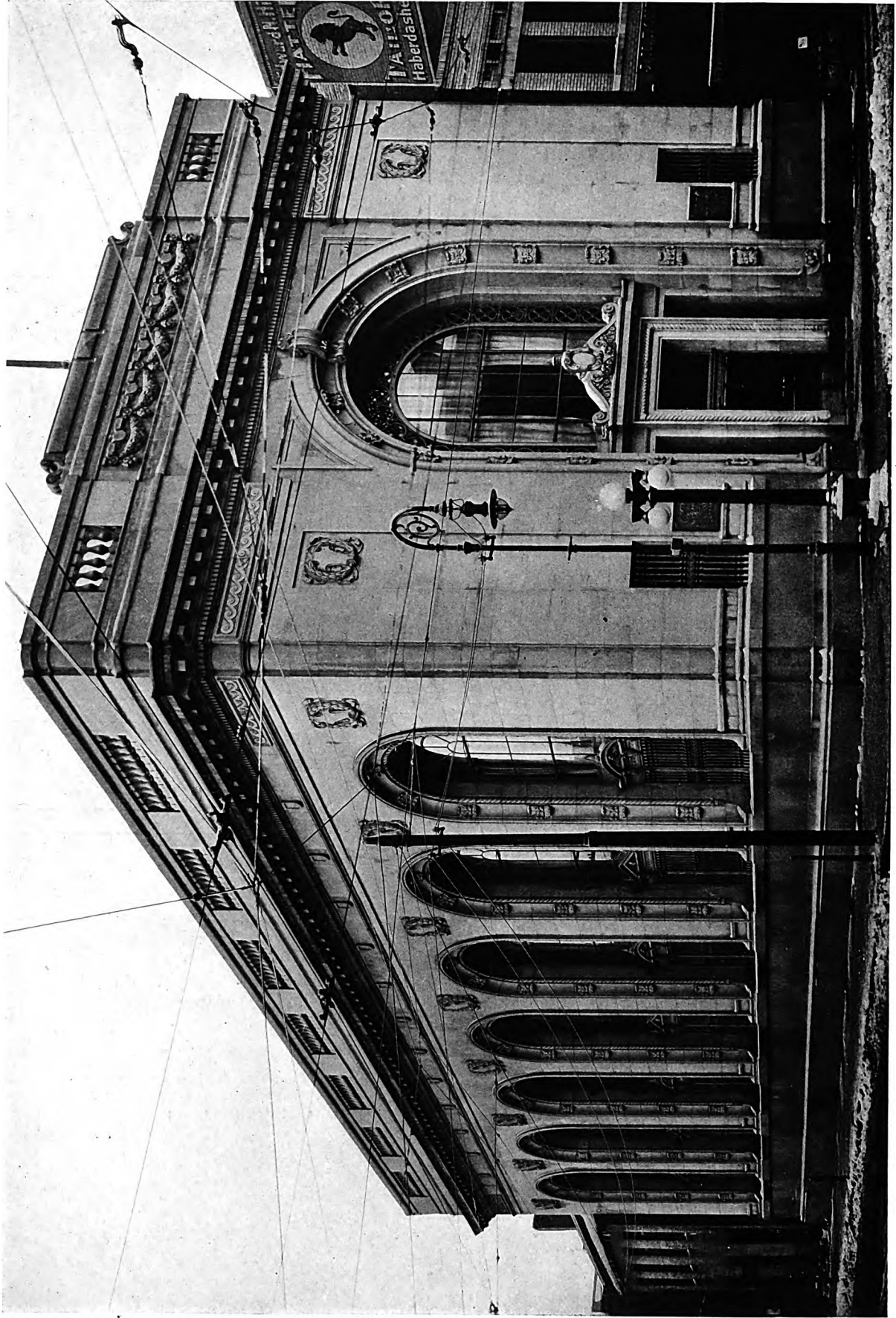


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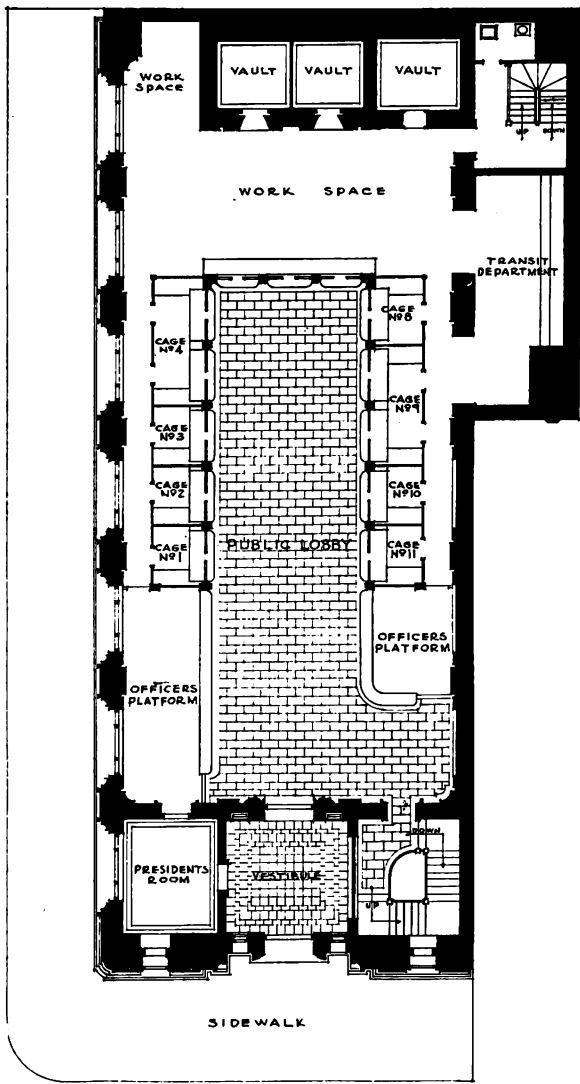


BED ROOM

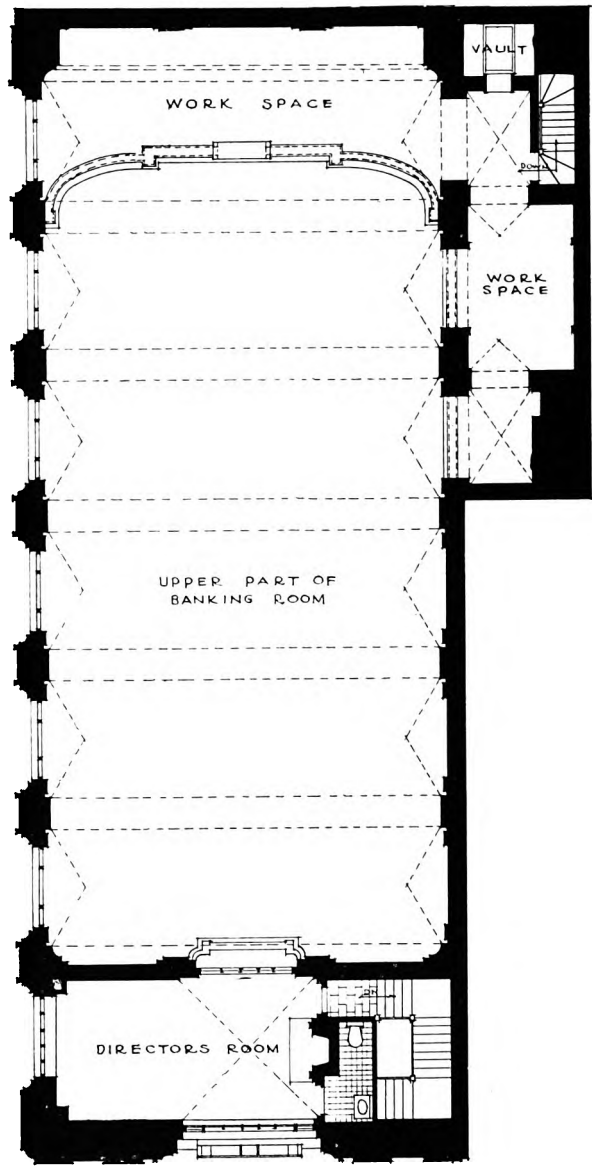
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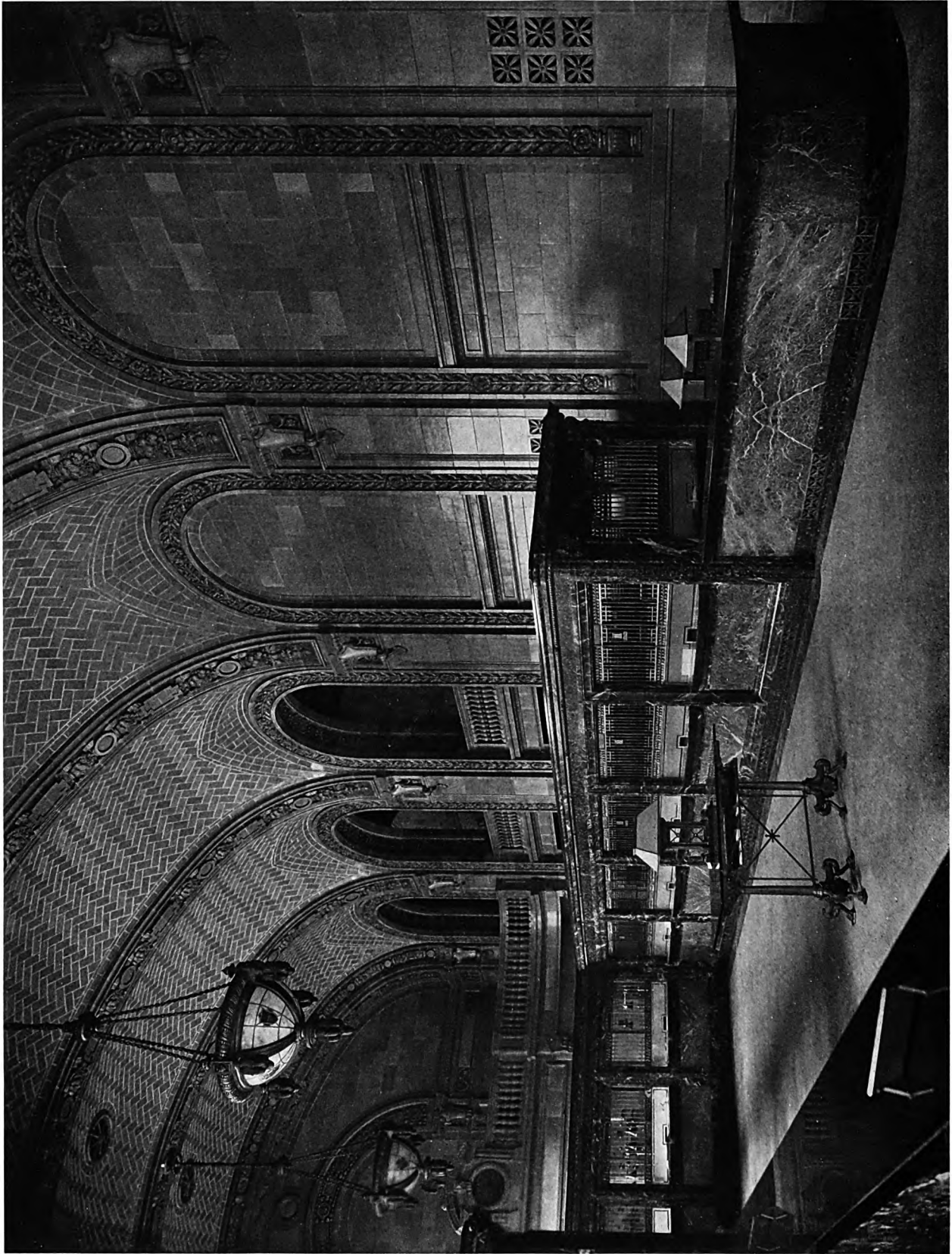


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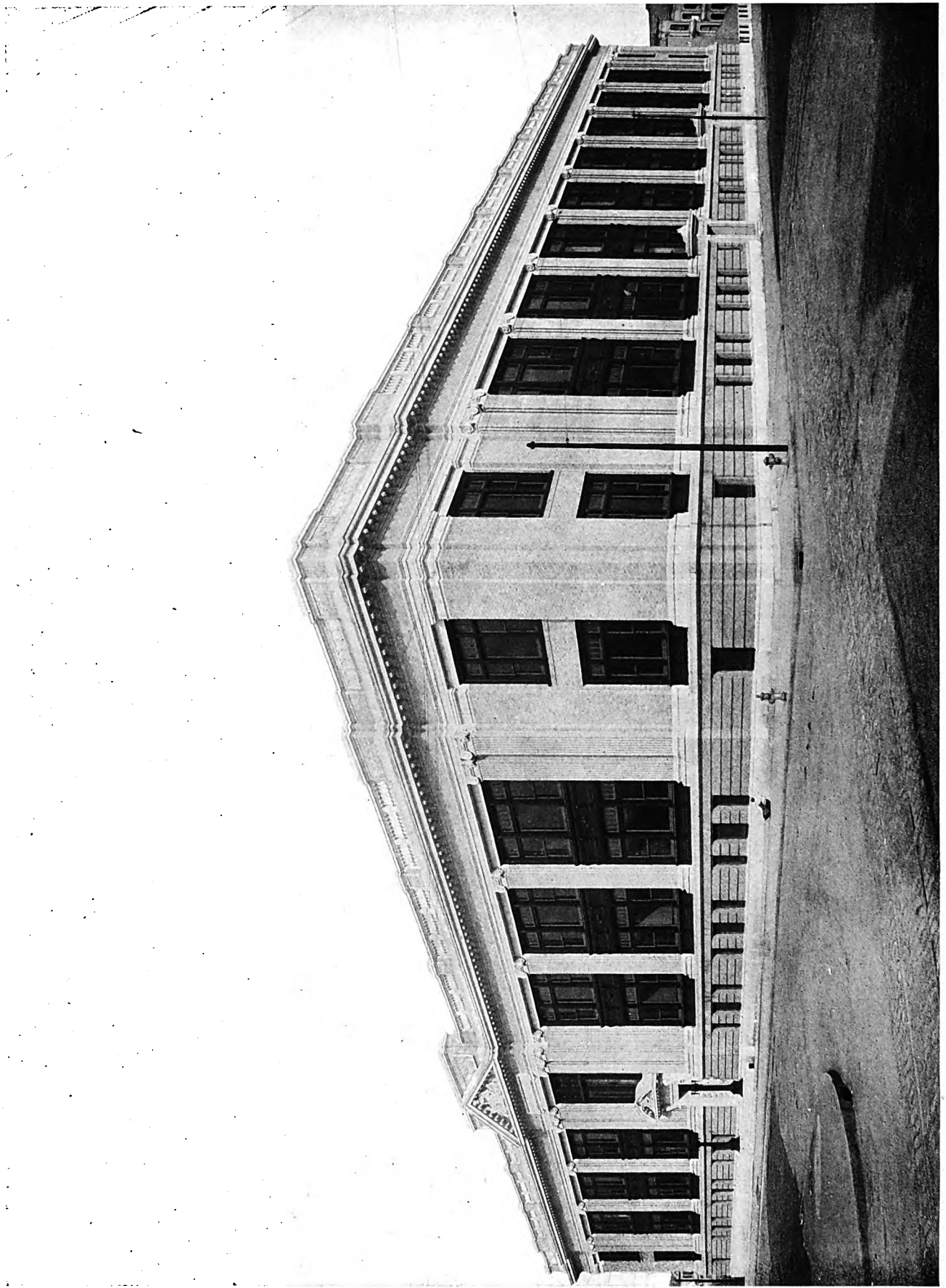
SAN FRANCISCO, CALIFORNIA, SCHOOLS  
THE FRANK MCCOPPEN ::



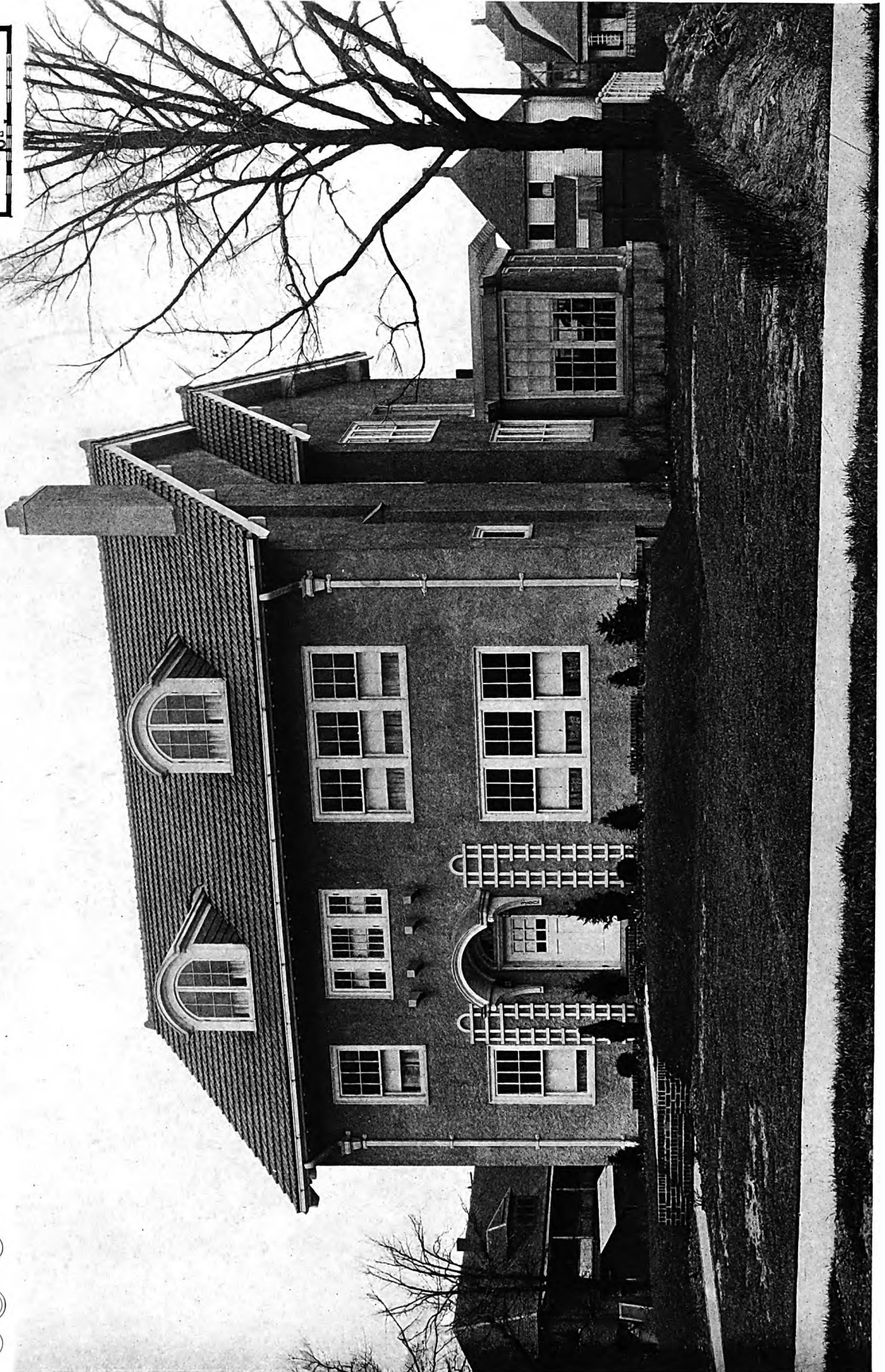
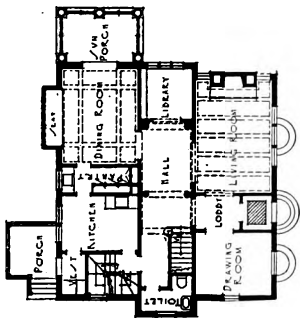
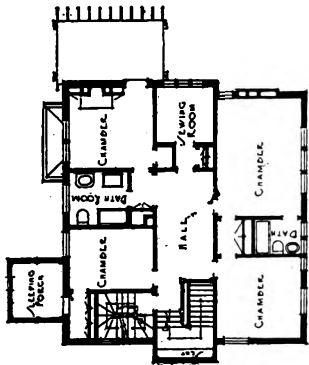
HERMOSA BEACH SCHOOL  
FRANK PEMBERTON, ARCHITECT, LOS ANGELES, CALIFORNIA



SAN FRANCISCO, CALIFORNIA, SCHOOLS  
THE LONGFELLOW :: ::

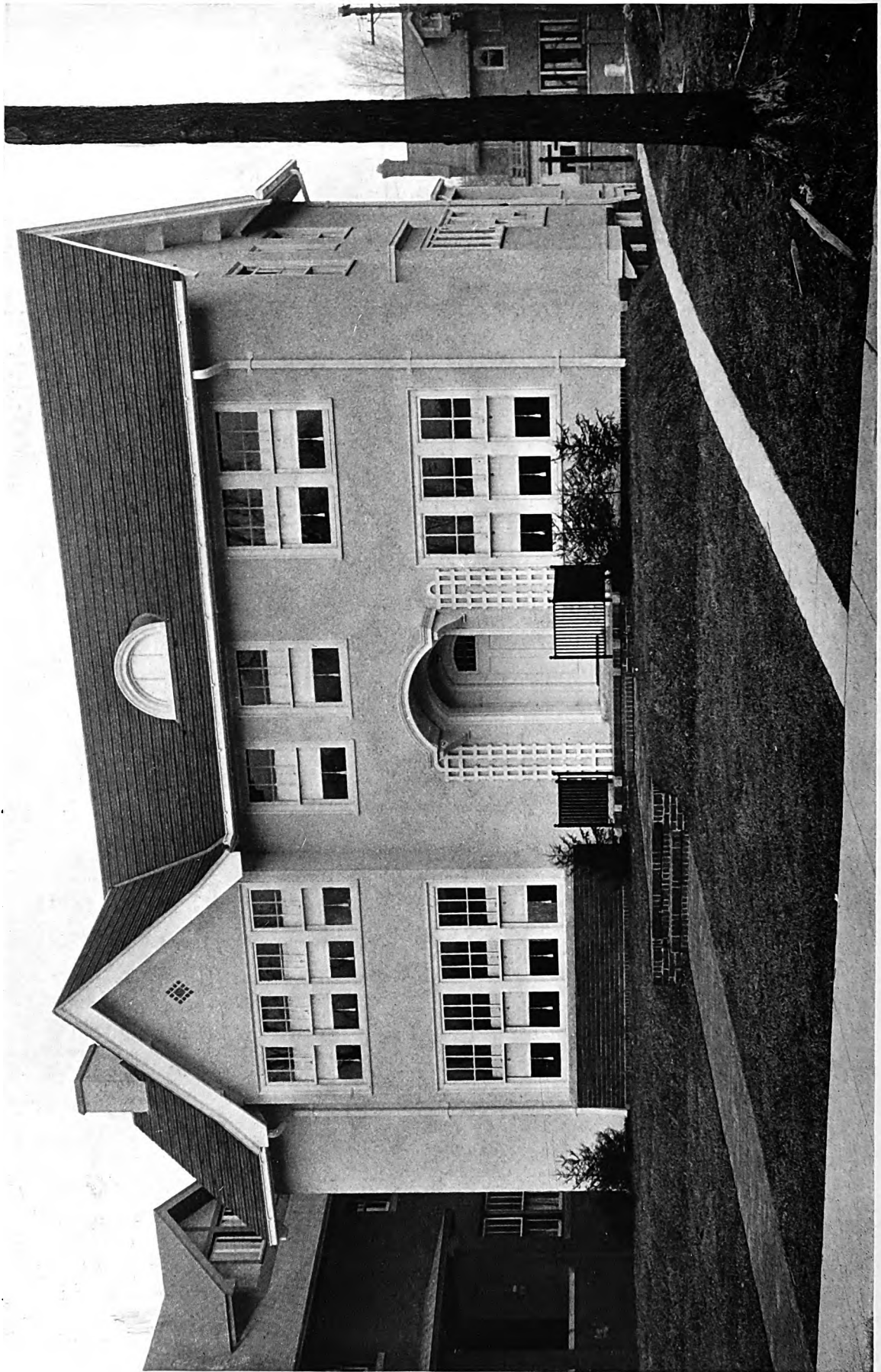
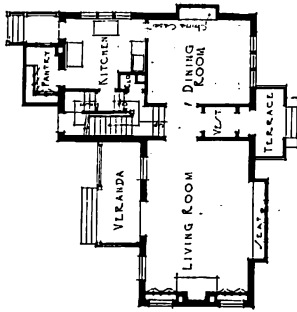
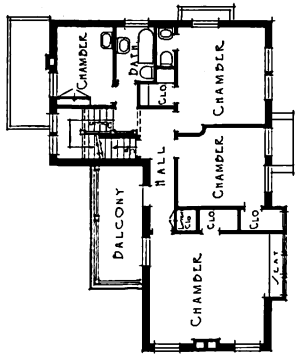


SAN FRANCISCO, CALIFORNIA, SCHOOLS  
THE GIRLS HIGH SCHOOL :: ::



RESIDENCE OF EDW. N. EISENBERG, DETROIT, MICHIGAN  
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THE WESTERN ARCHITECT  
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RESIDENCE OF I. B. ROSENGARTEN, CHICAGO, ILLINOIS  
 MILDNER & EISEN, ARCHITECTS, DETROIT, MICHIGAN

enacted within its walls during those long, long years, so let us glance upon its beauty while thus it rests.

A decade ago those black oak half-timbered walls lay hidden behind a covering of vertical tiles, and so it was within, yet in the place of a cloak of tiles the walls were covered with lath and plaster, and it was reserved for idle curiosity of the modern human being to unveil the long hidden beauty.

The entrance hall is an emblem of the open-arm welcome so indubitably associated with the old English spirit, with its leaded light casement windows, half-timber work and oak beam ceiling. To the left of the entrance hall, is a magnificent dining-room lavishly panelled and beamed. The beautiful carved over-man-

By climbing a tortuous and narrow oak staircase to the second floor, built in the days when staircases were looked upon merely as a bare necessity, a long and narrow paneled corridor is gained. From thence a number of rooms communicate, all wealthy in half-timbered and frescoe-covered walls. The West bedroom, shown in the pen and ink sketch, is a fine example of the crude colored frescoe walls, so highly prized by lovers of the Early English mural work. Adjoining this room is the erstwhile bedroom of the famous historical character, one Andrew Borde, court physician to King Henry VIII and Edward VI and to this merry sawbones, who later in life developed into court jester and was the original of the now famous cognomen "Merry An-



THE MINTING CHAMBER



PART OF OLD KITCHEN

tel and fireplace, although very old, are not part of the original structure, yet the Sussex fire-back easily lulls one back to the realms of antique-dom.

Of the twenty-eight rooms in the Mint House, the carved oak panel room on the right of the entrance hall, is undoubtedly the one deserving pre-eminence. It contains a beautiful example of domestic renaissance oak wainscoting. Molded and carved diamond shaped panels surmount the vertical subpaneling of particularly graceful lines. The carved over-mantel is divided into two parts, each panel representing a leviathan with an elaborate tail, and a stippled background. The probable date of these carvings is 1461 A. D. The ceilings in this and most of the other rooms, are beautiful examples of legitimate oak beam and joist work.

drew," is due the credit for the present artistic edifice. This versatile quack frequently entertained King Edward VI, the room he occupied is shown in one of the sketches and is known as the "King's Room." The quaint frescoes and the oak paneling, with an utter disregard for the plumb and level of things, renders this the endearing spot. At one period each wall was fully decorated in rich colors, but for some reason, probably owing to a decoration tax, these panels were plastered over about two centuries ago, although during the restoration (within the last decade) much of the color work was again brought to light. In one of these panels a curious motto appears which reads: "Give of of that little to my brethren." The first "of" is evidently an error and should have been "ye."



ANDREW BORDE'S BEDROOM



KING EDWARD VI'S BEDROOM SHOWING FRESCOES



By means of another staircase, narrow and steep, access is obtained to the baronial-like Servants Hall (see sketch), with the typical period ingle-nook fireplace and Sussex Fire Back. This ingle-nook was bricked up from some remote period until the recent restoration. Large pantiles cover the floor, and, combined with the deeply recessed windows, this room enraptures one—small wonder why so many wealthy people select this apartment as a model. It has been duplicated in many parts of the country. We then come to the Kitchen, which is typical of the ancient English homes. Tile and brick floor, deeply recessed ingle-nook fireplace, jack and pot-hooks, an oak seat on either side of the nook and an enormous flue. Oak beamed and joisted ceiling, built low, and a wide leaded light casement window with huge oaken door posts finishes a description of the fashion of a regrettable past. Passing through a door, seen in the background of the sketch, we arrive in the cobbled-wall enclosure, from which is derived the name of the entire structure—The Mint. This portion of the building is the oldest and rests in modest contentment in the knowledge that it established glory long prior to the days of merry King Hal. The great chimney of the original mint furnace still remains, although repairs at various times have slightly altered its appearance and the fireplace has been bricked up.

After the erection of the Pevensey Castle, a subterranean passage was built from the Mint House to the Castle (see sketch of "Mint House," a hole in lower fore-ground indicates entrance to underground passage). Near the center of the sketch can be seen a ledge, some eight feet off the floor, with a doorway to the rear of the ledge. This doorway leads to seven secret rooms.

#### SAINT LOUIS' CLAY-PRODUCT DEVELOPMENT

Just how it happened that clay deposits of excessive depth and rich in color and texture came to be formed where the city of Saint Louis is located, is given to the geologist for answer. The development of these clay-beds must certainly be credited to the genius as well as the enterprise of some of her citizens.

The camping ground of La Salle and those other adventurers who canoed along the Mississippi shores became the nucleus of a settlement in 1764, and in 1823 this had grown to a city of 4,000 and was incorporated. In this growing interval some brick were made, but it took the warning of the great fire of 1849 to turn public attention and private enterprise in the direction of brick production and construction. Already the city had grown to be the Western metropolis because it was from this point that the overland trail started that was distributing its pioneers over the new empire beyond, but the rush for California that was at its height in the year of the fire accelerated a growth that today places Saint Louis the fourth city in the Union.

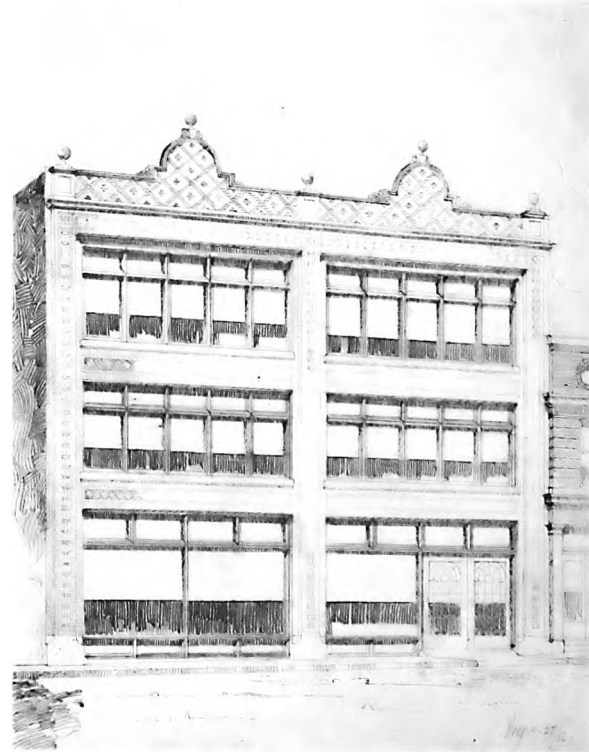
The visitor to Saint Louis is early impressed with the attractiveness of its dwellings, from the mansion in town to the bungalow in the suburbs. And they are largely built of brick. Brick in every variety and text-

ure. In fact a brick city, for these clay deposits of a glacial epoch have been developed with its growth until the manufacture of clay products has become perhaps the largest of her industries.

The total manufacture of clay in Saint Louis, which includes every form of product except pottery from common brick to terra cotta, constitutes over seventy per cent of the total clay product output of the state, one of the most important clay working states in the country, its face-brick production ranking fifth, fire-brick and ornamental brick, third, and enamel brick second, in the nation's clay manufacture.

In consequences, it is very natural that St. Louis should from the beginning develop along the lines of brick architecture. Back in 1820 there was already a strong tendency in this direction in replacing the original crude structures of the earlier settlers. Among the various industries in the town at that period two brick manufacturers are named, showing that the clay deposits had already been discovered and utilized. In the years that followed brick became more and more the predominant building material until, after the great fire of 1849, it became almost exclusively used.

The visitor to the city who is impressed by the extensive use of brick is also impressed by its beauty and the artistic way in which it has been handled. It was very natural that the builders of the city, provided in abundance with this natural material, should come to recognize its peculiar merits and excel in its use. St. Louis architects have made fame for themselves by the success with which they have employed the brick unit in designing the wall surface. Not only are the architectural lines of the entire building done with taste and



ANDERSON LAUNDRY, ST. LOUIS  
CHAS. H. WRAY, ARCHITECT

# Types of Architecture - Old and New - St. Louis



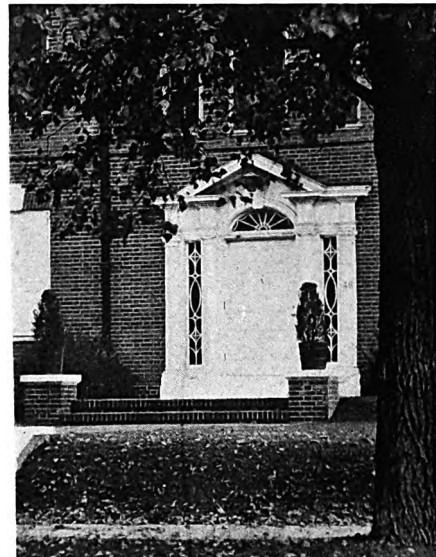
OTIS OFFICE BUILDING  
J. L. WEES, ARCHITECT



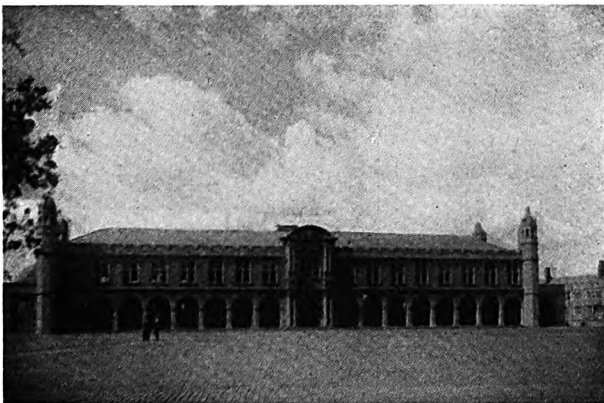
DETAIL, RICE RESIDENCE :: ::  
LA BEAME & KLEIN, ARCHITECTS



OLD DOORWAY, ::  
COTTON EXCHANGE



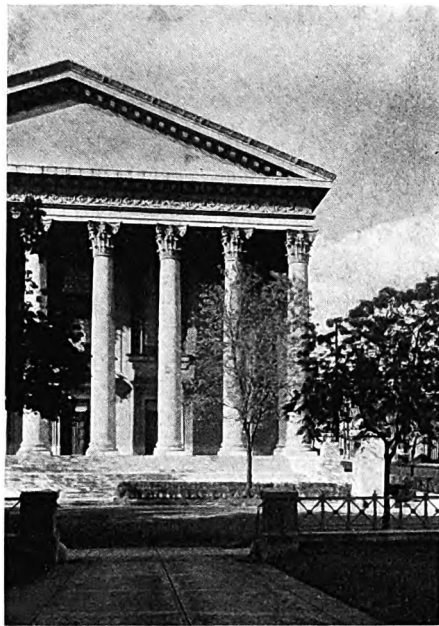
DETAIL, HOLMES RESIDENCE  
J. P. JAMIESON, ARCHITECT



RIDGLEY HALL, WASHINGTON UNIVERSITY, ST. LOUIS  
COPE & STEWARTSON, ARCHITECTS. :: :: :: ::



WATER WORKS R. R. STATION AT BADEN, ST. LOUIS  
ROTH & STUDY, ARCHITECTS :: :: :: :: ::



TEMPLE ISRAEL, ST. LOUIS ::  
 BARNETT, HAYNES & BARNETT,  
 ARCHITECTS :: :: :: :: ::



MARGARET R. KINCAID MEMORIAL  
 DRINKING FOUNTAIN :: :: :: ::  
 NANCY COONSMAN, SCULPTRESS  
 HUGO K. GRAF, ARCHITECT :: ::



NULSON BUNGALOW :: :: :: :: ::  
 MARITZ & HENDERSON, ARCHITECTS

artistic understanding, but the natural color effects of the brick units are blended in such a way as to produce the most pleasing results. Here perhaps we find light brick surfaces essentially monotone, and yet slightly diversified by delicate shadings accentuated by bond pattern and joint. Or it may be we come upon an exceedingly refined blending of allied tones which enliven the wall surface. Again, it may be, the visitor finds a rough textured brick of considerable range in color-tone blended into an extremely attractive polychrome.

No small part of the attractiveness of residential St. Louis lies in the fact that the majority of the houses are detached and stand upon their own particular spots of green, surrounded by trees and shrubbery. A still more distinctive feature of the city's beauty is found in what are known as Places. They consist of broad parkways, shut off at either end from the general traffic

by splendidly designed gateways and adorned with fine landscape gardening effects. The houses that line these parkways are naturally of an elaborate and costly type and in their assembled variety make a very striking and stately appearance. The visitor thus may suddenly find himself removed from the ordinary noise of the busy streets and find himself in the midst of a beautiful attractive park surrounded by fine distinctive homes.

The growth of the brick industry in St. Louis received its greatest impetus in the early sixties when Mr. E. C. Sterling brought to the city the newly invented Ethan Rogers Hydraulic Press for the manufacture of a high-grade of face-brick. This was the basis of the Hydraulic-Press Brick Company, which was incorporated in 1868, and which with its various branches has grown into the largest manufacturer of face-brick in the world. Before the introduction of the Hydraulic presses, there had been several crude brick machines tried out without success, and, the brick on the market may be said to have been entirely hand-made. The famous St. Louis "Stock Brick" had its origin in this method, but it was moulded somewhat larger than stock size and then after burning was rubbed to gauge on the flat side of a grind stone. These "Stock Brick" were subsequently manufactured by the Hydraulic press. Among the brick machines tried out, other than the Hydraulic, the most curious was the so-called Beater. Molds filled with clay revolved upon a disc under a series of hammers which were lifted by power and then dropped by gravity upon the clay-filled molds. Although the evident attempt in the use of this machine was to produce a hard compact brick, the only result was a brick

# THE WESTERN ARCHITECT

A NATIONAL JOURNAL OF ARCHITECTURE AND  
ALLIED ARTS, PUBLISHED MONTHLY

VOLUME 24

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NUMBER 2

Architectural  
Success  
Through Office  
Training

There should be no argument upon the relative results of an architectural school education as against an entirely office training in the development of a practicing architect. It is the underlying genius for the craft, after all, that tells the story of artistic success or mediocre production. In one should be found a correctness of grammar, a smoothness as to form, an adherence to type. In the other imagination and a certain virility and impressiveness that is individual, is the dominating result. In the works of Elmer Grey, which we illustrate, this latter feature is exemplified, though the grammatical construction and proportionate correctness is not lacking. It may be that locality, even climate and natural surroundings, have much to do with the making of a notable designer in architecture. It is certain that in the Middle West, centered at Chicago and its environs, there has sprung into being a preponderance of artistic conception in architectural design that finds its superiority for purpose and art value nowhere else. And while the most noted of these men whose works have attracted the attention, inspired the thought and too often the gross imitation, of their confreres the world round, is a graduate of the Paris Beaux Arts, many of those others who are making architectural history never attended a college of architecture. The answer seems to be that first the ability, the spark of genius was there. It probably never would have developed into a full, shining light without the office training its possessor secured under a capable and generous architect. In this training in Chicago there is one name that is credited with their ultimate success by a remarkable number of her now most successful practitioners, William LeBaron Jenney. An engineer by profession, an artist by instinct and a humanitarian by nature, on establishing an architectural practice in Chicago after the Civil War, he at once began the theoretical as well as the practical training of his draftsmen. In his office in those early days the drawing from casts and from classical forms was as much the duty of the apprentice as the inking-in of tracings of work on the boards; while his talks upon architecture and the other arts gave to the student the groundwork of a professional education. After him came Holabird, one of his pupils, and Root, whose year under Ware, at Columbia and his training under Wight was the foundation upon which his accomplishments were built. They again passed on the work of making architects that is

now, through commercial activity and the preponderance of architectural schools, taken out of the hands of the many but still assiduously practiced by the few. The architectural prominence of Elmer Grey, the pupil of Clas of Milwaukee, is but one example of the success that will attend the architect who devotes time to the training of those whom he employs rather than to seeing how much work (and for how little pay) he can obtain from their service.

Architects  
Talent  
Receives Lay  
Recognition

At the recent commencement exercises of the University of Michigan Mr. Cass Gilbert received the honorary degree of Doctor of Laws. That members of the architectural profession are receiving recognition for exceptional erudition beyond the province of their vocation, is one of the most hopeful signs, that, as a profession, architecture is becoming recognized by the layman as something beyond the mere practice of an art. For this reason, or rather because of it, the pronouncement of the president of the Illinois Society of Architects in regard to the establishment of a post graduate college of architecture is pertinent. The present course in architecture in the schools aims to produce professional men in four years. As has been shown in the case of Mr. Grey, it took nine years of practical work accompanied by assiduous study and travel to place him at the point whence he ventured upon his career. And this with an exceptionally bright intellect and a genius for his art. The average student in the average school devotes a certain amount of time to design, a little more to mathematics and the strength of materials, and this, with a few problems with no foundation of fact to give them balance, constitutes his equipment for practice. Many of these graduates do not even know how to dimension a drawing and the proper writing of a specification as unknown to him as is construction or designing for utility, efficiency or economy. Neither has he learned what is meant by "proper service" in the interest of his client. Yet this training is necessary and valuable as far as it goes. As Mr. Davidson suggests, a post graduate course (and we would make it after rather than before four years of apprenticeship in an architect's office) of four years in a specially organized college would produce architects that no school can hope to graduate under the present system.

The Passage  
of Engineers  
License Bill  
a Public Menace

There is an element almost sinister in the persistence with which the structural engineers of the state of Illinois seek for legislative consent to practice the profession of architecture. It cannot be based upon a lack of knowledge of what is involved in that practice. A profession that is most logical as well as mathematical cannot pretend that it does not recognize the illogical position which it assumes when it asks that it be permitted to enter the architectural field by a back gate instead of that provided for those who design and erect habitations for men. It is past belief that these engineers can assume that because they are versed in the strength of materials and the erection of framework that at the same time they possess that knowledge of plan, economy of space, purpose and even sanitation that every architect must be conversant with before he can do justice to his client, the public. That legislators are willing to listen to their pleadings for the right to render architectural services is not so strange. Many of them do not know the difference or possess even an idea of the work of either. Those who vote against the passage of the requested law do so on the ground that it is "class legislation," while those who are willing to grant the required privilege think it is but "fair all round." The State of Illinois for the past eighteen years has had an established law governing the practice of architecture. Broadly defined this practice includes the design and erection of buildings of every class. Without credentials from the state's representatives, as a Board of Examiners, it is illegal to practice architecture. This procedure is open to engineers as well as all others. If there were not some motive that is obscure, why do engineers seek to evade the direct examination to which all would-be architectural practitioners are by law subjected. A mistake was made by the legislators in permitting the passage of the law allowing engineers to construct a certain class of buildings. A repetition of this mistake will destroy the entire barrier of safety that has been laboriously constructed in the past for the protection of the lives and security of the investments of the people they represent.

High Standard  
Set for  
Illinois  
Architects

When the Western Association of Architects had been in existence but four years the London "Builder" stated that in that time it had projected and accomplished more constructive work than had the R. I. B. A. in its fifty years of activity. A review of the address of F. E. Davidson, president of the Illinois Society of Architects, suggests the renewal of that virility which marked that association of Western architects and which, in consolidation with the Institute, gave it that renewed force upon which rests its great accomplishments of the past twenty-five years. His society contemplates the revision of Chicago's building code, a gigantic task, and serious work for those who give their time and talents to its accomplishment. It even goes further and will demand of the legislature the enactment of a comprehensive building code for the State. The work now under way in the direction of standard-

izing architects specifications, while directly beneficial to the practitioner, is almost as strongly in the interest of the client. This too is constructive work of the highest order. The suggested organization of a "contractors credit bureau" is one that should not be set aside as impracticable. Each architect has, or should have, a credit bureau of his own in which the rating is according to the reliability as well as the honest performance of the contractor. The merging of these private observations into a bureau for the benefit of all would eliminate one half the troubles as well as superintending expense of the architects' office, and, in the same ratio, benefit his client. Mr. Davidson is slightly illogical when on one hand he advocates a post graduate college for architects and on the other deprecates the lack of practical training in the architectural schools, but his position, that a higher standard of admission to practice should be required is right, though it is in advance of the present educational status of the profession. As a summary of the needs as well as the ambitions of the profession in Illinois this address should be read until its suggestions are absorbed by every member of the profession in the State and a united support given each movement that is advocated.

#### BOOK REVIEWS

THE LAW OF ARCHITECTURE AND BUILDING. By Clinton H. Blake, Jr. The William T. Comstock Company, Publishers, New York. Law canvas, six by nine inches, 352 pages. Price \$3.00

A compilation from legal decisions this volume is essentially a law book, yet it is written so clearly that through its freedom from technical phraseology it is a "compendium of useful knowledge" for the layman as well as a guidance to the legal profession.

While it does not advise, nor yet pretend to make "every man his own lawyer," it should be at the command of all who have to do with building for consultation and guidance. It covers many phases of the legal aspect of architectural practice that are as necessary to safe building in a financial way as correct plans are to its stability. The law governing the acceptance of plans and the finished structure, the certificate, the relation of architect and owner, or the builder, and those practical points, like mechanics' liens, make a complete and illuminating treatise for the general and safe information of the practitioner in the ramified building art.

In closing a special introductory note written for the author by Almar Embury II, that eminent architect, says: "I am extremely glad to have this book to refer to. In the first place I am going to fix the general principles of the law in its relation to the architect, builder and owner firmly in my mind, and in the second place by the use of the index I can discover what I should do in any particular case where there is a possibility of trouble arising. Of course, in a case of actual trouble, I shall still go at once to my lawyer, but I shall be able to go with my record perfectly clear, and with a certainty that both the law and its interpretation will be on my side." An appendix contains decisions for reference and all the written rules and documents of the American Institute of Architects.

# The Works of Elmer Grey, Architect, F. A. I. A.

By Robert Craik McLean

In individualizing members of the architectural profession in the United States through such special issues as this of the *Western Architect*, it is almost inevitable that some retrospect of the growth and advancement of that profession be made.

This growth, not perhaps actual, but apparent, has taken place in the last fifty years, its notable development occurring in a much lesser period. Forty years ago the architectural school was a negative quantity, the Beaux Arts at Paris being the educational goal of the professional aspirant. The neophyte, therefore, was largely dependent upon acquiring his education in the offices of practitioners.

In New York, Richard Morris Hunt, and in Chicago, William Le Baron Jenney were the two architects who gave to the growth of the architects of the future the most careful study and self-sacrificing effort. And to them, and others of lesser note is due the credit for the place that American architecture holds in the world today. Their pupils have carried the architectural torch and in turn thrust it into other hands until their message has reached, with its influence, the farthest confines of our country.

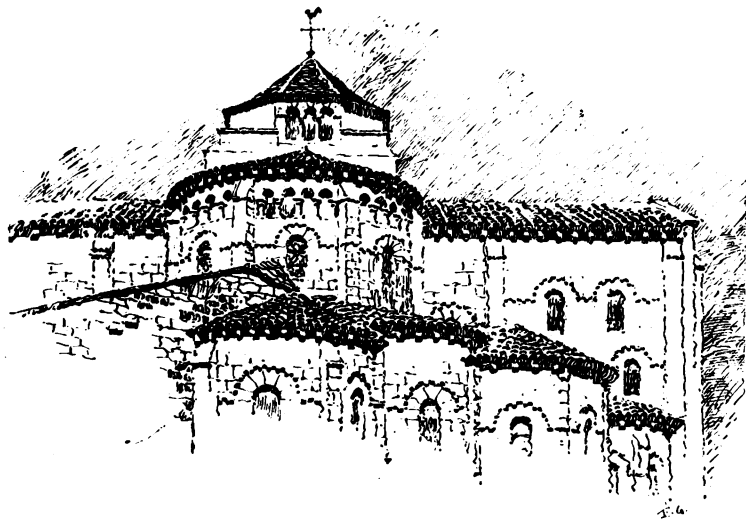
One of these architectural progenitors is John Calvin Stevens, of Portland, Maine, and another Alfred C. Clas of Milwaukee, Wisconsin, and it is because of the labors of these two architects in that early day that we are privileged to present the works of one of their pupils in the remarkable productions of Elmer Grey.

Mr. Grey was born in Chicago on April 30, 1871. His education he received in the public schools of Milwaukee, where at an early age he entered the office of Alfred C. Clas as an architectural apprentice.

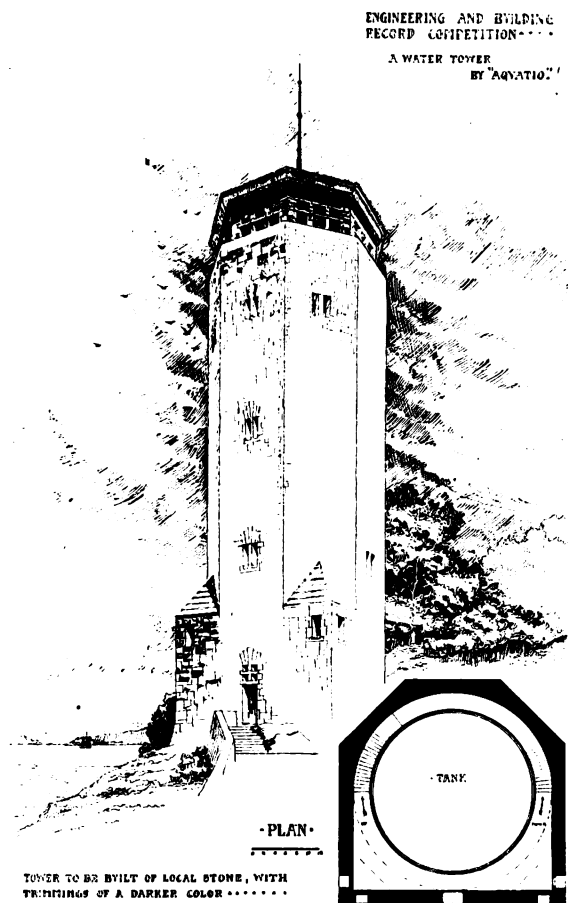
When only eighteen years of age and in the third year of his apprenticeship, Mr. Grey achieved notice through winning first prize in a competition for a water-tower and pumping station offered by the "Engineering

and Building Record" of New York. Among those submitting the fifty-six designs in this competition there were many well known architects, and the judges were John Wellborn Root, Edmund M. Wheelwright, Frank A. Wright, Amos J. Boyden and Dexter Brackett, Engineer of the Boston water works. This distinguished jury specially commended the practicability in the design, a knowledge which the young competitor had obtained through close inspection of the local water works. Architectural clubs will remember that they, as judges, some years later awarded Mr. Grey first prize in the American Architect competition for a "memorial for a young girl."

This "apprenticeship to architecture" lasted nine years, three with Mr. Clas and six with Ferry and Clas, his principal having formed a partnership with George B. Ferry. In the later of those years Mr. Grey was



SKETCH AT AUXERRE, FRANCE  
BY MR. GREY :: :: ::

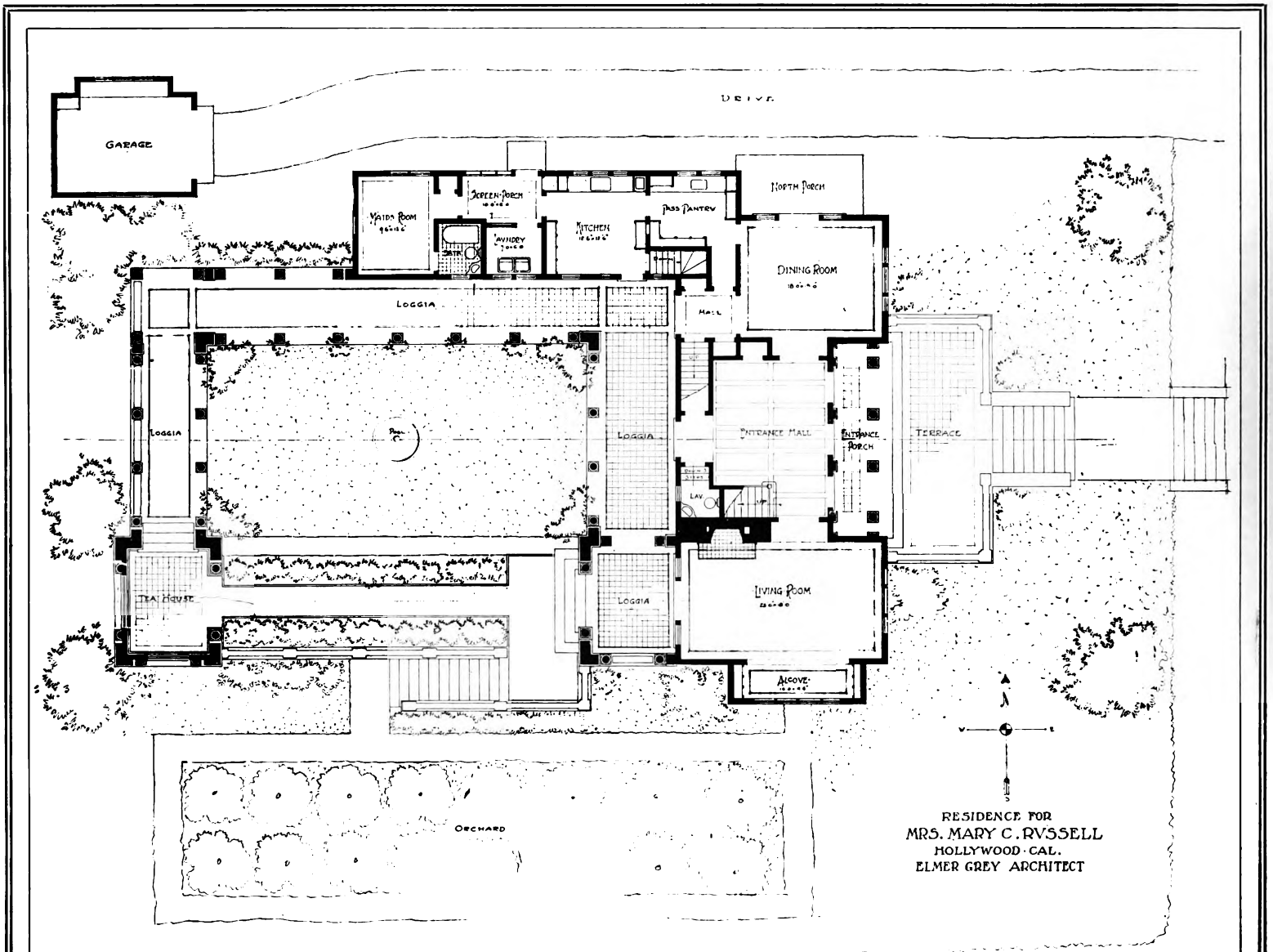


TOWER TO BE BUILT OF LOCAL STONE, WITH  
TRIMMINGS OF A DARKER COLOR

ONE OF MR. GREY'S EARLY DESIGNS

doing considerable of the designing, which included work upon such important buildings as the Wisconsin State Historical Society Library, at Madison, and the Milwaukee Public Library.

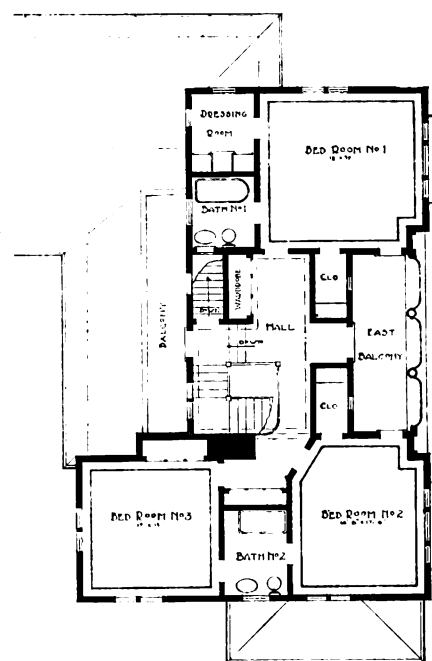
During these nine years Mr. Grey left the practical to study the theoretical and the past by taking three trips abroad. The first, and probably most valuable for its



effect upon the developing talents of the student, was taken under the direction of John Calvin Stevens of Portland, Maine. Mr. Stevens, located in the most northeasterly section of the country, in a city where the draftsman could receive but a fraction of the inspiration presented by the larger cities, had given his thought, time and labor freely to the training of those so fortunate as to serve under him. With a wide knowledge of the continent and its medieval art, the bicycle tour which he inaugurated and conducted through France made a lasting impressiom upon the students of architecture who accompanied him, a number having become well known through their works, Albert Kelsey and Walter Price notably so. On this and subsequent trips, (always by bicycle and to remote and untravelled sections,) Mr. Grey made many excellent water colors, a number of which are in the permanent collection of The Art Institute of Chicago.

In 1898 Mr. Grey established himself in practice in Milwaukee and one of his first works, his own summer home at Fox Point, with the approval of Frank Miles Day and Cass Gilbert, won for him a Fellowship in the American Institute of Architects. It was also during

*Continued on Page 116*











RESIDENCE OF MRS. E. M. NEUSTADT, ALTADENA, CALIFORNIA  
 ELMER GREY, ARCHITECT

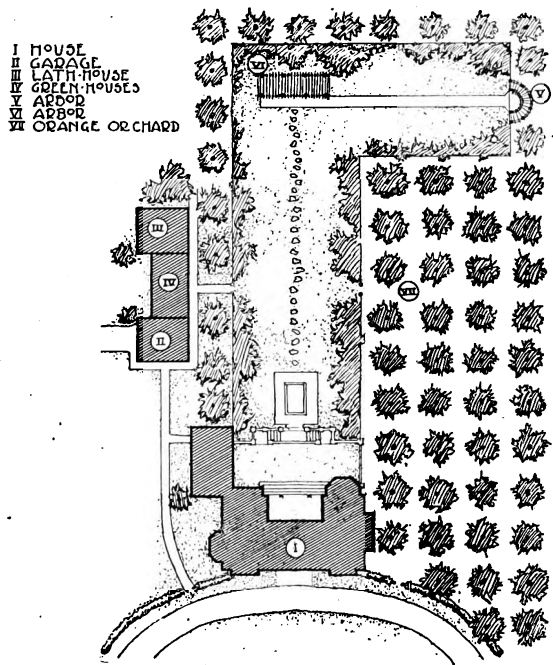
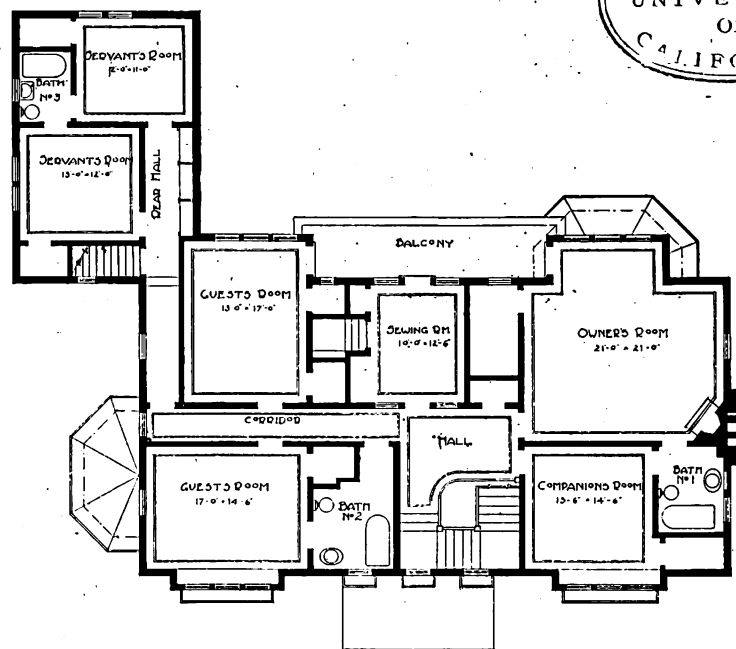


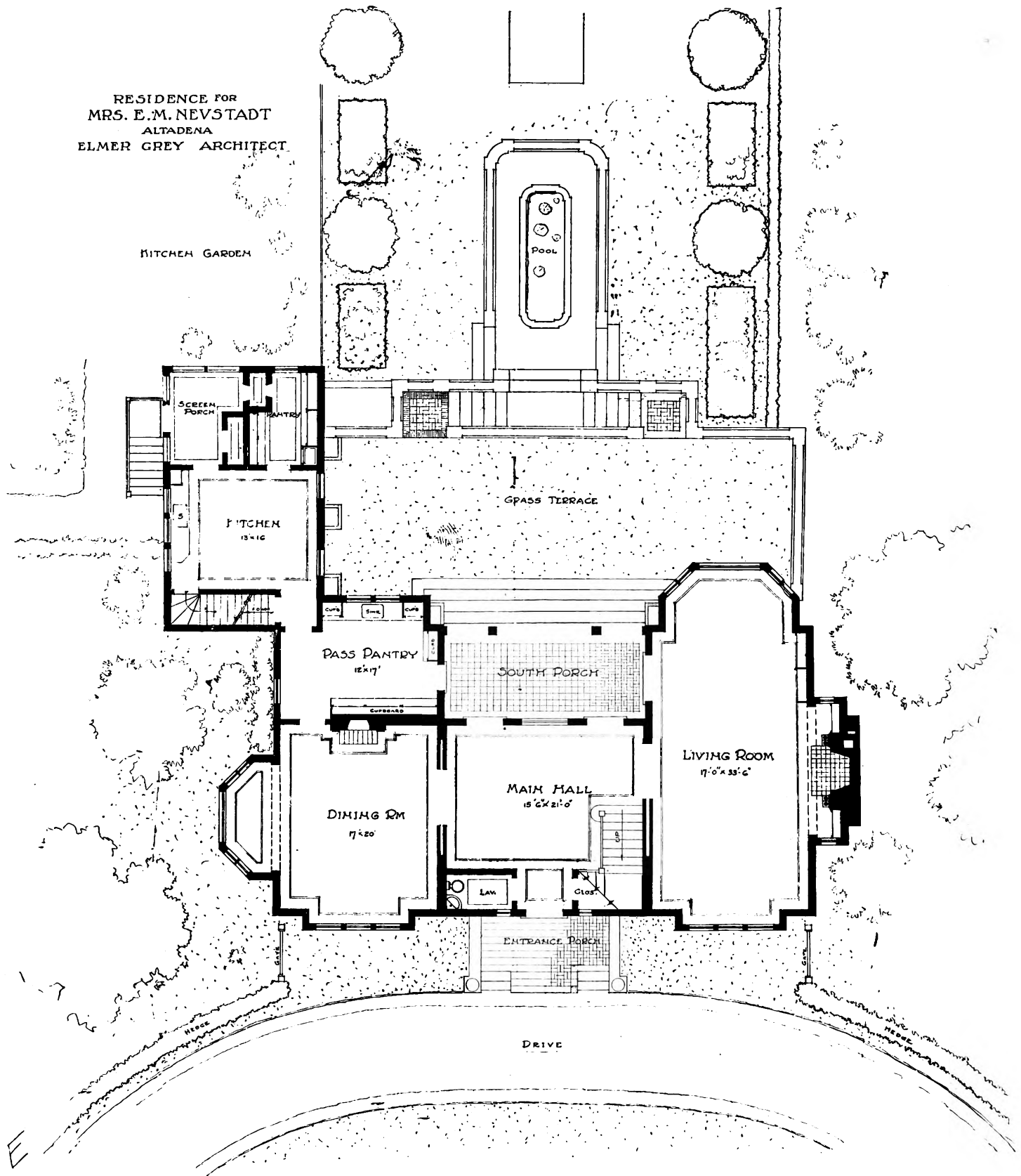
DIAGRAM OF GROUNDS MRS. E. M. NEUSTADT RESIDENCE

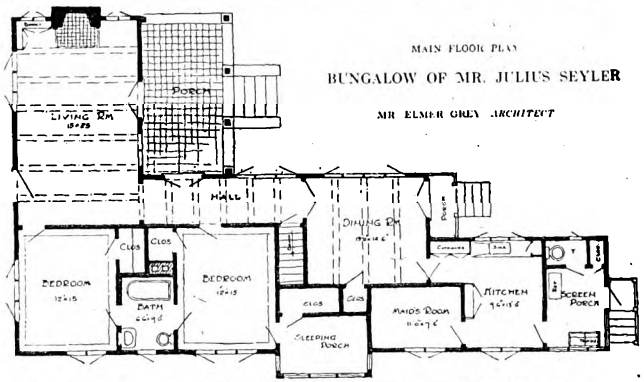
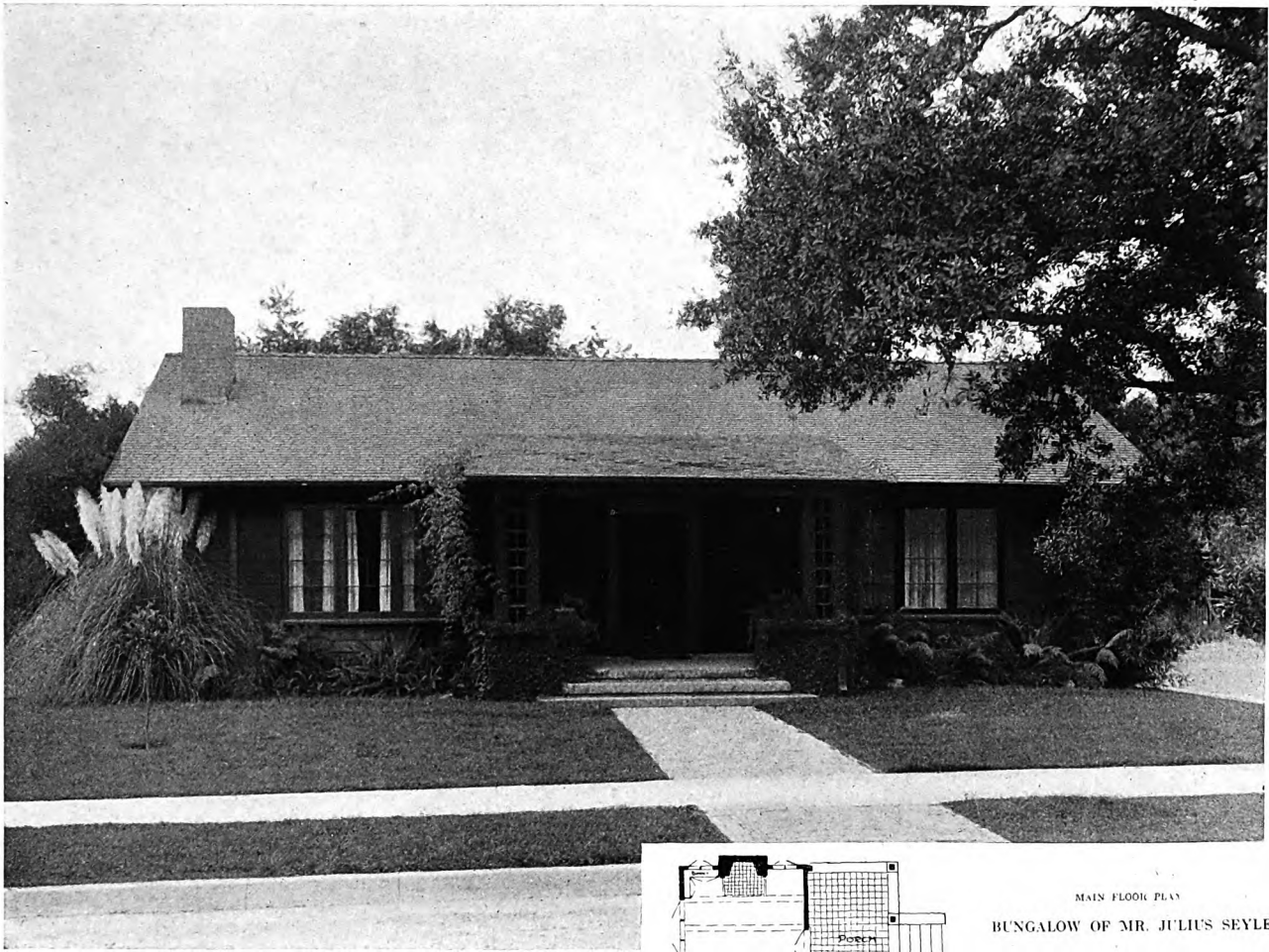


SECOND FLOOR PLAN



RESIDENCE FOR  
 MRS. E.M. NEVSTADT  
 ALTADENA  
 ELMER GREY ARCHITECT





JULIUS SEYLER BUNGALOW, SOUTH PASADENA, CALIFORNIA  
 ELMER GREY, ARCHITECT





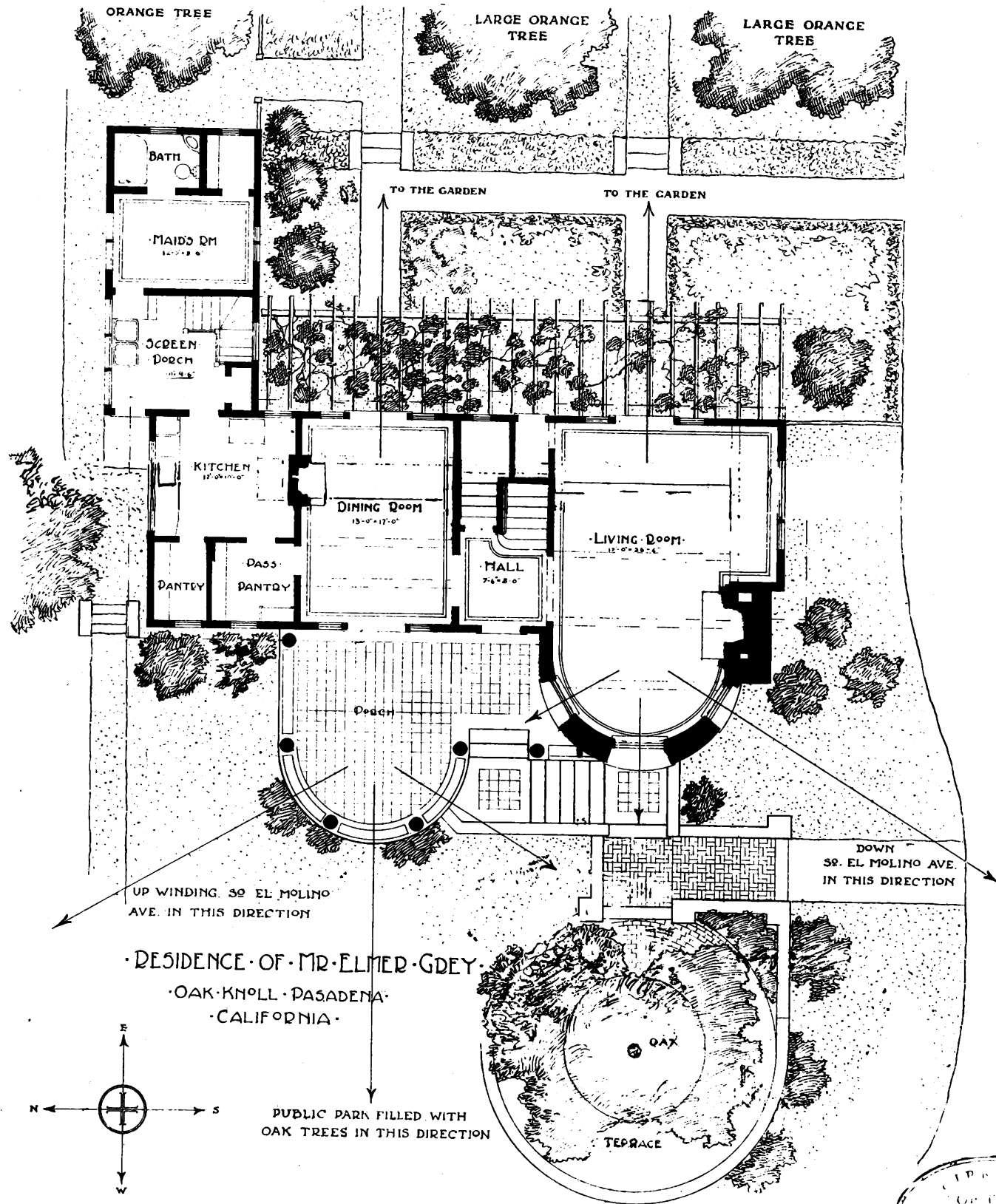
BUNGALOW OF MR. EDWARD D. LIBBEY. NORDHOFF, CALIFORNIA  
ELMER GREY, ARCHITECT



ELMER GREY RESIDENCE, PASADENA, CALIFORNIA  
ELMER GREY, ARCHITECT    ::    ::    ::



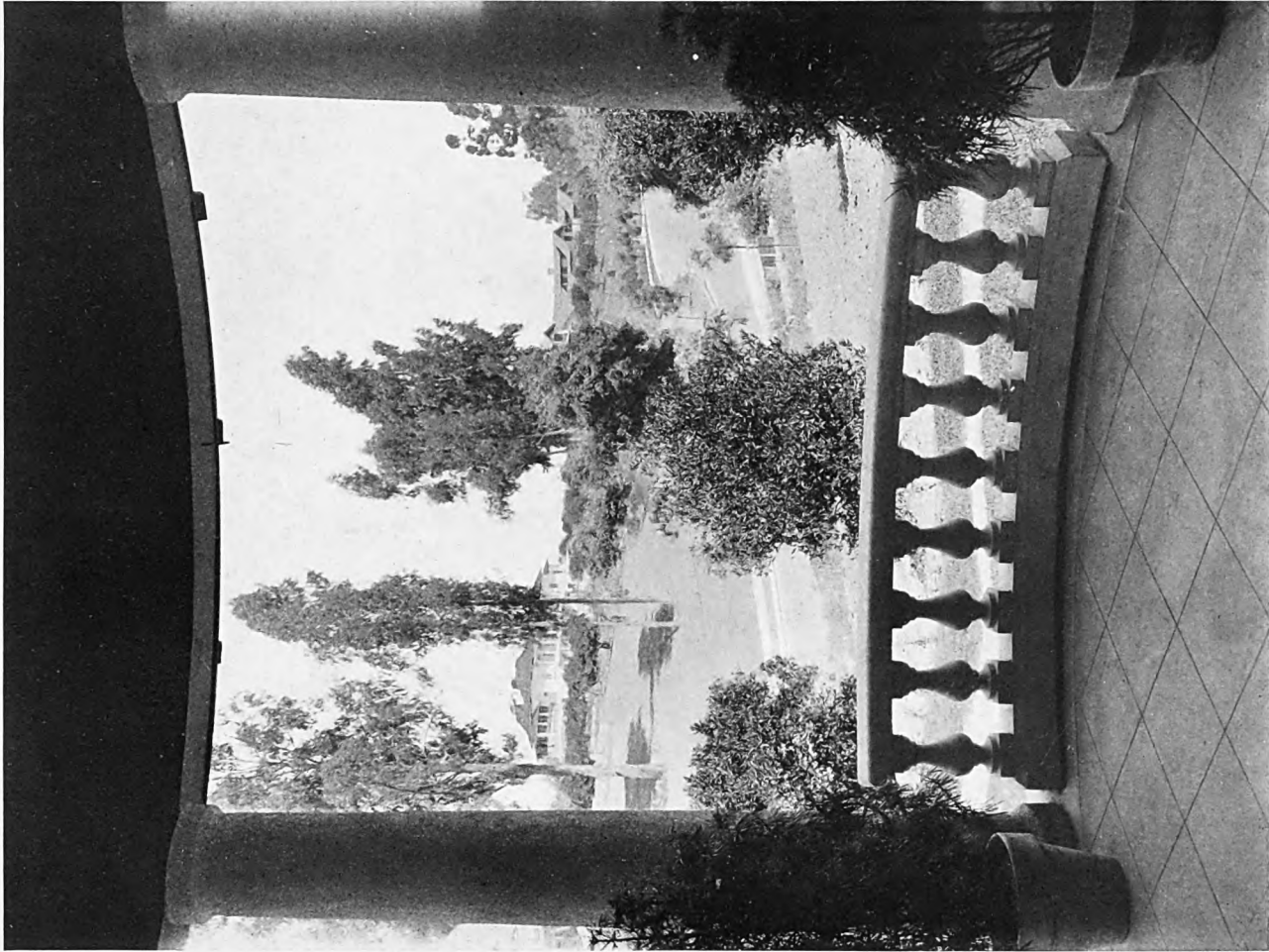
ELMER GREY RESIDENCE, PASADENA, CALIFORNIA  
ELMER GREY, ARCHITECT    ::    ::    ::



RESIDENCE OF MR. ELMER GDEY  
 OAK KNOLL PASADENA  
 CALIFORNIA







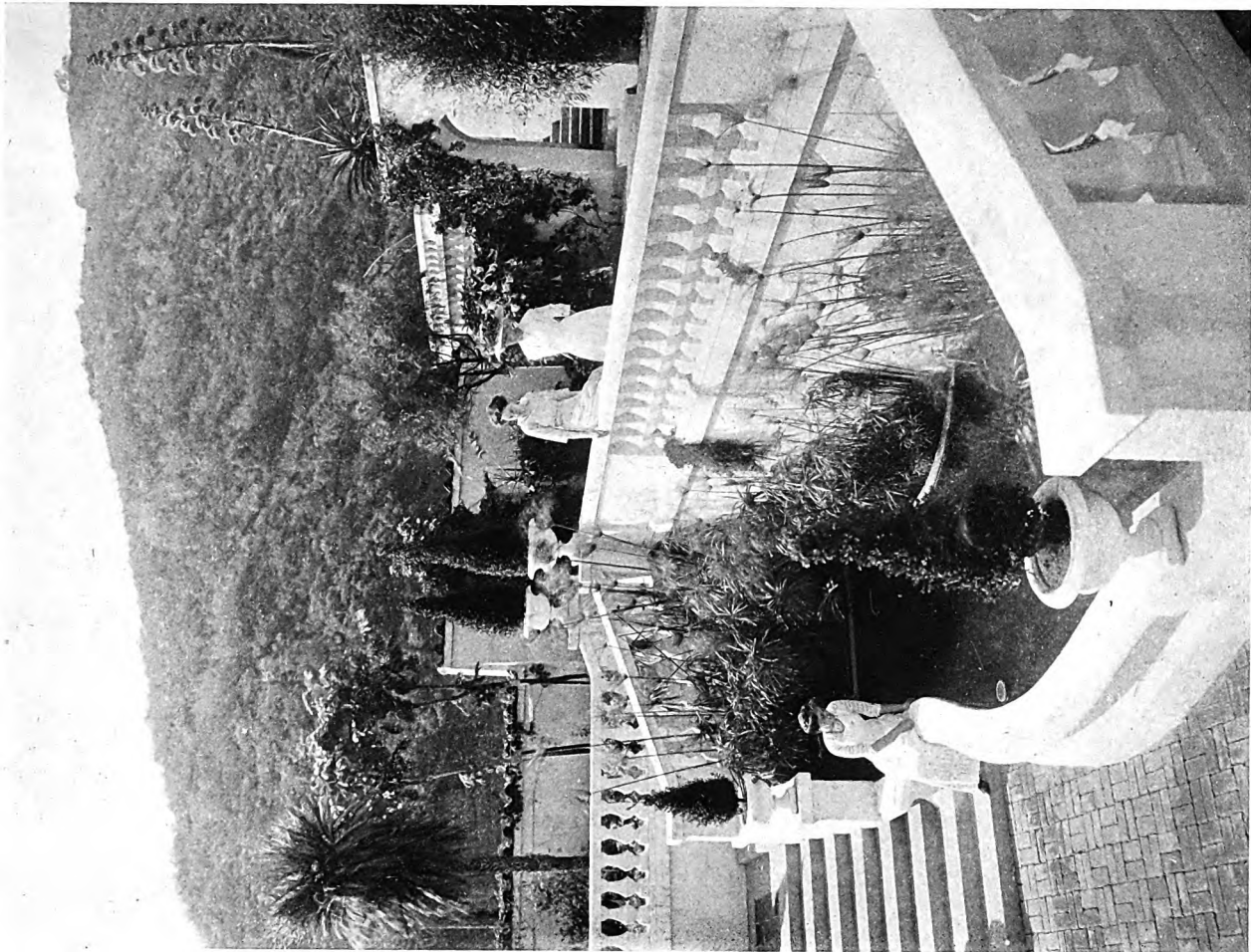
VIEW FROM THE PORCH



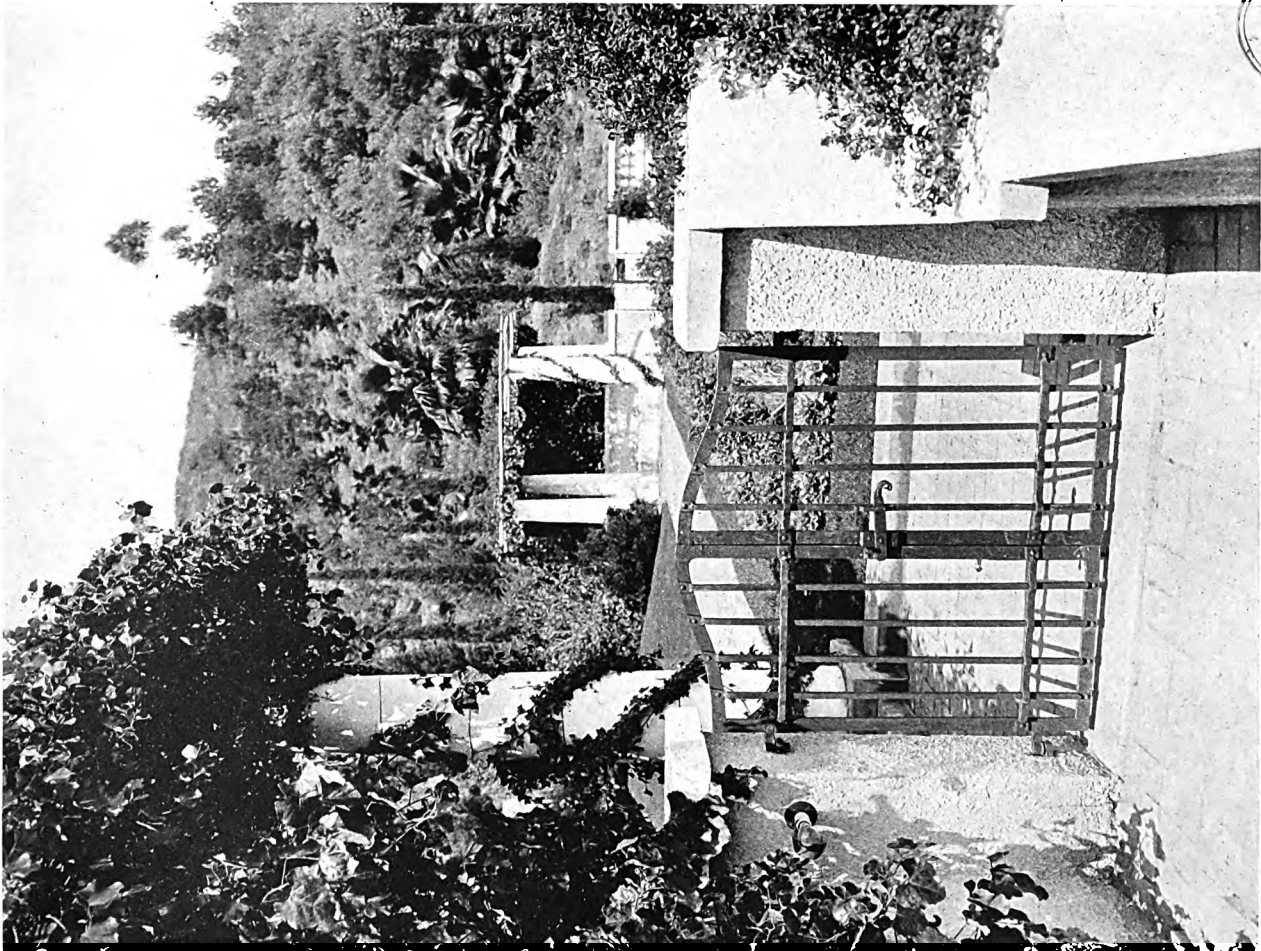
VIEW FROM DININGROOM THROUGH HALL TO LIVINGROOM

ELMER GREY RESIDENCE, PASADENA, CALIFORNIA  
ELMER GREY, ARCHITECT

THE WESTERN ARCHITECT  
AUGUST : 1916



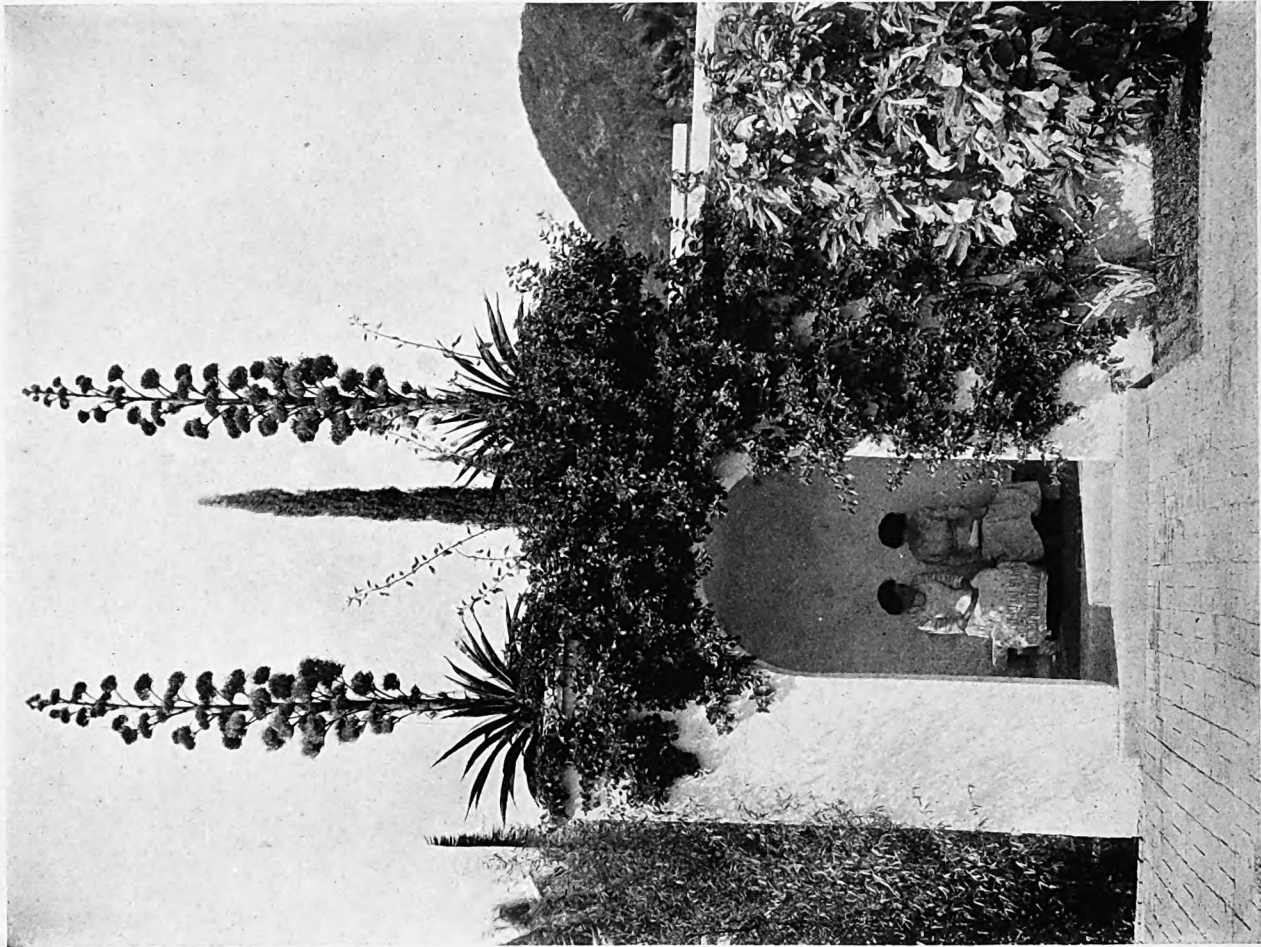
G. W. WATTLES GARDEN, HOLLYWOOD, CALIFORNIA  
 DONE UNDER THE FIRM OF MYRON HUNT & ELMER GREY



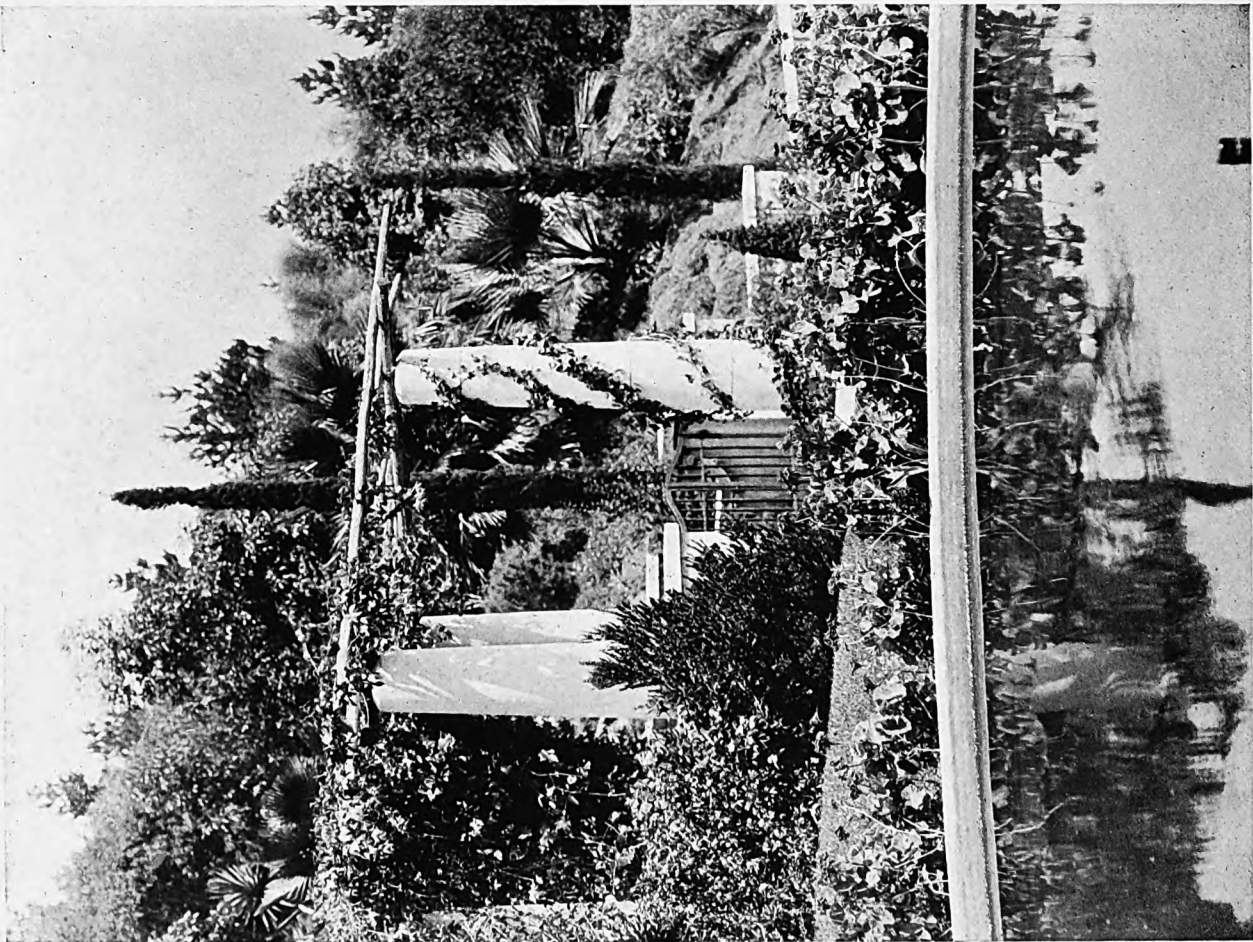
EXTENSION TO G. W. WATTLES GARDEN, HOLLYWOOD, CALIFORNIA  
 ELMER GREY, ARCHITECT



THE WESTERN ARCHITECT  
 AUGUST : : 1916

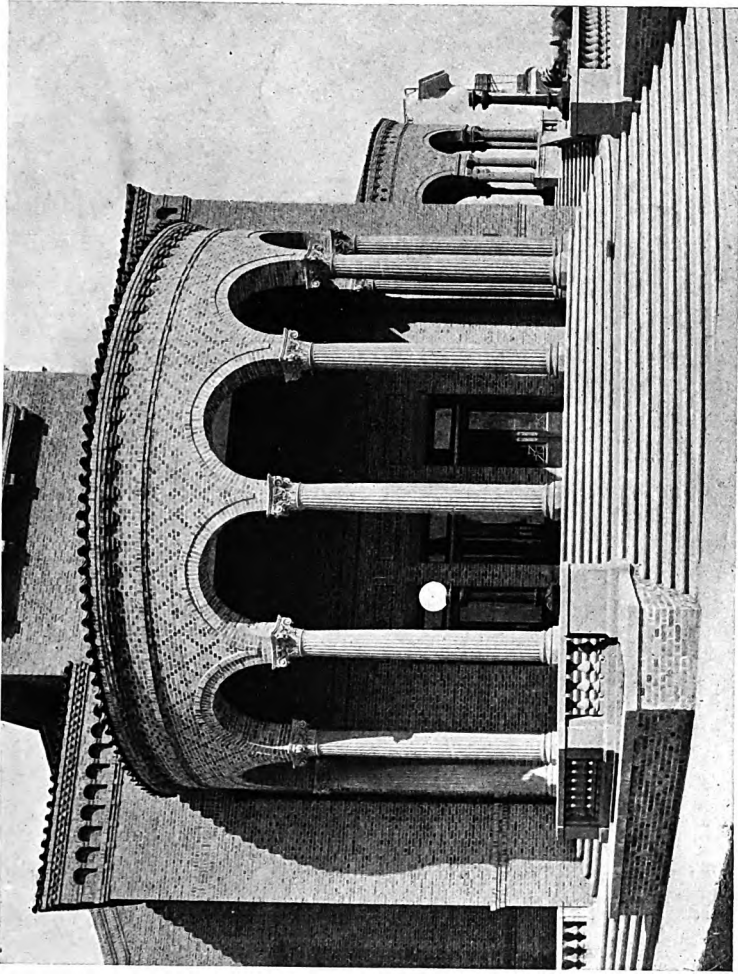


G. W. WATTLES GARDEN, HOLLYWOOD, CALIFORNIA  
 DONE UNDER THE FIRM OF MYRON HUNT & ELMER GREY

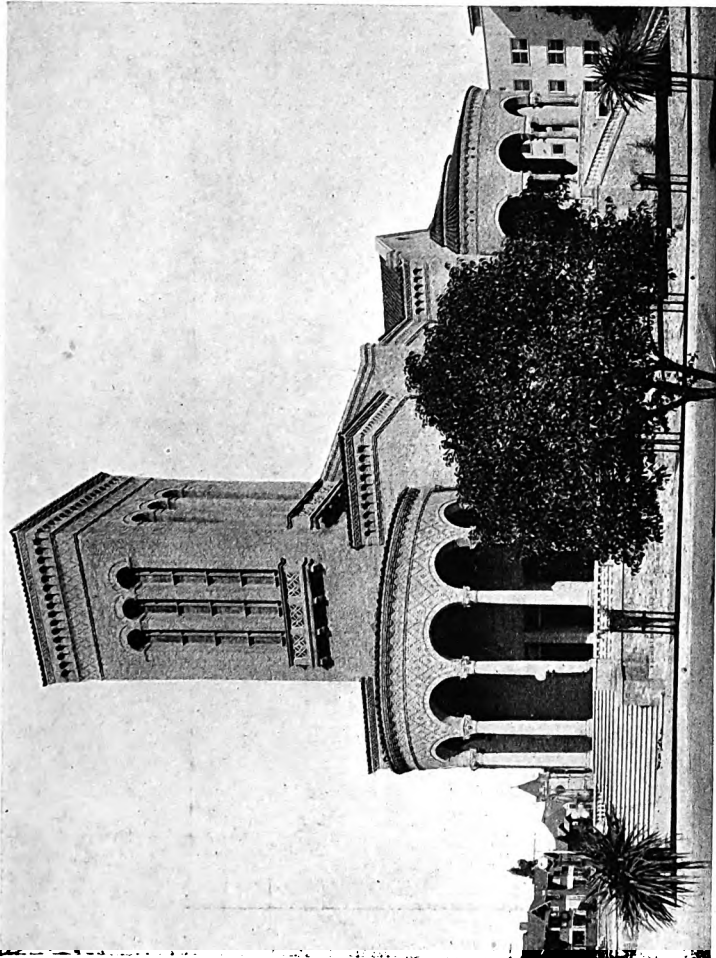
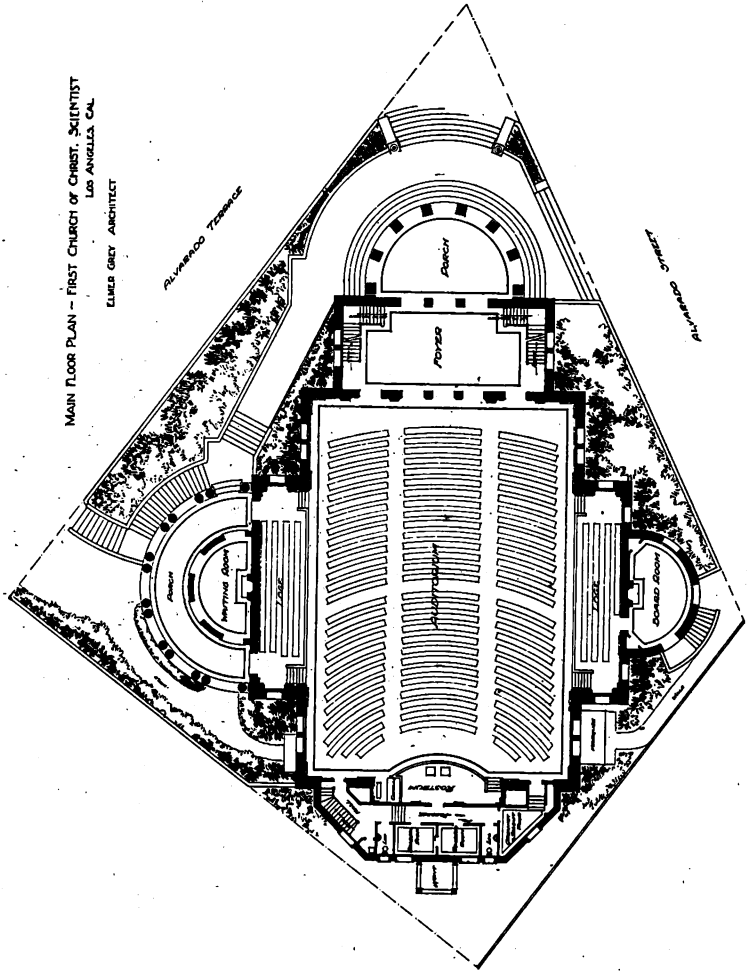


EXTENSION TO G. W. WATTLES GARDEN,  
 ELMER GREY, ARCHITECT

THE WESTERN ARCHITECT  
 AUGUST : : : 1916

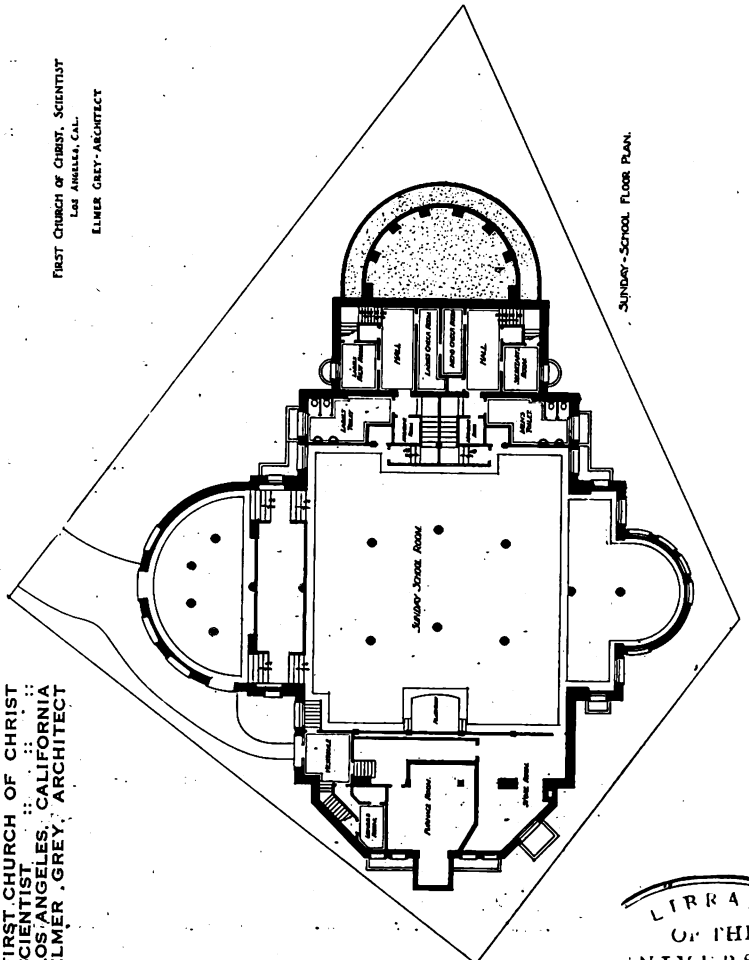


MAIN FLOOR PLAN - FIRST CHURCH OF CHRIST, SCIENTIST  
LOS ANGELES, CAL.  
ELMER GREY ARCHITECT



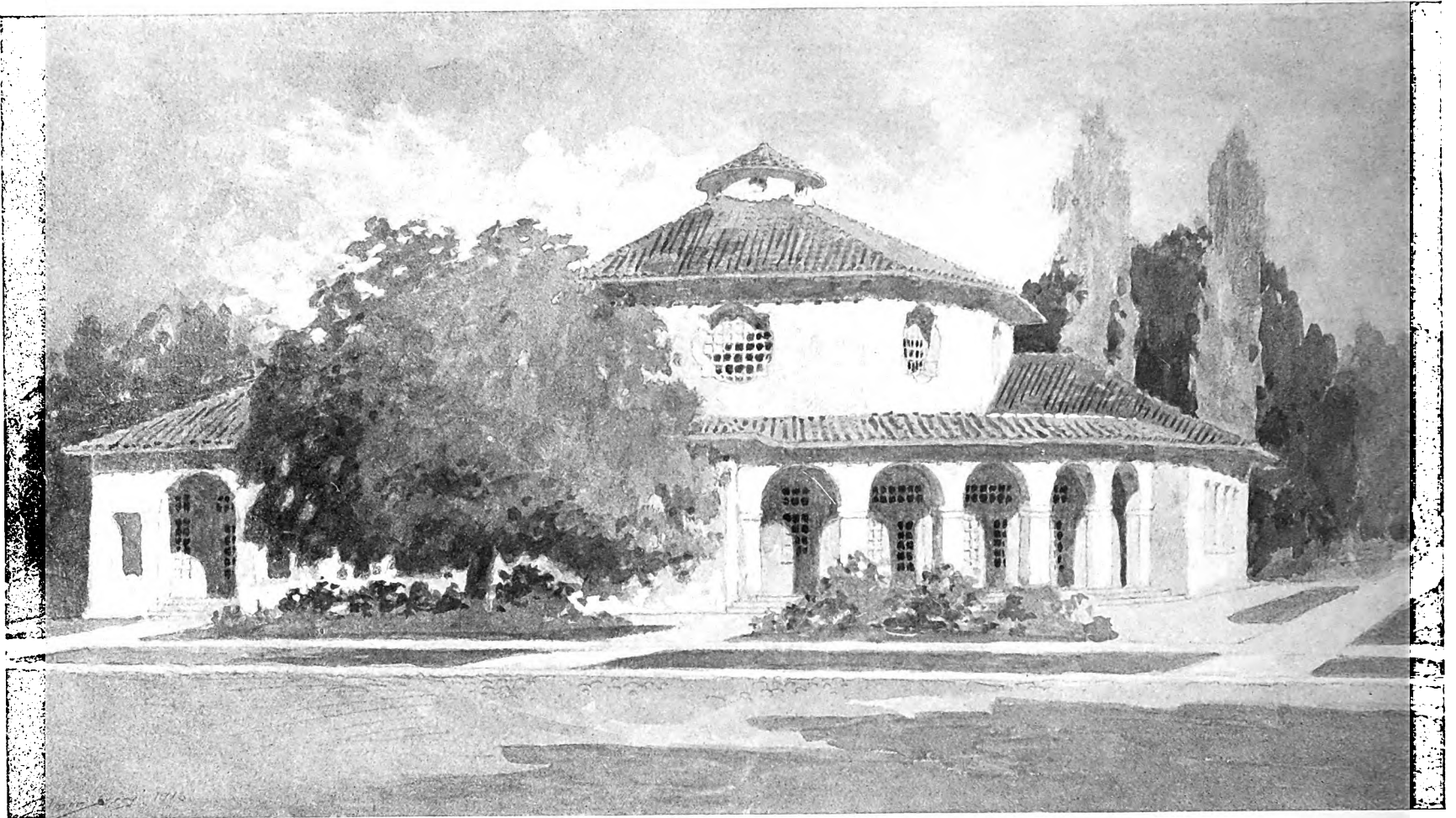
FIRST CHURCH OF CHRIST  
SCIENTIST  
LOS ANGELES, CALIFORNIA  
ELMER GREY ARCHITECT

FIRST CHURCH OF CHRIST, SCIENTIST  
LOS ANGELES, CAL.  
ELMER GREY ARCHITECT

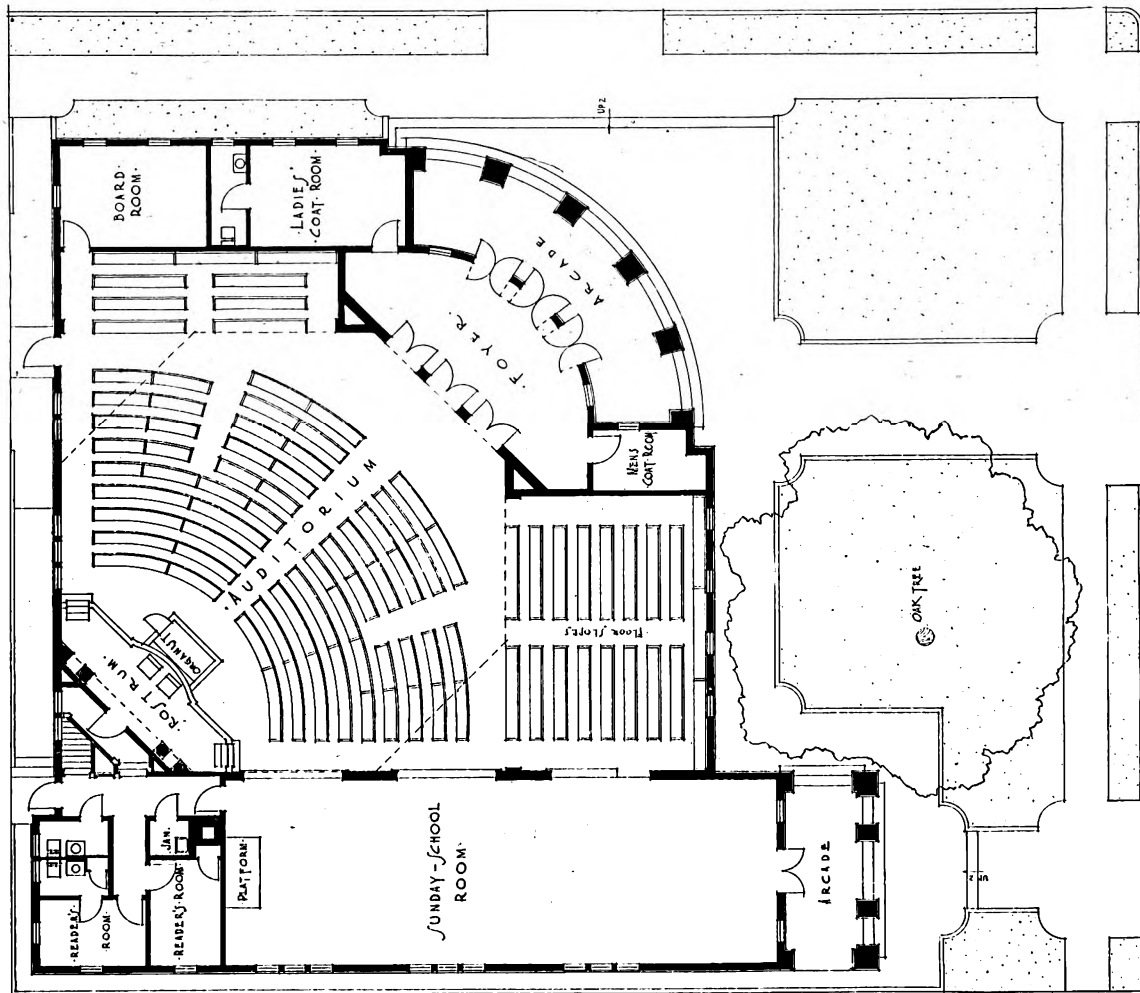


Singer-School Floor Plan

LIRRA  
OF THE  
UNIVERSITY OF THE WESTERN ARCHITECT  
OF THE WESTERN ARCHITECT  
AUGUST 1916



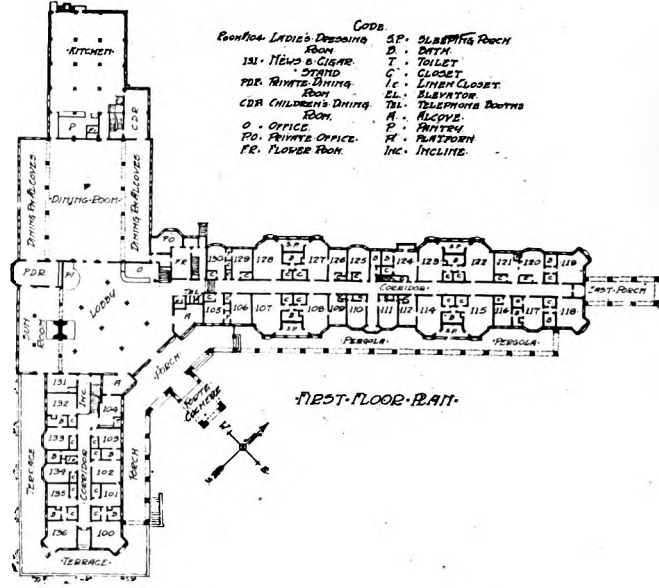
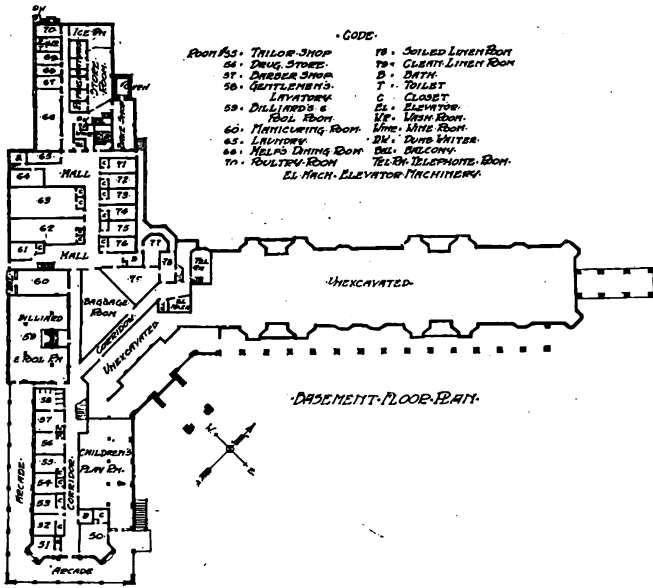
FIRST CHURCH OF CHRIST SCIENTIST, PALO ALTO, CALIFORNIA  
 ELMER GREY, ARCHITECT



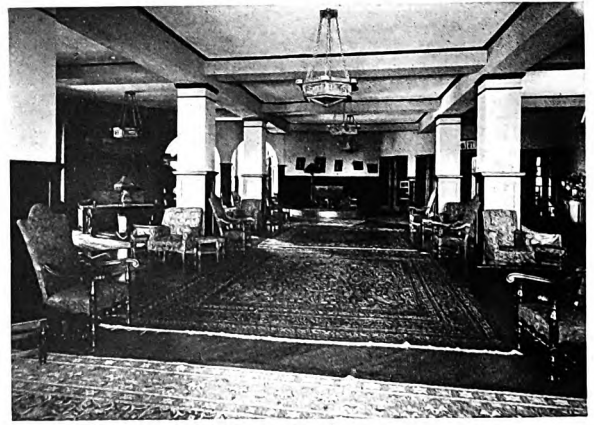
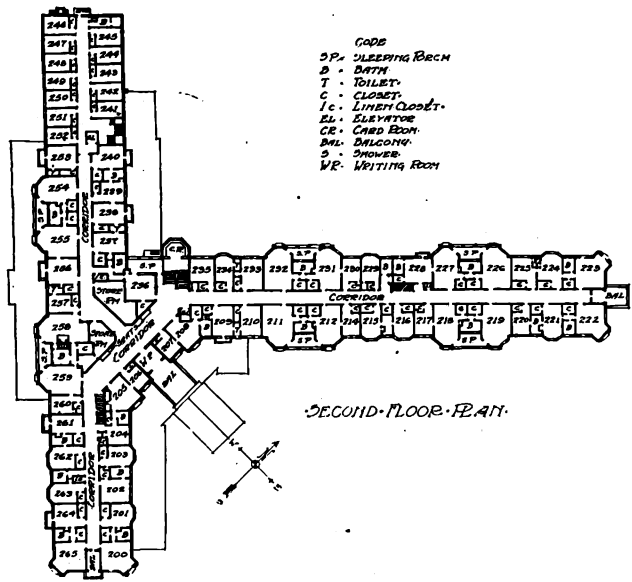
THE WESTERN ARCHITECT  
 AUGUST : : : 1916



BEVERLY HILLS HOTEL, BEVERLY HILLS, CALIFORNIA  
ELMER GREY, ARCHITECT



BEVERLY HILLS HOTEL. :: ::  
 BEVERLY HILLS, CALIFORNIA :: ::  
 ELMER GREY, ARCHITECT :: ::

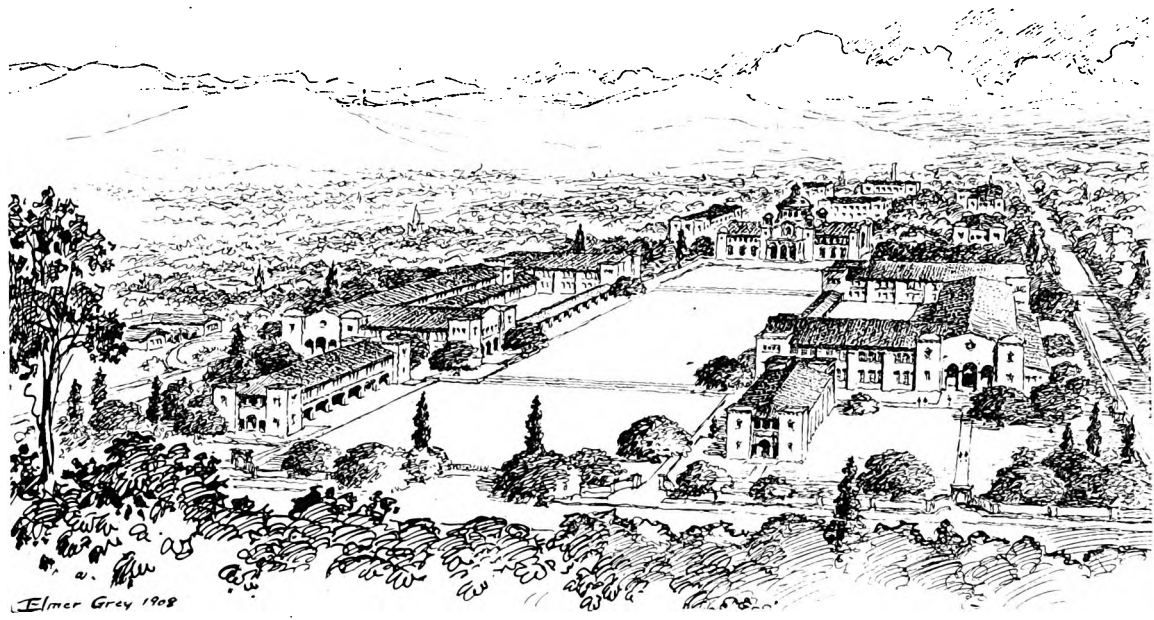


LOBBY



THROOP COLLEGE OF  
 TECHNOLOGY, PASADENA,  
 CALIFORNIA :: :: ::  
 DONE UNDER THE FIRM  
 OF MYRON HUNT &  
 ELMER GREY :: :: ::





SKETCH OF ENTRANCE :: :: :: :: ::  
 MUSIC HALL, SECOND ART MUSEUM :: :: ::  
 THROOP COLLEGE OF TECHNOLOGY CAMPUS  
 ELMER GREY, ARCHITECT :: :: :: :: ::

Continued from Page 113

this time that his first Christian Science church, a line of work in which he afterward became notable, was designed.

At the end of three years ill health obliged Mr. Grey to abandon practice, but two years later found him at Los Angeles in partnership with Myron Hunt, a collaboration which lasted six years during which much important work was done throughout Southern California, notably the well-known home for Henry E. Huntington, Throop College of Technology in Pasadena and the extensive formal garden for G. W. Wattles at Hollywood.

A dissolution of partnership with Mr. Hunt occurred in 1910 and for the past six years Mr. Grey has practiced alone. Among his most important work while alone has been the Beverly Hills Hotel, First Church of Christ, at Los Angeles, First Church of Christ, Long Beach, extensions to the Wattles Garden in Hollywood, and additional work for Throop College of Technology. In his work, mass rather than detail, the successful grouping of parts and massing of units attract the attention and win the approval of the capable critic, while to the draftsman, his water colors and sketches are always a delight and an inspiration.



CHURCH OF THE CHRISTIAN SCIENCE SOCIETY,  
MILWAUKEE, WISCONSIN :: :: :: :: :: ::  
ELMER GREY, ARCHITECT :: :: :: :: :: ::



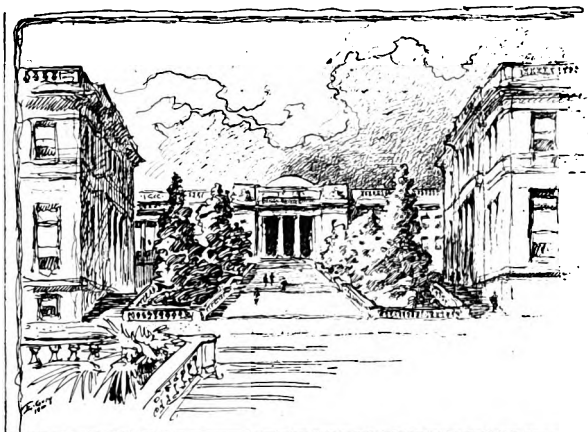
RESIDENCE OF HENRY E. HUNTINGTON, PASADENA, CALIFORNIA :: :: :: :: :: ::  
DONE UNDER THE FIRM OF MYRON HUNT & ELMER GREY, ARCHITECTS, LOS ANGELES, CALIFORNIA



THE STREET SIDE :: :: ::  
 DESIGN FOR HOUSE SUBMITTED  
 IN COMPETITION BY MR. GREY



THE GARDEN SIDE :: :: ::



SKETCH FOR OCCIDENTAL COLLEGE. :: ::  
 LOS ANGELES, CALIFORNIA :: ::  
 MYRON HUNT AND ELMER GREY, ARCHITECTS

#### ANNOUNCEMENT

The October issue of *The Western Architect* will be a Detroit Number, devoted to the illustration of the best recent work executed by architects of that city. The rapid growth of Detroit as one of the most important industrial centers of the country has taxed the building industry of that city. Housing of the population attracted there by the opportunities for labor has been a real problem which even yet is by no means solved.

In the development of the modern factory building the architects of Detroit have been exceptionally fortunate in securing the co-operation of manufacturing interests to build plants that have merit architecturally. As a result Detroit industries as a rule are not merely accommodated with a place to exercise their functions—they occupy plants which are of interest from the artistic side. In many of its office and store buildings, its small shops and its garages a similar interesting development is to be found. On the whole Detroit's business is peculiarly well housed and the illustrations of this class of structure we believe will be received with great interest.

Of the splendid examples of residence architecture in Detroit it probably is not necessary to speak at length. The profession is familiar with the high type of work which has been executed there and will welcome the addition of much new material to that which already has been published. That which is true of residential architecture in Detroit, also applies to public buildings

of all types which also are to receive thorough consideration in this issue. The architects of that city, without exception, have given freely of their co-operation and support to making the Detroit Number a splendid issue in which *The Western Architect* believes its readers will be deeply interested.

#### UNIVERSAL USE OF METAL LATH

Since the use of wood lathing in school buildings in the interest of better fire protection, the competition between the different metal substitutes has developed forms of varied excellence. The non-corrosiveness of the metal, the form of mesh best adapted to holding the plaster, the ease of application, with a corresponding pliability in corners and for hanging ceilings, all have been given the attention of inventors under the most thorough investigation. It is probable that because of no one of these qualities, but a workable combination of all, that the expanded metal construction of the Northwestern Expanded Metal Company of Chicago has to its credit the large use of its expanded metal lath throughout the United States, such as the picturesque Alexandria Bungalow Court by Hinemann, or the Bible Institute by Walker and Vawter at Los Angeles, the high schools at Kansas City or Washington, D. C., the office buildings at Milwaukee or Louisville and active agencies in Australia, New Zealand, South America and other countries throughout the world. This means but one thing; that the metal lath of the Northwestern Metal Lath Company meets the requirements of each condition of climate or method of construction, not only in this country but everywhere that fire prevention and stability is a recognized requirement.

An English architect, says *The Architect*, escaped liability for dry-rot in a floor by the defense that it was covered with a floorcloth which did not allow the dampness to evaporate; reinforced by the technical objection, which was upheld by the Sheriff, that the plaintiff was the wrong party to sue.

When the subject of roofing was reached in considering the proposed Building Code for Nashville, Tennessee, it was decided that in case of fire inside the fire zone a loss of ten per cent of roof area would require the replacement of the roof with fire-proof shingles.

# THE WESTERN ARCHITECT

A NATIONAL JOURNAL OF ARCHITECTURE AND  
ALLIED ARTS, PUBLISHED MONTHLY

VOLUME 24

SEPTEMBER, 1916

NUMBER 3

A New Note  
in Domestic  
Architecture

As the Woolworth building may represent to future generations of architects a concrete example of our art in high building design, so will those villages, the Sage Foundation creation at Forest Hill or that at Rosemount, Long Island, place before the architectural student of the future an example of our best thought in domestic design. And in its effect these presentations of what can be done by an enlightened conception of value in architectural art will be far reaching. Few cities will see a Woolworth building rising above its lesser neighbors, but the example set by the projectors of Forest Hill village will be followed by like enterprises from coast to coast. Here with no increase in cost, no waste of land or difficulty of construction, simply because architectural and landscape engineering talent of a high order was employed, an architectural dream city has risen on the sandy plain of Long Island. So effective, so harmonious and withal so perfectly composed is this collection of buildings for domestic use, that it proves to the observer as no other demonstration can, that there is a real and vital spirit in architecture and that it can be had for the asking. It is a poem in brick and stone, and as poetry is the essence of truth, so it becomes to the sympathetic mind the true expression of architectural spirit. This wonderful village is now unique. It should at once change the "carpenter-architect" trend of cottage design, the patch-work-quilt form of subdivision platting and its example followed wherever the conditions of new ground and new dwellings makes it feasible. To architects this village, the product of architectural skill and enthusiasm, should be a greater source of inspiration than all the towering piles of Manhattan.

Action,  
Not Conversation,  
Necessary to  
Complete  
Civic Plans

The retention of an expert in civic planning by a city is always heralded as a signal advance in municipal growth. It is at once made use of as advertising matter to convince the world that its intention to reconstruct and arrange places the city so to be treated above its fellows in desirability. When this indicates that a portion of the general public believe in the practice as well as the theory of civic reconstruction, it is hard to understand the civic improvement situation as it exists in most of those cities where the preliminary steps have been taken. Of the many large cities that have retained civic plan architects

and received from them a tentative layout or a "civic commission" has even adopted a plan, we believe it is only at Cleveland that this plan is regarded as much more than a "scrap of paper" as far as definite action is concerned. No municipality has by ordinance made that plan a definite fact upon its statutes and, as it should be, as inviolable as the sewer system or plan of water distribution on file in the city engineer's office. Chicago will probably secure most of those improvements laid down in the Burnham plan, but not because it is beyond aldermanic and short sighted taxpayer interference, but because the large property owners told Mr. Burnham fifteen years ago to go ahead and "by the Lord Harry we will see it through." Minneapolis, (after The Western Architect, through its Gateway Park competition and adoption of the plan, secured through it by the Park Board,) obtained that plan through the munificence of a self-appointed commission of citizens. That was seven years ago. Since that time the dust has gathered on those plans and obstructing building continued until today it would require considerable alteration to even approximately follow them. And this with variations is the fate of most civic plan movements in this country. The causes are various. The main obstruction to definite, legal adoption of any plan is the ignorance of the people regarding its benefits, its cost and the manner in which it will be carried out. The combination of a few enlightened and progressive citizens will procure a study of the cities' topography and necessities and because these plans have a news value, the daily papers especially their Sunday editions, will give them space if they do not crowd out the comic supplement. But with this presentation of plans its projectors are prone to consider their work finished when in fact it has but just commenced. They cannot hope for further publicity because the public is not interested. Therefore a definite and persistently followed plan of public education is the next imperative step. Years must be given to this until there is produced a definite public demand for action through their representatives. It is then, and not till then, that a civic plan is worth more than a paragraph in the local happenings of a newspaper. The definite adoption of a civic plan by the constituted authorities and by enactment securing its permanency beyond obstruction by selfish interests in the years of its evolution, is the only claim in this connection that any city can make to municipal advancement. Denver,

the latest city to seek a city plan and which has retained Mr. Bennett for that purpose, will do well to remember that only through the thorough understanding of the people of the city of its benefits and thus securing its permanent adoption by the city, backed by State legislative action, can it hope for anything but a record of what might have been from the best efforts that Mr. Bennett and his principals can put forth.

Zoning,  
Not Height  
Restriction,  
Most Important  
to Cities

While New York has unique conditions of intensive building, in their general aspect its housing problems are applicable to all other cities. Therefore the passage of the zoning and redistricting law is not only the most beneficial measure ever enacted in that city, but is far reaching, in that it sets a general example for all other municipalities. That New York has first discovered the value of such a law does not mean that there the people are more enlightened. It is only another example of the proneness of the American people to drastically change conditions when they become unbearable. Yet these conditions exist in all large cities and can be corrected if the general public is educated up to a sense of power in their correction. On account of the lack of precedent in this country the "Commission of Height, Size and Arrangement of Buildings" first studied the entire question from the ground up, giving attention to the details of everything that had been done in America or abroad that had any bearing on any phase of the subject. This was followed by a survey of local conditions as they existed, realizing that whatever was imposed by way of restriction must be through a reasonable exercise of the State police power with a view and intention of conserving the health, safety and general welfare of those affected. After this paramount object was attained the stabilizing of property values or the enhancing of investment interests was given full consideration. It was probably the unanimous belief that the law would have a wonderfully beneficial effect in the stabilizing of real estate values that obtained its acceptance and enforcement by the municipality. Commencing three years ago with a public sentiment strongly against so radical interference with private rights of property, it is now generally felt that the law is going to have a marked effect upon living conditions, adding greatly to the general convenience and comfort as well as the financial prosperity of the people. And this same program can be followed and with like success in any other city. As in the case of New York the work must be done by a commission of citizens, recognized leaders in their respective callings, and those in whom the public has full confidence and who are willing to give lavishly of their best thought and time to the interests of their city. Though the effect of such a law on the appearance of a city must be of slow growth, its more immediate result is in the order and harmony it will introduce and, more important, perhaps, it will incline the average citizen to think more of city matters tending to better citizenship. Not so much because they are architects,

but because architects are intelligent and practical, the profession in every city should lead in this movement toward orderly civic growth. The work is not so attractive as civic planning, the laying out of the landscape about, and the approaches to the civic house, but the renovation and decoration of the interior will be a practical benefit in itself and perhaps prove the real and feasible method of accomplishing by another method of attack what has so far so signally failed in accomplishment—the faithful and persistent carrying out of a definite civic plan.

As to the  
Fire Resisting  
Qualities  
of Gypsum

In the struggle to formulate systems of construction that as far as possible will resist fire action and not only the destruction of the material itself, but that of a combustible nature for which protection is sought, it is possible to do injustice to competent materials. One of these is gypsum. This material is incombustible and it is in its application that its fire resisting qualities are conserved or rendered ineffective. It is a most valuable agent in the securing of fireproof partitions and is so recognized by the new building ordinance of San Francisco which admits the use of gypsum plaster board upon metal studs for partitions within any space which by law may not be divided. This secures the use of an inexpensive partition construction in class "A" or fireproof buildings in that city. While the ordinance prohibits the use of plaster board in elevator shafts and in walls and ceilings around elevator shafts, the code allows the use of gypsum with brick, concrete or terra cotta in the form of masonry. A bid for better construction is also made by placing gypsum plaster board on metal studs in non-fireproof buildings on a parity with metal lath and excluding the use of wood lath. This parity is recognized by the National Board of Fire Underwriters which admits the use of metal lath or gypsum plaster board as fire resistive materials when each is plastered to the same grounds with gypsum plaster.

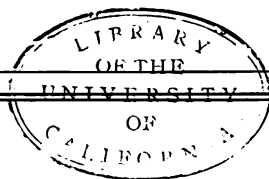
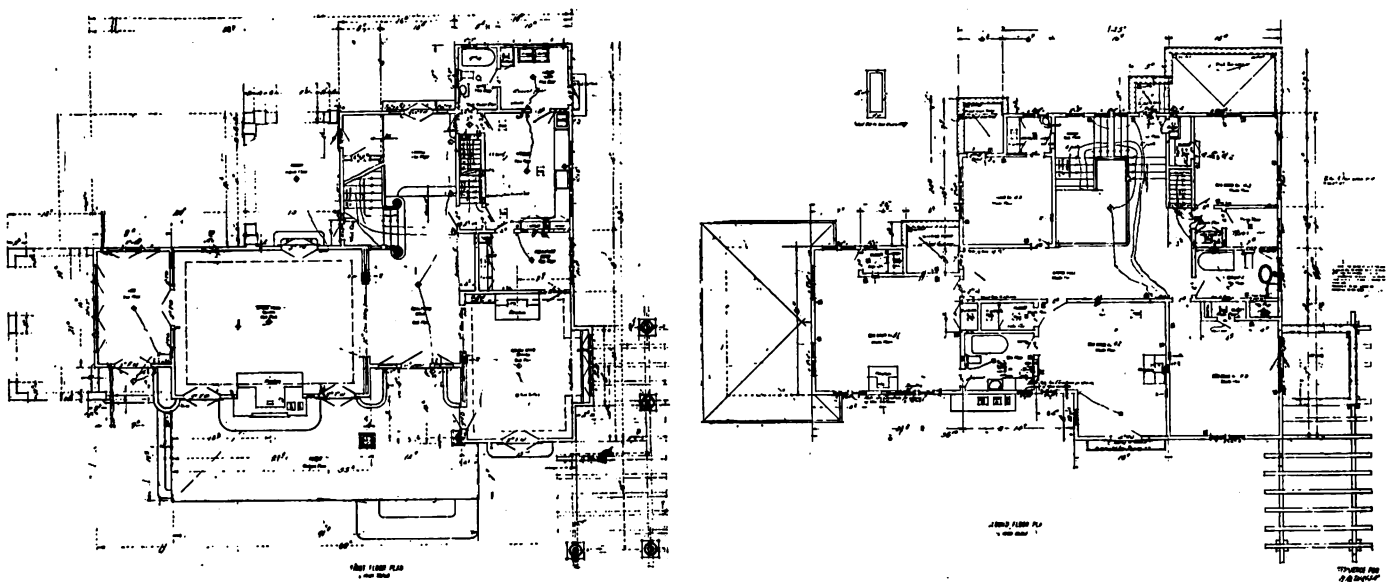
New York's  
High Building  
Ordinance  
Not Prohibitive

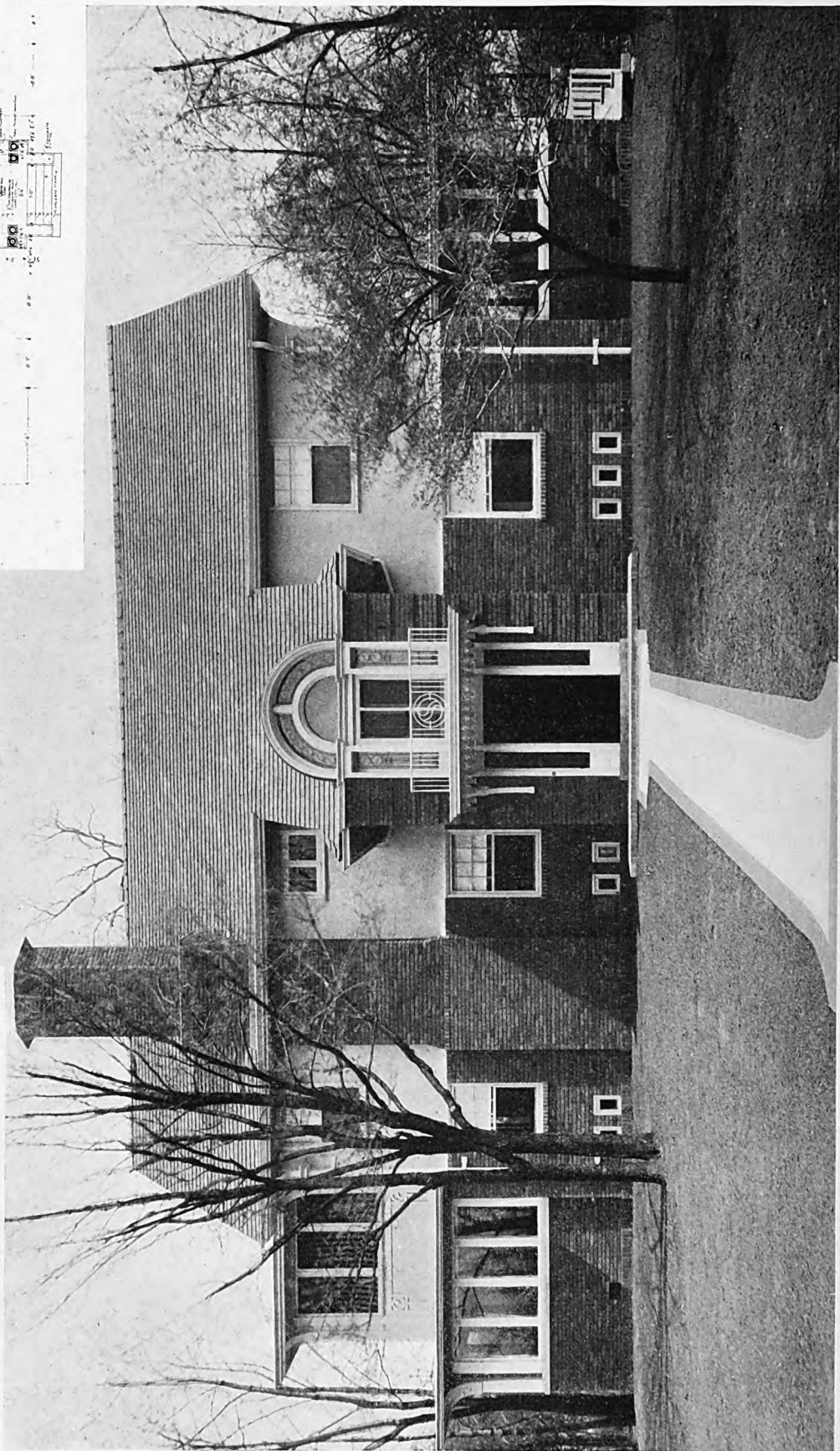
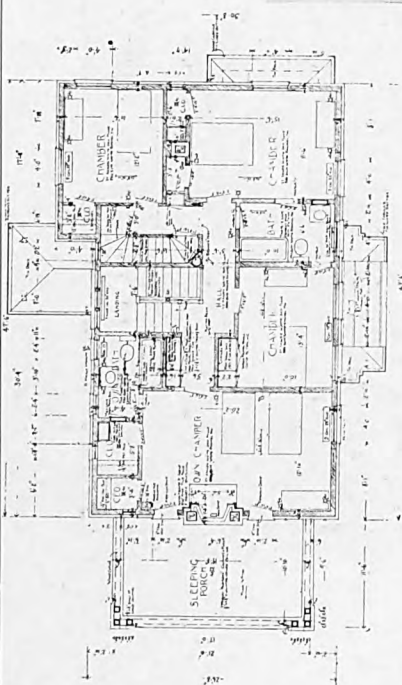
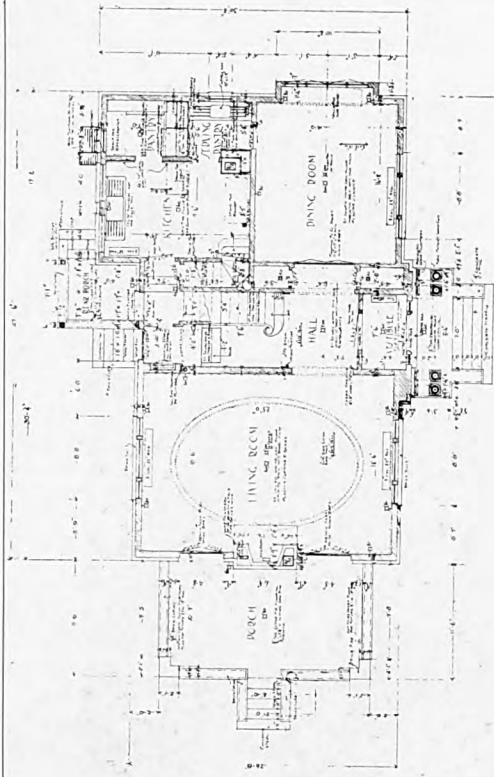
The recent passage of the Building Act by the Board of Estimates of New York City as far as it refers to high buildings will probably have as little effect upon the "skyscraper" industry in New York as such legislation has had in other cities. It will, however, fulfill the real purpose of its passage, the stopping of unrestricted construction of high lofts and other haphazard development inimical to the surrounding property. This is accomplished in the zoning plan which separates by definite lines residence, industrial and business areas, according to use, height and area. Under the law buildings as high as the Woolworth may be erected if the site faces a park. In other localities twice the width of the street, or 200 feet may be constructed, and then with a set back tower, that may be of 50 by 100 feet dimensions, the structure may be carried up ad infinitum. And if this does not give sufficient latitude to the high office building projector

*Continued to Page 120*

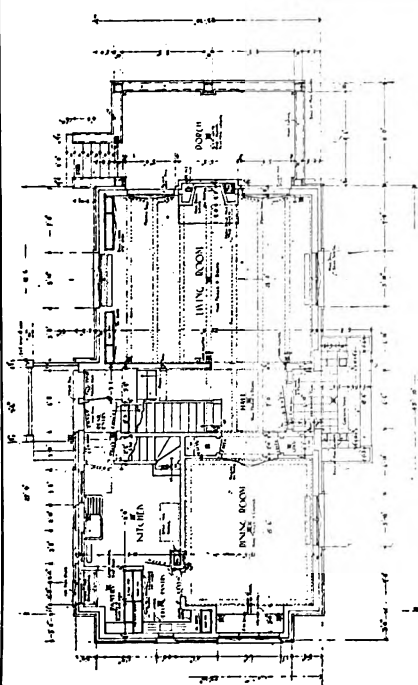
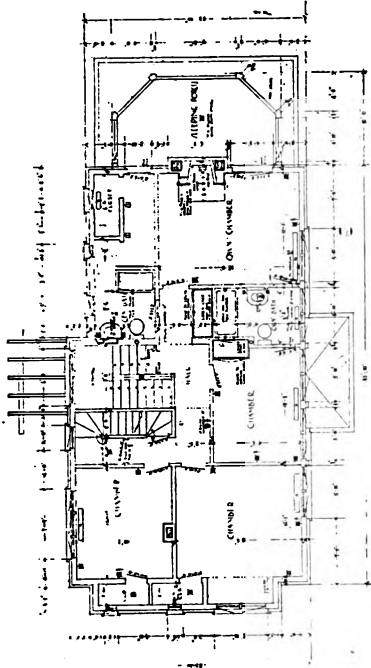


RESIDENCE OF FRANK E. WALSH, LOS ANGELES, CALIFORNIA  
 MENDEL MEYER AND PHILIP W. HOLLER, ARCHITECTS :: ::





RESIDENCE OF J. R. OLESON, KENILWORTH, ILLINOIS  
 GEORGE W. MAHER, ARCHITECT, CHICAGO, ILLINOIS

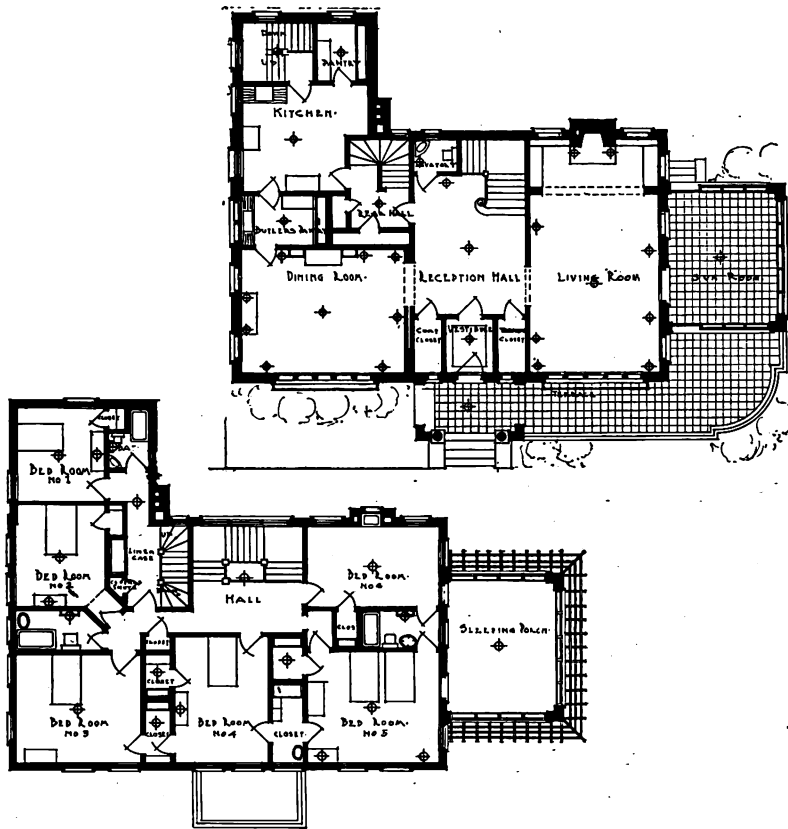


RESIDENCE OF B. F. J. ODELL, KENILWORTH, ILLINOIS  
 GEORGE W. MAHER, ARCHITECT, CHICAGO, ILLINOIS









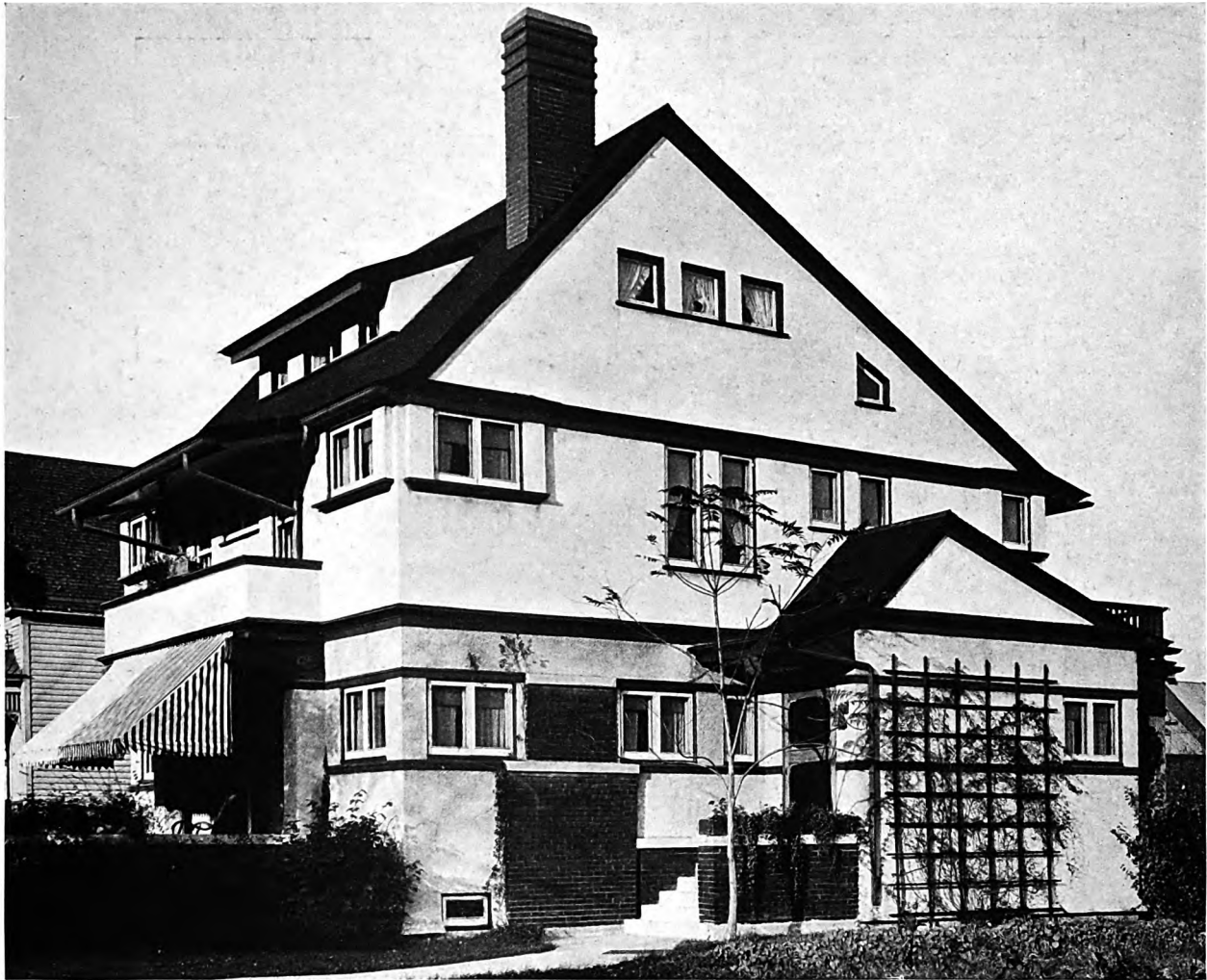
RECEPTION HALL



RESIDENCE OF NORWEGIAN CONSUL OSCAR H. HAUGAN, EVANSTON, ILLINOIS  
 JOHN A. NYDEN, ARCHITECT, CHICAGO, ILLINOIS :: :: :: :: ::

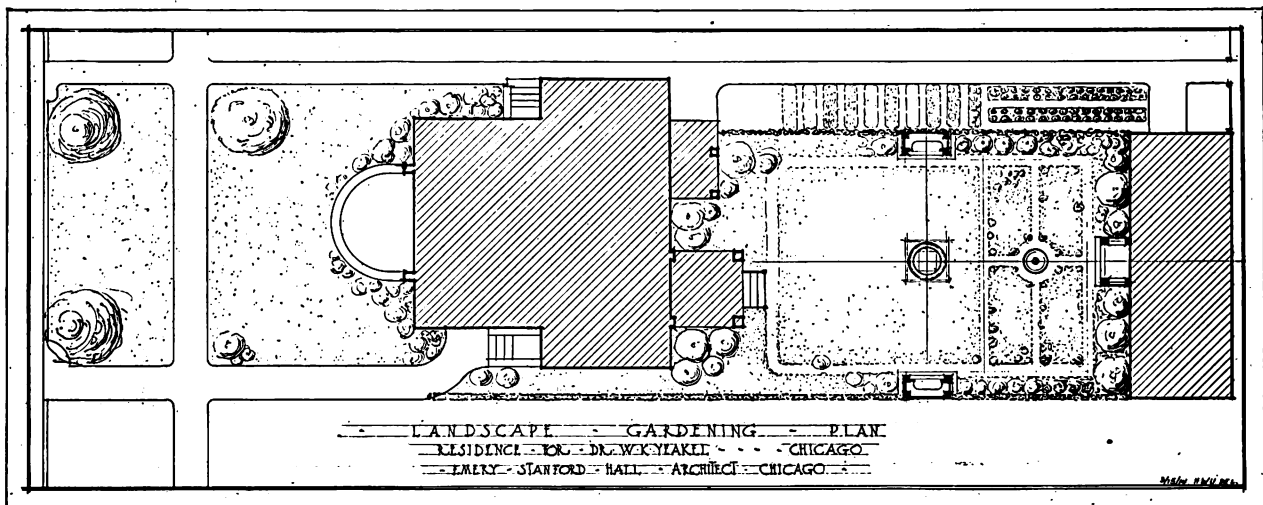


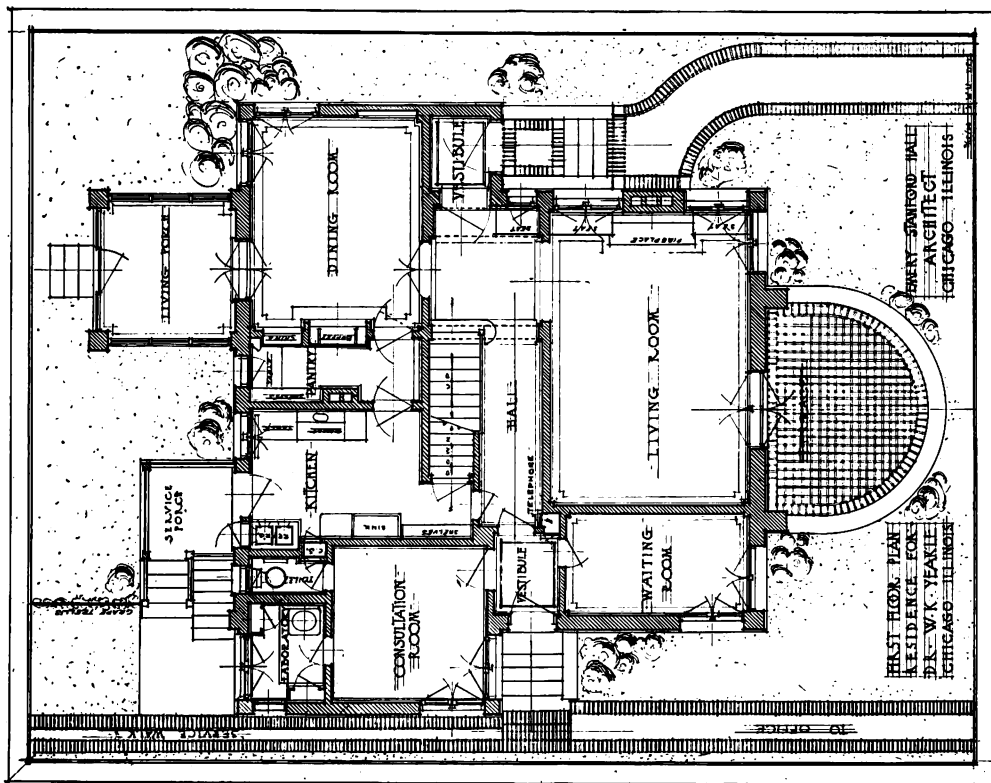
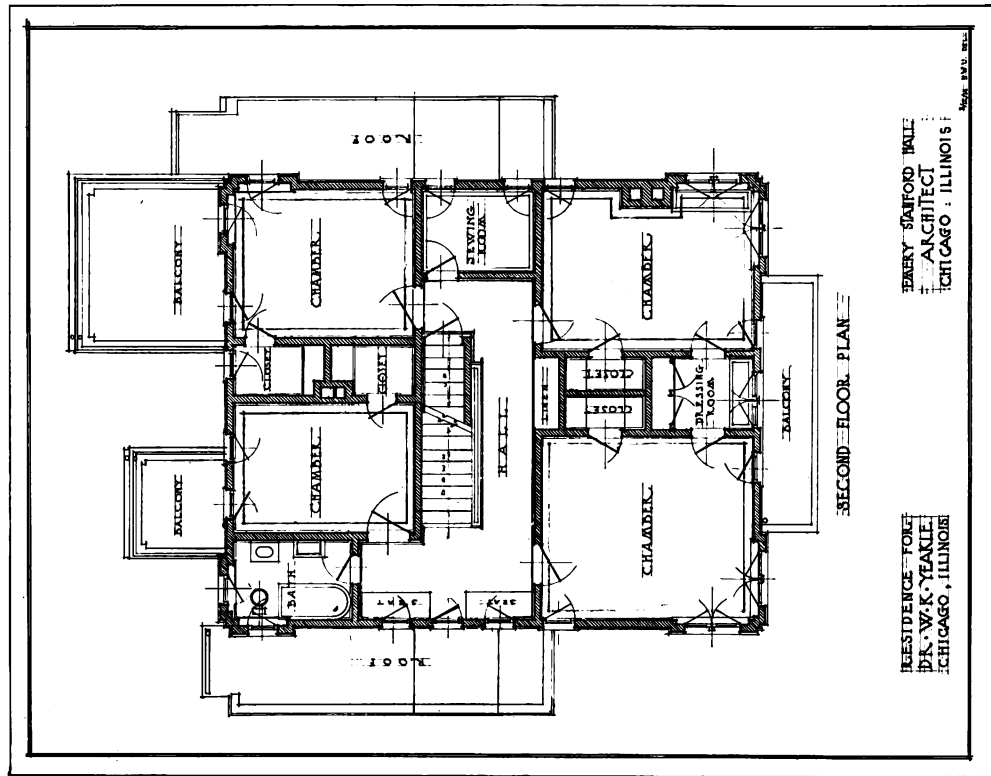


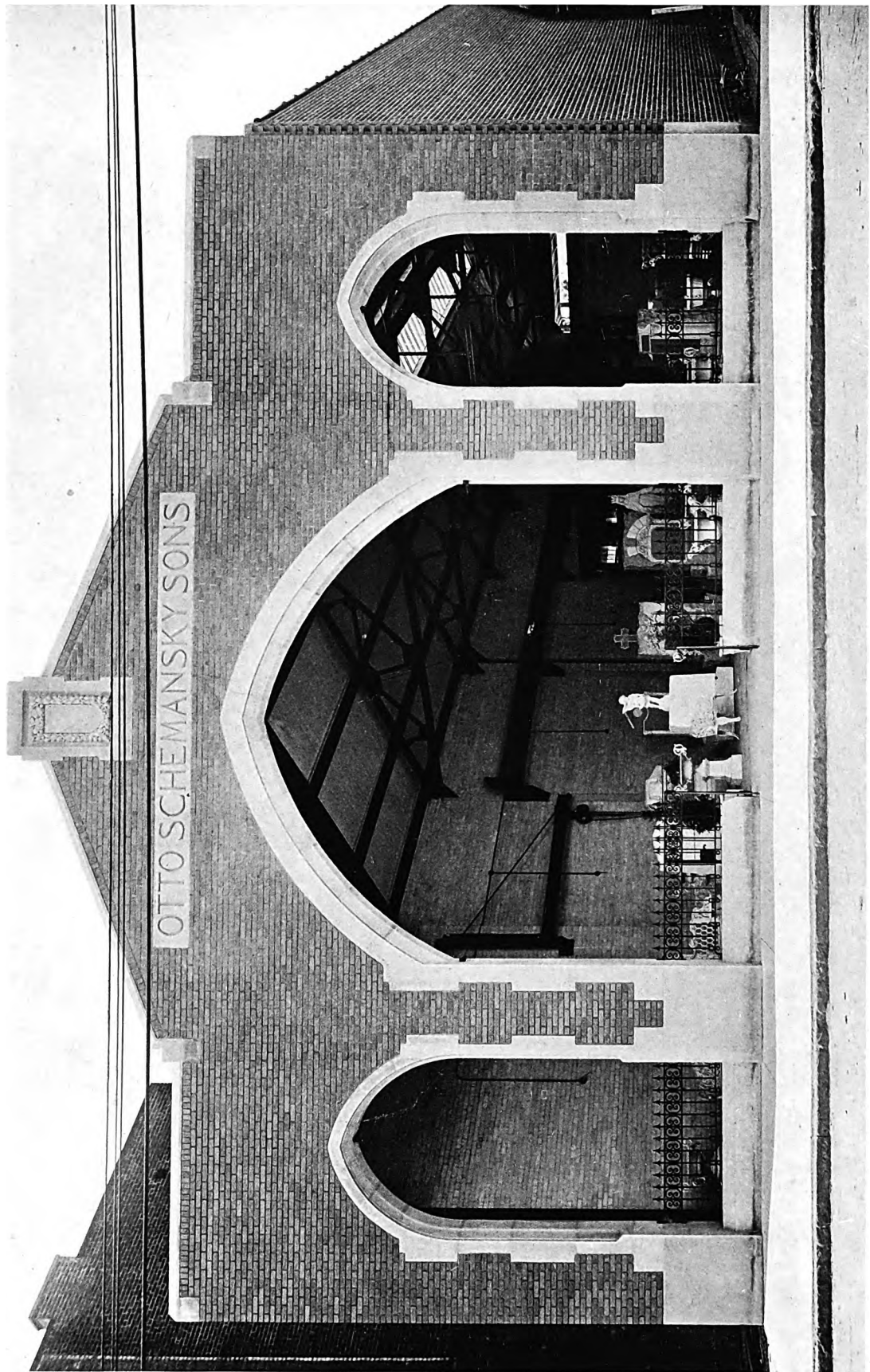


RESIDENCE OF DR. W. K. YEAKEL, CHICAGO, ILLINOIS  
 EMERY STANFORD HALL, ARCHITECT :: :: :: ::

THIS PROBLEM WAS PECULIAR IN THE FACT THAT IT WAS REQUIRED TO CONTAIN THE OFFICES OF PHYSICIAN AS WELL AS RESIDENCE; SO ARRANGED THAT THESE COULD BE KEPT ENTIRELY ISOLATED FROM THE HOUSE AND YET MAKING THEM CONVENIENT OF ACCESS SO THAT IN THE ABSENCE OF THE DOCTOR HIS WIFE OR THE MAID COULD TAKE CARE OF THE OFFICE CALLS.







MONUMENTAL WORKS OF OTTO SCHEMANSKY & SONS, DETROIT, MICHIGAN  
MILDNER & EISEN, ARCHITECTS

THE WESTERN ARCHITECT  
SEPTEMBER : 1916

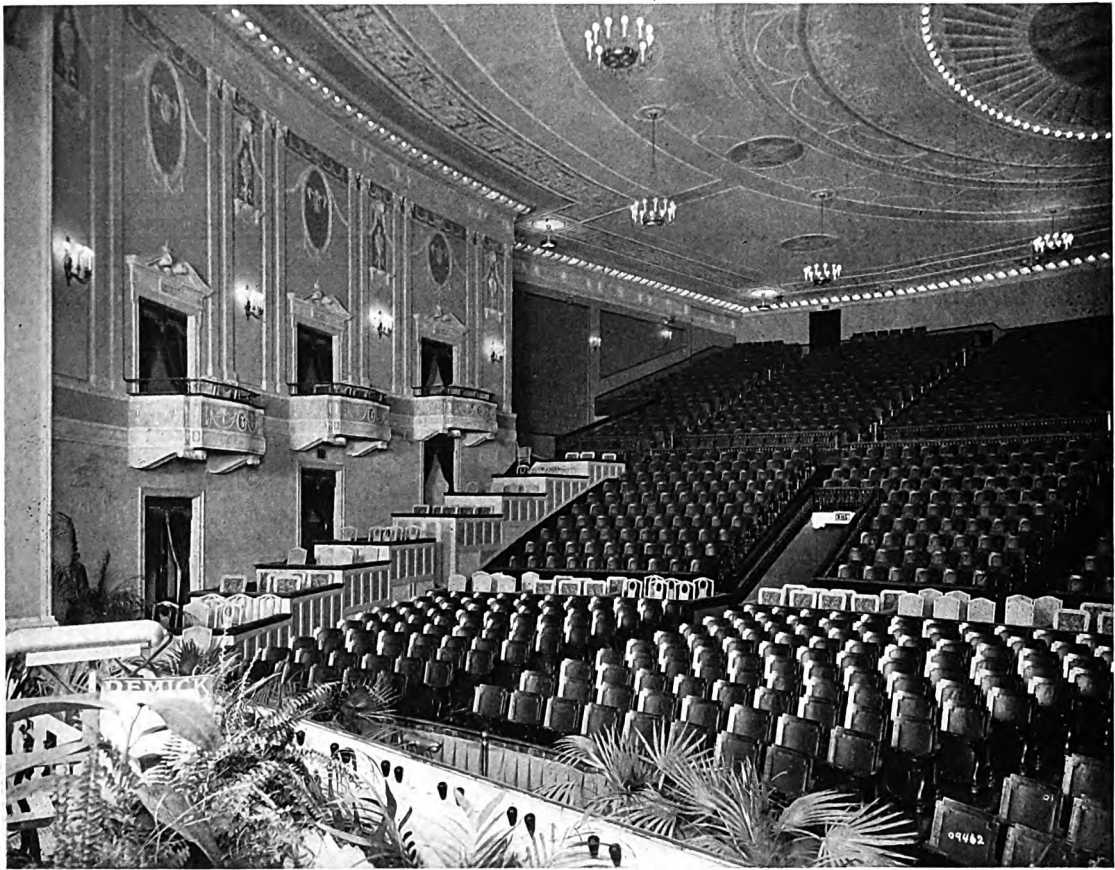




GARAGE FOR DETROIT ELECTRIC COMPANY, DETROIT, MICHIGAN  
MILDNER & EISEN, ARCHITECTS :: :: :: :: :: :: :: :: :: ::



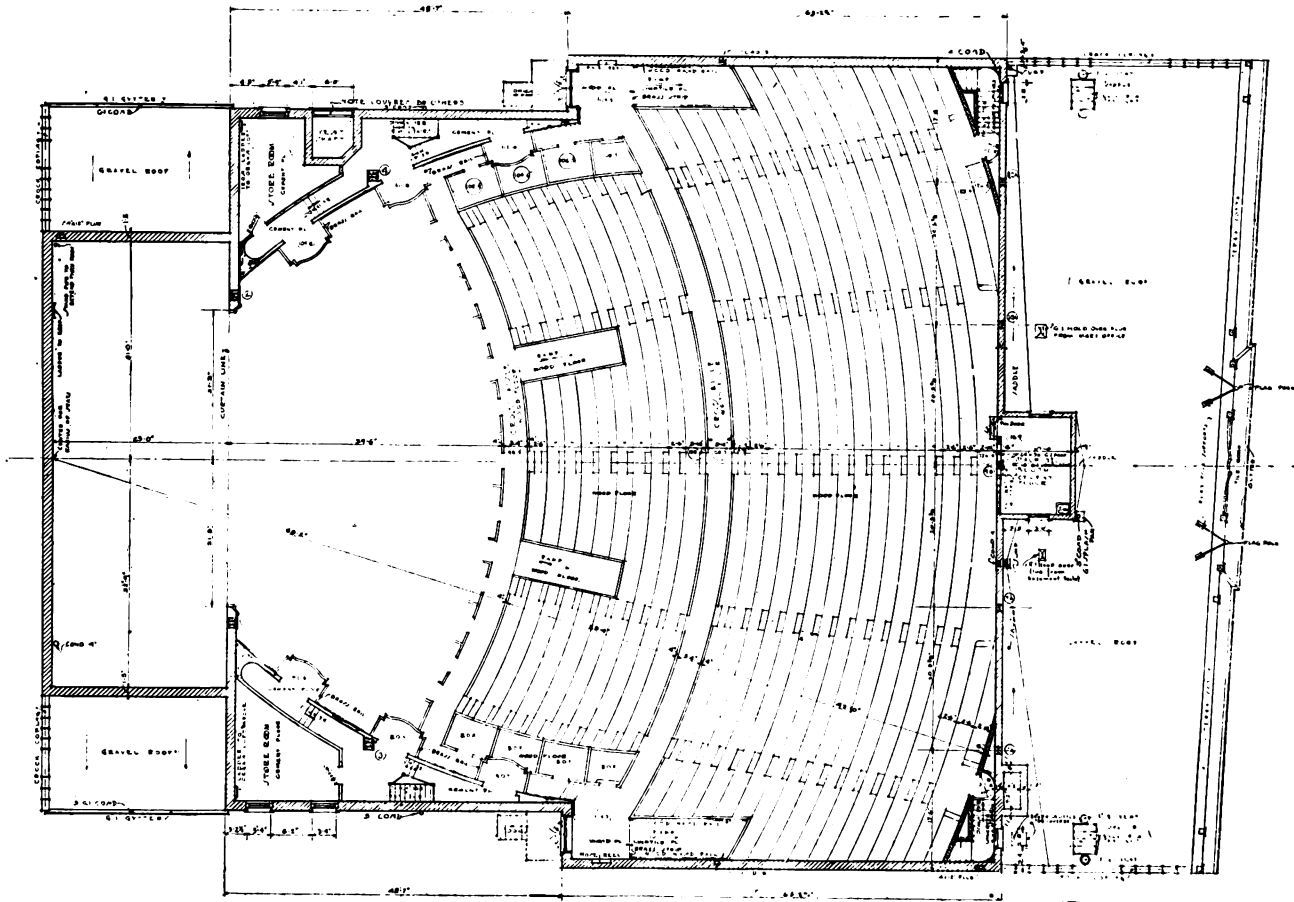
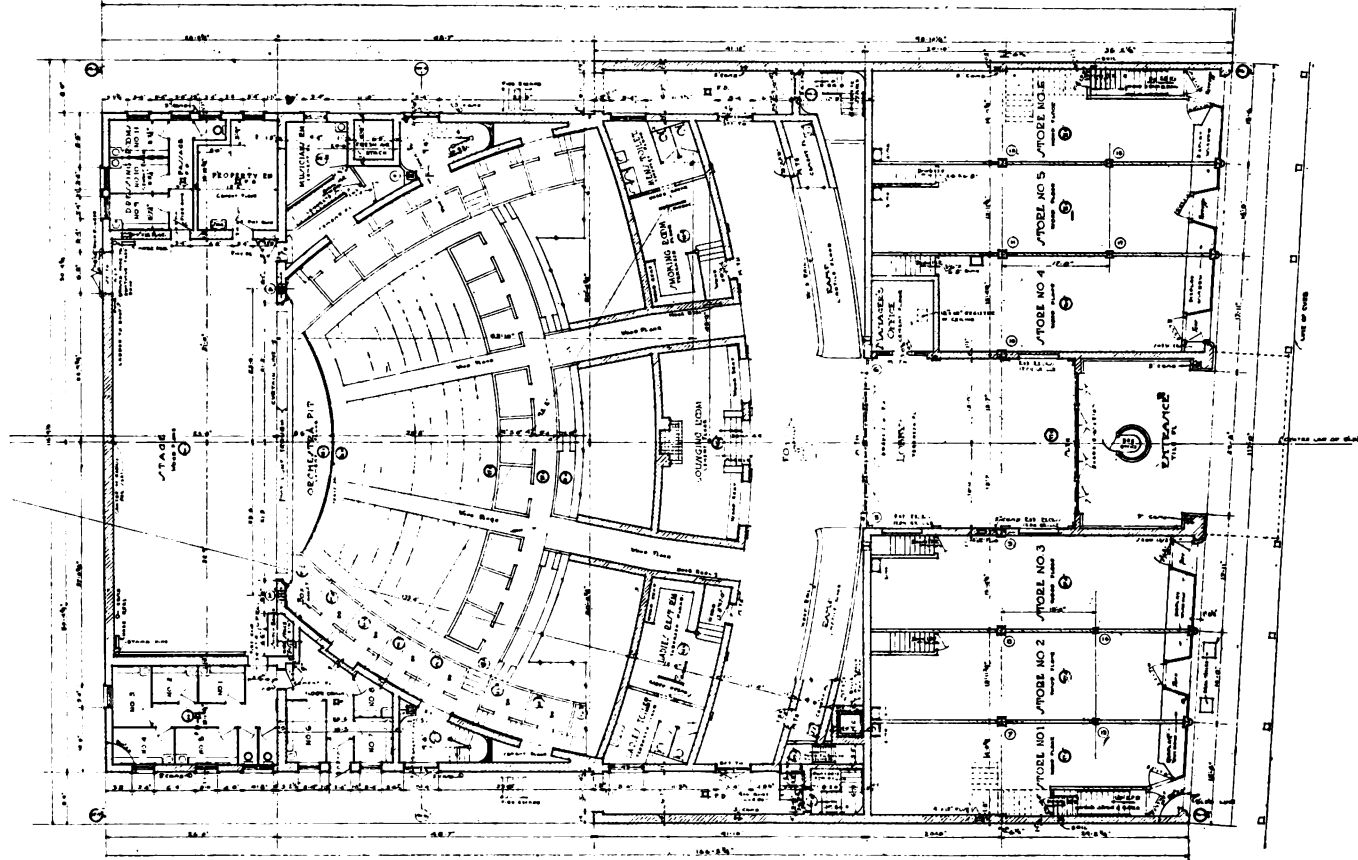
FOYER



AUDITORIUM :: :: :: :: ::  
 MAJESTIC THEATRE, DETROIT, MICHIGAN  
 C. HOWARD CRANE, ARCHITECT :: ::



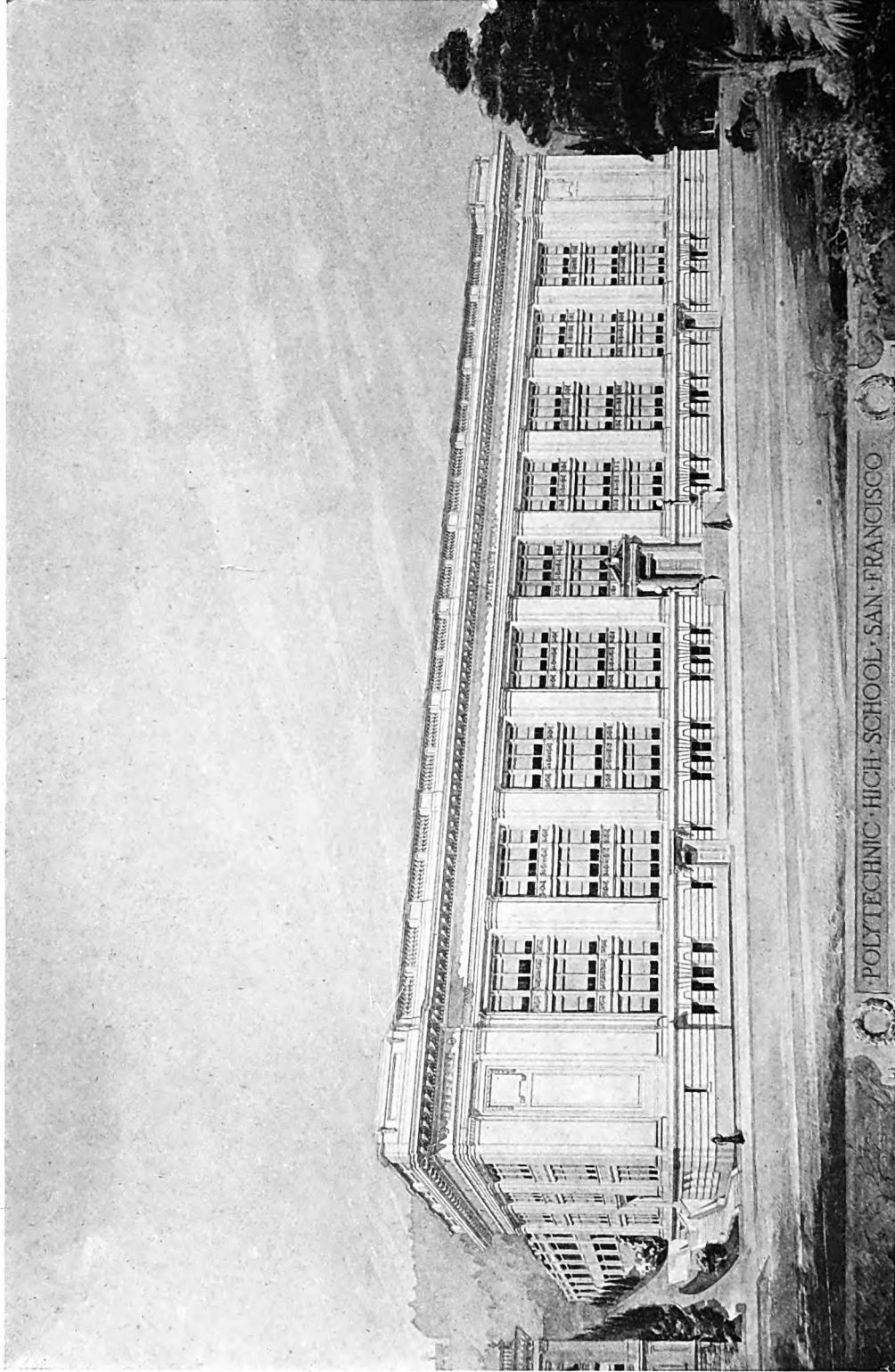




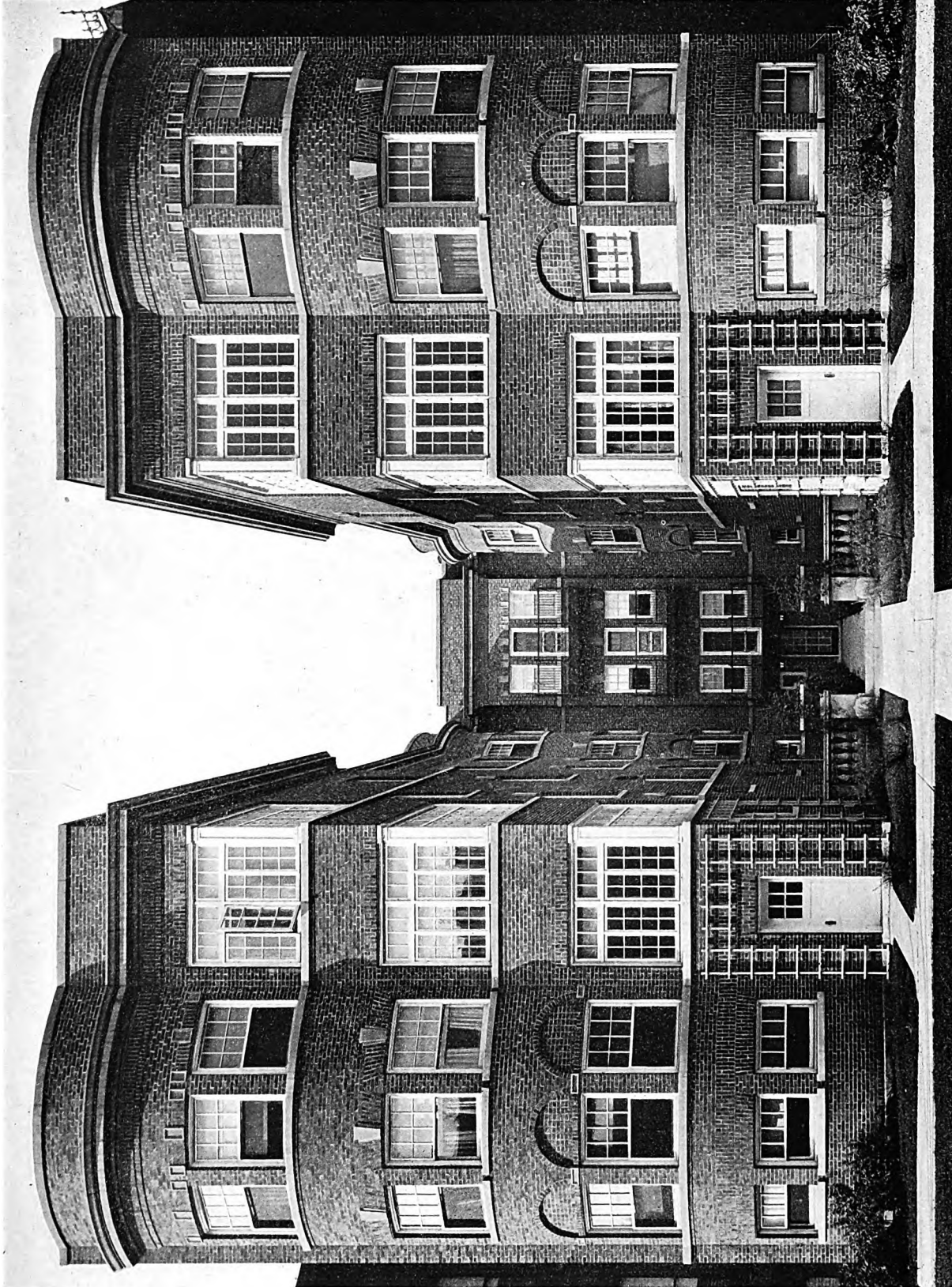
MAJESTIC THEATRE, DETROIT, MICHIGAN  
 C. HOWARD CRANE, ARCHITECT



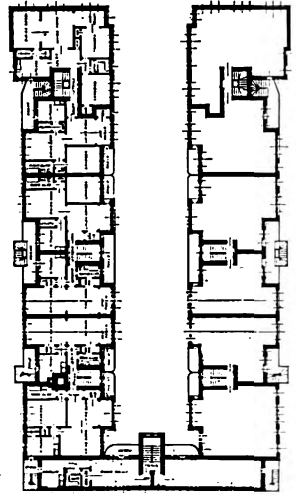
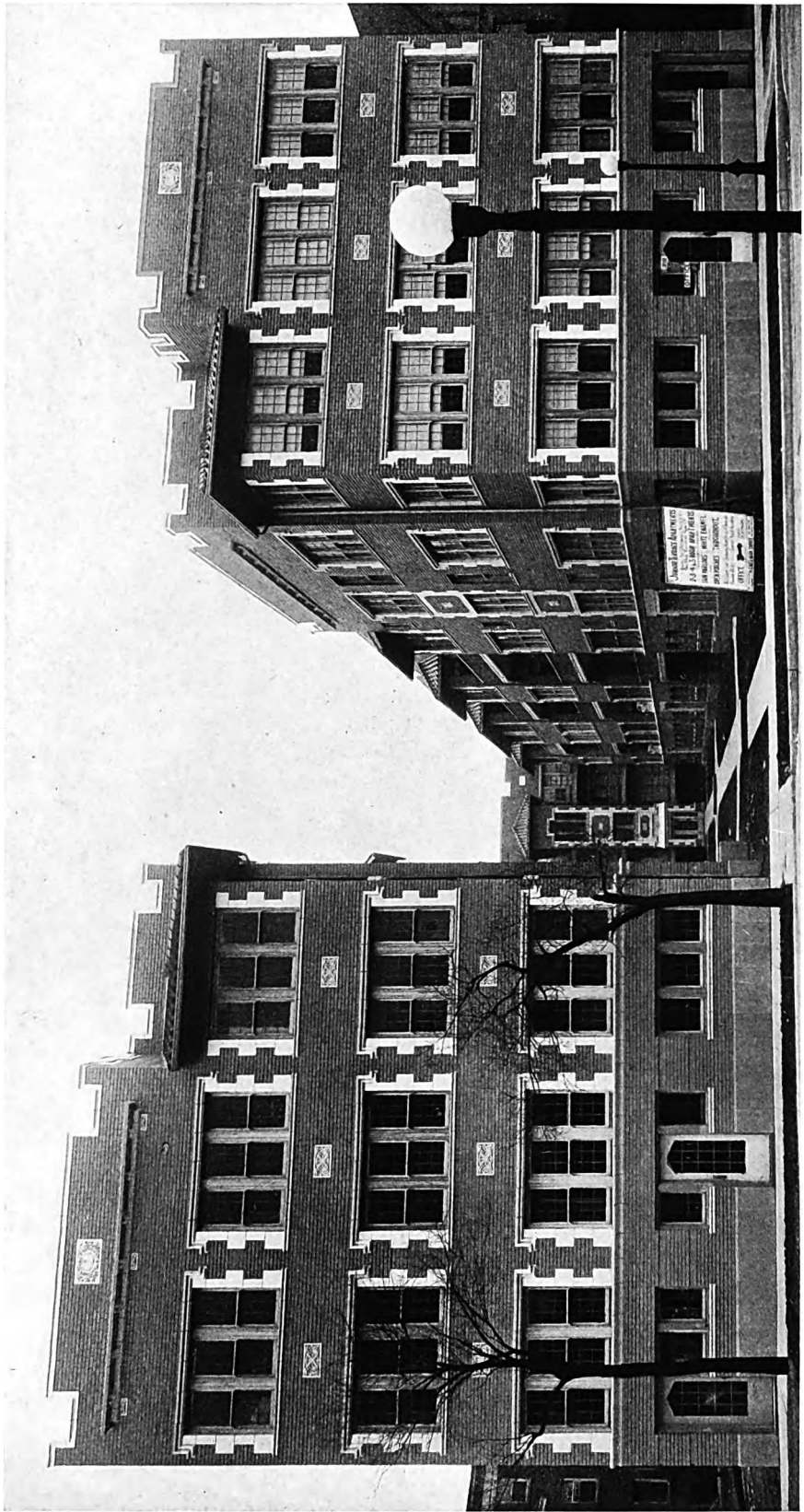
CALIFORNIA SCHOOLS. :: ::  
HERMONA BEACH SCHOOL, CALIFORNIA



CALIFORNIA SCHOOLS :: :: :: :: ::  
POLYTECHNIC HIGH SCHOOL, SAN FRANCISCO, CALIFORNIA



APARTMENT FOR OSCAR HEBEL, CHICAGO, ILLINOIS  
C. WHITNEY STEVENS, ARCHITECT :: :: ::



APARTMENT BUILDING, CHICAGO, ILLINOIS  
A. L. HIMMELBLAU, ARCHITECT :: ::

there is always the special permit of the city council and the injunction of the courts to give relief. But in fact this restricting ordinance does not contemplate the abolition of the skyscraper or the driving of industrial and business establishments out of the city. Its main object and that upon which it received the endorsement of architects, real estate investors and owners is to prevent the interference of one kind of business with another and the banishing of a certain form of apartment house and lofts from residence sections. While this aspect of the act is a business one, it involves beneficent amendments in regard to light areas, courts and uninterrupted sunlight that make it the best building ordinance that New York has evolved. Even if the powerful interests of those owning Fifth and Madison avenue property succeed in securing an amendment to the portion affecting those interests these other provisions will probably stand. This is but a hope, not a certainty for the American people have not yet become disbelievers in the sacredness of property rights and councils and courts will invariably take the side of the individual right as against the best interests of the people as a whole. This is no more true to New York than in other cities. It is not so long since Minneapolis' attempt to regulate the height of future buildings in the interest of the next generation was defeated by the influence of one investor, and he not a resident of the city. Such ordinances as that passed in New York may restrict, tho they will not prohibit the erection of abnormally high buildings. The most effective feature is in the zoning plan which tends toward placing the benefit of order before the people. To those financially affected, the damage through unrestricted use of property should in time bring a realization of the wisdom of reasonable restriction.

Co-operation  
Between Office  
Managers and  
Architects

The interesting paper read before a convention of the National Association of Building Owners and Managers by Thomas R. Kimball, Architect of Omaha, has a number of suggestions that may well occupy the attention of his brother professionals. His plea was for direct co-operation between the client and the owner in the planning of office buildings. At first glance this idea is not exactly new. Most architects know the value of the "plan" submitted by the residence client (usually made by his wife,) that gives him an insight into the exact needs of that client and when followed intelligently leads to the production of a satisfactory house. But to advance this practice to the designing of a skyscraper is usually another matter. Yet it is logical. As a matter of fact, it is the clients, and not the designer's story that is to be told in any structure. The fact is told by the client, the architect puts it into grammatical form and adds such side features as the main fact suggests; yet that is vastly different from his evolving a "story" out of his inner consciousness and handing it to the client. Therefore the closer the collaboration between the man with the story and the

juggler with expression, the better the design and plan. Then, again, all architects, no matter what their ability, do not know the building-use end of the proposition. In the residence he has a general knowledge through the similarity of life in most communities. His office building knowledge must be acquired by close study and experience. There is an architect in the United States who can explain more of the symbols of the English Church edifice than the Bishop knows. The building manager can sit at the feet of some architects, but not many. Yet close co-operation between bishop or manager and his chosen architect will produce results that will best serve the symbolic ideas of the one to the revenue producing demands of the other. Covering the argument and at the same time serving as a dictum applicable to all professional performance Mr. Kimball says: "The architect for important work should always be appointed by direct selection—never by competition. His performance and record should outweigh all other considerations. He must have knowledge, ability, experience and integrity. He must have all these and still be easy to work with without losing firmness in his convictions. He must be well equipped, too, for his calling today is so ramified that his office must be able to handle intelligently a great number of widely different sciences." To the architect Mr. Kimball's advice is directly practical. To the building manager it is of the greatest value where it recommends the employment of experienced men. To both it is insistent upon the absolute necessity of co-operation between architect and client for the evolution of a paying investment and a structural ornament to the city of its location.

Becoming an  
Architect by the  
Correspondence  
School Route

Recognizing that proper training must form the basis for all success in execution, no matter what talent or even genius the neophyte may possess, this acquired, aptitude and opportunity should govern the result. In architecture the desire for theoretical training comes in general to several classes, the larger being that of youth seeking a vocation commensurate with his inclinations and supposed talents. To him the architectural school is the *sine qua non* for architectural erudition; and it is to be regretted that too often the retention of this idea after graduation handicaps or entirely stops his progress. But only a comparatively few can attend an architectural school, located in a distant city. Therefore the Correspondence Course in Architecture has grown into a serious and well patronized method by which the theoretical devil is whipped around the architectural-education stump. Lacking all of the advantages of the school in the way of association, precept and applied example, of direct explanation and illustration, the ultimate success of the graduate of either course must largely lie with the innate talent of the individual and his fortune in securing the practical application of his book-acquired theory in the employ of a skilled practitioner. Defining an architect as not only an artist in the production of beautiful forms but one who gives to his design constructive expression,

it is this subsequent training that makes the architect rather than his thorough grounding in its theoretical principles. The correspondence course is just so valuable, and no more so, in the education of the architectural aspirant with no experience beyond the text-books of the high school. To another large class it can be of larger and more definite value. Much of the work of the country is produced by architects who have graduated from the carpenter's bench. It is commonplace as a rule because it is essentially constructive and is approached from a constructive and not an imaginative standpoint. To these men a correspondence course at the outset would have been an inestimable boon and have lifted many from mediocrity in their works to those of the highest artistry. Of the present generation of carpenter-housebuilders many are turning to the correspondence school to give them that training which in their aspirations to create beautifully they long for but cannot accomplish. A makeshift, at best, perhaps, but we are inclined to think that the influence of the correspondence school like that of the popular magazine which presents, not the worse than mediocre sketches of the real estate pages of the Sunday editions, but the best work of our most skilled designers, is even now having its effect in the production of more proportionate as well as livable homes for the American people.

#### PUBLIC RESPONSIBILITY FOR ARCHITECTURAL TENDENCY

No one who has studied the writings of Louis H. Sullivan but has recognized the deep and true philosophy that underlies his expressed thought. From his first notable written expression of what may be called his architectural philosophy, his "Inspiration," to the last "Kindergarten Chat," his clear understanding of the affinity existing between all art and all human aspiration is insistently presented. It may take a more perfect sympathy, a greater or clearer vision, to find its expression in his work, but it is there, and will be found by those of another generation who will seek for an explanation of some phases of present-day design. In his fourth paper of his "Kindergarten Chats," directed as these unique philosophizings all are, to the neophyte rather than the practitioner, Mr. Sullivan says:

"Nothing can more surely reflect the status and the tendencies of a people than the character of its buildings. They are as readable as an open book. And by this sign the tendency of today is most disquieting in certain of its aspects.

"Now, a people is clearly responsible for all of its acts. It cannot logically accept responsibility for one class of acts and deny responsibility for others; for a people is an aggregated individual, morally responsible for all his acts.

"On the other hand, the national life is but the reflex of multitudinous individual lives. If the individual is not impressible by things or qualities or relations of a certain kind, that unimpressibility becomes at once a national trait. Thus national characteristics precisely reflect the preponderance of individual characteristics.

And thus our national politics, our municipal politics and our architecture are precisely what we are willing they should be—nothing more, nothing less. We, as a people, it seems to me, are regardless alike of the good and of the bad.

"The feeling is too deeply rooted in the individual that if he, personally, can only make money, the devil may catch the city and the country unless a beneficent Providence chooses to look after the rest of the people. This is not only a national trait, but a great depressing national weakness. And it is turning the blessings of liberty into a curse.

"Our national adolescence is passed and gone forever. We are entering manhood and must recognize and face its responsibilities.

"To discuss architecture as an art is interesting enough in a way. But to discuss architecture as the projected and written life of a people is another story. That is a serious business. It is as consumingly interesting as it is broad, comprehensive and particular—for it removes architectural thought from a petty domain, the world of the bookworm, and places it where it belongs—an inseparable part of the history of civilization. Our architecture reflects us as truly as a mirror, even if we consider it apart from us. But that is the wrong way. I don't want you to look at it in books or photographs. I want you to see it in situ, with all its intimacy of surroundings, uses and associations. I want you to see it growing, breathing, living, however morbidly and with however much of hectic flush and turgid opulence and internal decay.

"Architecture has been made a plaything long enough; an art without pretense of honesty, feeling or regard for consequences. And the people as a whole, which means all the individuals as a whole, are in the largest measure responsible for all the architecture we see. Inattention, indifference is the root of the trouble."

#### THE AMERICAN SYSTEM OF HOUSE BUILDING

Mr. Frank Lloyd Wright, famous Chicago architect, recently talked before a body of Chicago business men concerning his American System of House Building. This System is being handled in a commercial way by the Richards Company of Milwaukee, but the directing genius back of the plan itself and the designer of all the houses is Mr. Wright. In his talk before the Chicago business men, Mr. Wright said:

"I hesitated a long time before I decided that I would undertake a thing of this nature. It is something I have always believed could be done here in America better than anywhere else in the world. In all of my work from the beginning, I have had faith in the machine as the characteristic tool of my times, therefore an artist's tool. I have believed that this tool put into an artist's hand could be a real benefit to our civilization. I believe that the architecture in America that fails to take into account the machine and modern organization tendencies is going to be of no great benefit to the people. Of course, I know that it is going to take a more subtle art within more severe limitation to build houses beauti-

fully while utilizing the machine. But I believe this effort is the logical conclusion of my studies and my architectural practice.

"I believe the world will find in the American System of House construction, the only instance in the world today of a work which has absolute individuality due to a central idea which is the organic integrity of the work.

"If the whole organization of the plan by which the American models are to be merchandised is worked out in a broad, healthy way, great things will come of it. Naturally, I do not want it exploited like a flash in the pan, nor do I want anything done that will make the plan seem an expedient of the moment.

"The idea back of the American System has been in my head for years. I have guarded it carefully. I wanted time to think in quiet of how the idea might be brought to the public without injury to the integrity of my own art. Any student of design will know that the designs of these houses are not architectural attempts at reform. They are developed according to a principle. They grow from the inside out, just as trees or flowers grow. They have that integrity. The difference between my work and the work of other men is all a difference in grasp and treatment of old principles.

"I do not want any mistake made about this new 'System.' These buildings are not in any sense the ready cut buildings we have all heard of where a little package of material is sold to be stuck together in any fashion. The American System-Built House is not a ready cut house, but a house built by an organization, systematized in such a way that the result is guaranteed the fellow that buys the house. I want to deliver beautiful houses to people at a certain price, key in packet. If I have made progress in the art of architecture, I want to be able to offer this to the people intact. I think the idea will appeal also to the man in the street. Every man would love to have a beautiful house if he could pay for the tremendous amount of waste usually involved in building such a house. The American Plan you see, simply cuts out the tremendous waste that has in the past made house-building on a beautiful scale possible only to the very rich, and any integrity in the result possible only to the especially enlightened individual. Unlimited money has failed there most loudly.

"Somehow in America, architecture has never been appreciated. We are perhaps the greatest nation of house builders in the world, and the most slipshod nation of home builders. Architecture has for the most part, been let go by the board, because we have had to have buildings, and have them quick.

"The result is that the old log cabin, built in the woods by the frontiersmen, is really much more beautiful than the modern house with all its affectation, fussiness and ugly waste.

"Now, I believe that the coming of the machine has so altered the conditions of home building that something like this American System was inevitable, but I have not borne in mind purely the economical side of it.

I would like to explain to you men some of the impulses back of my work in this direction.

"When I, as a young American architect, went abroad, I found many things that astonished me. I expected to find over there, a great variety—great interest. I went from one city to another, and for the most part found beauty in the very old buildings only. The Germans who really built German buildings, and the Italians who built really Italian buildings, built beautifully. I naturally came to the conclusion that much of the hideousness in the architecture of modern day was due to the academic 'Renaissance,' that Europe has so nearly standardized. To my mind, the renaissance, although academic, never was organic. And, for centuries, architecture, like other arts, touched by the renaissance, had been divorced from life, divorced from any organic relation of cause and effect.

"Now, when we go back to the old architecture, we find something quite different. The Gothic, for example, was a true style. It was a real architecture. It was an organic architecture. In all of my work I have always tried to make my work organic.

"Now, in America, you understand that we have been all of these years borrowing bad forms. The result is that our buildings have no life, no meaning in them, and if we are ever going to have a living architecture again—an architecture in which there is really joy and which gives joy—we have got to go back to first principles. We have got to go beyond the renaissance to reality, to truth.

"And now there comes a thought which is really back of this whole effort and which to you business men may sound like a highly sophisticated affair. You see, you in America have been led to believe that an artist is necessarily a queer fellow—one divorced from the life about him. The contrary is true. The perfect artist should be a better business man than any of you here sitting before me and he would be if he had time and the need.

"In America, the natural tendency of our times is away from the old handcraft. The railroad locomotive, the great electrical dynamo—these are some of our truly beautiful products—beautiful because of their perfect adaptation of means to ends. Now, I do not believe any architecture in the time of commercialism, of industrialism, and of huge organization, can be real architecture unless it uses beautifully all of these great tools of modern life. And that is just what the American System of building houses proposes to do.

"Of course, I realized the danger in all this. I would not dare go into it if I did not believe I could in the midst of industrialism and commercialism, keep on top with my art. In the designing of all these houses, I have kept close to first principles, but I look with horror at what might easily happen in spite of all the care with which I have handled this matter. I do not want to lose sight of the central idea of using the machine and all modern industrialism to produce beauty. I asked you men to be patient with me if I sometimes insisted upon things that you do not understand the meaning



of. Simply selling houses at less cost means nothing at all to me. To sell beautiful houses at less cost means everything. A beautiful house means a truer, better house in every way."

### SEEK TO END JURISDICTIONAL STRIKES

Steps have been taken by architects, contractors and labor unions in Chicago to end vexatious jurisdictional strikes which have caused great delay and loss in building operations. These disputes arise over the installation of building specialties, different unions claiming jurisdiction. In some cases as many as four unions have made claims and the resulting strikes have caused much annoyance.

The conditions have grown so bad that the Building Construction Employers' Association and the Chicago Building Trades Council have appealed to the Illinois Chapter of the American Institute of Architects and the Illinois Society of Architects for assistance. As a result committees have been appointed to conference to decide how best to handle the situation. For the Illinois Society of Architects, President F. E. Davidson appointed Joseph C. Llewellyn, chairman; Irving K. Pond, Alfred S. Alschuler.

It is proposed that a joint conference committee shall be formed from all four organizations whose duty it shall be to investigate and determine definitely, if possible, just what union shall have jurisdiction over all new building specialties introduced.

This condition, which vitally affects every interest in the building industry, is set forth in the following editorial from the Monthly Bulletin of the Illinois Society of Architects:

Notwithstanding the uniform agreement and the era of peace alleged to prevail in the building trades, it is well known to the informed that jurisdictional strikes are of almost daily occurrence. Work has been interrupted on many building operations in Cook County.

The hopes of those responsible for the uniform agreement have been only partially realized. Great good has been accomplished, but much more remains to be done before any owner can be assured that any building project will be allowed to proceed without interruption.

The time to have settled all difficulties was when the material men were working with the contractors one year ago. It has often been stated by those in a position to know that had the material men held out for two weeks longer they could have forced a settlement of all labor difficulties in Cook County, but they could not hold together their own members and it is doubtful if another such opportunity will soon present itself.

The unions are organized and always act as a unit. The contractors are only partially organized and cannot always control even their own members. Architects are not organized even to the extent of the contractors, and as for the owners and financial interests, whoever heard of them co-operating to better building conditions? Until conditions become so bad as to force a central contractors' association, which will contain within its ranks all the employers of the building trades

in Cook County, and with directing officers having the authority to force a lockout for two years if need be, will there be any hopes of better conditions, unless the architectural profession is able to better affairs. When it is remembered that even the powerful Chicago Building Trades Council is not strong enough to prevent the petty, illogical and countless strikes of a single union, it seems hopeless to look for aid from that quarter. A general lockout of everybody with a complete shutdown of building operations seems the only remedy.

Until compulsory arbitration is a matter of law and of fact, the lockout is the only answer to the strike.

One of the most annoying of the many labor disputes has been and is over the placing of steel forms for concrete floors. As many as four unions have laid claims to this work. On one important building on the north side, steel floor domes were placed by the building laborers; on a job on the south side, they were placed by structural steel workers but in order to have the building completed, the contractor was compelled to also pay the sheet metal workers' representative the cost of the work done by the steel workers. This work has been claimed by the structural steel workers, carpenters, sheet metal workers and the lathers. On an important loop structure being constructed by a general contractor, they are being set by the structural iron workers and the job was struck by sheet metal workers. On this job some of the sheet metal work is being completed by the structural iron men and other parts by the plumbers. The sheet metal workers are said to have been called out on every building in Cook County being constructed by this same contractor. They have also, it is said, been called out on all the buildings where this contractor is a sub, and threats have been made that they will be called out and kept out on every job of every architect employing this general contractor, even as a sub-contractor. The question is, what are the Building Trades Council, the various contractors' associations and the architects going to do about it?

The Building Construction Employers' Association, as well as the Building Trades Council, state that unassisted, they cannot control affairs and have requested the assistance of the architectural societies. It, therefore seems wise that until agreements can be entered into with all parties at interest, that the architectural profession should do what it can to remove the cause for most of the trouble, by absolutely refusing to specify or to permit any contractor to use, on any work, any article or invention about which there is even a suspicion of a question as to what trade it properly belongs to, and while it is undoubtedly true that practically every improvement in building construction is the invention or suggestion of some member of the architectural profession and while the profession is ever striving for better things and always welcome every improvement tending to produce better or cheaper buildings, yet conditions are now so bad in Cook County that it seems most desirable that those interested in promoting new and untried articles should bear the burden of arranging definitely and beyond question as



to what trade it properly belongs. Every assistance should be given to our committee and let us hope that by co-operation, we may be able to remove the cause of most of our present labor difficulties, and perhaps avoid the necessity for a general tie-up of building operations.

#### UPHOLDS NEW FRISCO BUILDING PROVISION

An editorial in *THE WESTERN ARCHITECT* in regard to the admission of gypsum plaster board for use in Class "A" buildings in San Francisco has aroused a discussion of the subject to which Virgil G. Marani, consulting engineer, contributes the following letter:

I wish to draw your attention to a manifest error in your editorial, issue of May, in which you unjustly criticize the San Francisco Supervisors for admitting the use of gypsum plaster board in Class "A" buildings.

In the first place, the San Francisco Ordinance (Sec. 80), places no limitation to the undivided floor area of buildings of Class "A" and "B" (Fireproof Construction.) While this is not wise, yet, taking the ordinance as it stands, the admission of plaster board upon metal studs for partitions within any space which by law may not be divided at all, is not a step backward, but a step forward, because by admitting an inexpensive partition construction, the more general adoption of partitioning off spaces is likely to follow. The ordinance further stipulates that "in Class A and B buildings, the use of plaster board is prohibited in all elevator shafts, and in the walls and ceilings surrounding stair cases." This is a wise provision, since, following standard practice, the most recently revised building codes, and the recommendations of the National Board of Fire Underwriters 1915 Code, the materials mentioned for the enclosures to stairway and elevator shafts are: brick, concrete, gypsum or terra cotta, in the form of masonry.

In buildings that are not fireproof, such as those of mill construction, and of Class "C" (Sec. 121) and those of frame construction (Sec. 144) the building code permits the following for partitions:

Mill Construction, Masonry, terra cotta, metal lath on metal studs, or two-inch tongued and grooved plank.

Ordinary Construction: Wood stud partitions, plastered upon metal or wooden lath.

Frame Construction: Combustible construction of any kind.

Considering that in all buildings not of fireproof construction, wood may be used for partitions, the admission of plaster board and plaster upon metal studs for buildings of mill construction, and upon wood studs in other buildings in place of wood lath is also a bid for better construction. The recognition of a good gypsum plaster board on a parity with metal lath when both of these lath are plastered to the same grounds and with gypsum plaster, is simply common sense.

The ordinance, however, describes a patented gypsum plaster board which features a mechanical key or bond between the plaster board and the finish plaster. This stipulation might have been omitted since the adhesion of the finish plaster surface to gypsum plaster boards,

when applied according to manufacturers' specifications, is very much greater than is needed for good walls and ceilings. The following are the results of a series of tests to determine this question, upon plaster boards without provision for mechanical bond.

3-8" Plaster Board with Wool Felt Plastering Surface: Total load at rupture of plaster from plaster board in pounds per square inch, 16.05.

3-8" Plaster Board with Wool Felt Plastering Surface: Factor of safety, assuming weight of 1/2 inch of finish plaster at 3 lbs. per square foot, 800.

3-8" Plaster Board with Smooth Chip Plastering Surface: Total load at rupture of plaster from plaster board in pounds per square inch, 9.19.

Factor of safety, assuming weight of 1/2 inch of finish plaster at 3 lbs. per square foot, 600.

From a study of the San Francisco building ordinances, it is self-evident that these regulations are not up to date, and in many respects are incomplete, but Ordinance No. 3697 permitting incombustible partitions in fireproof buildings, and encouraging competition and the more general use of incombustible lath is to be commended.

#### NEW ILLINOIS CHAPTER OFFICERS INSTALLED

At the September meeting of the Illinois Chapter of the American Institute of Architects, the newly elected officers assumed their duties. Those installed were as follows: President, Frederick W. Perkins; First Vice-President, H. Webster Tomlinson; Second Vice-President; Joseph C. Llewellyn, Treasurer, Hubert Burnham; Secretary, Elmo C. Lowe.

Members Executive Committee: Charles H. Prindle, George W. Carr, Charles Herrick Hammond, N. Max Dunning.

At this meeting the name of George W. Maher was presented for election to fellowship in the American Institute and received the enthusiastic support of the Illinois Chapter.

A feature which will appeal to readers of the new booklet and catalogue issued by the Clarage Fan Co., Kalamazoo, Michigan, is the set of capacity tables which are published in both. The most common conditions are covered in the tables in the booklet, while more complete data is given in the catalogue. The Clarage Fan Company specializes on the Clarage-Kalamazoo multiblade fan for heating and ventilating installations in all sorts of public buildings, factories, and in mines and tunnels. Interesting dimension tables are given in both booklet and catalogue.

The Portland Cement Association is issuing a revised edition of its booklet, treating of handling concrete work in cold weather. It will be published under the title, "How to do Concrete Work in Winter." This booklet with its instructions as to the proper methods of handling concrete during freezing temperatures, undoubtedly will be in demand this fall and winter, and copies of it may be had by applying to the headquarters of the association, 111 West Washington Street, Chicago.

# THE WESTERN ARCHITECT

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Unity Aids  
Architectural  
Performance

The phenomenal growth of Detroit during the past decade, aside from its exceptional advancement in architectural design, has attracted the attention of the profession generally to the work of Detroit architects. This growth to a large extent has been industrial in the nature of mammoth manufacturing plants and located in outlying districts. But in effect these are responsible for towering office buildings in the down town district and residences of every description, from the lowly bungalow to the apartment buildings which rival in design and luxurious appointment the best that our cities, East or West, afford. The designing of this rapid but substantial increase as in the case of at least one city which could be named has not been committed to two or three architects of business-getting ability, but has been distributed with reasonable fairness among the sixty-odd practitioners who are responsible for the architectural standing of their city before the world. Thus, in Detroit, it is not the architect who succeeds in getting the most and largest "jobs" who is necessarily the "biggest," but he, who by common consent, is most capable in architectural execution. This capability is also more evenly distributed there than in most cities. The attitude of the older firms in point of service has had much to do with this, as the strong fraternal feeling that finds its concrete expression in the Institute Chapter, is carried out in the encouragement given to new but capable men by the older practitioners. Thus Detroit possesses the nucleus of a professional unity that will in time place her architecture beyond that of cities of like opportunity but in which less intelligence is shown in the selection and employment of architectural services, and greater jealousy exists between the representatives of the art of building. It cannot be doubted by those who will study Detroit's buildings from those that center on the Campus Martius or State Street to the residences that adorn Grosse Pointe, that this unity of thought and purpose which sees in each practitioner a worthy representative and a brother practitioner, has a vital and stimulating effect upon the architectural expression of the city. One other city, Los Angeles, presents this same hypothesis in the uniform excellence of its architecture. It is not a new thought, but one that has not been generally presented; that where there is the greatest fraternal association among architects there is found the highest type of adequate performance. That this

unity became possible in Detroit when the broad minds of a few leaders in architectural design first established the associations that welcomed the unattached practitioner and encouraged his development, is but creditable to a profession that as a whole seeks to spread instead of curtail art advancement in the professional ranks. This is the history of professional Detroit. The work of the few highest in opportunity and ability unselfishly has aided the many to like standards of work. And in the quick evolution in architectural opportunity that has come to Detroit this foundation work of those practitioners should not be forgotten by the profession which has been benefited, or the public that has seen its city become architecturally notable through the high character as well as the capability of its architects.

Bi-Centennial of  
American Institute  
of Architects

While the fiftieth convention of the American Institute of Architects will not mark a culmination of its work, nor in any degree a cessation of its activities, it will be a time for estimating its structural progress during the half century that has passed since Hunt, Upjohn, Eidlitz and others laid its foundations in the early sixties. The convention will be held at Minneapolis on December 6, 7 and 8. Arrangements for its convening are in the hands of Mr. Edwin H. Brown, chairman, and the Minnesota chapter. The program is being formulated by the Executive committee of the Institute. The local arrangements will be made with a view to entertainment of members so that their stay may be pleasant and the dispatch of business unhampered. As is usually the case, it is in the composition of the program that the greater labor lies. This, strange as it may seem, is owing almost wholly to the tendency of those invited to present papers to delay until the last minute to prepare them, or even to notify the secretary of the subject to be discussed. It seems to us that, when an honor such as a request to prepare an address to be delivered before the representative body of the profession is conferred upon a member, an honor that should be prized next to elevation to the degree of Fellow, that its preparation would be prompt and the required notification sent so that its full value may be reached through its announcement in the official program. This early preparation and notification is as important as its subsequent delivery. Yet year by year the same dilatory practice goes on with apparently little change for the better. This convention

should be attended by every member. Not alone is the presence of the Nestors of the profession required, but the younger, newer additions to professional ranks and honor should make this attendance the most important engagement of the year. The time is set so that the mass of the work of the year accomplished, architects may take a well-earned holiday, and by mingling with their fellows come more closely into touch with the ethics as well as the general practical trend of the profession. The Institute this year has one of its strongest

presidents and board of directors in its history, and the results of their labors should be heard rather than read from a report of the proceedings. To those interested in civic problems, the design of houses, the sanitary care and physical development of urban populations, the proper design and care of park systems, will find all of these at their highest development at Minneapolis. Its central position and accessibility to every part of the country alone should make this, the bi-centennial of the Institute, the greatest event in its history.

## THE GROWTH OF DETROIT

By William B. Stratton

**T**O Cadillac's Village and its adjoining ribbon farms (1701) and to the Woodward plan (1807), Detroit owes the elements which give it its present form and general characteristics. To the ribbon farms it owes its street and lot platting, and to the Woodward plan the central arrangement of the city with its open spaces, wide streets and radiating avenues.

It is interesting to trace, in our present thoroughfare system, evidences of the struggle to impose a geometrical and arbitrary scheme over a system of holdings which tended to keep the streets and sub-divisions in rectangular form.

Cadillac's Village was called Fort Pontchartrain du detroit, that is Fort Pontchartrain of the Strait. Gradually the name Pontchartrain was dropped in reference to the place and the word Detroit was allowed to remain as the name of the post.

The village grew under French, English and American possession and the land about it was divided into farms for some considerable distance up and down the river front on either side of the town. Starting at the river they ran back for eighty arpents or about three miles, that is, to the line of the present North Boulevard. The outlines of these farms still remain and are indicated by street and ward lines. The owners of these tracts selected the different types of platting which have materially influenced the character of Detroit's population and buildings. The names of the later owners of these farms appear on the plats and titles

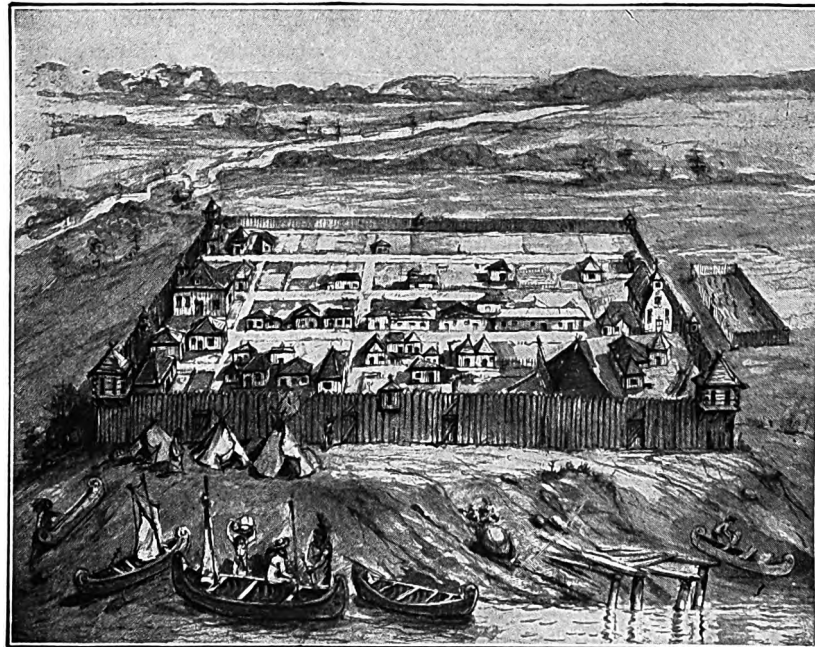
to property and on the city maps of as late a date as 1912.

In 1805 the village was completely destroyed by fire. Governor Hull and Judge Woodward went to Washington where they prepared a bill for the relief of the Detroit situation. Their labors resulted in a report and an accompanying plan dated January 1, 1807, on which the central portion of the present city was based.

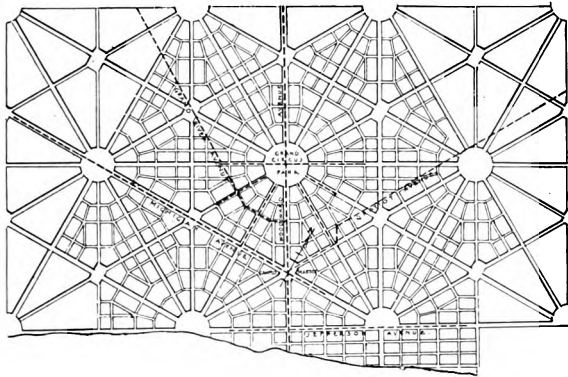
As the result of the adoption of a definite city plan at that early date, Detroit has today a system of connecting parks and drives which bring the main sections of the city into direct contact with its outer sections and its parks and recreation places. This system has been completed in recent years by a boulevard running from the river at the island approach, inclosing the main portion of the city in an immense square and reaching the river at the west side. This square is connected across the river front by Lafayette Boulevard and Jefferson Avenue.

Recent reports issued by the City Plan and Improvement Commission show that our present traffic problems point to the re-establishment of diagonal streets very closely on the lines suggested by the Woodward plan.

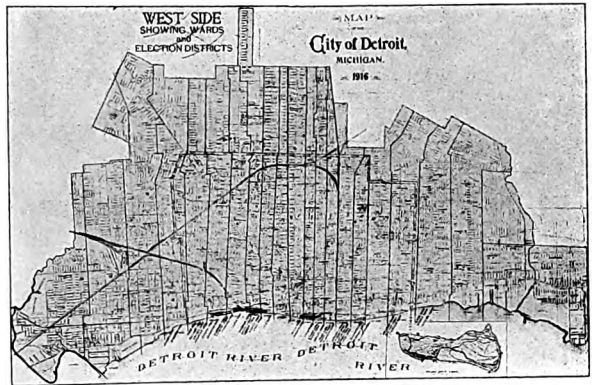
The business center has changed from time to time. Of late years this has been about Woodward Avenue. Only within the last four or five years has advantage been taken of the wide boulevards and park spaces radiating from the Campus and Grand Circus Park by the erection of important buildings.



REPRODUCTION OF A DRAWING OF OLD FORT PONCHARTRAIN DU DETROIT, CADILLAC'S VILLAGE, THE ORIGINAL SETTLEMENT ON THE PRESENT SITE OF DETROIT



MAP OF THE WOODWARD PLAN FOR THE CITY OF DETROIT (1807.) THE DOTTED LINES SHOW THE LOCATION OF THE PRESENT MAIN STREETS. THE FIRST FARMS ABOUT CADILLAC'S VILLAGE HAD A NARROW RIVER FRONTAGE AND EXTENDED BACK FOR EIGHTY ARPENTS, OR ABOUT THREE MILES. THE OUTLINES OF THESE FARMS (RIGHT) STILL REMAIN AND ARE INDICATED BY STREET AND WARD LINES ::



The city planner may take heart from the fact that it has taken over a hundred years of steady city growth to fully justify the wisdom and foresight shown in this early work.

The buildings of Cadillac's Village were even more primitive than the log house as we know it. Small logs were driven into the ground in a row and cut off to form a wall about seven feet high. The enclosure thus formed was roofed over with poles covered with straw and skins.

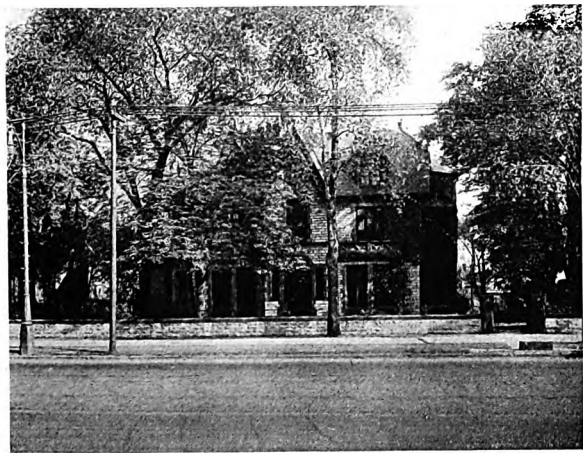
There was a great inflow of immigration about 1830 from New England and New York to Detroit and lower Michigan. Although the work of this period is lost in the growth of the city, many charming examples



DETROIT WAS ONCE THE CAPITAL CITY AND THIS WAS THE MICHIGAN STATE CAPITOL BUILDING ERECTED ABOUT 1807 ::

may be found in the farm houses of the surrounding country.

Detroit was fortunate in the period just after the Civil War in having the services of several architects of exceptional taste and ability. Most of the better work of this period is executed in local limestone and shows evidence of the English and Scotch training of these designers. There are churches and the old Federal Building by O. & A. Jordan, the City Hall by Jordan & Anderson, churches and houses by Gordon W. Lloyd and Mortimer L. Smith, and later, good brick work in the old Michigan Central Station by C. L. Eidlitz of New York, and in the Light Infantry Armory, now the Moose Temple, by H. H. Richardson of Boston.



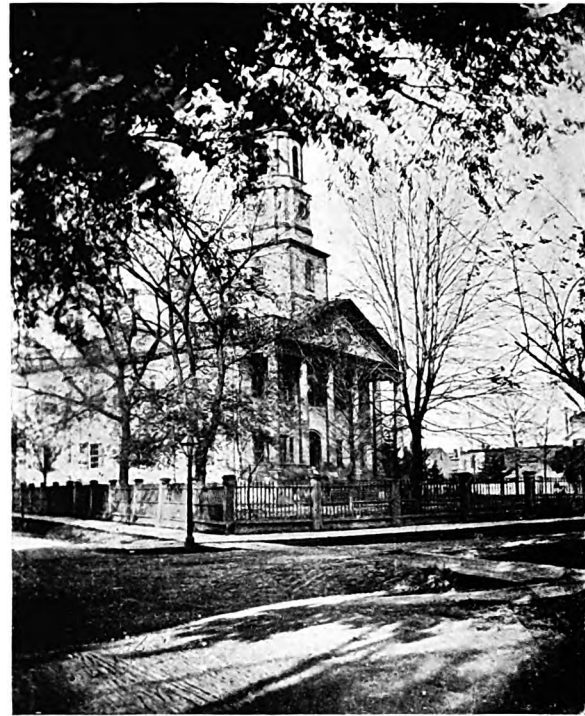
RESIDENCE FOR SIDNEY T. MILLER, ONE OF THE OLDER TYPES OF RESIDENTIAL ARCHITECTURE ::



BAGLEY FOUNTAIN, WM. B. STRATTON, ARCHITECT, WHICH STANDS IN THE CAMPUS MARTIUS IN THE HEART OF THE BUSINESS DISTRICT OF DETROIT ::



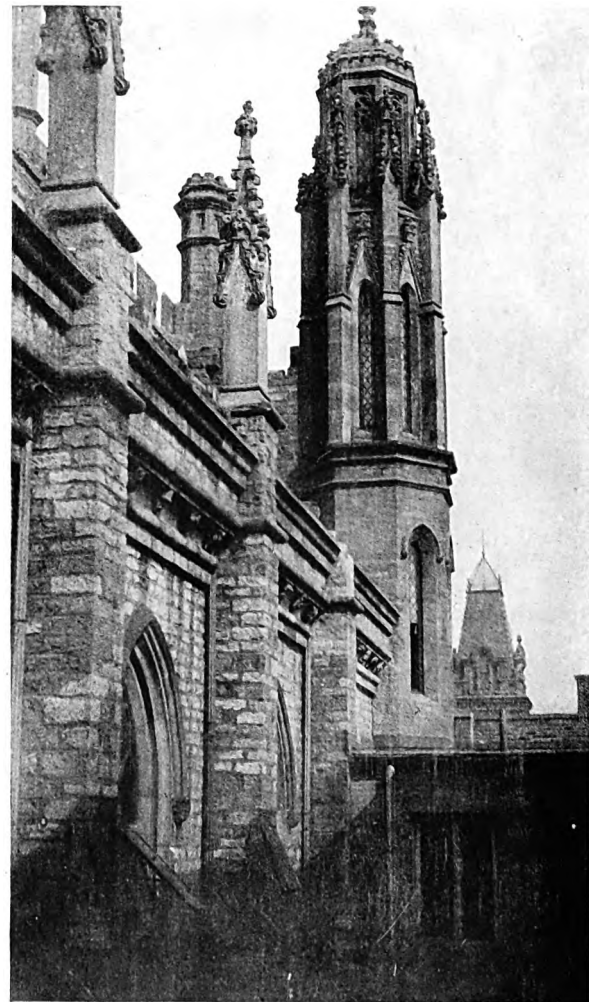
FORT STREET PRESBYTERIAN CHURCH. O. AND A. JORDAN, ARCHITECTS; ONE OF THE STRUCTURES BUILT IN THE PERIOD FOLLOWING THE CIVIL WAR. THIS SHOWS EVIDENCE OF THE ENGLISH AND SCOTCH TRAINING OF THE DESIGNERS :: ::



ANOTHER VIEW OF THE OLD MICHIGAN STATE CAPITOL BUILDING, DETROIT. BUILT ABOUT 1807 ::



THE OLD MICHIGAN CENTRAL STATION. C. L. EIDLITZ, ARCHITECT. THE BRICK WORK IN THIS STATION IS OF PARTICULAR INTEREST :: ::



DETAIL OF FORT STREET PRESBYTERIAN CHURCH, O. AND A. JORDAN, ARCHITECTS :: ::



VIEW OF THE PLANT FOR FORD MOTOR COMPANY, DETROIT. ALBERT KAHN, ARCHITECT.

## DETROIT, THE INDUSTRIAL CITY

By Robert Craik McLean

AS two years of a world's war has made almost every manufacturer of steel products familiar with the production of war munitions, so the advent of the automobile, in fifteen years, has made Detroit the most distinctively industrial center in the United States. Even Pittsburgh with its immense production of iron, steel, glass and their many side industries claims but twelve and six-tenths "factory-workers" to each one hundred of population; while in Detroit are employed seventeen and four-tenths workers who are chiefly skilled mechanics.

In the first five years of the active automobile industry at Detroit, from 1904 to 1909, the value of this output increased from six to sixty million dollars. In 1915 this valuation had increased to over \$260,000,000. This growth has not come about through accident, but its root is found in sociological, geographical and even psychological conditions. Michigan, like Minnesota and the Northwestern states of Montana, Oregon and Washington, was settled by the educated and enterprising Americans that had built up the New England and other eastern states, men who from ancestral disposition had virility of thought and action unalloyed with the spirit of speculation. The subjection of the forest, the development of mines and other natural resources; everything that made for better conditions

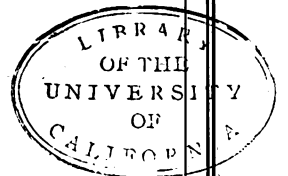
and the supply of necessities; the "making of two blades of grass grow where one grew before," through patient industry governed by calculating thought, was the foundation underlying this splendid industrial structure.

Located in close connection with the main line of travel from East to West, by rail and upon the midway connecting link between our great inland seas, Detroit possesses those unrivalled transportation facilities that have given her the easy distribution for her products so necessary to the growth of all manufacturing industry. And not a small item in this summing up of manufacturing advantages is the level plain that stretches its alluvial length beyond the city, furnishing ideal sites for its factories, homes for its workers and producing food for their sustenance.

Having already established a manufacturing product-value aggregating upwards of a hundred million dollars before the automobile came to be a factor, Detroit led in the making of stoves, varnishes and paints, pharmaceutical preparations, electrical furnaces, and was sixteenth in rank among the manufacturing cities of the country. It was already a large maker of marine gasoline engines and therefore was peculiarly fitted to take advantage of the rapidly increasing demand for water as well as land motor-driven vehicles of transportation. It was easy with more expert engine workers



MICHIGAN CENTRAL RAILWAY STATION, DETROIT. WARREN & WETMORE, ARCHITECTS, NEW YORK. PHOTOGRAPH COPYRIGHTED 1916. L. S. GLOVER, DETROIT

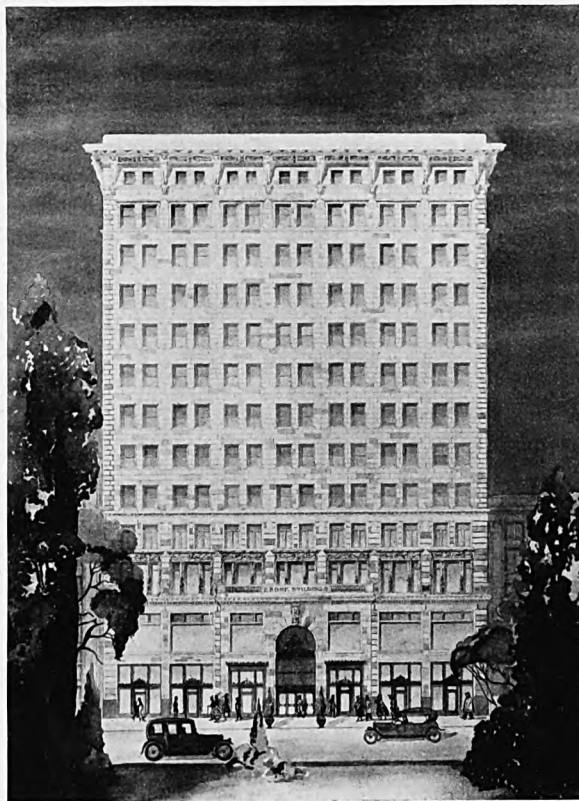






ALL OF THE BUILDINGS SHOWN IN THIS VIEW OF GRAND CIRCUS PARK, DETROIT, ARE OF VERY RECENT CONSTRUCTION, ILLUSTRATING THE RAPID AND INTERESTING DEVELOPMENT IN THAT CITY. FROM LEFT TO RIGHT THESE BUILDINGS ARE DAVID WHITNEY BUILDING, HOTEL STATLER, HOTEL TULLER, KRESGE BUILDING

than any city in the West to adapt a marine engine to a land machine. Detroit surpassed every other city in the manufacture of carriages, buggies and wheels. It was natural for her artisans to produce any style of tonneau for automobiles. The first three or four years Detroit and three other Michigan cities supplied most of the bodies used locally, and it was an established fact that this was done at sixty per cent of the cost in eastern cities. Detroit was also the center of the malleable iron industry and a good supply point for pressed steel, aluminum castings and for supplying springs. Therefore it was possible for the first manufacturers to obtain many of the essential parts locally, this giving time to erect new plants for the manufacture of these accessories. Brass parts

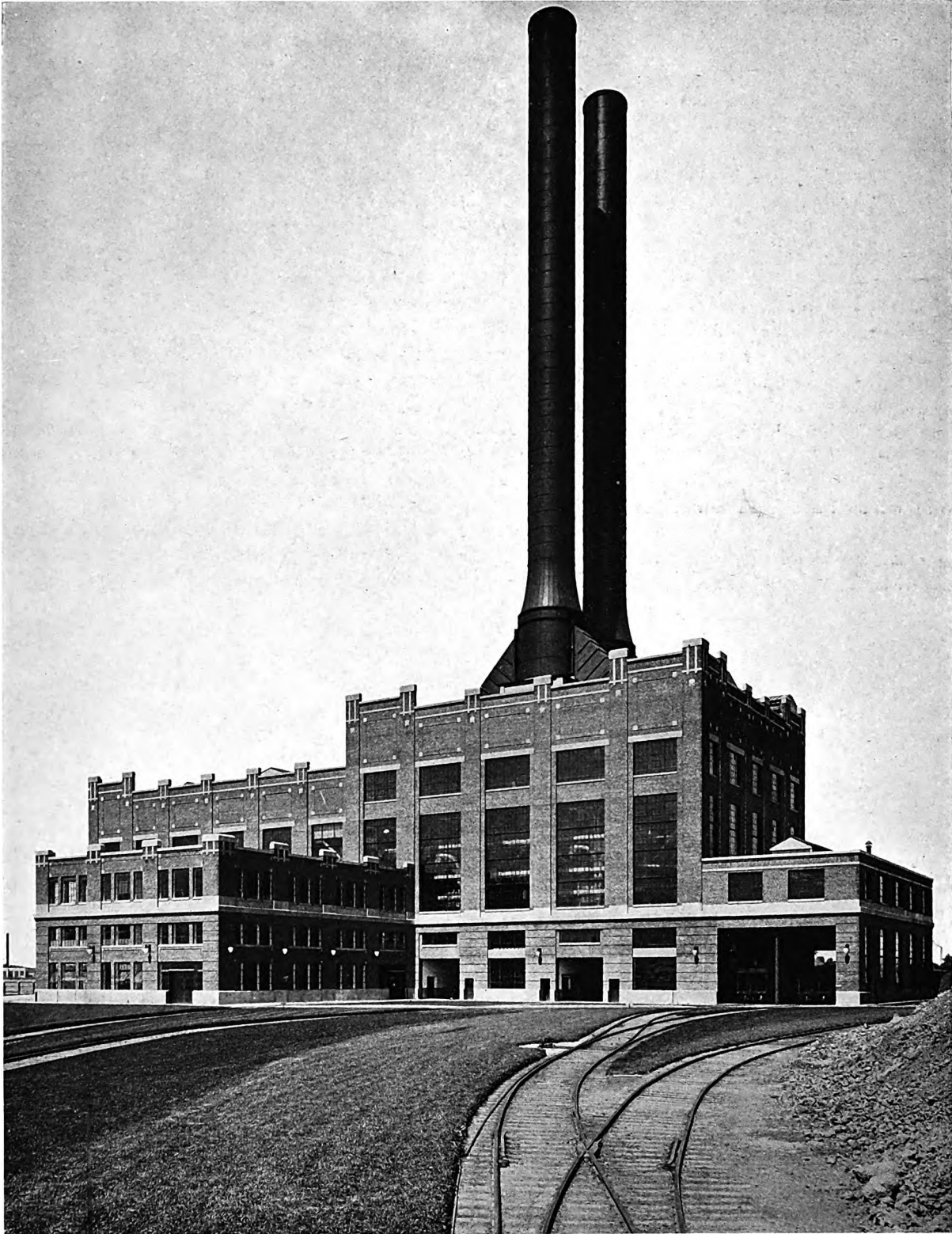


BOOK BUILDING. LOUIS KAMPER, ARCHITECT

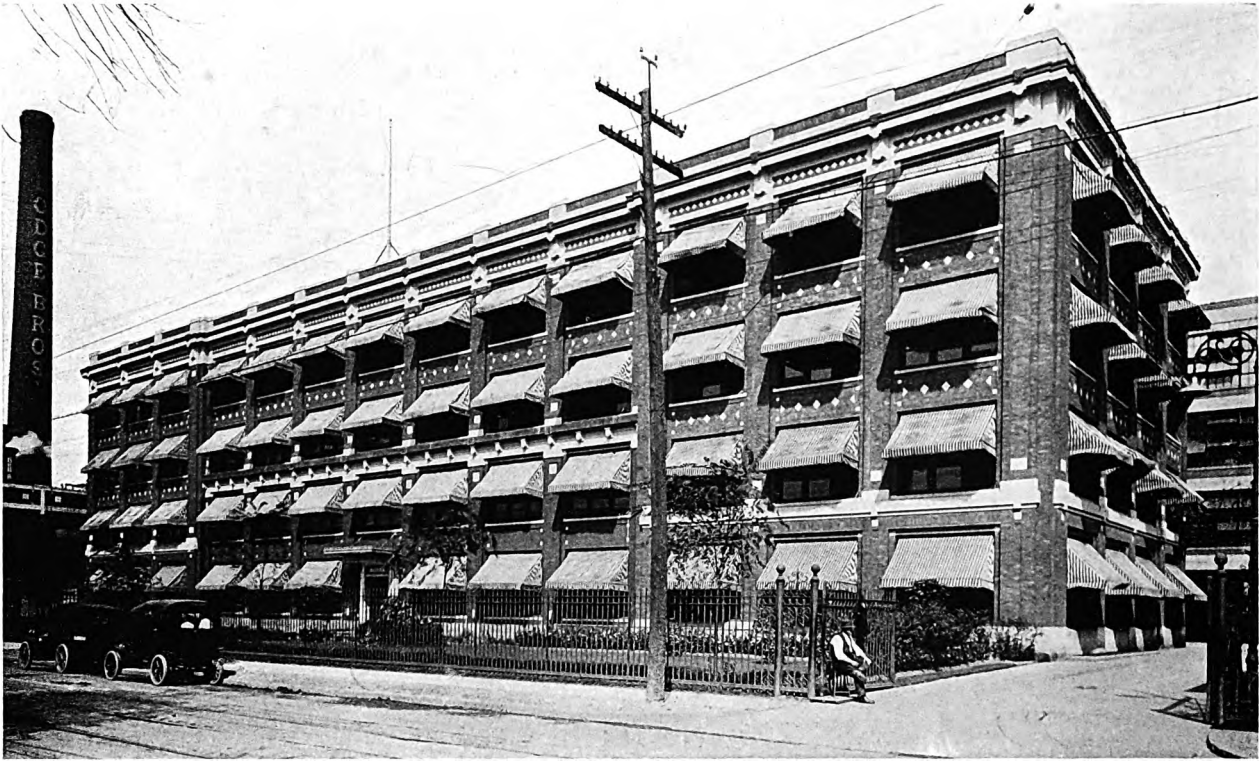
and even the varnish and paint finishing of the highest grade were at the command of these pioneer automobile builders.

Then came the demand for expansion of manufacturing quarters. Here, too, local conditions were favorable. Its most excellent architects and structural engineers presented adequate designing and construction talent, and this talent brought about the evolution of the modern factory. A residence may be badly planned, yet still be habitable and its occupant become accustomed to the inconvenience. Not so in the factory where facility and continuity of operation determines financial profit or loss. And these latest examples of factory plan and construction are marvels of systematic assemblage of units, in plan,

*Continued to Page 131*



CONNOR'S CREEK POWER HOUSE OF THE DETROIT EDISON COMPANY  
ENGINEERING DEPARTMENT, ARCHITECTS :: :: :: :: ::



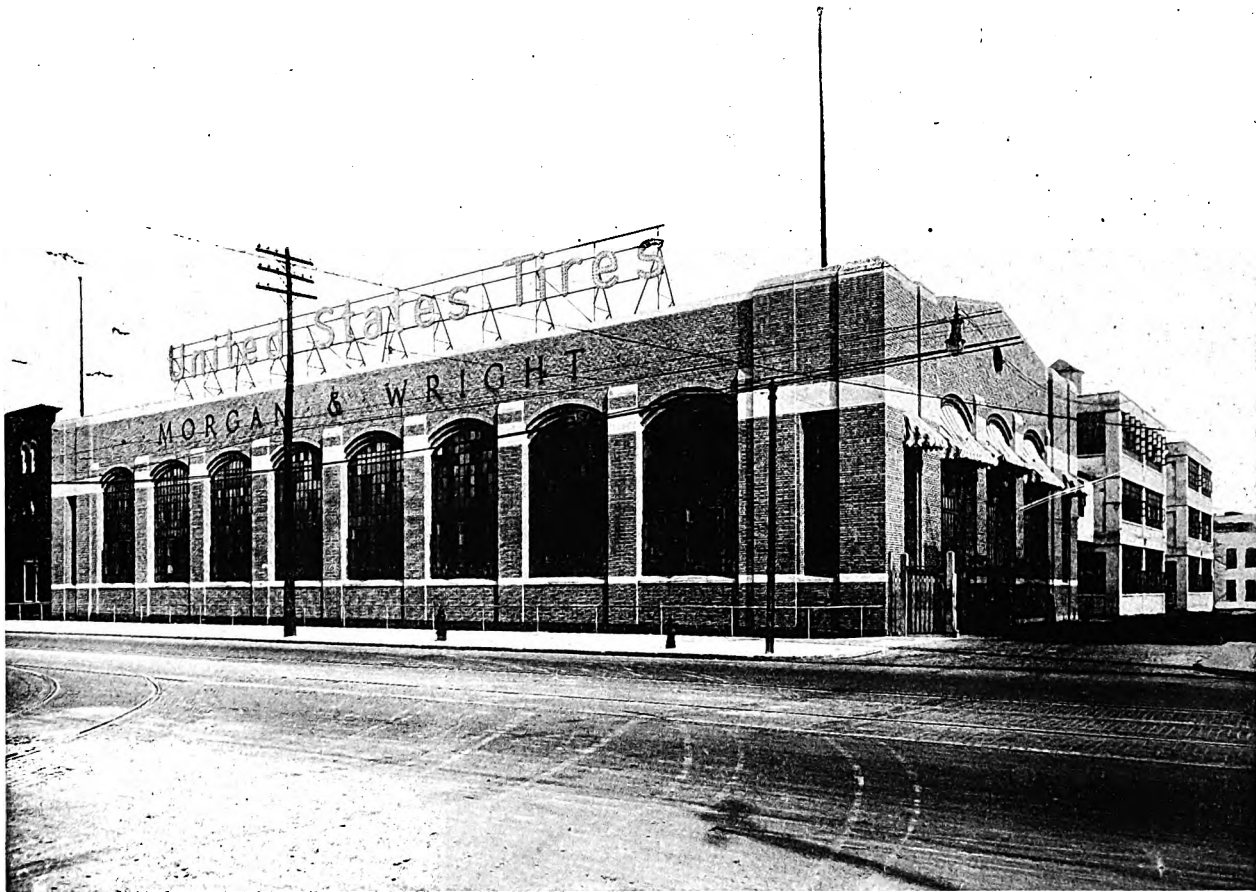
OFFICE BUILDING FOR DODGE BROTHERS, DETROIT  
SMITH, HINCHMAN & GRYLLS, ARCHITECTS :: ::



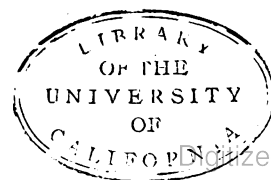
FACTORY FOR THE DIAMOND MANUFACTURING COMPANY, DETROIT  
SMITH, HINCHMAN & GRYLLS, ARCHITECTS :: :: :: :: ::

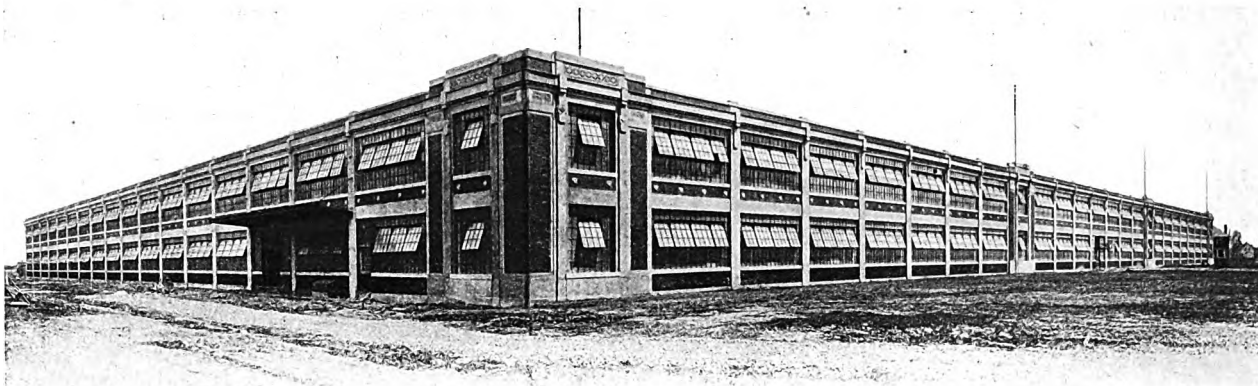


OFFICE BUILDING FOR HUDSON MOTOR CAR COMPANY, DETROIT  
 ALBERT KAHN, ARCHITECT :: :: :: :: :: :: :: ::

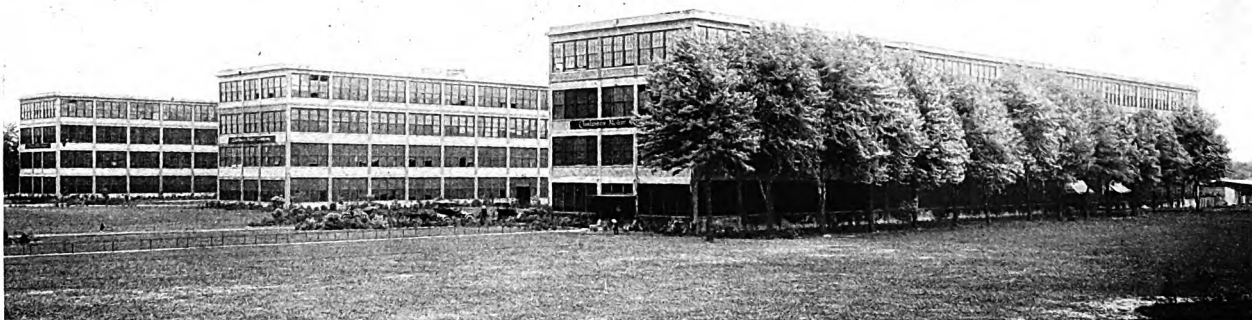


MACHINE SHOP FOR MORGAN & WRIGHT, DETROIT  
 ALBERT KAHN, ARCHITECT :: :: :: :: ::

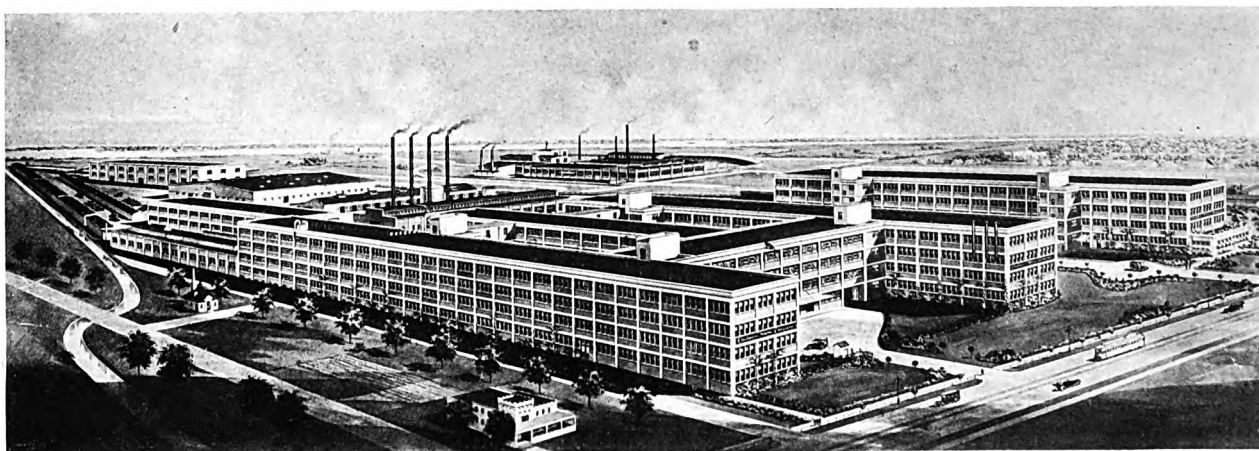




FACTORY BUILDING FOR CONTINENTAL MOTORS COMPANY, DETROIT  
ALBERT KAHN, ARCHITECT :: :: :: :: :: :: :: ::



VIEW OF PLANT OF CHALMERS MOTOR COMPANY, DETROIT  
ALBERT KAHN, ARCHITECT :: :: :: :: :: :: :: ::



FACTORY BUILDINGS FOR CHALMERS MOTOR COMPANY, DETROIT  
ALBERT KAHN, ARCHITECT :: :: :: :: :: :: :: ::

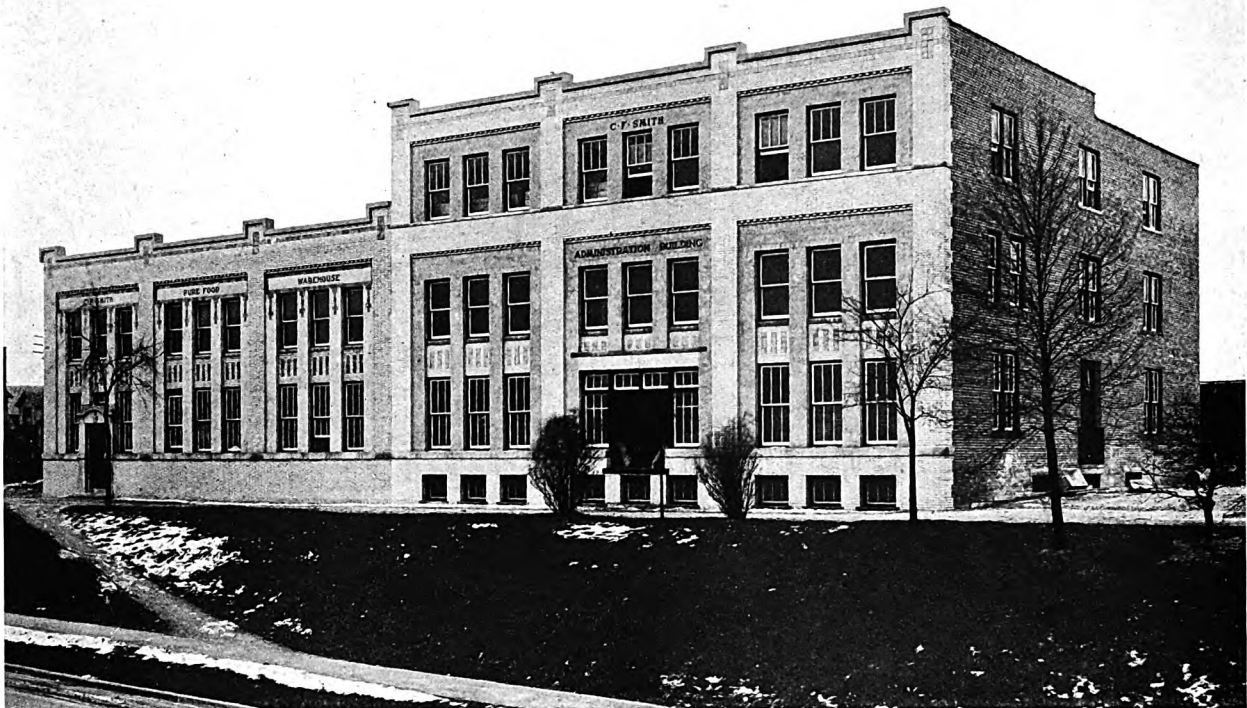


FACTORY BUILDING FOR ARTHUR COLTON COMPANY, DETROIT  
 MILDNER & EISEN, ARCHITECTS :: :: :: :: ::



FACTORY FOR AMERICAN AUTO TRIMMING COMPANY, DETROIT  
 MILDNER & EISEN, ARCHITECTS : : : : : :

THE WESTERN ARCHITECT  
 OCTOBER : : 1916



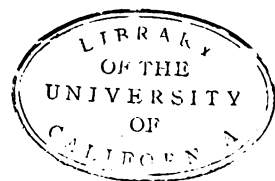
WAREHOUSE FOR C. F. SMITH, DETROIT  
 POLLMAR & ROPES, ARCHITECTS :: ::



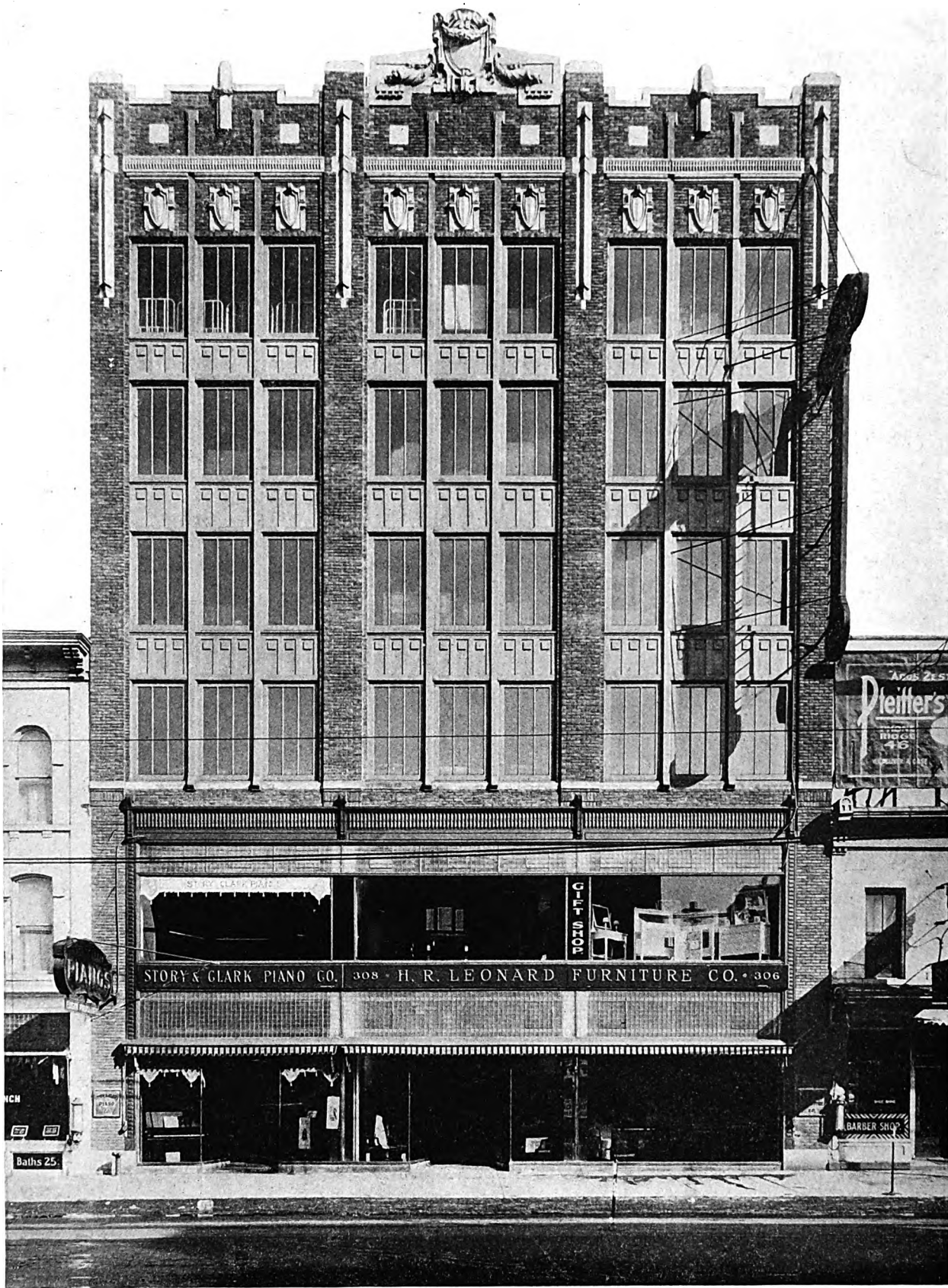
FACTORY FOR I. L. SCHEINMAN & COMPANY, DETROIT  
 ALBERT KAHN, ARCHITECT :: :: :: ::



OFFICE BUILDING FOR DETROIT CITY GAS COMPANY  
JOHN SCOTT & COMPANY, ARCHITECTS :: :: ::







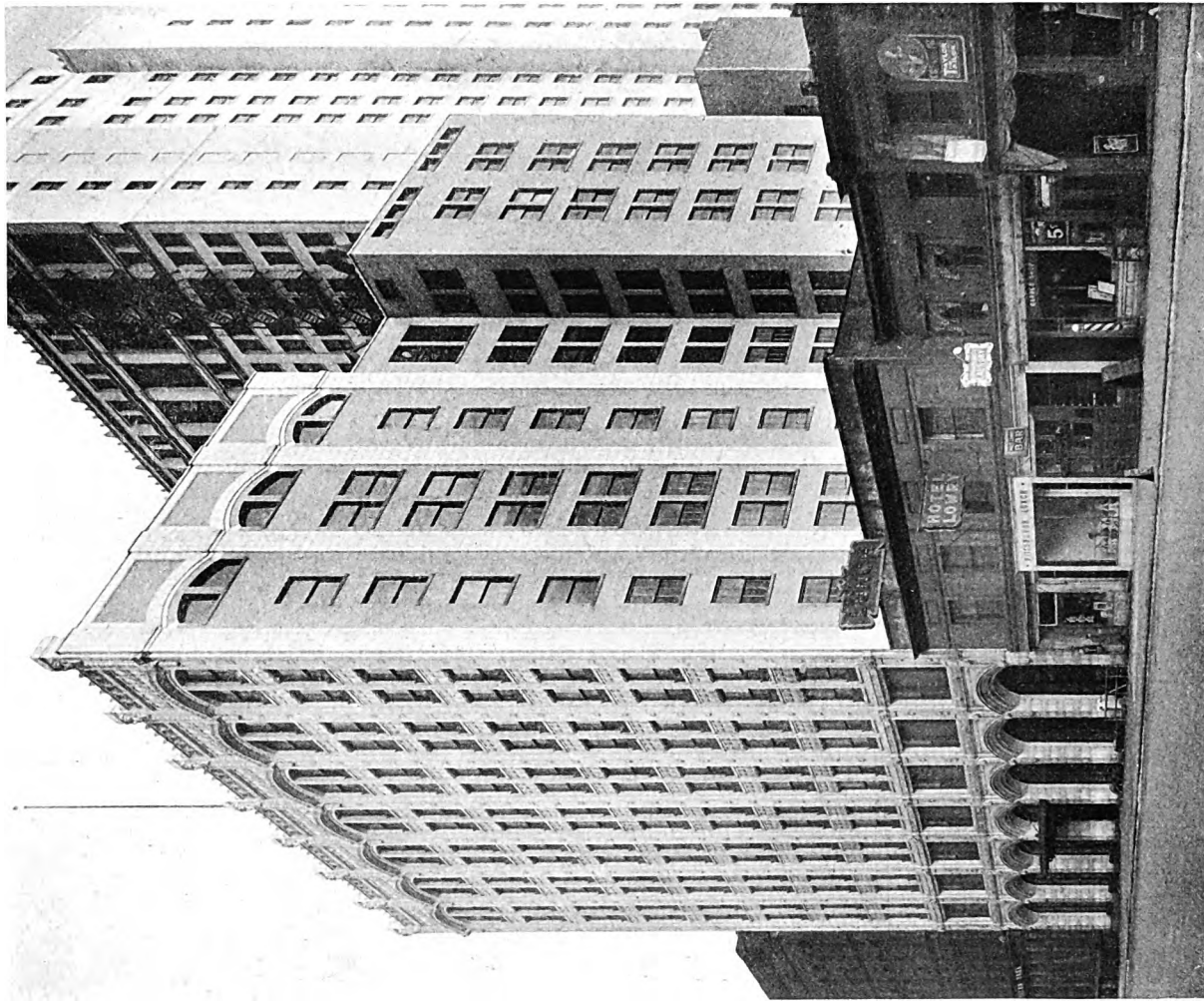
STORE FOR H. R. LEONARD FURNITURE COMPANY, DETROIT  
 BAXTER, O'DELL & HALPIN ARCHITECTS :: :: :: ::



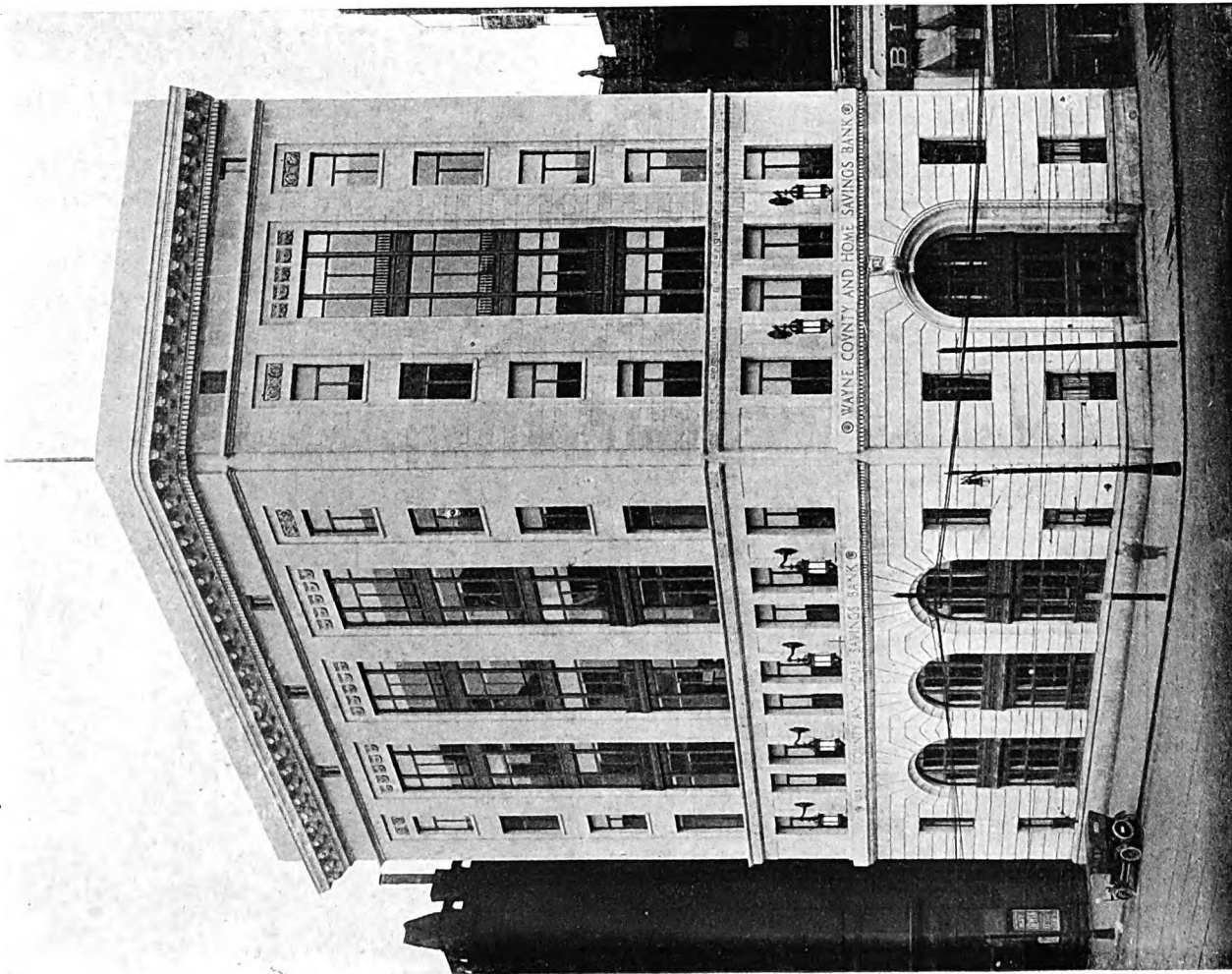
BUILDING FOR DETROIT SATURDAY NIGHT  
SMITH, HINCHMAN & GRYLLS, ARCHITECTS



BUILDING FOR DETROIT LEGAL NEWS  
GEO. D. MASON, ARCHITECT :: ::

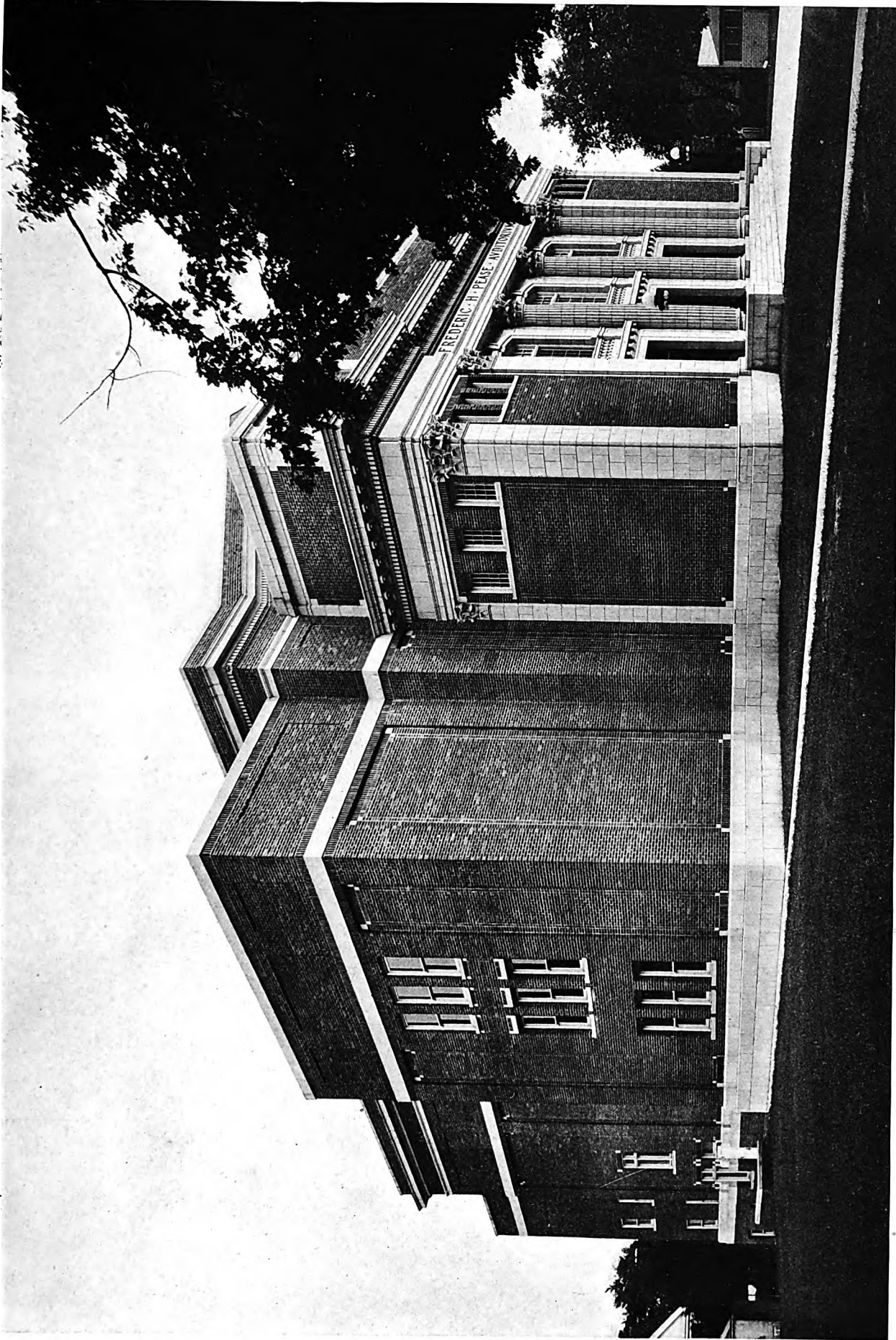


OFFICE BUILDING FOR DETROIT FREE PRESS  
ALBERT KAHN, ARCHITECT :: :: ::



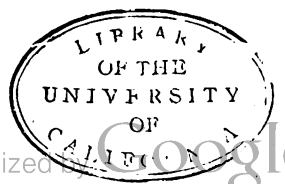
WAYNE COUNTY AND HOME SAVINGS BANK, DETROIT  
DONALDSON & MEIER, ARCHITECTS :: :: ::

THE WESTERN ARCHITECT  
OCTOBER : : 1916



FREDERIC H. PEASE AUDITORIUM, YPSILANTI, MICHIGAN  
SMITH, HINCHMAN & GRYLLS, ARCHITECTS :: ::

THE WESTERN ARCHITECT  
OCTOBER : 1916







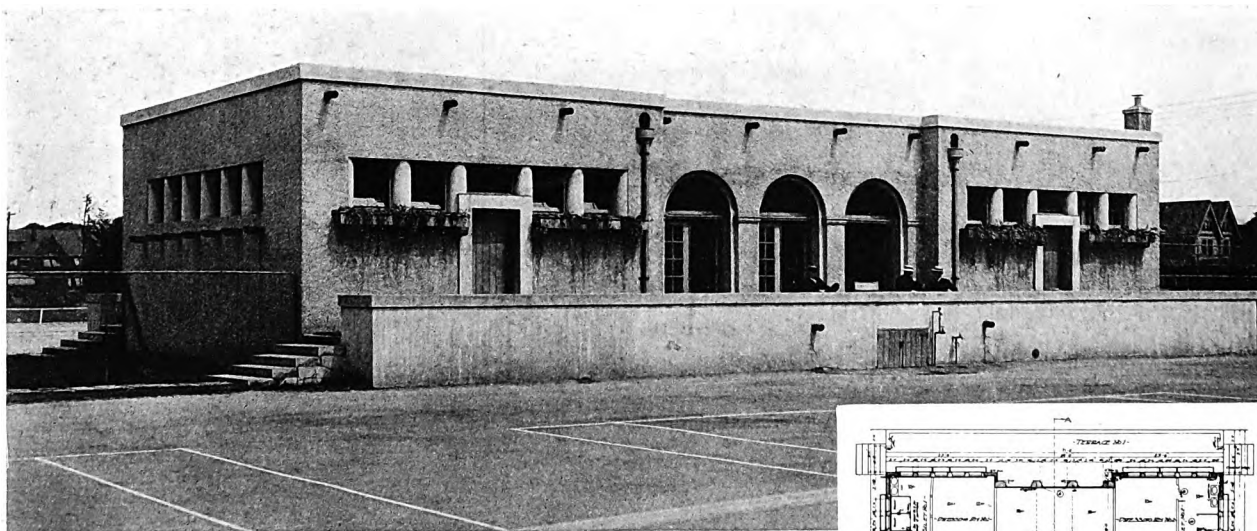
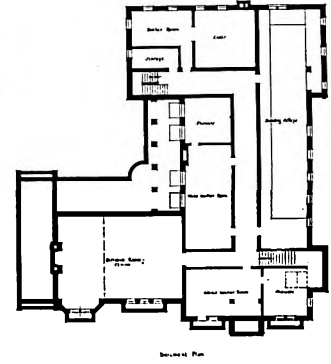
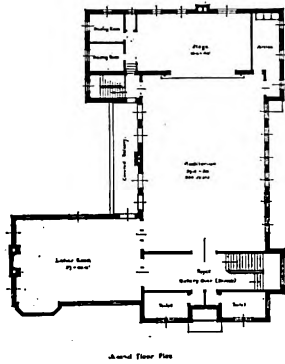
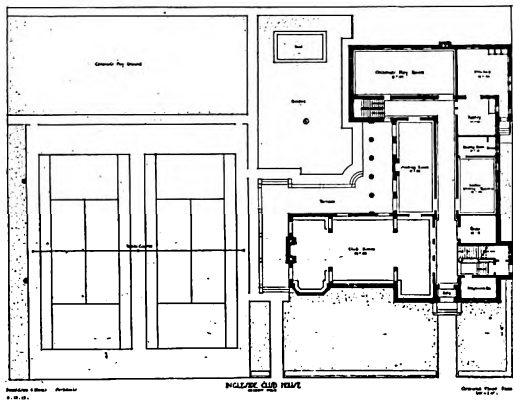
DETROIT ATHLETIC CLUB. :: :: :: :: ::  
 ALBERT KAHN, ARCHITECT. ERNEST WILBY, ASSOCIATE



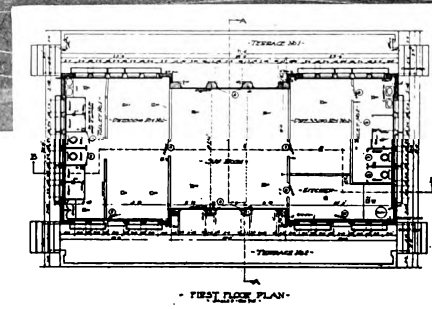
GRILLE ROOM :: ::  
 DETROIT ATHLETIC CLUB



INGLESIDE CLUB :: :: ::  
DONALDSON & MEIER, ARCHITECTS



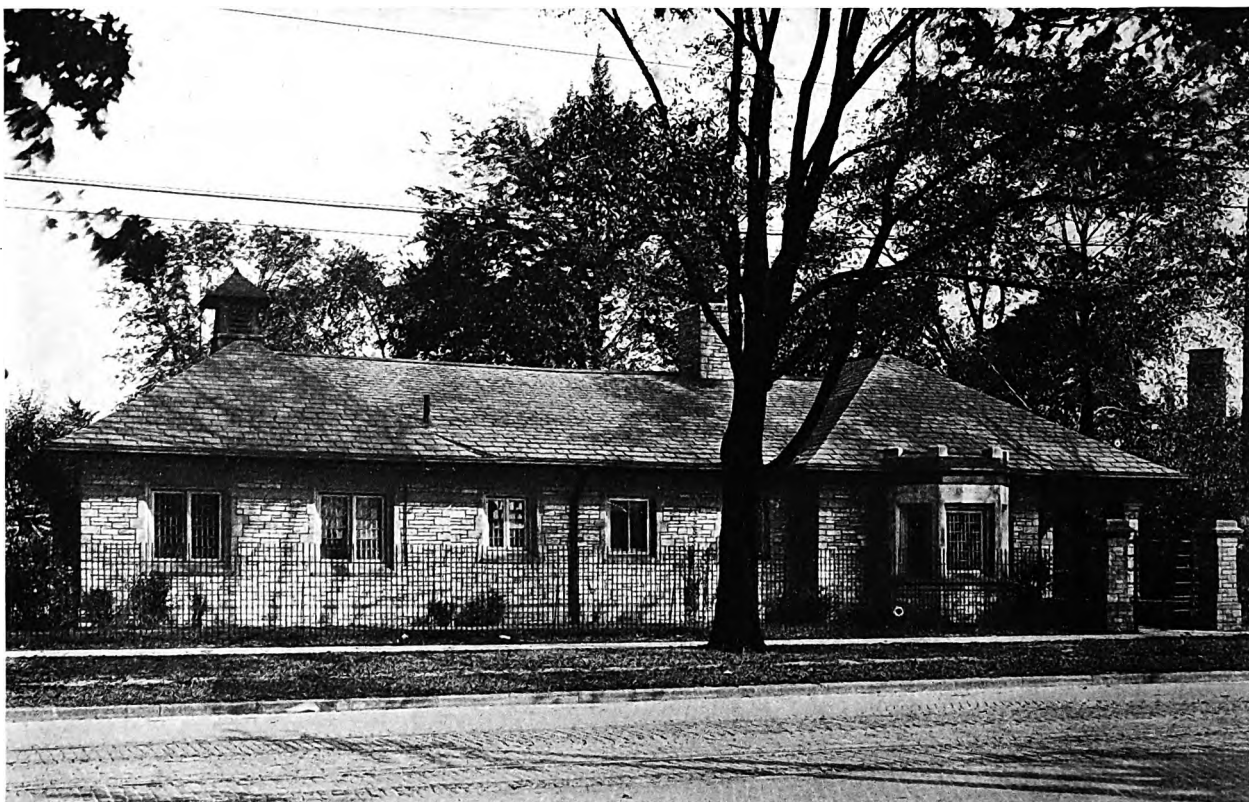
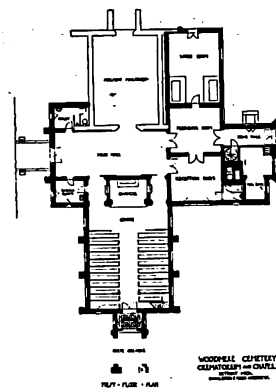
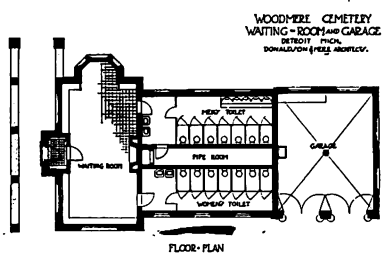
DETROIT TENNIS CLUB :: :: :: :: ::  
MARCUS R. BURROWES AND DALTON R. WELLS, ARCHITECTS



FIRST FLOOR PLAN



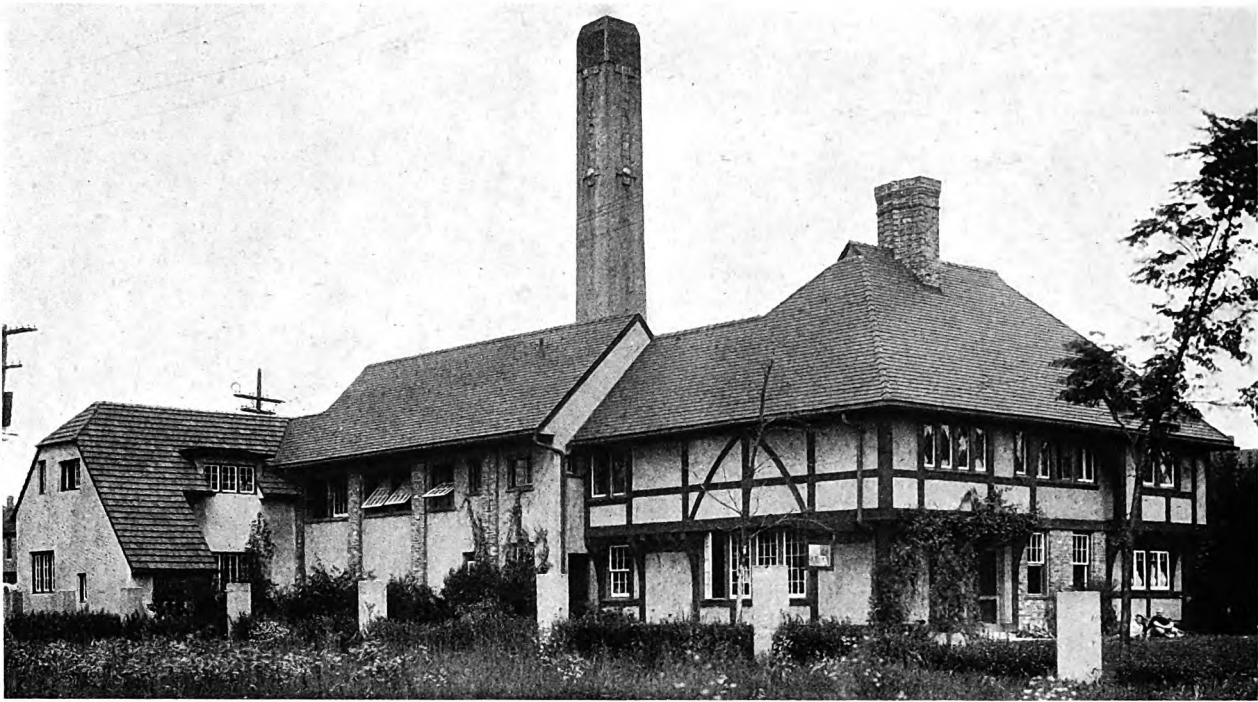
CHAPEL WOODMERE CEMETERY, DETROIT  
DONALDSON & MEIER, ARCHITECTS



WAITING ROOM AT WOODMERE CEMETERY, DETROIT  
DONALDSON & MEIER, ARCHITECTS







BUILDING FOR THE PEWABIC POTTERY COMPANY, DETROIT  
 STRATTON & BALDWIN, ARCHITECTS :: :: :: ::



CONELY BRANCH  
 PUBLIC LIBRARY,  
 :: :: DETROIT  
 H. B. CLEMENT,  
 :: ARCHITECT



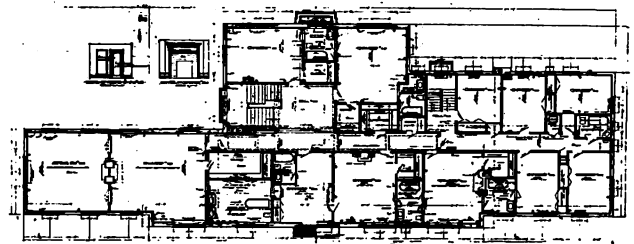
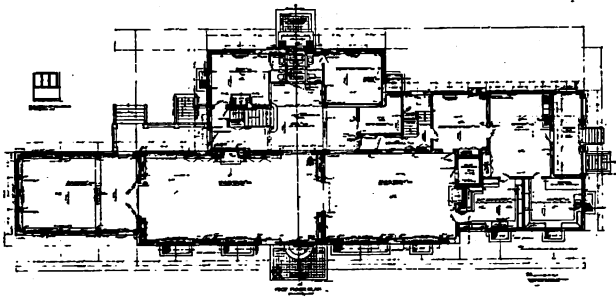
ENTRANCE DETAIL JUVENILE COURT BUILDING, DETROIT  
 STRATTON & VON SCHNEIDER, ARCHITECTS :: ::



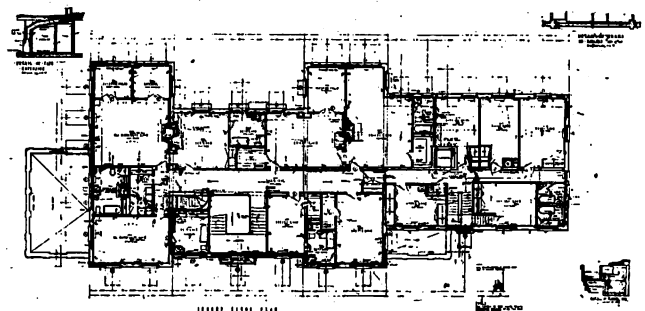
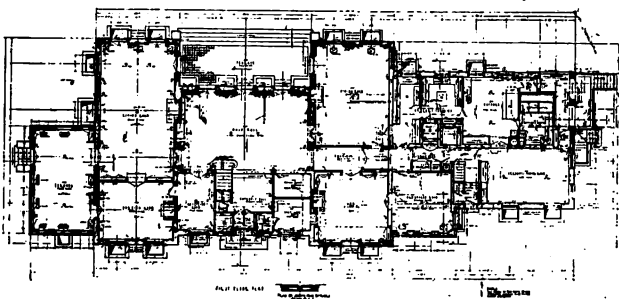
FINE ARTS THEATRE, DETROIT  
 C. HOWARD CRANE, ARCHITECT



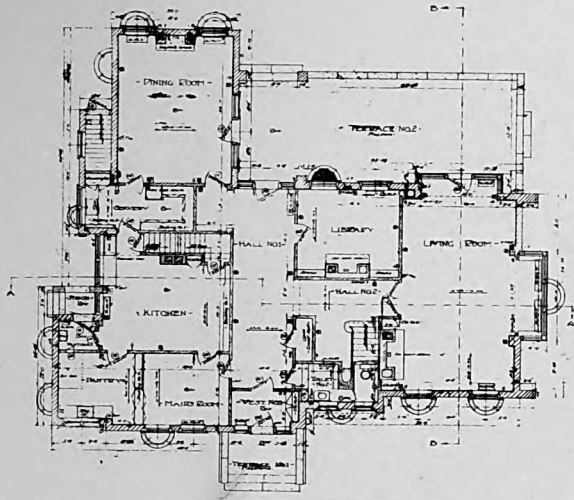
RESIDENCE FOR HENRY B. JOY, GROSSE POINTE FARMS  
ALBERT KAHN, ARCHITECT



RESIDENCE FOR MR. JOHN S. NEWBERRY, GROSSE POINTE FARMS  
ALBERT KAHN, ARCHITECT



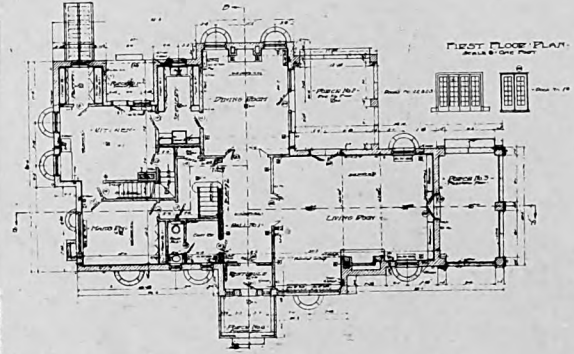




FIRST FLOOR PLAN -  
SCALE 1/8" = ONE FOOT



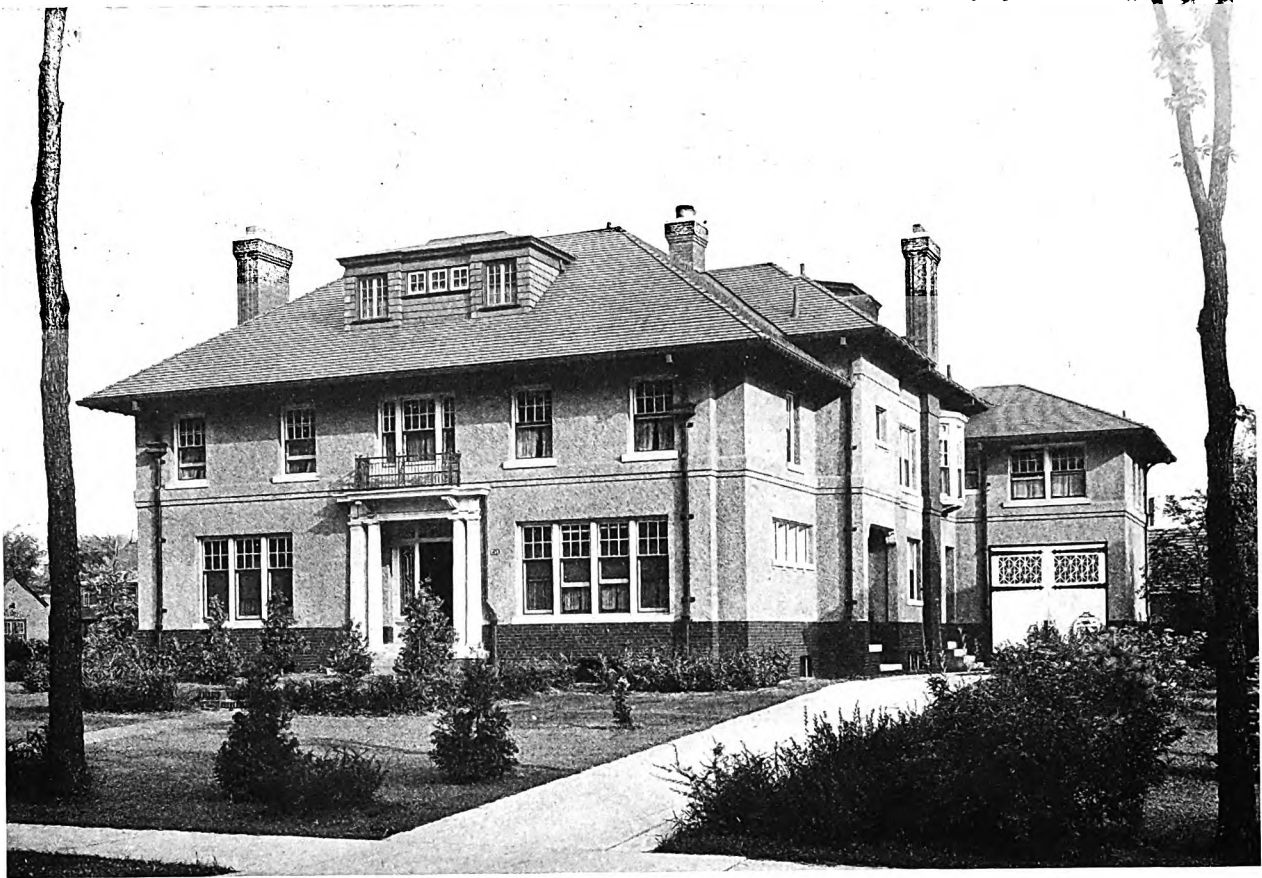
RESIDENCE FOR :: ::  
MR. S. T. MILLER, :: ::  
GROSSE POINTE FARMS :: ::  
MARCUS R. BURROWES :: ::  
AND DALTON R. WELLS, :: ::  
ARCHITECTS :: ::



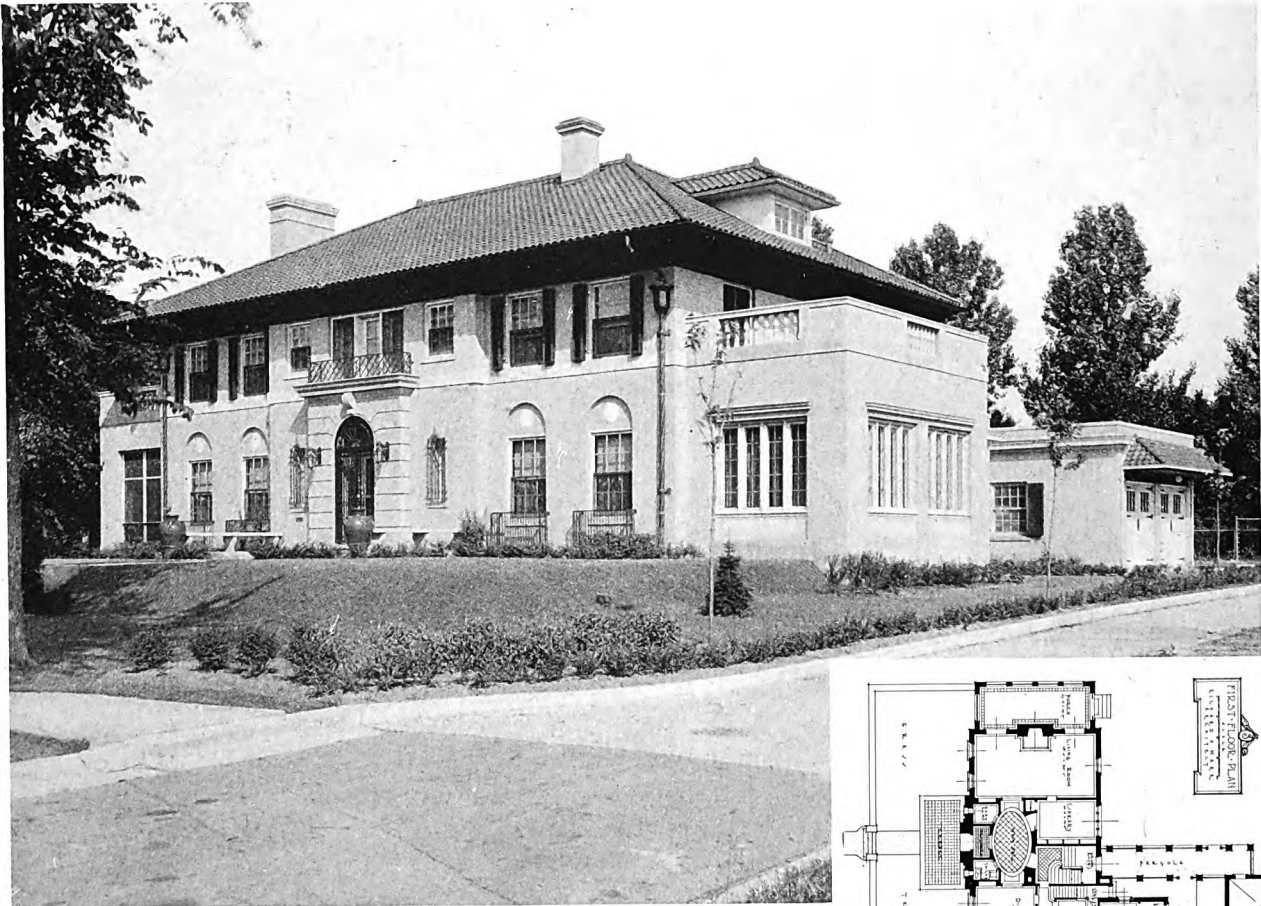
FIRST FLOOR PLAN -  
SCALE 1/8" = ONE FOOT



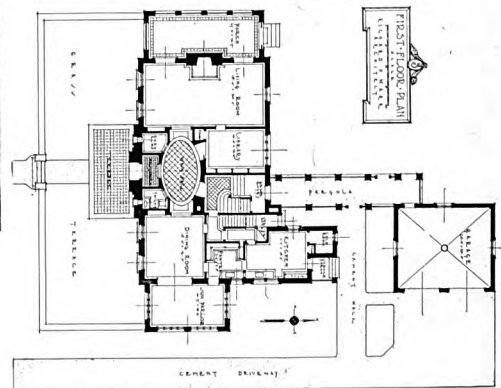
:: :: RESIDENCE FOR  
MISS F. L. POND, GROSSE  
:: :: POINTE  
MARCUS R. BURROWES  
AND DALTON R. WELLS,  
:: :: ARCHITECTS



RESIDENCE FOR C. M. BURTON, DETROIT  
ROGERS, BONNAH & CHAFFEE, ARCHITECTS

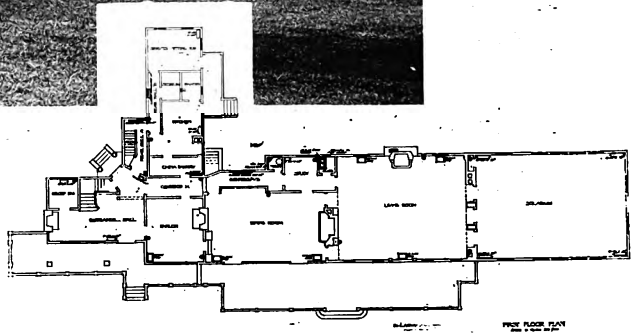


RESIDENCE FOR DR. ALBERT H. STEINBRECHER, DETROIT  
RICHARD H. MARR, ARCHITECT :: :: :: :: ::

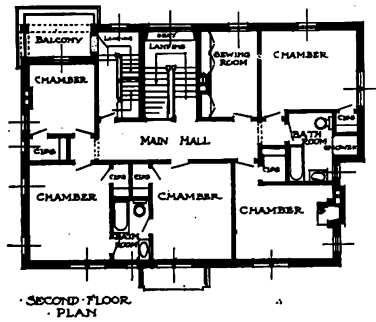
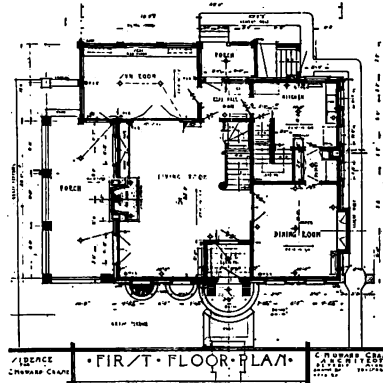




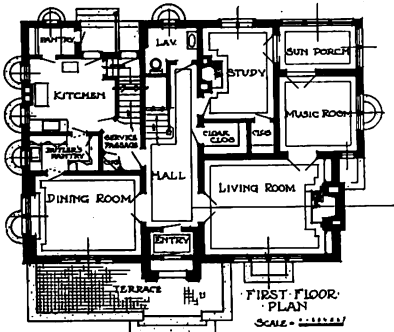
RESIDENCE FOR CAPTAIN FRED M. ALGER, GROSE POINTE VILLAGE  
 STRATTON & BALDWIN, ARCHITECTS :: :: :: :: ::



RESIDENCE FOR C. HOWARD CRANE  
 C. HOWARD CRANE, ARCHITECT ::



SECOND FLOOR PLAN



FIRST FLOOR PLAN  
 SCALE = 1/8" = 1'-0"



RESIDENCE FOR MR. R. HIRT, JR., DETROIT  
 MAC FARLANE, MAUL & LENTZ, ARCHITECTS

DETROIT — THE INDUSTRIAL CITY

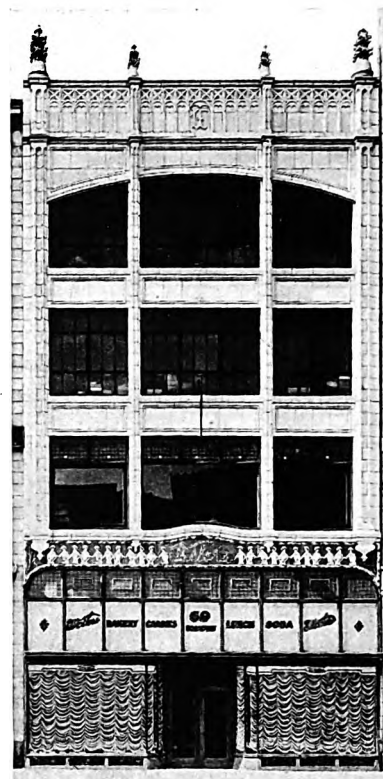
Continued from Page 130



STORE FOR S. S. KRESGE COMPANY. :: SMITH, HINCHMAN & GRYLLS, ARCHITECTS



FARWELL BUILDING. ROGERS, BONNAH & CHAFFEE, ARCHITECTS



STORE FOR J. WEILER :: HARRY S. ANGELL, ARCHITECT



PEOPLES STATE BANK AND PENOBSCOT BUILDING. DONALDSON AND MEIER, ARCHITECTS

dignified, substantial in construction and present a new note in the rising scale of industrial construction.

It is repeated that this representative instance of capital investment along true lines of conservatism, this ability in design to meet the sudden and complex requirements of the most modern of industries, did not come to light in the city of Detroit by accident. It has behind it the whole history of the upbuilding of that city.

The glamour of this sudden growth in a city, like sudden wealth in the individual, is apt to cloud the vision of real worth underlying this transforming prosperity. The mal-administration of the city's affairs, the spreading of slums, the evidences on every hand of a careless, wasteful and extravagantly rich community is but the froth that covers



INTERIOR PEOPLES STATE BANK DONALDSON & MEIER, ARCHITECTS



CASINO AT BELLE ISLE PARK :: ::  
VAN LEYEN & SCHILLING, ARCHITECTS



GREENFIELD UNION SCHOOL :: ::  
VAN LEYEN & SCHILLING, ARCHITECTS





CENTRAL METHODIST EPISCOPAL CHURCH HOUSE AND WOMAN'S EXCHANGE  
SMITH, HINCHMAN & GRYLLS, ARCHITECTS :: :: :: :: :: :: ::

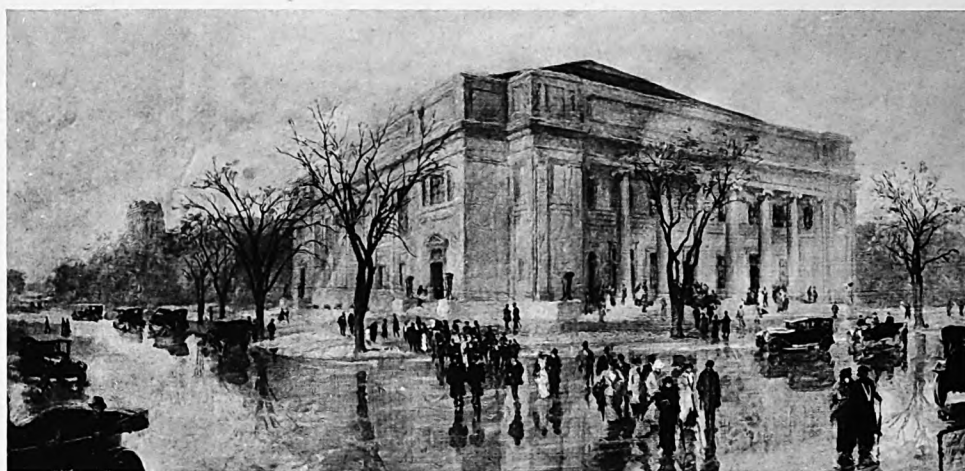
granted by the United States Congress through its territorial Assembly.

It is interesting to note that the first municipal action was the drawing and adoption of a city plan. This plan was afterward sought for and was found stopping the wind in a window where it had been placed by the surveyor—a fate too typical of civic plan adoption in American cities.

The history of Detroit from the period of its first charter in 1802 to 1835, was one of successive plans and increases in limits,

a solid, substantial and basic metropolitan life that is the real Detroit, the most typically American of all our cities in its genesis, growth and present status.

Two hundred and fifteen years ago the seed was planted by Cadillac in the shape of a square two hundred feet on each side (not a city block in size), surrounded by "a palisade made of young trees, one end embedded in the earth and extending some twelve or fifteen feet above the ground," a prototype of Detroit's present skyline from the Canadian shore of the river. One hundred years of germinating existence followed; sixty years under the aegis of France, forty of British occupation, then its birth as an embryo city through a charter



FIRST CHURCH OF CHRIST (SCIENTIST) ::  
SMITH, HINCHMAN & GRYLLS, ARCHITECTS

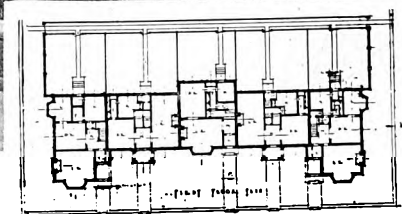
and as in the latter year commenced that immigration that has continued to the present in ever-increasing volume, it can be established as the real birth year of the present city. As in its earlier period the real estate problem was paramount, so today the increase in values are phenomenal. A "lot" of ten acres that sold for one hundred and fifteen dollars in 1809 today is valued at a thousand dollars a front foot.



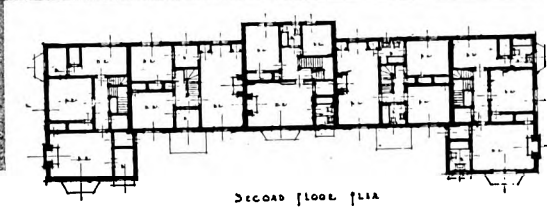
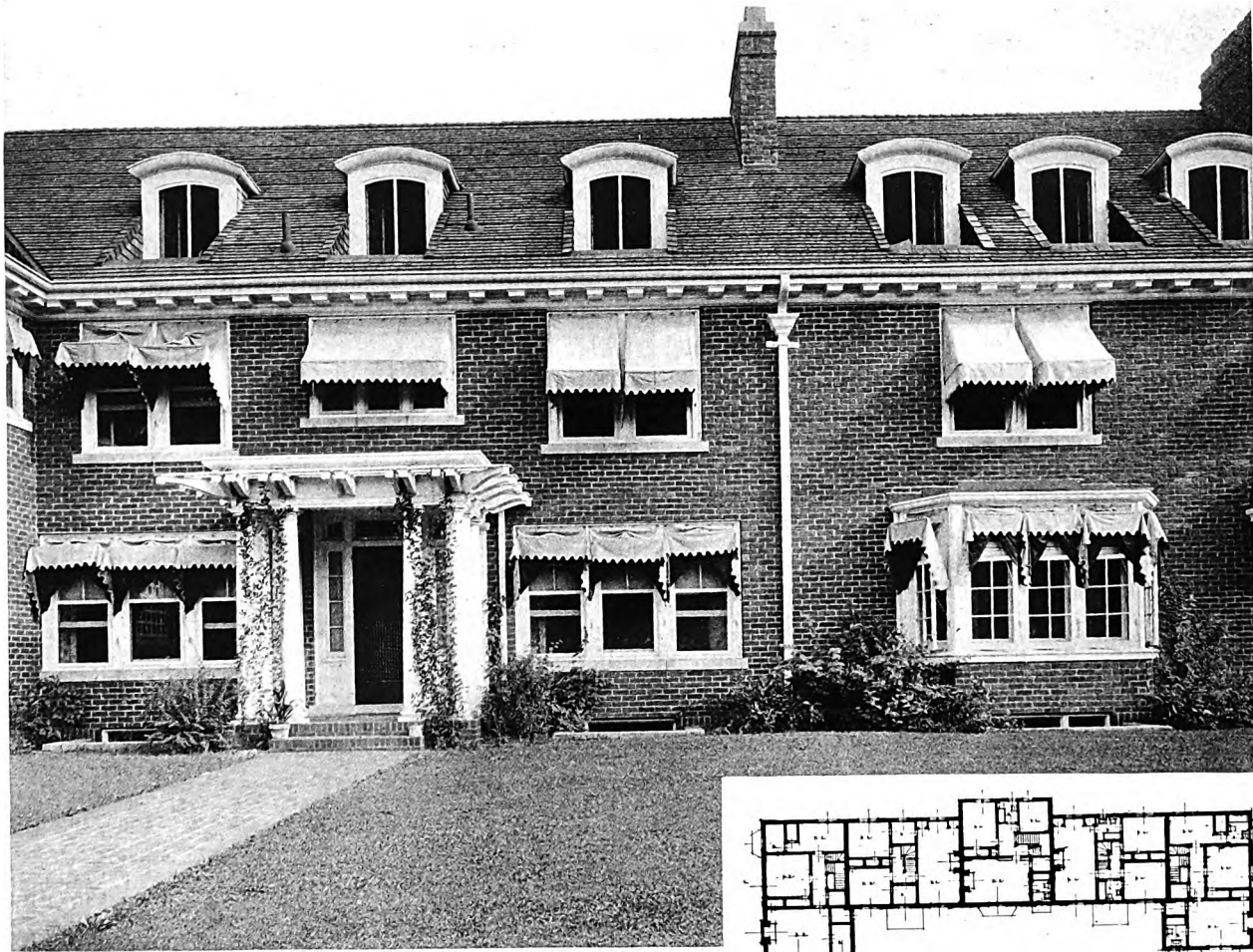
DETROIT MUNICIPAL COURT BUILDING. ::  
SMITH, HINCHMAN & GRYLLS, ARCHITECTS



BUILDING FOR THE UNIVERSITY OF DETROIT  
OSCAR C. GOTTESLEBEN, ARCHITECT :: ::



TERRACE OF FIVE HOUSES FOR PATTERSON BROTHERS & COMPANY, DETROIT  
 ALVIN E. HARLEY, ARCHITECT :: :: :: :: :: :: :: ::



DETAIL OF ENTRANCE :: ::  
 TERRACE OF FIVE HOUSES  
 ALVIN E. HARLEY, ARCHITECT



Recent values have in like manner advanced. A Detroit school teacher now living in a distant city, who twenty years ago invested a hundred dollars in a lot then far beyond the built-up section, but now where the great auto manufacturing plants cover the territory, is now made secure in her old age by the sale of that lot for several thousands to one of these expanding concerns.

In 1836 there were in Detroit fifty-five brick stores, twenty-two of them four stories in height; one hundred and forty frame stores; seven hundred and seventy-four frame and thirty-nine brick dwellings. There were fourteen schools with some six hundred scholars. This was the Detroit of 1836. This immigration was of a quality to ensure the progressive city of today. It came from New England and New York state. These pioneers bought the farms of the French who had received their patents from France and installed the breadth of vision and developing energy of the Anglo-Saxon, replacing the inertness of the Latin in the making of a municipality. This was the first wave of fabulous growth which swept Detroit. The second, and that which has made her the wonder city of the continent commenced some twelve years ago when it was a city of three hundred thousand and producing about \$125,000,000 of manufactured products a year. Quoting from a writer in the Metropolitan Magazine who has studied and summed up present conditions, "Detroit today has more than three-quarters of a million population, makes more than \$600,000,000 worth of manu-

factured goods annually—among them more than half of all the automobiles manufactured in America—and is one of the most important shipping points in the country. The city has grown so fast that there are not houses enough for its inhabitants. Today there is a standing advertisement in Detroit for 20,000 skilled workmen at high wages; but there is no place for them to live if they come. Last year, for example, the city asked the United States government for the use of Fort Wayne to temporarily house the homeless working population. And yet building permits issued in the first six months of 1916 surpassed Chicago and almost equaled New York city.

"Magnificent hotels and great buildings shoulder shabby brick houses that were private mansions half a generation ago. For miles and miles this overgrown giant of a city sprawls along the river and out over the plain, throbbing with the hurrying rush of an immense, overcrowded metropolitan population.

"Smoke from the chimneys of a thousand factories working day and night drives ceaselessly over the town. Heavy freight trains follow one another incessantly out of the yards, bound east and west and north and south. In the clanging, tumultuous port, great, deep-whistled ships, like Atlantic freighters, come and go; and the traffic of the Great Lakes pours in an endless procession across the water-front. More ships enter and leave this port than any other in the world."



DAVID WHITNEY BUILDING ::  
GRAHAM BURNHAM & COMPANY ::  
CHICAGO, ARCHITECTS :: ::



HOTEL STATLER, DETROIT ::  
GEORGE B. POST & SONS, ARCHITECTS, NEW YORK ::  
SMITH, HINCHMAN & GRYLLS, DETROIT, ASSOCIATES



KRESGE BUILDING DETROIT  
ALBERT KAHN, ARCHITECT



# FACTORY ARCHITECTURE IN DETROIT

**D**UE to Detroit's enormous industrial development in the past ten years, factory construction probably has reached a higher standard than in any other city in the country. Desirable sites have been plentiful on the belt railways circling the city which afford excellent railway facilities. Means for handling employees are ample and in construction have been given consideration in location of plants.

The great majority of Detroit factories are of fireproof construction, and range from two to eight stories in height. Concrete is the favored material, though in buildings more than eight stories high the price factor operates against the use of this material. It is not unusual to provide for extension horizontally rather than in the air, though common practice builds from two to four stories with strength provided for the addition of several stories.

Various types of concrete construction were used up to about five years ago, the most favored one being beam and girder types with either solid floors or tile and joist slabs between the girders. This construction is practically obsolete now, the so-called flat-slab construction being used almost entirely. The advantages are the flat ceiling in all cases, and also a decrease in height of as much as a foot for each floor. Very little mill construction is used since the difference in cost between mill construction and flat slab concrete is so slight in a building of any size that the insurance rates make it more profitable to build the fireproof construction.

Of course, interest is great in the automobile factory buildings. The width of such structures generally does not exceed 70 feet with a floor height of approximately 14 feet, floor to floor. The width is divided, usually into three spans, the outer two of which are used for machines or assembling purposes, the center, or a portion of it, providing a runway throughout the building. With this width and height of floor excellent light is assured, as steel sash are utilized to fill the total space between columns except for a couple of feet above the floor lines. The saw-tooth roof construction also is employed.

As a rule, the exteriors are attractive in appearance. Planting of the grounds surrounding the buildings is employed to add to the effect.

The particular requirements of the industry determine the design, naturally. The heavy loads usually are placed on the ground floor which in almost every instance is without basement, and the upper floors de-



ENTRANCE TO FACTORY ARTHUR COLTON  
COMPANY, DETROIT :: :: :: :: ::  
MILDNER & EISEN, ARCHITECTS :: ::

signed to carry live loads of from 100 to 250 pounds, the average being about 125 pounds. The conditions surrounding the product and its efficient handling determine the shape and size of the building. A very common plan provides a long building from which other buildings project at right angles at intervals of 60 feet or thereabouts. This particularly applies to the automobile industry in which parts are made in the wing buildings, then transferred to the assembly room by assembling conveyors. Another type is the square building with a hollow court which often is as wide as 100 to 150 feet. In most cases this court is covered with a steel, saw-tooth construction of either narrow or wide spans and equipped with crane runways for handling material too heavy to be

handled by hand. A roof construction made higher than the ordinary concrete buildings is practical to build for the housing of punches, presses, and other machinery which may be 20 or 25 feet in height.

The exterior finish of the buildings consists chiefly of concrete columns and beams with brick spandrels capped with stone sills, leaving a window opening the full width between columns, filled with steel sash having the usual ventilators operated either by hand or by mechanical operators. Pressed brick and cement stone are used almost exclusively and exposed concrete very often given a coat of cement wash.

A reasonable amount of ornamentation is often introduced in the concrete work as it is built, and brick patterns sometimes worked in the spandrels. The principal feature in connection with buildings of this type is the absolute absence of any material which is not used for some practical purpose, thereby making the construction as simple and cheap as possible, but slightly, and at the same time giving a maximum of light and floor space.

The interior of these buildings are divided usually into bays of approximately 20 feet square, although these spans are carried up to as high as 30 feet when light loads are required. The usual span, however, is from 20 feet to 22 feet square.

The floors throughout are as required by the individual need of the particular factory but probably maple flooring dipped in parafine is most common. Cement floors, creosote block floors, and asphalt floors are used in a number of places where conditions require. In the flat slab constructions the ceilings and columns are not

plastered but are usually painted with especially prepared concrete paints.

The buildings are supplied with the most modern equipment possible. Elevators of from three to five tons in capacity with platform sizes to suit product with speeds up to 400 feet per minute generally are located at intervals of 200 feet. They have the most modern safety devices. Sprinkler systems are provided throughout most buildings with an auxiliary fire hose and stand-pipe service.

Heating is taken care of in a number of ways, either by direct coils beneath windows or on ceilings, or by indirect hot-air systems furnished either by ducts, or through hollow columns supplied with hot air from fans and coils located on the roof. In a number of cases both direct and indirect methods are used, and in some cases an exhaust system is provided. Particular attention is being paid recently to the heating and ventilating of these factories and efficiency reports show that it is well worth the expenditure. Lighting is taken care of by the usual arc or incandescent lamps, usually by a

single lamp of large wattage with factory reflectors. Gas and air are included where necessary and desirable. The factories are all equipped with modern plumbing and toilet facilities, usually in shafts containing elevators, toilets and stairs. Wash rooms are located generally in separate rooms from toilets, either next to the toilets or on first floor near entrances, the latter particularly when lockers are required. Drinking fountains are placed at frequent intervals throughout the various stories.

In conclusion the idea behind factory construction in Detroit is to make the building complete in every detail, to install all equipment for the betterment of the conditions under which the men are to work and to produce maximum efficiency.

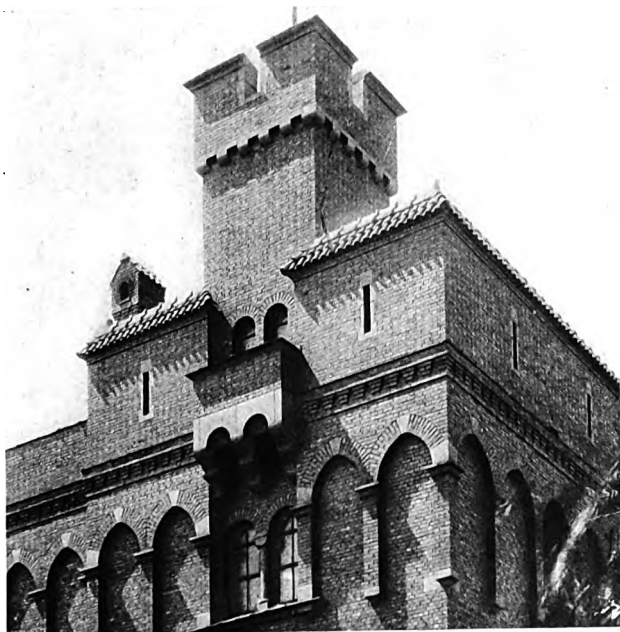
These buildings have been constructed in great numbers for from \$1.35 to \$1.50 per square foot floor area, but owing to the recent advances in all building material and labor this price has been advanced to \$1.65 to \$1.80 per square foot floor space. This price includes all equipment complete.

## BRICK OUTPUT IN DETROIT

Lest the miles of concrete factory walls and other cement constructions in Detroit create the impression that this is a dominating material, attention should be directed to the immense output of brick and its use in that city. Four hundred and fifty million brick were used in construction in Detroit this year, all but ninety million of these being of local production. The clay deposit of Wayne county and the western part of the city is remarkable because of the comparatively small area in which it exists in paying quantities, confined as it is within a circle of two miles. Here, when Detroit first arose from the log-and-slab constructions of a fort and trading post, the first brick was made. Today there is still clay enough to produce four hundred million

annually for the next half century, notwithstanding the uncomputed millions that have gone toward the upbuilding of the city.

Detroit's recent growth is reflected in this brick industry. In 1913 there were produced in Detroit two hundred million; about three hundred million in each of the two years following, and this year it is computed that three hundred and sixty-five millions, or one million a day will be produced in Detroit brick yards. Oil burning has revolutionized the Detroit brick making industry and the transportation from the yards to the job by auto trucks places the entire industry at the highest point of efficiency.



WAREHOUSE FOR RIVERSIDE STORAGE COMPANY  
STRATTON & BALDWIN, ARCHITECTS :: :: ::



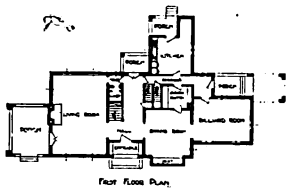
CENTRAL EXCHANGE FOR HOME TELEPHONE CO.  
STRATTON & BALDWIN, ARCHITECTS :: :: ::



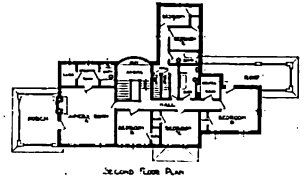
RESIDENCE DR. LEO HERBERT  
ALVIN E. HARLEY, ARCHITECT



RESIDENCE MR. F. P. GOETTMAN, DETROIT  
:: :: ROLAND C. GIES, ARCHITECT



RESIDENCE  
MRS. MARIAN D. WILSON



ARCHITECT  
WELLS D. BUTTERFIELD

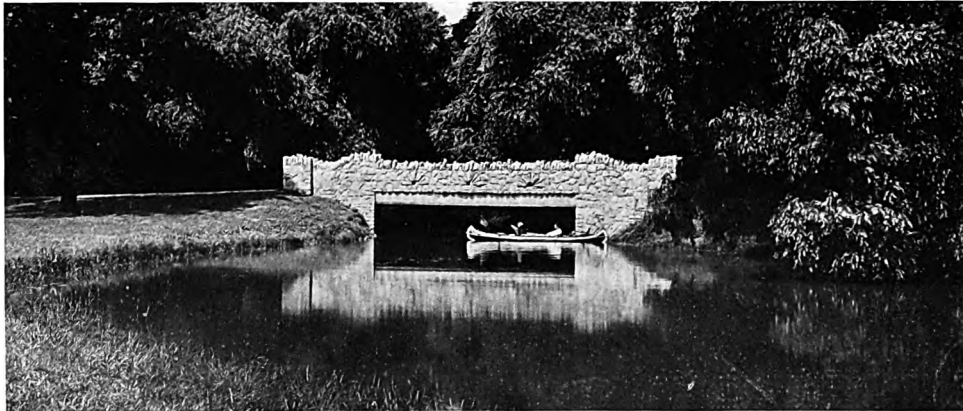


RESIDENCE :: ::  
MR. HERMAN DARM-  
STAEETTER, DETROIT  
LOUIS KAMPER, ::  
ARCHITECT :: ::



:: :: RESIDENCE  
MR. JACOB DANZIGER,  
:: :: B. WETZEL,  
:: :: ARCHITECT

BRIDGE  
BELLE ISLE PARK



ARCHITECT  
EDW. A. SCHILLING





RESIDENCE MR. RALPH L. ALDRICH, DETROIT  
STRATTON & BALDWIN, ARCHITECTS :: ::



RESIDENCE MR. NORMAN S. ATCHESON  
NORMAN S. ATCHESON, ARCHITECT ::

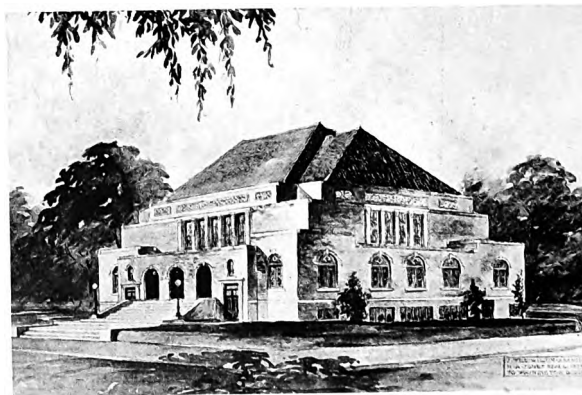


VICTOR THEATRE, HIGHLAND PARK, DETROIT  
SMITH & KOHNER, ARCHITECTS :: ::

Vital  
Problems  
of  
City Growth

Three vital problems confront not only Detroit, but every city of the first class. These are, the elimination of the grade railway crossing, the provision of separate highways for automobile traffic and the definite establishment of a civic plan. Though in one city the need for relief in one of these particulars may be greater than in another, all are vital and insistent. With the rapid growth of populations the lack of these features endanger life, abridge the rights of the people to the streets and will finally strangle that growth which is the city's financial asset. Each of these necessary betterments requires years for accomplishment even after definite plans are made, though the necessity exists now in an acute form. Chicago abolished the grade crossing and both shippers and railroads made money by so doing. It is impossible to estimate the benefit to the city from the improved conditions. Chicago contemplates, and is actively engaged upon a plan for the removal of automobile traffic from one of the main thoroughfares of the city. Its civic plan is in active existence, though supported by powerful and far-seeing citizens rather than by city and state legislative enactment. This has not been done because Chicago is more intelligent or enterprising than others, but because conditions became unbearable as they will become in every growing city. The basis of action is in a city plan which conserves each interest and serves every need. But even patchwork relief, costly and insufficient as it is, will have to be resorted to if volume of business and swelling of population is to enjoy an uninterrupted increase.

The Detroit Builders' Exchange is not only a live organization in the conservation of building trades interests, but takes an interest in other like bodies in the state. On August 5, a delegation from the local Exchange visited the kindred association at Flint, and attended a banquet given in celebration of the growth of the Exchange during the two years of its activity. A number of the officers of the Detroit Exchange made remarks of congratulation and approval.



FERRY AVENUE BAPTIST CHURCH, DETROIT  
J. WILL WILSON, ARCHITECT :: ::

# THE WESTERN ARCHITECT

A NATIONAL JOURNAL OF ARCHITECTURE AND  
ALLIED ARTS, PUBLISHED MONTHLY

VOLUME 24

NOVEMBER, 1916

NUMBER 5

Institute  
Endorsement  
of State  
Registration

The regulation of professional practice would be materially advanced if the Institute at its coming convention would pass an authoritative pronouncement in favor of state registration of architects. This it has never done as a National body, though for a quarter of a century state regulation has been persistently urged and in a dozen states accomplished, by the profession at large. On the other hand, the Institute, at least as represented by its chapters, has been more or less averse to the legalizing of the profession by state enactment. There was a gap of over twenty years between the efforts put forth by the Western New York Association of Architects (a "chapter" of the Western Association of Architects), and those endorsed by the New York Chapter of the Institute which ended in securing professional regulation in that state. Ohio, today, would have a registration law on its statute books if the bill calling for its passage had not been opposed by Institute members. The operation of these laws, first passed in Illinois, has brought such signal results in the elevation of practice and satisfaction to the public in the states favored that there now should be no doubt of the wisdom of giving their passage the full support of the Institute.

Inviolability  
Necessary  
to Civic Plan  
Preservation

There seems to be a disposition to interfere with the Burnham plan for civic reconstruction in Chicago. This the Council opposes, fortunately. The interference may be well meant, yet it is logically untenable. A civic plan is first, last and always a permanent entity, and any interference which, in the hands of those not identified with its commencement and growth changes its continuity, is not only a step backward but by establishing a precedent, jeopardizes the ultimate result. Such a plan is not for the ephemeral supervision of one regime of civic government or even one generation. It is the basis upon which the future comfort, progress and "livability" of the city is based. In fact, it is in the smallest degree of the present and the greatest of the future. Its entire existence rests on its inviolability and the uniting of parts year by year into a finished whole. Yet this danger of interference and change overhangs not only the civic plan of Chicago but those of most other cities. There seems to be no way in which a plan once formed, resolved upon and its working out commenced, can be so secured that it cannot be endangered if not made

thoroughly abortive, by some city official clothed for the time with a "little brief authority." The men who now have the best interests of Chicago in their keeping, and who support the plan through an organized body called the Commercial Club, will probably be strong enough to protect it for many years to come, but a legal method should be found by which neither good nor bad-intentioned officials can change its basic lines and no change can be made that does not fit in with the general plan.

Unwise Chapter  
By-Law  
Proposed

The plan contemplated by the Institute of changing its by-laws so that only those architects certified to by the National body be eligible to membership in local Chapters is a movement that requires careful consideration. On the one hand is the desire of the Institute to restrict its membership to those who are high in ability and attainment. This is so laudable a desire that every practicable safeguard should be thrown around the admission of members to its privileges. But this desire should not lead those who guide the destinies of the Institute to place obstructions in the path of its progress and interfere in its usefulness. Local Chapters to be useful and representative must have in their membership the accredited architects of their locality. This creditability can be better judged by their fellows than through any system of investigation the Institute could carry out. The by-laws of the Institute are now stringent enough to protect its membership from the admission of undesirable candidates. A further restriction, such as is proposed, would only cripple the local chapter without adding to the stability of the National society. It should be remembered by those who believe that the Institute should stand for the highest architectural ideals, that it has another mission and one on which its material progress depends. That is the education of the public in its purposes and destinies. It is almost entirely the province of the local chapter to do this work. The meeting of the Institute once a year is for consultation and comparison. The local chapter, if worthy of existence, should be active in promoting every movement that has for its object better ideals and appreciation of art in its community. The logical result of the carrying of such a measure as is proposed, would be the reduction of chapter membership and a consequent weakening of the Institute. It would aid in the development of architectural societies outside its control and relegate the Institute to a place

of dignified seclusion in architectural affairs. The wisdom of those who have promulgated its present laws and brought the Institute to its present high plane of dignity and usefulness, should not be lightly thrown aside by those who wish to carry its advance ahead of the slow but stable upbuilding of a professional cult in this country, of which the Institute is now representative.

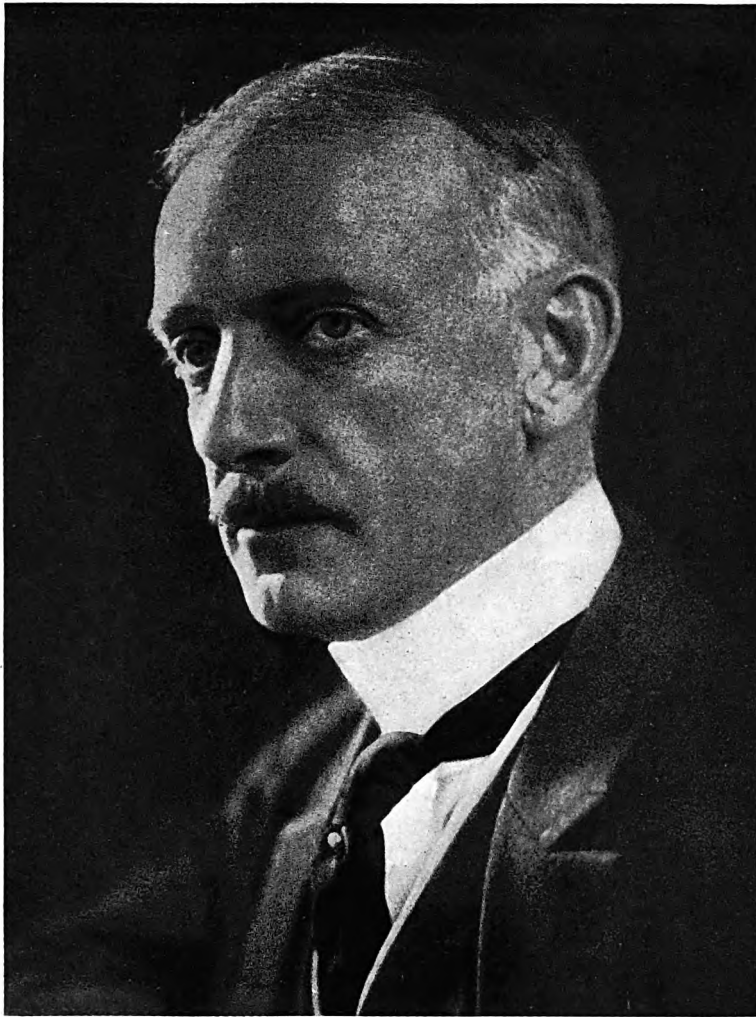
Thirty Years  
of Futile  
Smoke Prevention  
Effort

There has been a "smoke preventing" congress at Pittsburg. It was attended by "experts" in "smoke consuming," officials in city smoke inspection departments, and those of the public who still believe that the elimination of smoke is possible if not probable. To the observer who has watched this "continuous performance" of smoke prevention conversation for the past thirty years there is little change in the program. The railroad employee tells of the large sum expended in its curtailment by his company (and a great bank of black, soft coal smoke rolls up from a passing engine of his line, shutting out the sunshine and darkening the landscape where, and as, these words are written). The manufacturer explains that he is experimenting and as soon as rush orders are finished he will correct the evil in his factory. Others give statistics of smoke curtailment in Pittsburg, but do not state upon what data the figures are based. As it is just one hundred years since the first recorded protest against smoke was made in that city, smoke prevention activity has not been noticeably effective. One of the principal speakers at this gathering was a former "smoke inspector" of Chicago. The Chicago smoke inspector, and there have been many of his kind, is invariably optimistic. He always sees just beyond, a smokeless city. He comes by it naturally. Thirty, or to be exact, thirty-three years ago, the habit was formed by a determined crusade against smoke in the atmosphere of that city. It was led by that greatest molder of public opinion the West has ever known, Joseph Medill of the Chicago Tribune, and exploited in the columns of that powerful newspaper. Being projected and carried on without the baleful commercial influence that invariably governs the lesser public journals of today, its information was exact, its investigations thorough and its accomplishments,—the "invention" and marketing of a deluge of "smoke consumers," good, bad and indifferent in results. Yet the investigations of Orvis in France, the honest efforts of some of the largest commercial houses to follow the Tribune's lead toward a cleaner and more wholesome atmosphere and the mechanical study of the problem by inventors has had its effect on the situation if not noticeable in later aspects of the situation. It at least led to the discovery that smoke, once made, could not be "consumed," which was a signal advance, and worth all it cost in effort and seemingly useless agitation. The conclusive fact, though not perhaps admitted, made obvious during this latest review of the smoke producing situation, is that the coal user does not intend to correct his method of using it while it suits his convenience and pocket to continue old methods. While the scientific world knows that

proper combustion is easily obtained, that properly controlled combustion is an economy instead of an expense to the producer and a saving of millions of inexcusable waste to the public, the administrators of the smoke-prevention laws will not take its dictum and act upon its conclusions. They invariably give to the offender the benefit of the doubt and to his plea, "don't shoot, we are doing the best we can," absolve him of his past sins and give him a further time to comply with the law's requirements. Until the individual sufferer from smoke in cities finds a way to make the municipality directly responsible for his losses from coal smoke, the situation shows little promise of change in spite of congresses of protest or advice.

Immunity From  
War Hazards  
Should be  
Convention Keynote

We who lightly scan the war news provided by the daily papers get a more intimate view, a clearer understanding and definite knowledge of the situation in Great Britain through the columns of that so supposedly prosaic a medium, an architectural journal. To read the weekly issues of "The Architect" is depressing but at the same time illuminating. In leading articles, incidental building notes and descriptions as well as the obituary columns, the dark wing of war seems to over-shadow all. From the changing conditions in contracting and labor, to the half-finished work of architect or artist, there is the same degree of war influence manifested. Houses for munition employees built contrary to local building regulations and despite local protest; advertisements for men to join building labor squads to erect munition factories; data collected from which to estimate the works that may be undertaken and the labor that will be required at the close of the war; the necessity for securing permission from the Ministry of Munitions before erecting any building costing over some \$2,500;—these are some of the direct war influences upon architectural work. Those in regard to the artist and architect practitioner are more direct and sinister. "Recruiting for the Artists' Rifles," and where application should be made; "the mural paintings will be completed by another artist"—the painter was killed last summer at the Dardenelles; the artist who painted the "Victory" now hung in Les Invalides, Paris, "killed on observation duty at the front." Two architects, members of the Cameron Highlanders, one of the Argyle Highlanders, one in the Sherwood Foresters and one in the Royal Scots regiments are enumerated in the obituary columns of one issue, each with the brief note, "killed in action," or "reported missing and afterward found to have died in a German prison." This has its echo here in the fate of those whose patriotism, like that of Cret and Parmentier, called them back to serve, and die, in the armies of France. Only such details as these can bring a realization of the triviality of the professional trials here compared with those of architects in Europe. The fiftieth convention of the Institute should be a gathering in which sympathy for professional brothers abroad and congratulation upon the tranquillity enjoyed at home should be the key-note of the assembly.



JOHN LAWRENCE MAURAN, Sixteenth President, A. I. A., Saint Louis, Mo. Educated at Massachusetts Institute of Technology. Trained in the offices of Shepley Rutan and Coolidge, successively at Boston, Chicago, and latterly Saint Louis, where he entered practice in 1900. Fellow A. I. A., 1902. Member Architectural League of New York, Saint Louis Chapter, A. I. A.

## THE AMERICAN INSTITUTE OF ARCHITECTS

A brief history of the organization founded fifty years ago, and which is to hold its semi-centennial meeting in Minneapolis in December.

*By Robert Craik McLean*

It seems almost paradoxical that the oldest art, that which forms the book of the past and records the dawn of this latest civilization, should have become a vitalized entity in these United States only fifty years ago with the founding on a permanent basis of the American Institute of Architects. The young men, Hunt, Walter, Upjohn, et al., who formed the nucleus of this organization in the late fifties, through a drawing together for fraternal companionship, were surrounded by a wilderness of unprofessionalism. With their high ideals, their belief in the sacredness and purity of their ethical standards that should govern all who made architecture their avocation as well as their vocation, they sought to form a society for their preservation, "to elevate the

architectural profession as such, and to perfect its members practically and scientifically." In April, 1857, nine architects asked of and received from the state of New York articles of incorporation with the proviso that "the business of the society shall be conducted in the city of New York." But it was not until nine years later that the regular annual conventions began to be held. This, in brief was the genesis of that society, which celebrates its fiftieth anniversary on December 8, at Minneapolis, Minnesota.

Early in its history architects in other cities sought admission to membership in the Institute, and this resulted in the formation of affiliating Chapters. Of necessity limited as these were in membership, there

was little activity manifested other than the attendance which gathered at the annual meetings. In 1883 the Chicago chapter had not held a meeting in two years and others were apparently in a similar comatose condition. A revival came with the organization of the Western Association of Architects. In 1884, in response to a call for a convention of architect practitioners in the West, suggested by architects and issued by the, now, editor of the *Western Architect*, some three hundred architects gathered in convention at Chicago. There were representatives from as far east as western New York state and as far west as Denver. All were imbued with the same fraternal spirit that had actuated their predecessors in the organization of the Institute. At once they began an attack upon the evils under which the profession struggled and practical measures taken for their correction. Men of virile thought and executive ability, among them those dominating forces, Adler and Burnham, the brilliant thought of Root and Sullivan, the scholarly suggestion of Taylor of Iowa and Smith of Tennessee, and a supporting strength in members from Ohio, Michigan, Missouri and other centers of architectural supremacy, all combined to form a leavening force that almost at once made architecture a recognized profession in the West as had the Institute in the Eastern states. This friendly "competition" of societies at once revived the flagging energies of the Eastern society. In five years it became apparent that, while it was difficult to assimilate Eastern and Western ideas, it was detrimental to the profession as a whole that there should be a divided interest and action. Then came consolidation.

Perhaps because it was geographically midway, perhaps because the oldest Institute Chapter was there located, Cincinnati was agreed upon as the place to hold the consolidation convention of 1889. A meeting in which the full strength of both associations was assembled resulted in the adoption of the older and chartered name, and the constitution and by-laws of the newer society, the members of the Western Association automatically becoming members of the Institute.

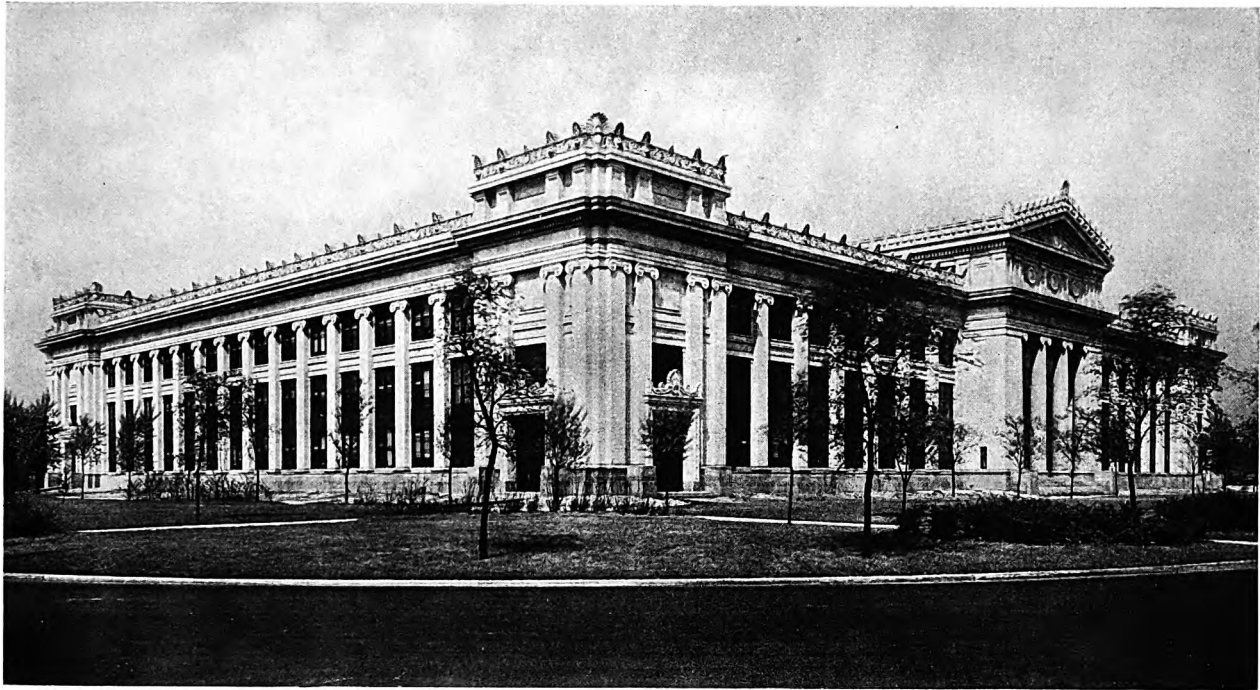
The next epoch in its significance to Institute growth and influence was the convention at Chicago during the Columbian Exposition and the convening of the World's Congress of Architects. The president of the congress was D. H. Burnham, its vice-president, William LeBaron Jenney, and its secretary, upon whom much of the labor of organization devolved, Robert Craik McLean. Representative architects from every country in Europe were present at its deliberations. It is from this congress-convention that the more widespread and dominating works of the Institute dates. Headquarters were established at Washington and each alternate convention held in the capital city. Congress continually has been importuned for the passage of measures that in object sought the advancement of, not alone professional practice, but of all works that have for their object the betterment of living conditions and the advancement of all the arts as well. The grade of Fellow member was established that honor might be conferred upon those who

"have notably contributed to the advancement of the profession." A competition program was designed and it was made obligatory that no member should enter a competition until its conditions were vised by the Institute and its credibility established. In many other ways the American Institute of Architects has given reason for its existence and its right to assume the authoritative position that it holds in architectural affairs in the United States.

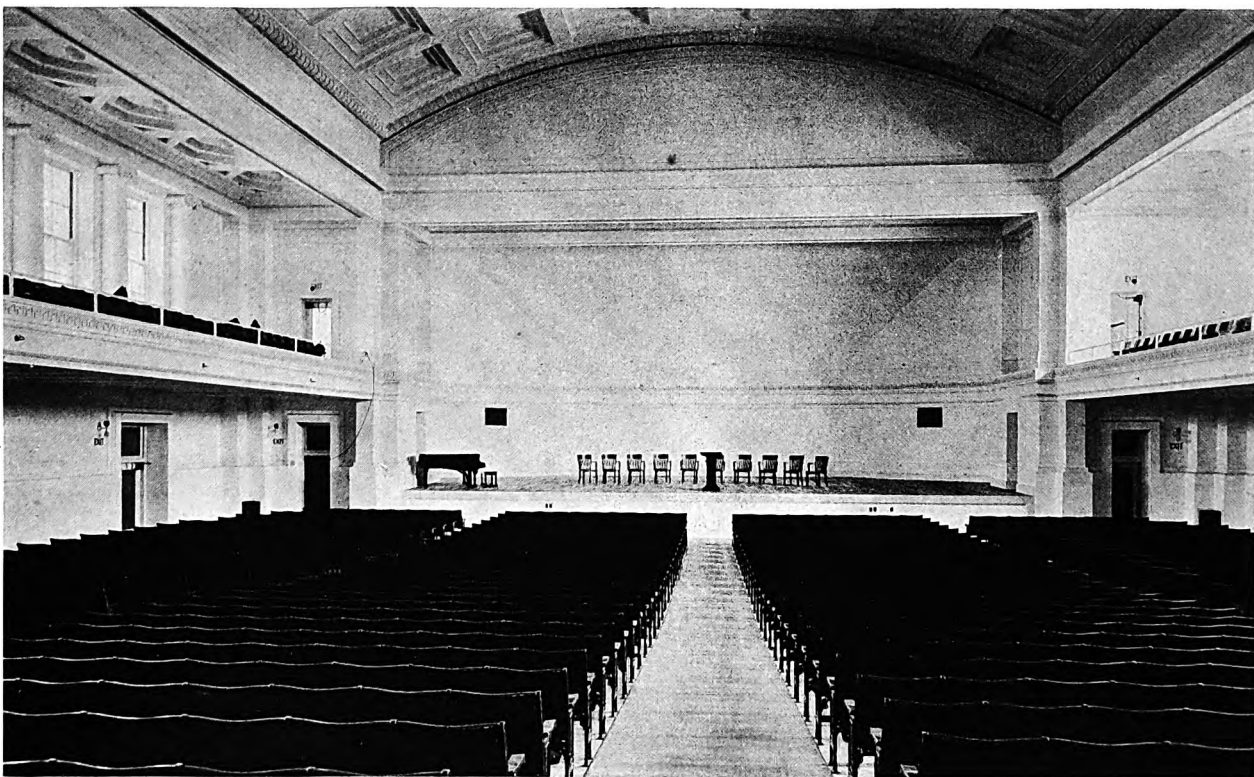
Its work is still formative as it always should be to avoid stagnation. Since 1898, its constitution and by-laws have been revised and amended twelve times to meet new and ever-changing conditions. In 1915, the state of New York amended its articles of incorporation so that it could exercise its corporate powers beyond the limits of the state. From the thirty-one charter members in 1857, the membership has grown to one thousand eighty-four practicing architects in 1916. These are distributed among over forty chapters in cities and states from Maine to California.

#### AUSTRALIAN PARLIAMENT BUILDING COMPETITION

The Australian competition for the selection of an architect to design the first of the group of buildings in the Federal Capital city at Canberra, is experiencing troublous times. The competition for the general lay-out, which was won by Walter Burley Griffin of Chicago, was followed by the appointment of that architect as Federal Capital Director of Design and Construction. According to his suggestion it was decided to establish a competition for several buildings, open to the architects of the world. The first, that for the Parliament building, called for outline sketches, proffered eight prizes aggregating six thousand pounds and an international jury was selected to make the award. This jury consisted of George T. Poole of Australia, Sir John J. Burnet of Great Britain, Victor Laloux of France, Louis H. Sullivan of United States of America and Eliel Saarinen of Russia. This competition was opened in June, 1914, suspended because of the war till September, 1914, and is now reopened with the same conditions except that only drawings from architects of friendly power nationally will be received. It was announced in August that drawings would be received at Melbourne and London up to January 31, 1917. Early in September a joint protest from the Royal Institute of British Architects and the French architectural societies having been sent to the Australian Commonwealth Government opposing the holding of the competition till after the close of the war a further postponement may be announced. Local conditions will probably largely govern the verdict of the Australian authorities though the protest will receive every consideration. It would be well for competitors to complete and forward their drawings within the time limit set and if the competition is again postponed their study of the problem will aid materially in its better solution when drawings are again called for. The latest information regarding the competition can be obtained from the British embassy at Washington or those of any of the countries of the allied powers.



CARTER H. HARRISON TECHNICAL HIGH SCHOOL, CHICAGO  
A. F. HUSSANDER, ARCHITECT, CHICAGO :: :: :: ::



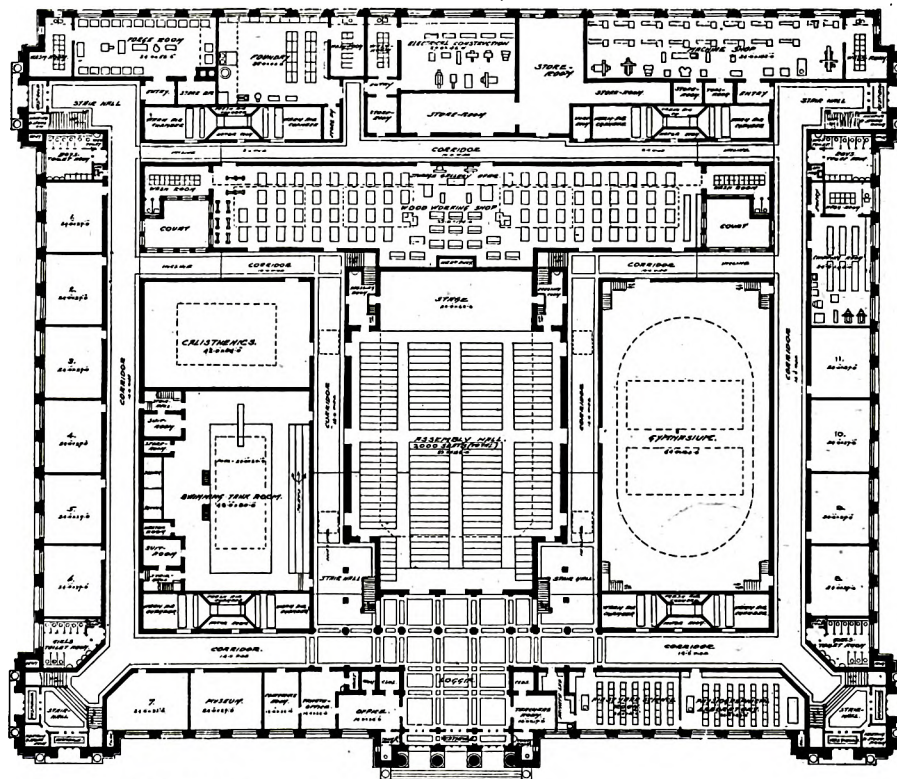
ASSEMBLY HALL (FROM REAR)







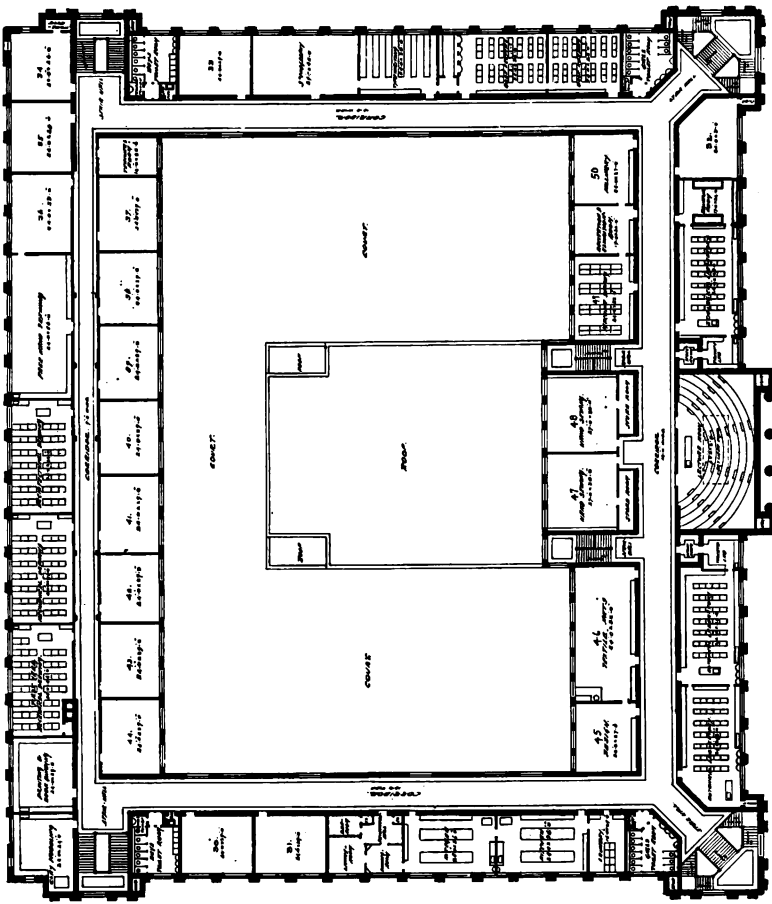
WOODWORKING SHOP :: :: :: :: :: :: ::  
 CARTER H. HARRISON TECHNICAL HIGH SCHOOL, CHICAGO  
 A. F. HUSSANDER, ARCHITECT, CHICAGO :: :: :: ::



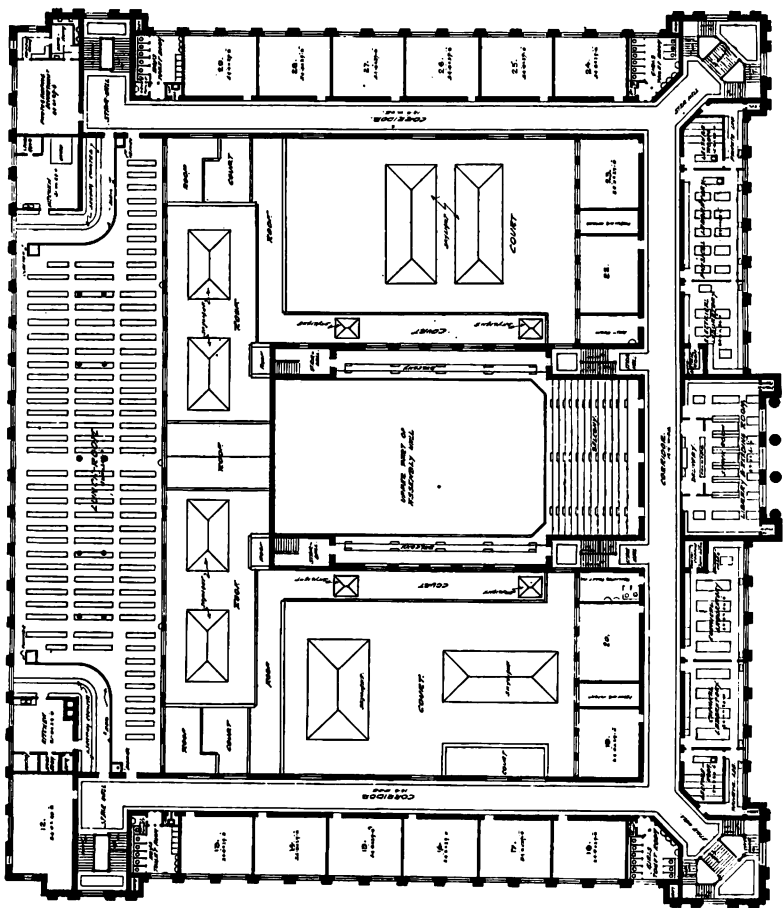
FIRST FLOOR PLAN



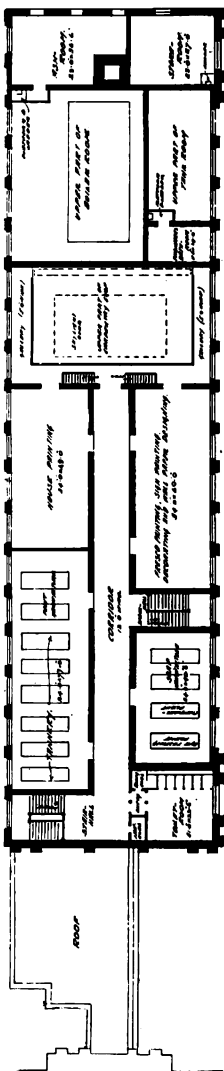




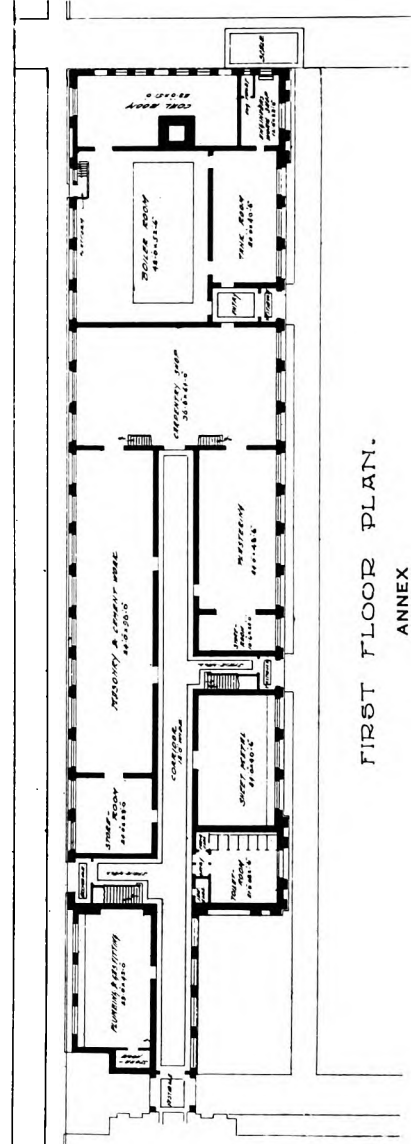
THIRD FLOOR PLAN



SECOND FLOOR PLAN



SECOND FLOOR PLAN.



FIRST FLOOR PLAN.  
ANNEX

A. F. HUSSANDER, ARCHITECT  
CHICAGO

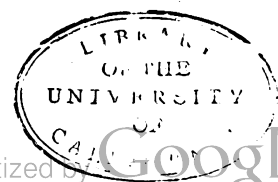
CARTER H. HARRISON  
TECHNICAL HIGH SCHOOL  
CHICAGO

THE WESTERN ARCHITECT  
NOVEMBER : 1916



FACTORY FOR THE DEAN-HICKS COMPANY, GRAND RAPIDS, MICHIGAN  
(THE HOME OF "GOOD FURNITURE" MAGAZINE)

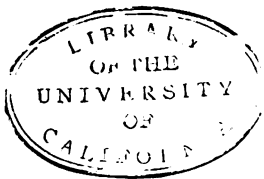
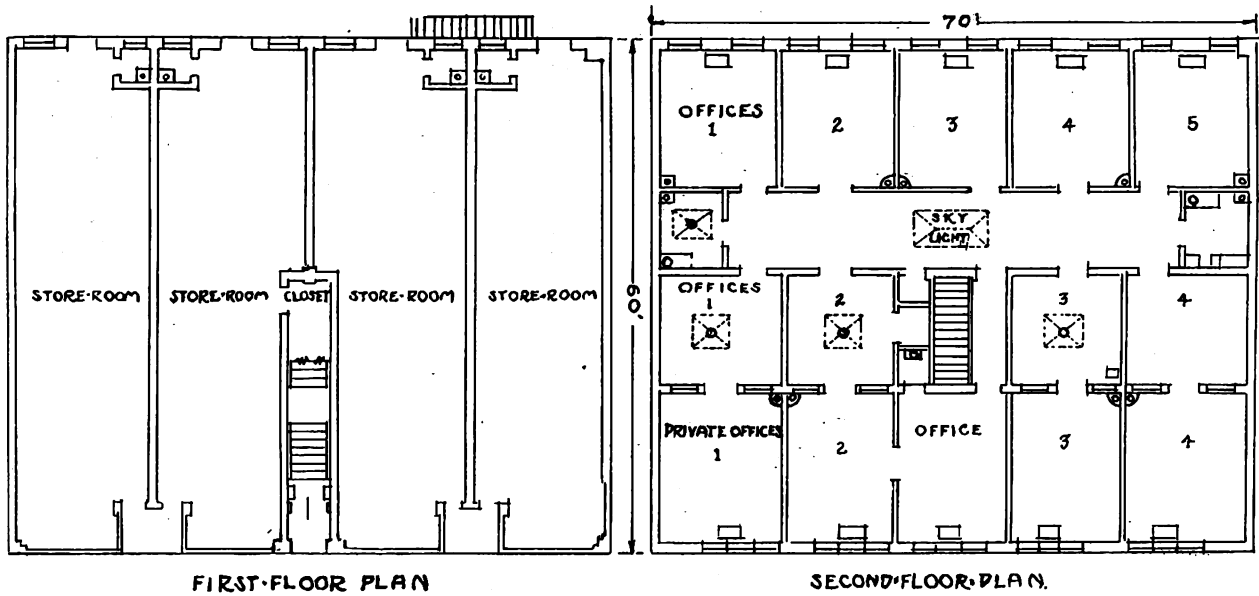
ROBINSON & CAMPAU, ARCHITECTS, GRAND RAPIDS, MICHIGAN :: ::



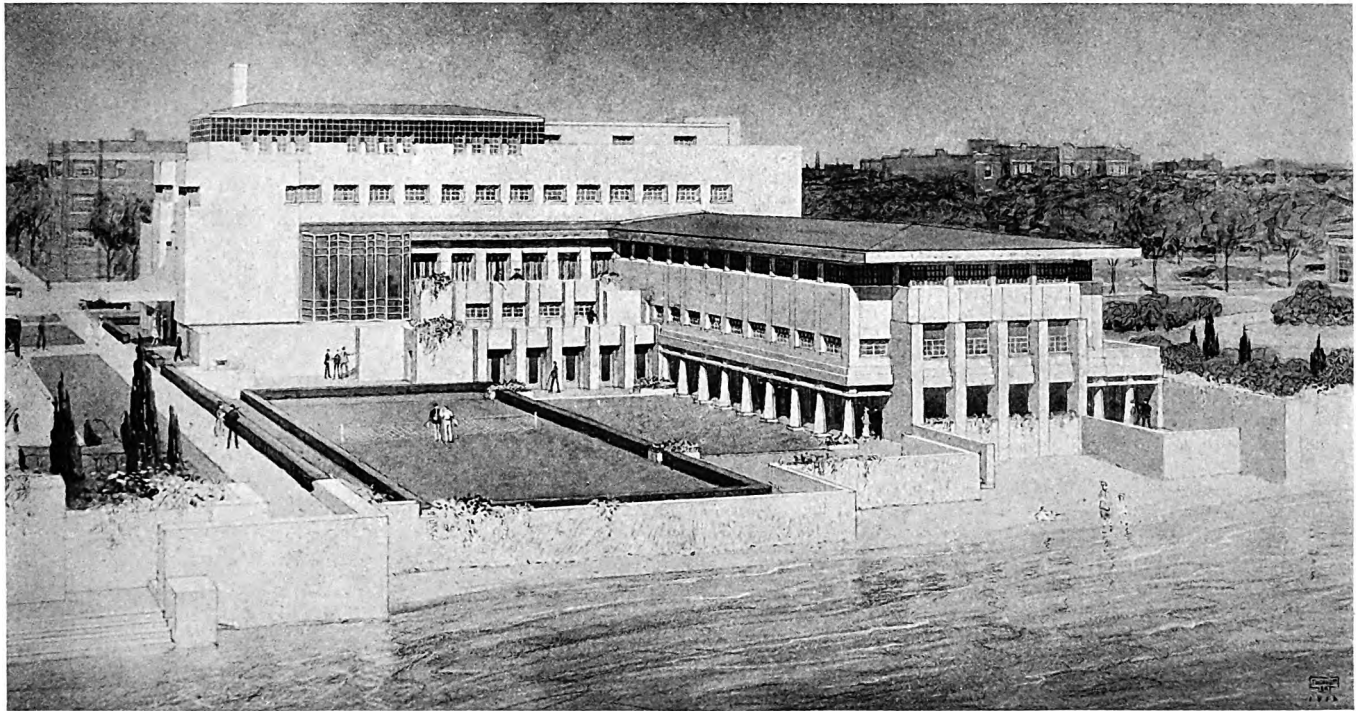




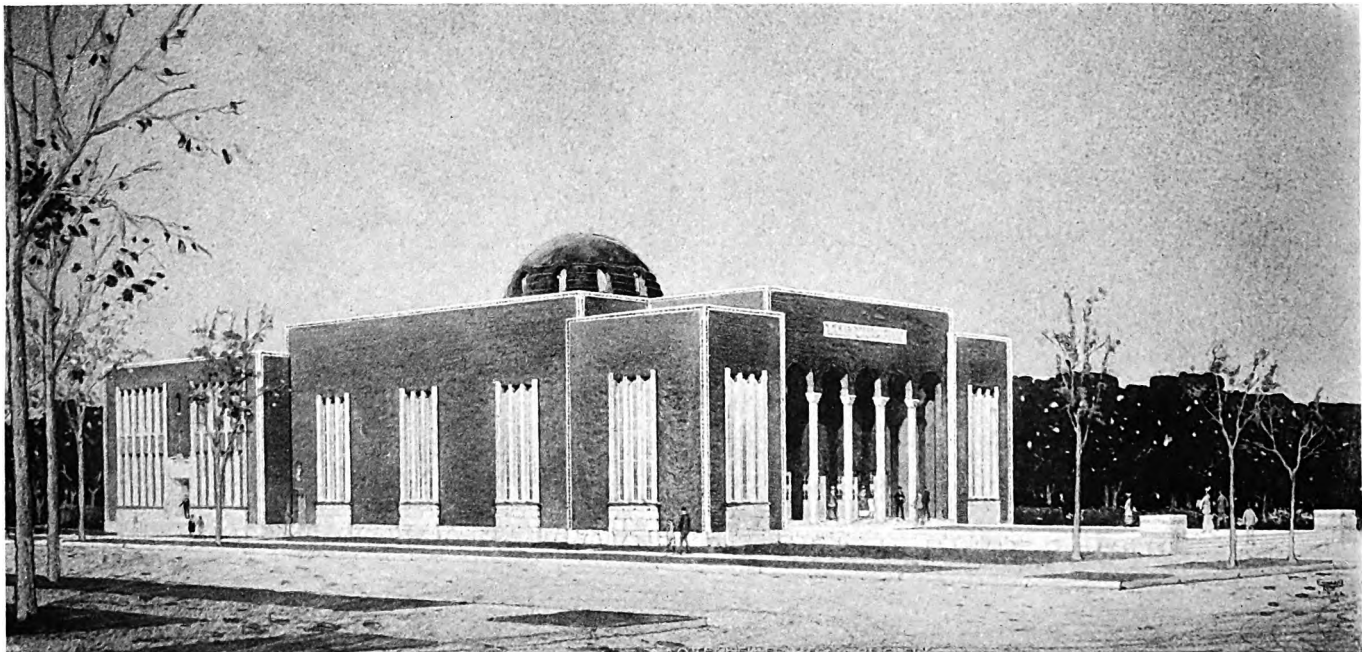
PADDOCK STORE AND OFFICE BUILDING, TERRE HAUTE, INDIANA, (COST \$13,342)  
 JOHNSON & MILLER, ARCHITECTS, TERRE HAUTE, INDIANA :: :: :: ::



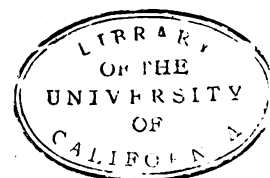




CLUB HOUSE :: :: :: :: :: :: :: :: :: :: ::  
 OTTENHEIMER, STERN & REICHERT, CHICAGO, ILLINOIS



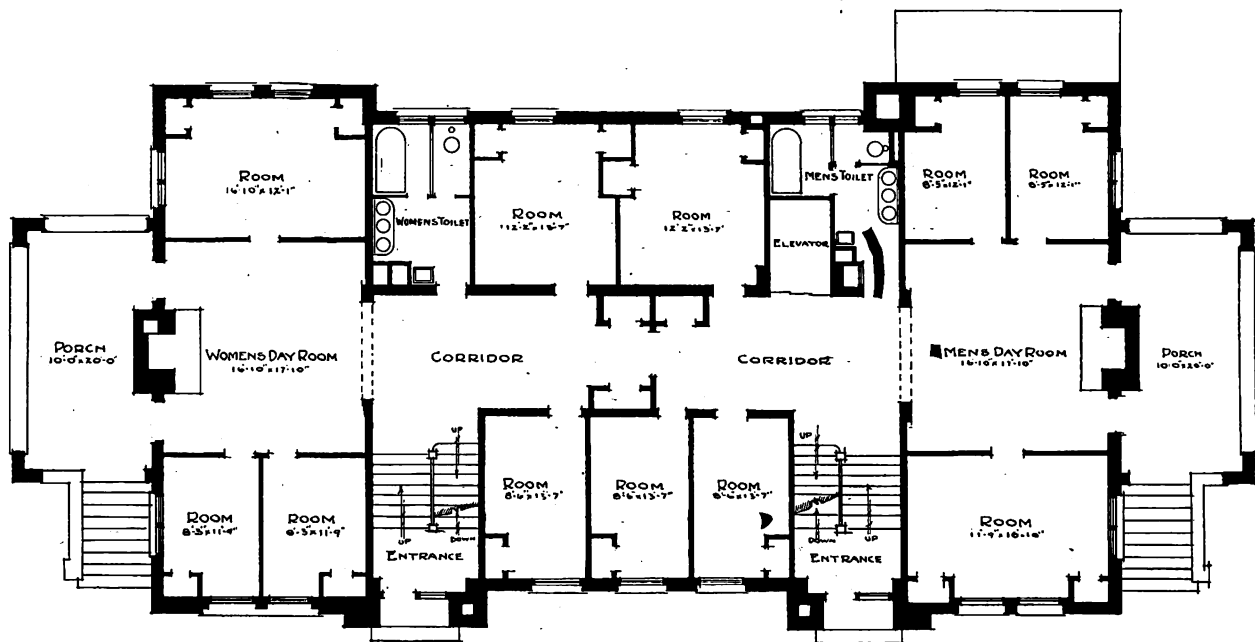
SYNAGOGUE :: :: :: :: :: :: :: :: :: :: ::  
 OTTENHEIMER, STERN & REICHERT, CHICAGO, ILLINOIS





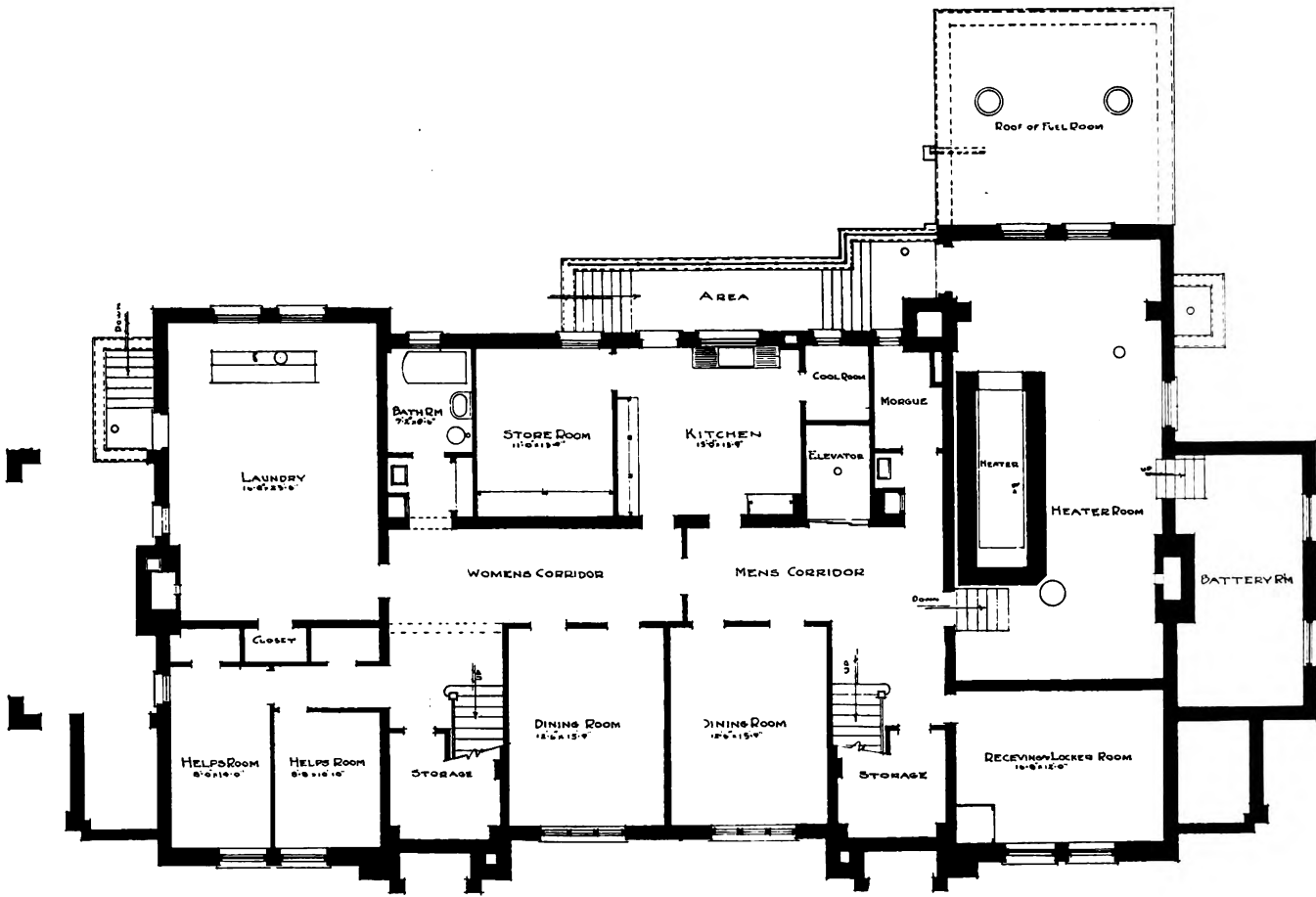


DEWITT COUNTY POORHOUSE :: :: :: :: ::  
 A. L. PILLSBURY, ARCHITECT, BLOOMINGTON, ILLINOIS



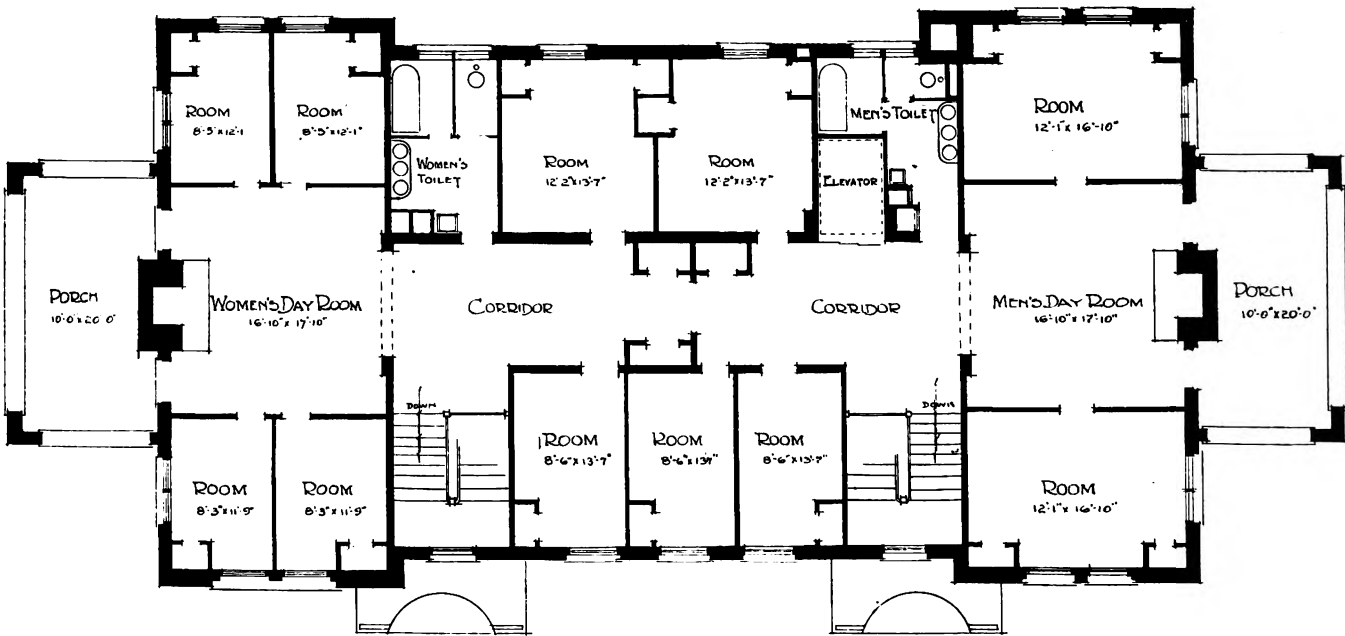
FIRST FLOOR PLAN  
 SCALE 1/8"=1 FT





BASEMENT PLAN

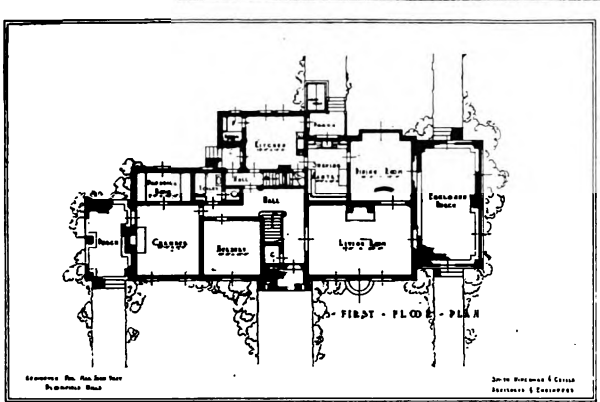
DE WITT COUNTY POOR HOUSE



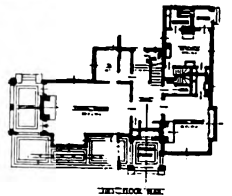
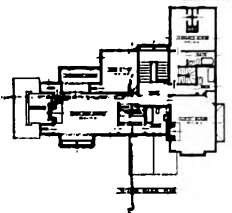
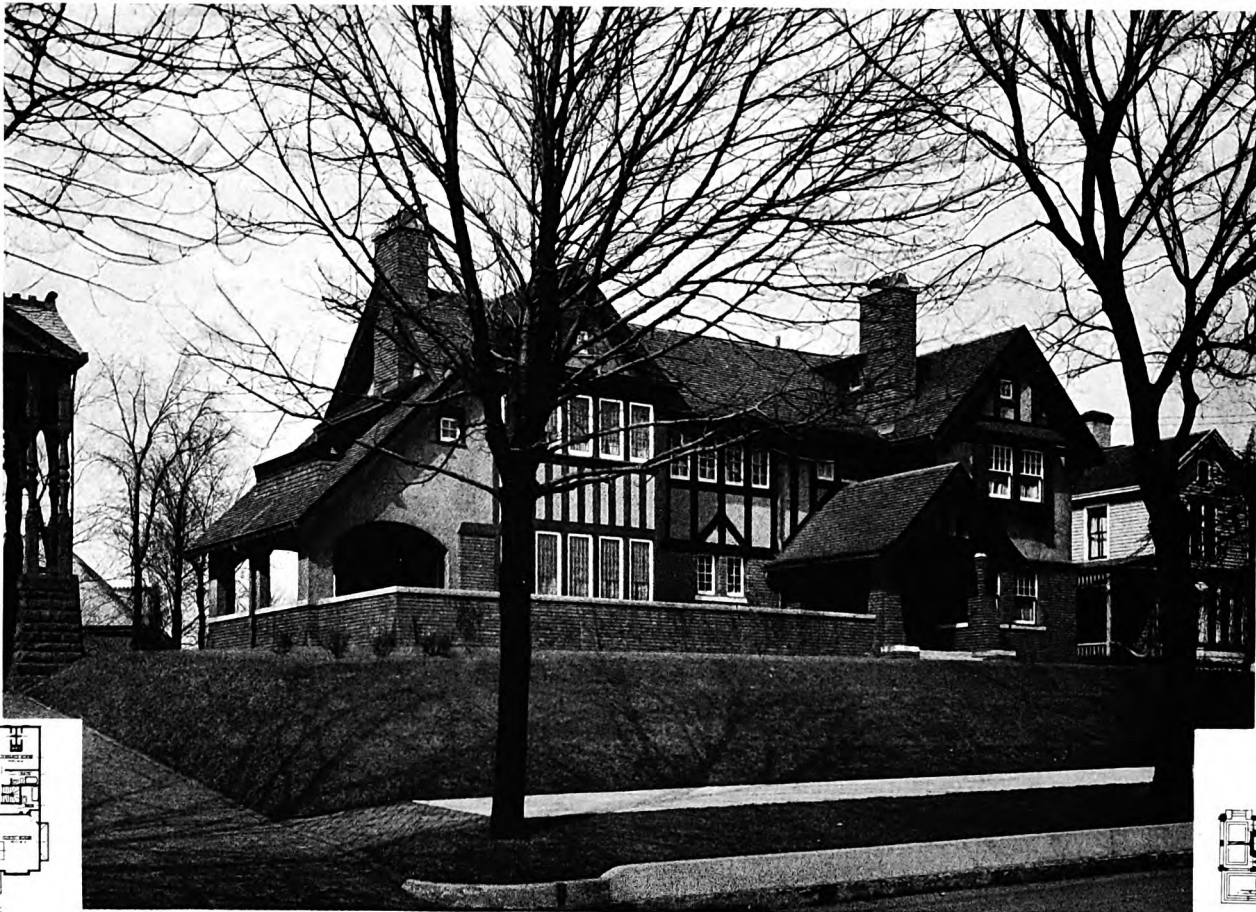
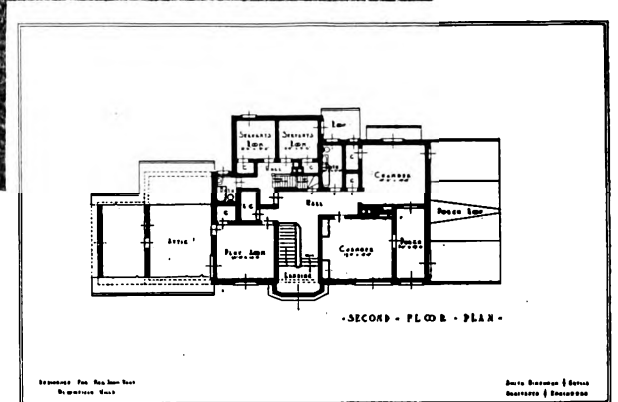
SECOND FLOOR PLAN

SCALE 1/8"=1'-0"

FLOOR PLANS :: :: :: :: :: :: ::  
 DEWITT COUNTY POORHOUSE :: :: :: :: :: :: ::  
 A. L. PILLSBURY, ARCHITECT, BLOOMINGTON, ILLINOIS



RESIDENCE MRS. JOHN H. VHAY,  
BLOOMFIELD HILLS, MICHIGAN ::  
SMITH, HINCHMAN & GRYLLS,  
ARCHITECTS, DETROIT, MICHIGAN

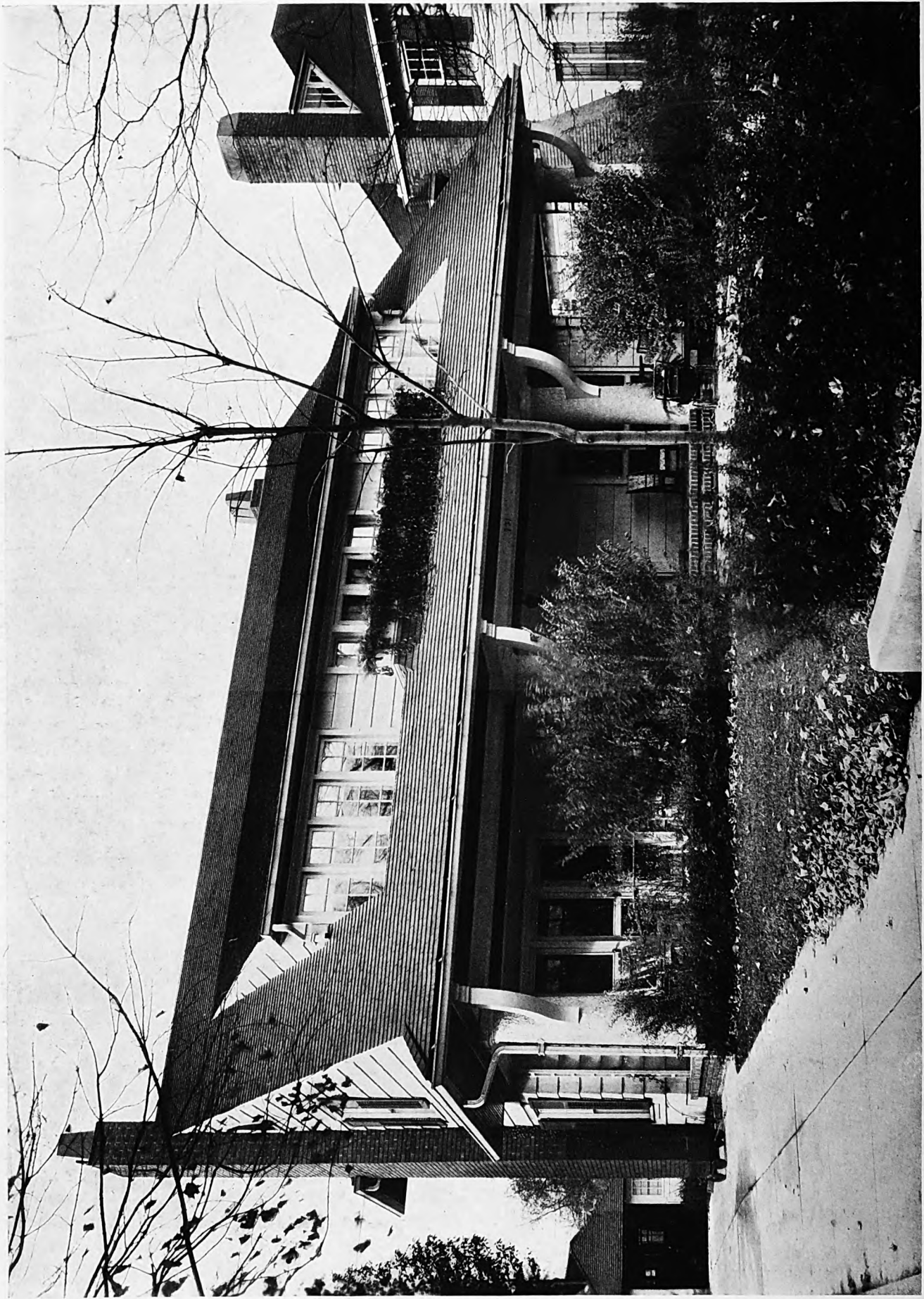


RESIDENCE D. H. BETHARD, PEORIA, ILLINOIS  
:: HEWITT & EMERSON, ARCHITECTS ::

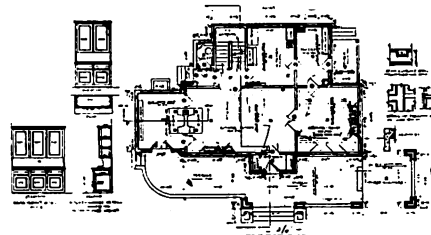




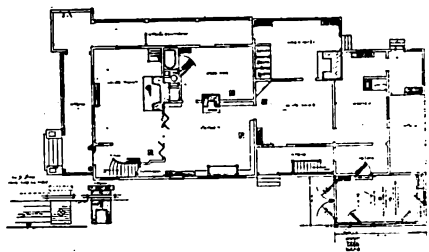
RESIDENCE FOR MR. ARTHUR W ALLEN, PEORIA, ILLINOIS  
HEWITT & EMERSON, ARCHITECTS, PEORIA, ILLINOIS ::



RESIDENCE FOR WILLIAM HERRON, JR., PEORIA, ILLINOIS  
HEWITT & EMERSON, ARCHITECTS, PEORIA, ILLINOIS



RESIDENCE FOR DR. RUDOLPH YUNG,  
 TERRE HAUTE, INDIANA :: :: ::  
 JOHNSON & MILLER, ARCHITECTS  
 TERRE HAUTE, INDIANA :: :: ::



RESIDENCE FOR MR. SAM T. GREENBERG,  
 BRAZIL, INDIANA, :: :: :: ::  
 JOHNSON & MILLER, ARCHITECTS  
 TERRE HAUTE, INDIANA :: :: ::



RESIDENCE MR. HARRY MESSICH, EDGEWOOD, INDIANA



JOHNSON & MILLER, ARCHITECTS, TERRE HAUTE, INDIANA



THE VOGUE SHOP, CHICAGO :: :: :: :: ::  
 OTTENHEIMER, STERN & REICHERT, ARCHITECTS, CHICAGO

#### TWO CORRECTIONS

In the October number of *The Western Architect* appeared a reproduction of the factory for I. L. Scheinman & Company, Detroit. Through error this building was credited to Albert Kahn. It was designed by Pollmar & Ropes. *The Western Architect* is very glad to make this correction.

The Bagley Fountain reproduced on page 127 was credited to Mr. William B. Stratton. It should have been credited to Mr. H. H. Richardson.

J. M. Marriott, architect, of the firm of Marriott, Allen and Hall of Columbus, Ohio, has retired and the firm is reorganized as Allen and Hall, architects, at the address of 20 East Broad Street.

The Tenth Chicago Cement Show will be held in the Coliseum Wednesday, February 7 to Thursday, February 15, 1917, inclusive.

The concentration of exhibits in the Coliseum, Balcony and Annex will enable visitors to inspect them conveniently. Machines and products will be closer together thus facilitating comparison and enabling buyers to make purchases more expeditiously. However, as less space will be available for the next Show than for the last Show, each exhibitor will be asked to apply for as little space as can accommodate his exhibit and in this way it is hoped to make the number of disappointed applicants as small as possible.

Closing the Show on Thursday will make it unneces-

sary for exhibitors to be away from home more than one Sunday.

There will probably be a joint exhibit of cement companies similar to the one at the last Show. The Ninth Show Joint Exhibit was considered by visitors, the building fraternity and the trade press to be the most complete and comprehensive display of the uses of concrete ever presented to the public. The exhibit was broadly educational and promotional in its scope. It interested the general public as never before in the uses and possibilities for concrete. It is planned to make the Tenth Show Joint Exhibit even more comprehensive than that of last year and to show, to as large an extent as possible, products in the making.

During the eight-day period Chicago will be the center of activity in the building material industry. The National Builders Supply Association will hold its annual convention at the Hotel Sherman, February 11 and 12, and the Illinois Lumber & Builders Supply Dealers Association at the same hotel February 13 and 14. While the dates have not been definitely set, it is possible that the American Pipe and Tile Association will be in session during the Cement Show. It is also likely that the American Concrete Institute will meet at the same time. Beside these organizations, it is possible that the American Association of Engineers and other similar associations will convene in Chicago during the Show.

#### ACTIVITIES OF DETROIT BUILDERS EXCHANGE

As a live, virile and rapidly growing institution, the Detroit Builders Exchange is certainly an example to those of other cities. With a fraternal interest in all building in the state it has been a dominant factor in building up other exchanges, particularly a rival that is assuming competitive proportions at Flint. It is interested in National building, and a large delegation of representative members will attend the convention of the National Association of Builders Exchanges that meets in Atlanta, Georgia, in February. It is an active and important factor in the Associated Builder's Exchange of Michigan, the secretary of the organization being a member of the local exchange. Its activities extend to many of the municipal problems and amuses its members with smokers and even a procession of five hundred in motors attending a base ball game at the invitation of an enthusiastic member is not beyond the scope of this exchange.

As an educational example in the encouragement of good building a well organized and comprehensive exhibit of building materials and appliances is one of the main features of the exchange. It is always open to the public and its instructive advantages are recognized and made daily use of not only by Detroit citizens, but those of the state at large. And as an adjunct to its missionary work it seems to have a capable press agent who succeeds in gaining the attention of and space in the newspapers of Detroit. As the clearing house of the city's material growth, the Builders Exchange is one of Detroit's valuable assets.

# THE WESTERN ARCHITECT

A NATIONAL JOURNAL OF ARCHITECTURE AND  
ALLIED ARTS, PUBLISHED MONTHLY

VOLUME 24

DECEMBER 1916

NUMBER 6

## THE FIFTIETH CONVENTION *of the* AMERICAN INSTITUTE OF ARCHITECTS

*By Robert Craik McLean*

The fiftieth annual gathering of the American Institute of Architects, which occurred on December 6-8 was in many ways distinctive. In attendance there was a maximum of members and of delegates. In the city of Minneapolis, located in the northern part of the "Middle West," there was gathered from the cities of the Pacific and Atlantic coasts, the far South and the intermediate states, the representative architects of each locality. There was a noticeable absence of dominating spirits and therefore a more democratic aspect seemed to prevail in this convention than is often observable in these assemblies. What is known as "the West" was more fully represented than at any time since the convention was held at Saint Louis. These circumstances gave to the proceedings a catholicity of thought and to the assembly a democratic and balanced aspect that was significant. For a long time in the past, though present in the thought of individuals, for the first time in convention expression, the spirit that has been called "progressive," and indicates a seeking for individuality rather than the following of precedent in design, was notably present in the educational addresses. This indefinable, yet potent spirit was to the observer and student of architectural thought-progress, the most interesting and inspiring feature of this notable gathering of representative architects.

\* \* \*

In the prolonged discussion upon the educational resolution and its proper phrasing the heads of the architectural schools present were given full opportunity to explain the operation and systems of their respective institutions. One source of education that is just as definite, though not as systematic, that of the Architectural Clubs of the country in their development of the employed draftsmen, was not mentioned. These clubs enroll as many members, furnish as varied and valuable instruction to their "pupils," as do the colleges, and though without a definite curriculum, present an entire "course in architecture" to the many and a post-

graduate finish to the few, draftsmen who are members. Many of the clubs are endowed with traveling scholarships and their "graduates" are found among the distinguished members of the profession. The civic activities of the clubs often act as a stimulus to the local chapters, the organizations working hand in hand, the draftsman retaining his club interest and membership when he enters practice and joins the chapter; though in one exception, that may serve to prove the rule, influential members of a chapter allowed it to be understood in their offices that they considered their draftsmen's membership in the local club inimical to their interests, also objecting to a change of the Chapter meeting date to allow the attendance of club-chapter members. Where such narrowness exists the answer can be found in Mr. Wight's account of an incident in the early history of the Institute, while the next progressive move is for the Institute to invite and the architectural clubs to send, "delegates of observation" to future conventions of the Institute.

\* \* \*

In re "registration," it may be noted that the legalizing of the profession is as actively discussed, and from the same viewpoint, in Great Britain as in this country. In a recent address before the Society of Architects the President of that association synchronal with the R. I. B. A., said: "\* \* \* In regard to registration, there are architects whose opinions we value, who hold that to seek statutory powers for this purpose is to level down the profession, and that the way to accomplish our object is to level up by beginning at the top and raising the standard of education and qualification. These good friends overlook the fact that the full title and intention of the Society's Bill is 'The Statutory Education and Registration of Architects.' First educate your architect and registration becomes merely the mechanical process necessary to give him the assurance that, having spent much time and money on his education, he will not have



wasted either, as is the too common experience at the present time. Voluntary education does not go far enough; it holds out no certainty, and gives little encouragement to persevere, simply because anyone can purport to practice as an architect without passing examinations or possessing any qualifications. Human nature being what it is, there must be compulsory education in any registration scheme planned. \* \* \* " The conclusions of this British architect: which doubtless reflected the opinion of his confreres; are very similar to those which actuated the delegates at the convention who discussed and adopted the resolution defining the Institute's position regarding State regulatory enactments.

The officers elected at the fiftieth annual convention of the American Institute of Architects are: President, John Lawrence Moran of Saint Louis, Missouri; First Vice-President, C. Grant LaFarge, New York; Second Vice-President, W. R. B. Willcox, Seattle, Washington; Secretary, W. Stanley Parker, New York; Treasurer, D. Everett Wade, New York; Directors for three years, William B. Faville, San Francisco, California; Burt L. Fenner, New York; and Thomas R. Kimball, Omaha, Nebraska.

The Institute is evidently immune to the "high cost of living" epidemic, as a resolution was passed after discussion, that the present dues remain unchanged.

Arguing that summer, with its vacations, work, and general inclination to lay aside all but the occupation of the moment, followed by the autumn rush of business, the directors of the Institute decided, and their report was accepted by the convention, that the next convention of the Institute be held in the spring of 1918. The trial of a spring meeting is based on the supposition that working committees and members will find both time and inclination for Institute service that is a negligible quantity during the summer and fall.

Sixty-two out of the one hundred forty-four accredited delegates, not counting an almost equal number of alternates, to the convention were from cities west of, and including, Chicago. In this connection it may be noted that the Pacific coast, comprising a territory two thousand miles long by a thousand miles wide, contains ten per cent of the Institute membership. Recognition of this is possibly indicated in the election of officers of whom the president and a director are located in the Middle West, and a vice-president and director on the Coast.

In the convention discussion of the attitude of Congress toward the conduct of the Supervising Architect's office, it developed that Postmaster General Burleston favored a system by which post-office buildings would be placed under the supervision of the post-office department and the expenditure on each structure be governed by the postal receipts in that locality. Among the

many officials in Washington who are friendly to the Institute's endeavor to place the necessity for a better system in securing government buildings before Congress, there seemed to be a unanimity of feeling that Mr. Burleston was an earnest and intelligent advocate in the cause for representative government buildings.

When at the "dawning of American history" a Secretary of the Treasury of the United States being perhaps called upon to pay for a barn for the President's horse or perhaps the pigeon-holes and desk for post-office use in the country store, a "supervising architect" was appointed from among the politically faithful, that afterward important office remaining under the direction of the Treasury department. The architects were selected, not for their professional ability but through political influence. The buildings they erected were expressive of their capability to design. When a Potter, Windrim or Aiken was in charge there was some appearance of design, but these only showed above the mass of mediocrity or worse. Then came the long-fought-for Tarnsey Act and the appointment of Taylor which gave to the country the best work of private architects and a similar advance in that of the Government office.

With the repeal of the Tarsney Act and the resignation of Taylor an appalling condition of disorganization, waste, incompetency and general mismanagement, or no management reigned in the Government's department of public buildings; a condition that still exists and with no seeming hope of correction. The Secretary of the Treasury deplores, and Postmaster General Burleston is active in his opposition to the present conditions that rule in the conduct of this department. They are supported by the best thought and influence of the American Institute of Architects, not only in correction of present conditions, but upon a basis that will ensure an economical, businesslike and at the same time architecturally expressive system for all time.

The most important work done in the convention was in furtherance of this reconstruction of the Government's public building department. Its conclusions were that a department be established and an "expert" commission be appointed by the President to formulate a plan and present it to Congress, that would throw government building entirely beyond the influence of venality or ignorance and advance the design and construction of government buildings to the place they occupy in all other civilized countries but ours, the highest expression of the nations' architectural art. The proposal of Breck Trowbridge for the establishment of a government fine arts bureau with a cabinet head, is the ultimate point to be reached, but it is too far from the mud in which the present foundations of government architecture is sunk to be more than hoped for and striven for by those who are now giving their time and talents to its improvement.

## AMONG THOSE PRESENT

Fifty years a Fellow of the American Institute of Architects, an active part in its direction and upbuilding, including a secretaryship for two years, the occupancy of every official position in the New York Chapter in those early years of its history, and a like activity in the Chicago chapter since the great fire in 1871, is the record of Peter B. Wight who was honored by a standing vote and applause at the fiftieth convention of the Institute.

When some years ago Charles H. Bebb of Seattle, Washington, was made a Fellow of the Institute it is probable that the honor had never been more meritoriously conferred or the Institute more honored in the conferring. A skilled draftsman and building superintendent under the influence and close association of that wisest and kindest spirit known to Institute membership, Dankmar Adler, Mr. Bebb imbibed technical skill and ethical standards that have been beneficial to both profession and public, not only of his city and state but the whole Pacific coast. He has practiced in Seattle for more than twenty years and his public activities have ranged from local chapter work to state organization, state enactments for the benefit of his profession and exposition and city planning for the people. He was one of the six delegates that represented the architects of the state of Washington at the convention.

The Cincinnati chapter, and it might almost be said, the State of Ohio, was represented in the convention by Gustav W. Drach. Genial as is Mr. Drach's personality, on this occasion it served to accentuate the marked absence of others whose presence both professionally and socially has for thirty years at least, made these conventions remembered with both pleasure and profit. Within the past two months the Cincinnati chapter, one of the oldest in the Institute, has been deprived by death of three of its most valued members, G. M. Anderson, S. E. Desjardins and H. A. Hanniford. Each being a member of a firm, the attendance of surviving members whose presence at conventions has been constant, was prevented. George W. Rapp, whose social activities as well as convention participation was an endearing feature in former years, is seriously ill, an announcement that was received with many expressions of regret from his friends. James W. McLaughlin of the Cincinnati chapter—so affectionately called "Pap"—and Levi T. Scofield of Cleveland, who with Mr. Wight, became members of the Institute nearly fifty years ago, were not present, and there was no social gathering of those who have learned to appreciate and love them in their many years of constant convention attendance but their unavoidable absence was spoken of with regret.

Houston, Texas, chapter was represented in the convention by O. J. Lorehn and W. W. Watkin, the only delegates at the convention from the State of Texas. Yet the profession in that state is active in construc-

tive work that is in line with the best traditions of the Institute. It actively supports an architectural department in the state university, is persistent in maintaining ethical standards as individuals and in association. Texas has a state association that has initiative and influence with the public, and is at this time pressing for state registration, a state building code and the appointment of a state architect who will have power and talent to give the state representative buildings. There is no section in the United States where a convention of the Institute could be held in the near future with better results to itself, the advancement of the profession at large, or where the architects are more worthy of such recognition from the National body. The effect of the recent convention at New Orleans may be noted in the attendance of a full quota of delegates, S. S. Labouisse, J. J. McDonnell, L. C. Weiss, Sam Stone, Jr., and M. M. Goldstein.

Emil Lorch, professor of architecture in the University of Michigan, made a distinct impression, favorable to his school in his remarks upon the educational resolution before the convention. While speaking to the resolution his auditors were given a clear outline of the course pursued by that talented educator which, conservative in direction, progressive in principle, is both different in method and in application from that of other architectural instructors. Professor C. A. Martin of Cornell, took part in the discussion and F. M. Mann of Minnesota and Goldwin Goldsmith of Kansas state universities also spoke to the resolution and outlined their educational theories and practice.

The exceptional works of William B. Faville of San Francisco, which have attracted attention, made his little talk, illustrated by some exceptionally fine slides, upon the Coast expositions at San Diego and San Francisco, a particularly interesting feature of the entertainment program. While not in any way referring to the distinctive quality of his own work in the latter exposition, he presented that of his co-laborers in both expositions in a delightful manner that won for himself the thanks of a most appreciative audience.

Of Chicago's representation at the convention, fourteen in number, all were of that spiritually connected guild which is actively engaged in giving a vitality and a new meaning to architecture in the Middle West. Thirteen of the fourteen are "graduates" from the Chicago Architectural Club. These two facts have a significance that can be surmised. That the spirit that governs these true artists in design appeared for the first time in the formal expressions of leaders of thought and action in the Institute is as significant as the relation of the architectural club to architectural progress and progressiveness.

Frederick W. Perkins, president of the Illinois Chapter, was accompanied to the convention by Elmer C. Lowe, George W. Maher, N. Max Dunning, Charles H.

Hammond, Webster Tomlinson, Richard E. Schmidt, Joseph C. Llewellyn, Thomas E. Tallmadge, Emery Stanford Hall, George Nimmons, Elmer Jensen, Irving K. Pond and Allen B. Pond. The gathering of the delegates from the East and South at Chicago, their entertainment by the Chapter and the travel by special train in charge of Webster Tomlinson to the convention city, will long be remembered as one of the most enjoyable events of this most eventful of Institute conventions.

Delegates to the convention, from the far Northwest, Charles H. Bebb, Arthur L. Loveless, Charles H. Alden, James Stephen and Daniel R. Huntington of Seattle and Albert Held of Spokane, Washington, were gratified by the election of W. R. B. Wilcox of Seattle to the second vice-presidency. This felicitation was extended to the election of William B. Faville of San Francisco and Thomas R. Kimball of Omaha, Nebraska, directors for three years.

Albert Whitner Todd and N. Gaillard Walker were the accredited delegates from North Carolina chapter. The latter in a felicitous address which was well received, invited the Institute in the near future, to hold its annual session in Charleston. Charles C. Wilson of Columbia, S. C., was named on the regular Institute ticket for director for three years.

It is not often that the Institute undertakes drastic measures in its endeavor to correct or abolish evils within its scope. Yet that term may be applied to the plan of Mr. Whitaker, Editor of the Institute Journal, for the abolition of the "pork-barrel" aspect of government building appropriation and construction. Mr. Whitaker has collected a large assortment of facts, supported by photographs which place them in a visual and concrete form, ranging from the "contract building" situation in Washington to the construction of \$125,000 post-offices in towns of fifteen hundred inhabitants and a yearly postal business of four thousand dollars. These facts accompanied by lantern slides of their photographic illustration, he proposes to send to the forty odd chapters of the Institute that they may be placed before the constituents of the congressmen who thus squander the people's money. Mr. Whitaker, it may be said here, is a "live wire" and under his direction the Journal can be credited with a large share of such success as may come to the Institute in its campaign for bettering architectural conditions. His presentation of his collected facts which he illustrated with lantern slides at the Institute banquet made a distinct impression upon the assembly.

The familiar figure of W. L. Plack of Philadelphia in the convention recalls his first appearance in a similar assembly when he came from Iowa to attend the first convention of the Western Association of Architects at Chicago in 1884. He was accompanied to that convention by Eugene H. Taylor of Cedar Rapids, who, through the intervening years has devoted much of his

time and thought to association affairs. He was at this fiftieth convention of the Institute privately, as he should have been publicly, recognized as the author of that clear and definite pronouncement issued recently by the Iowa Chapter to the public on the subject of competitions. Another of those in attendance who became identified with association activities through their membership in the Western Association (1885), was George D. Mason of Detroit, Michigan.

The personnel of delegations evidently changed considerably between their appointment and the date of the convention. Also a considerable number of members, in a number of cases those most active in the local chapters do not appear in the only list of delegates available. We look in vain in this list for I. K. and Allen B. Pond, George Nimmons, Elmer Jensen of Chicago, E. H. Taylor of Cedar Rapids, George C. Mason of Detroit, Gustav Drach of Cincinnati, E. J. Turnock of Elkhart and others who were in attendance on the convention. As a matter of record, however, the listed delegates number 144, those entered as in attendance in the convention, 125, the number present at the banquet, including ladies, 207, and those who accepted the invitation of the white pine lumber interests and enjoyed that long-to-be remembered excursion into the pine and mining regions of the state, 247.

#### NEW PUBLIC SCHOOL BUILDINGS OF LOUISVILLE

*By J. Earl Henry*

Economical school planning is a problem in which all those interested should work together because of the many angles from which it should be studied. The teachers, supervisors and business director should determine what is essential for class work and school organization. Physicians, physical directors and authorities on hygiene should also determine what is necessary to best enable a child to take advantage of the mental training he is to receive. The architect must earnestly co-operate with all these, and intelligently embody the resultant conclusions in the final solution of the problem. To obtain the best results the architect's services should not cease with the design and erection of school buildings. He should constantly be in close touch with their care and operation, in order to know wherein mistakes have been made, and to observe the constantly changing requirements.

About six years ago the people of Louisville divorced their schools from the political, mismanaged rut in which they had been running and placed the system in the hands of a small nonpartisan commission which realized the truth of the above statements and made possible what one of the leading papers termed as "a marked advance in the character of school architecture, in the external as well as in the interior, scheme and arrangement." In planning Louisville's new schools, care was taken to incorporate not only the essential features of the best modern buildings, but also to provide

*Continued on Page 152*



ENTRANCE DETAIL :: :: :: :: :: :: ::  
 WILLIAM R. BELKNAP SCHOOL, LOUISVILLE, KENTUCKY  
 J. EARL HENRY ARCHITECT :: :: :: :: :: ::





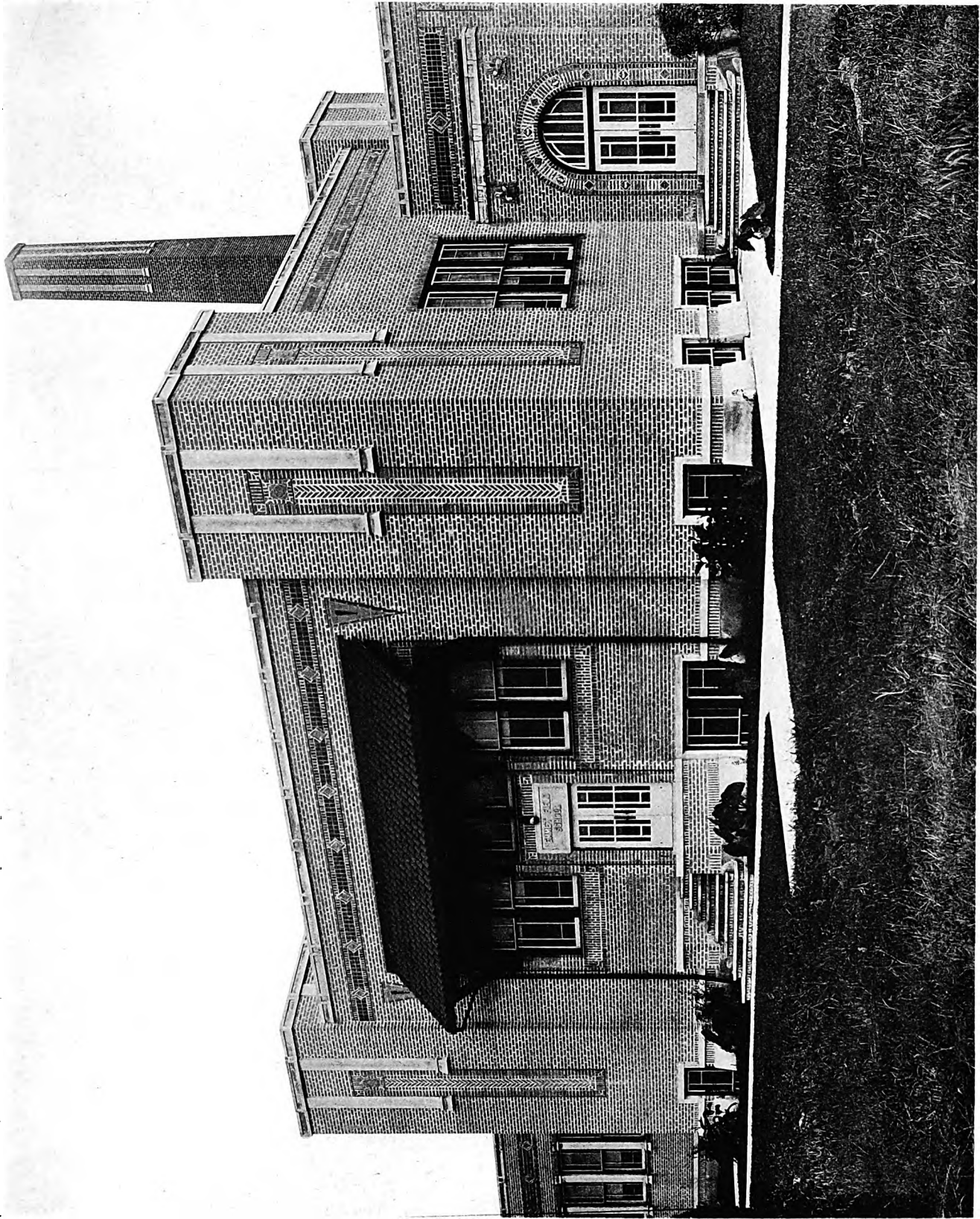
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J. EARL HENRY, ARCHITECT :: :: :: :: ::



ENTRANCE DETAIL :: :: :: :: :: ::  
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J. EARL HENRY, ARCHITECT :: :: :: :: :: ::



EMMETT FIELD SCHOOL, LOUISVILLE, KENTUCKY  
J. EARL HENRY, ARCHITECT



DETAIL CENTER BAY :: :: :: :: :: ::  
EMMETT FIELD SCHOOL, LOUISVILLE, KENTUCKY  
J. EARL HENRY, ARCHITECT :: :: :: :: :: ::

THE WESTERN ARCHITECT  
DECEMBER : : 1916



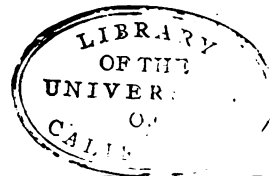


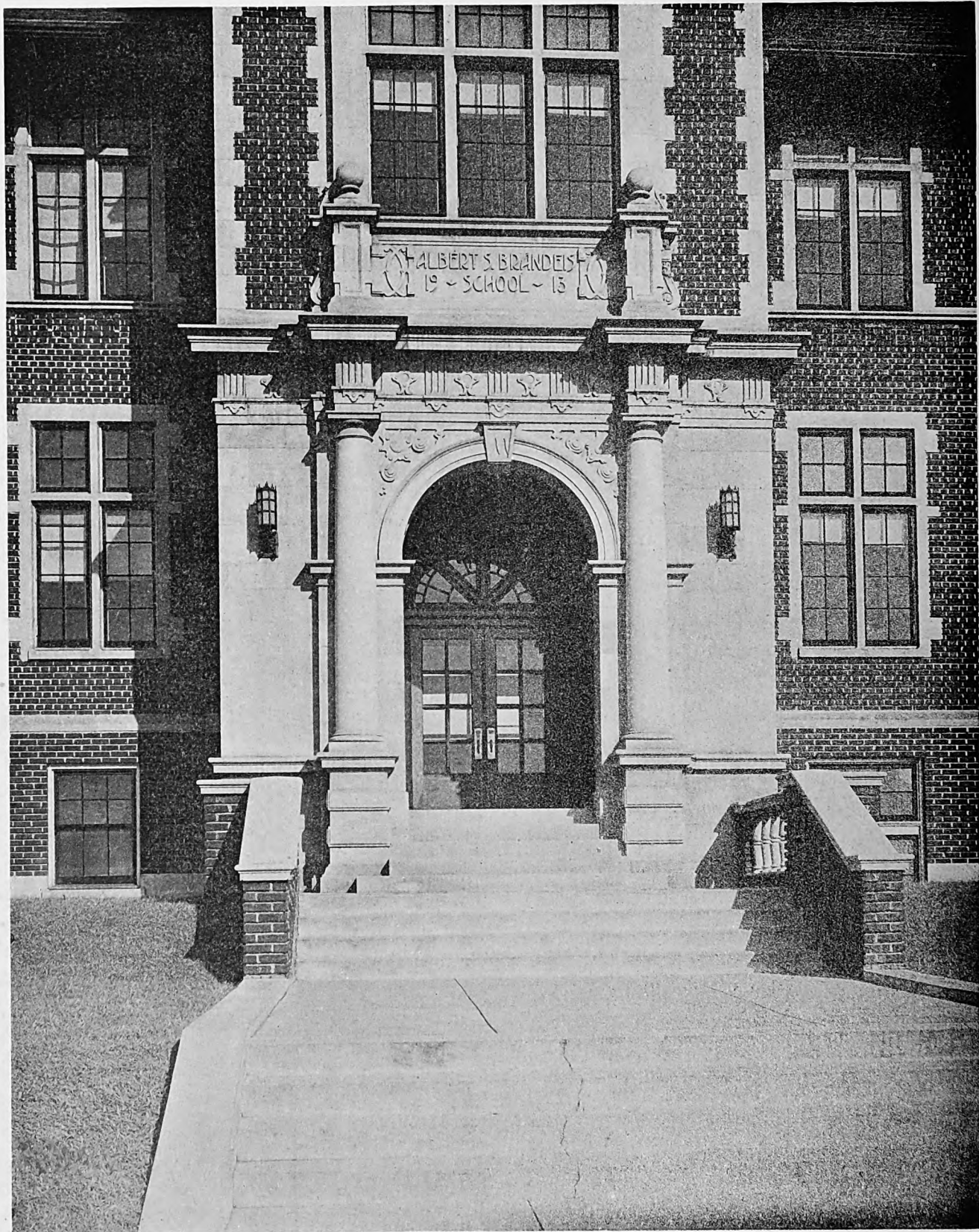




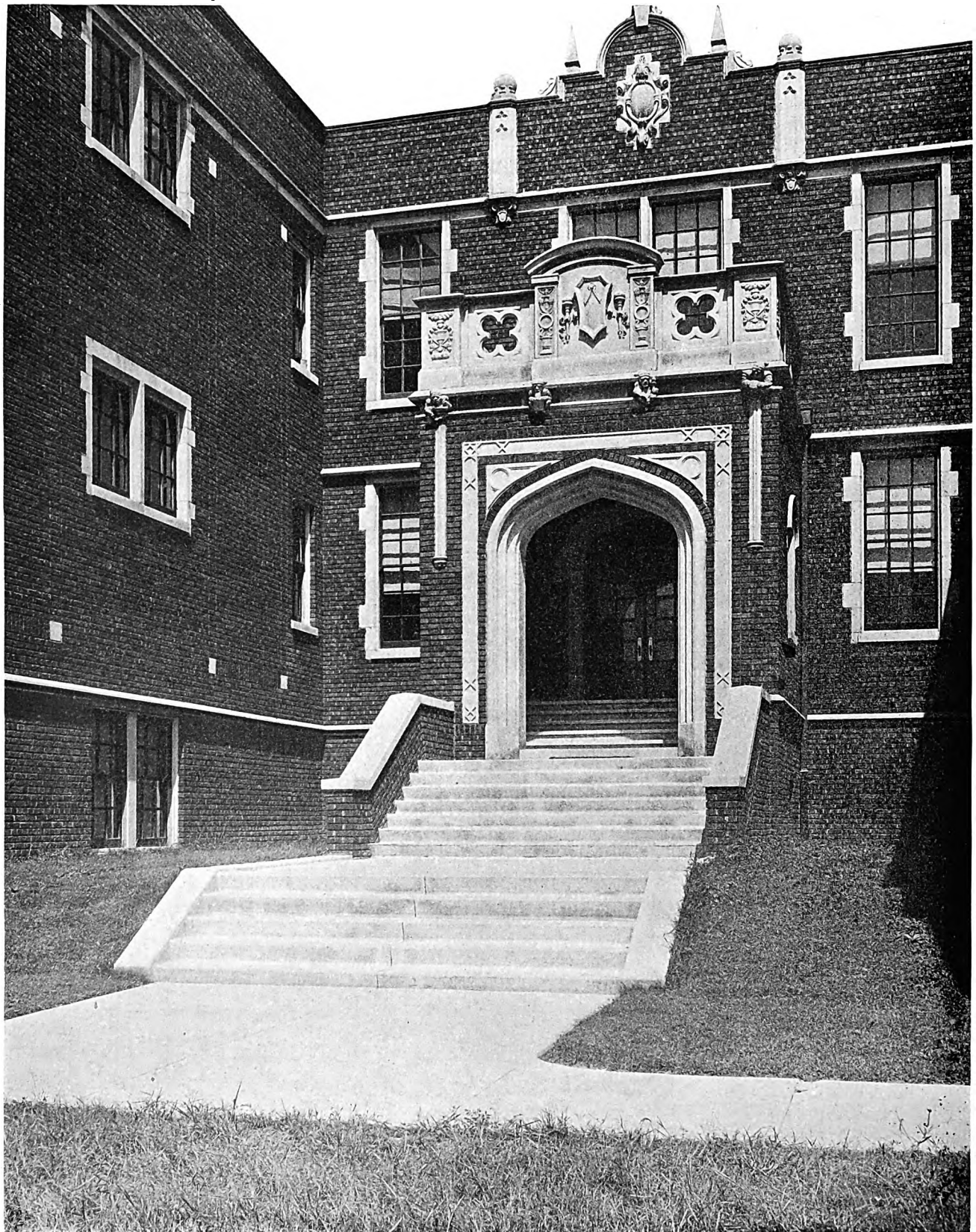
ALBERT S. BRANDEIS SCHOOL, LOUISVILLE, KENTUCKY  
J. EARL HENRY, ARCHITECT

THE WESTERN ARCHITECT  
DECEMBER : 1916

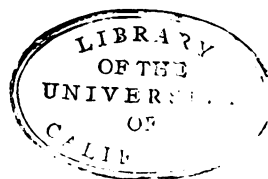


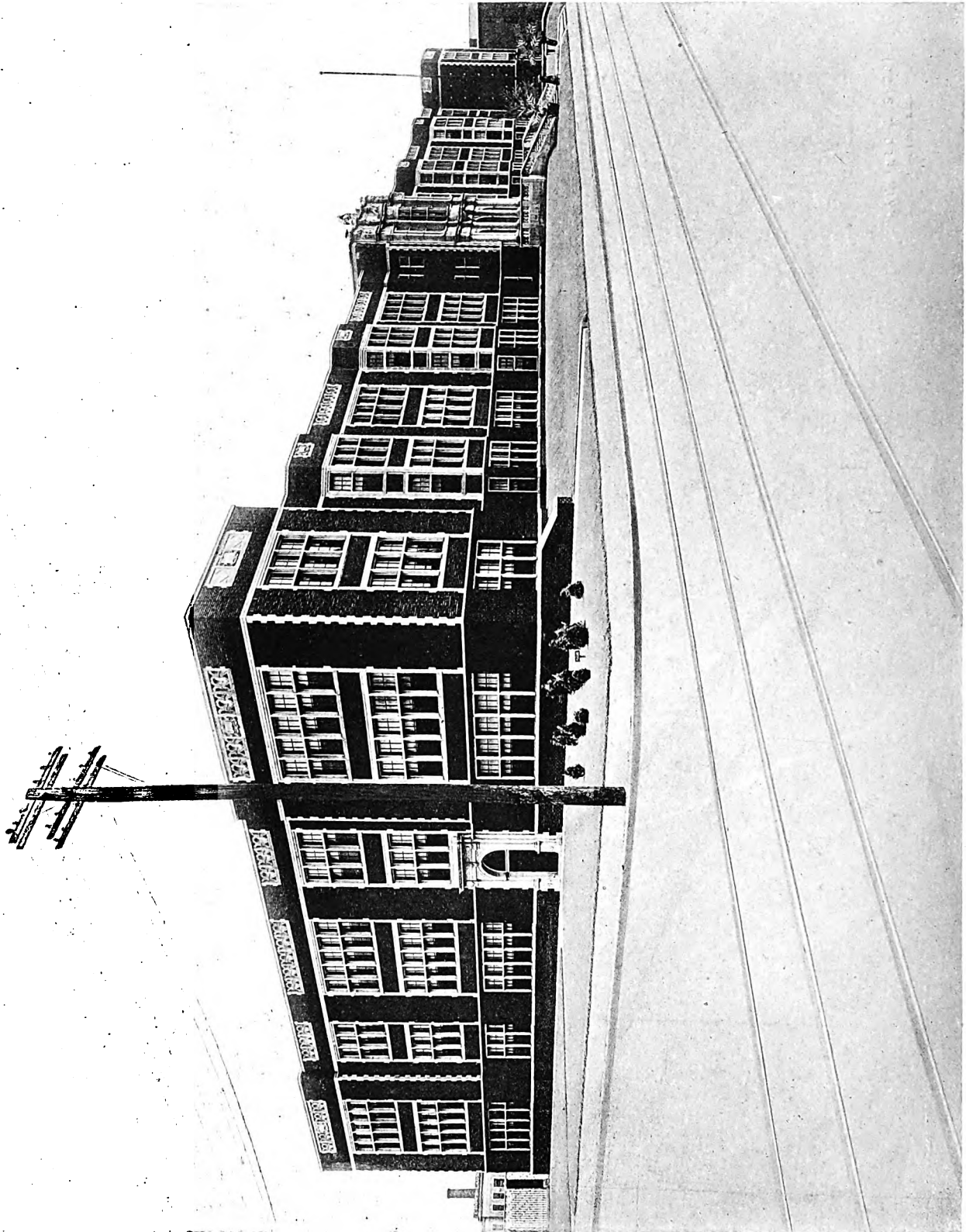


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J. EARL HENRY, ARCHITECT    ::    ::    ::    ::    ::

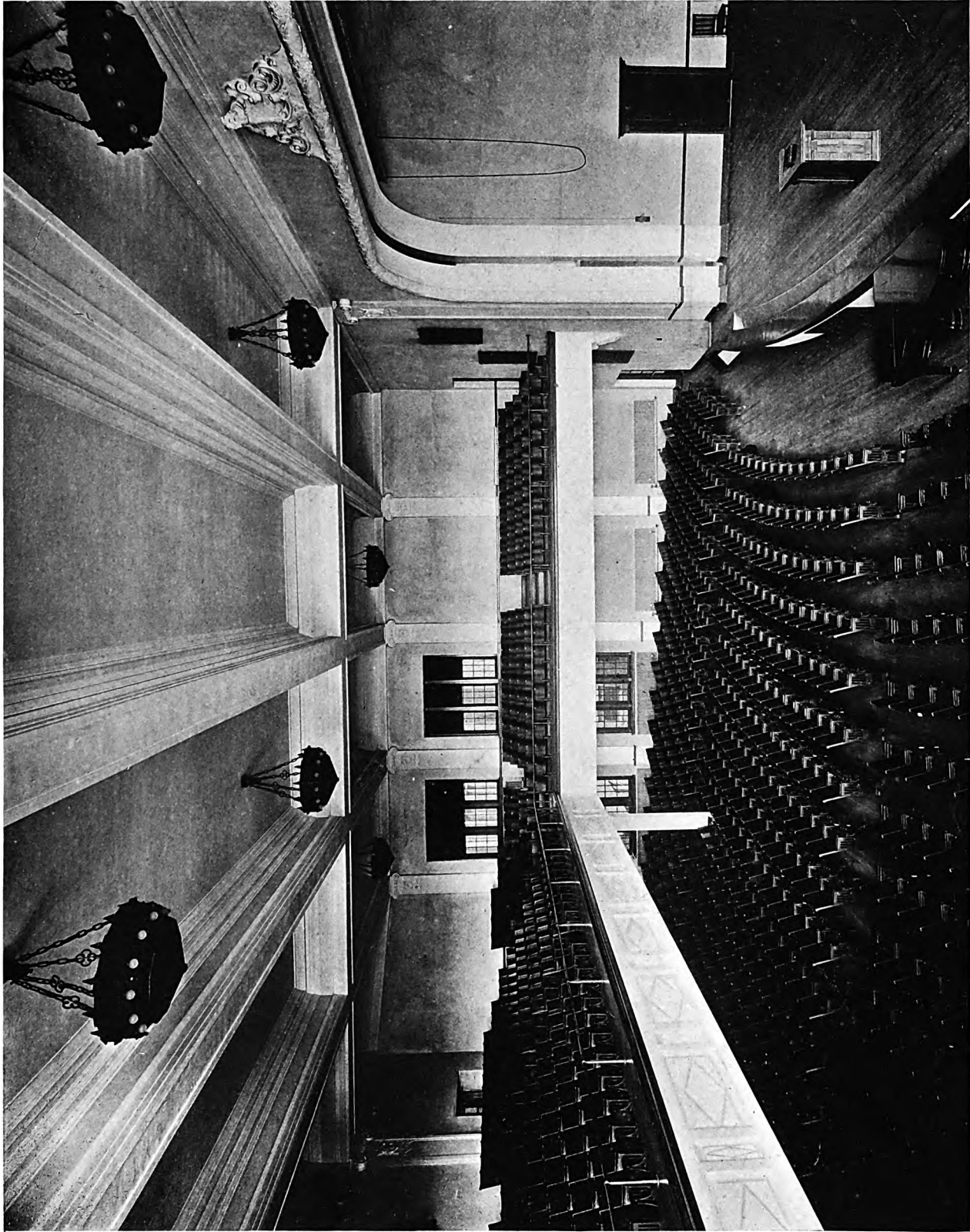


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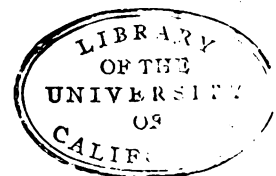




BOYS' HIGH SCHOOL, LOUISVILLE, KENTUCKY  
J. EARL HENRY, ARCHITECT :: :: ::



AUDITORIUM :: :: :: :: ::  
BOYS' HIGH SCHOOL, LOUISVILLE, KENTUCKY  
J. EARL HENRY, ARCHITECT :: :: ::





ENTRANCE DETAIL :: :: :: :: ::  
BOYS' HIGH SCHOOL, LOUISVILLE, KENTUCKY  
J. EARL HENRY, ARCHITECT :: :: :: ::



ENTRANCE DETAIL :: :: :: :: ::  
BOYS' HIGH SCHOOL, LOUISVILLE, KENTUCKY  
J. EARL HENRY, ARCHITECT :: :: :: ::

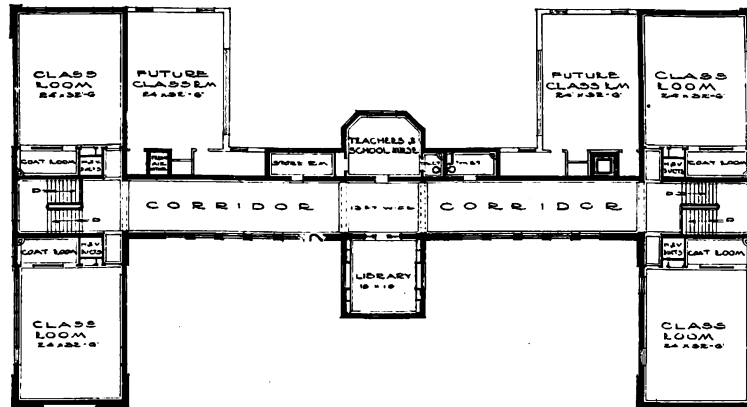




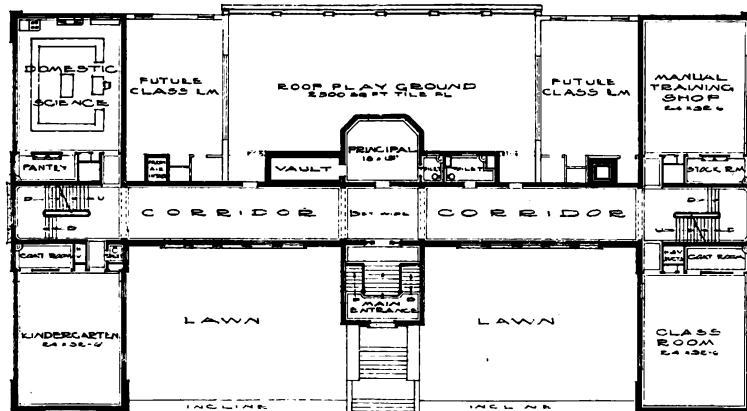
STUDER AVENUE SCHOOL, COLUMBUS, OHIO  
D. RIEBEL & SONS, ARCHITECTS :: :: ::



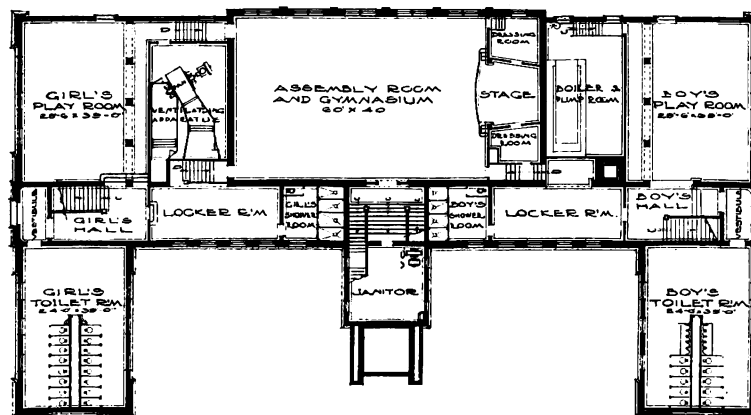
CRESTVIEW SCHOOL BUILDING, COLUMBUS, OHIO  
D. RIEBEL & SONS, ARCHITECTS :: :: ::



SECOND FLOOR PLAN

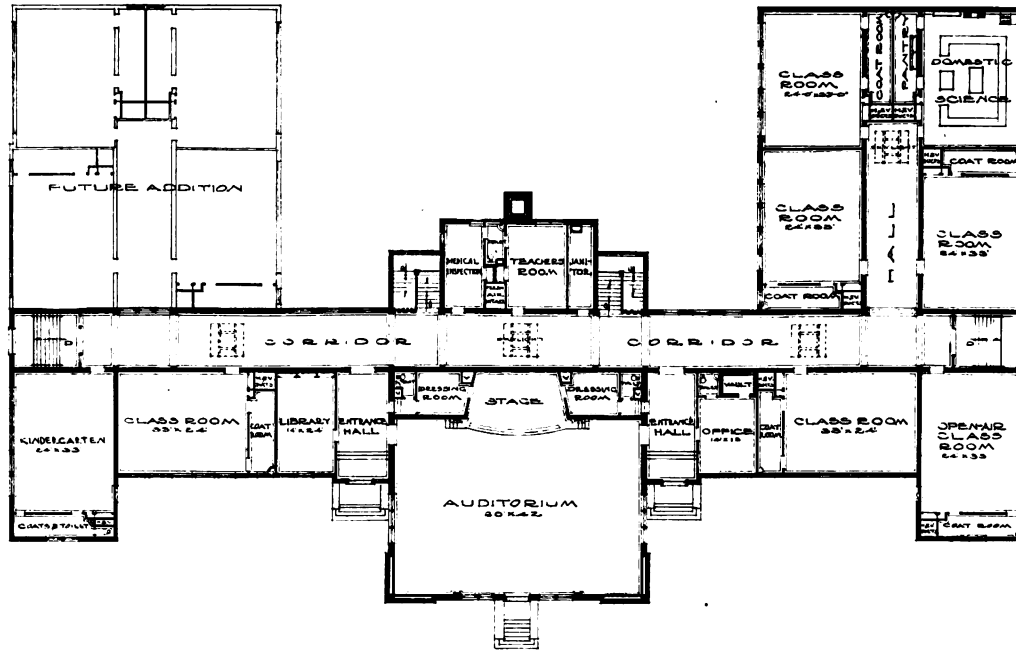


FIRST FLOOR PLAN

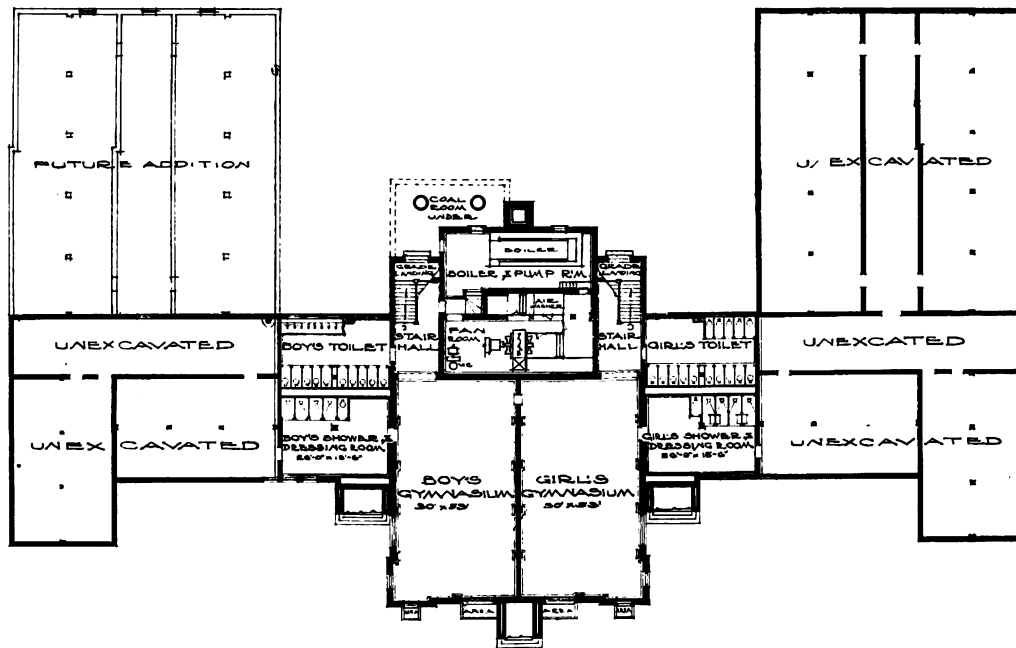


GROUND FLOOR PLAN

WILLIAM R. BELKNAP SCHOOL  
 LOUISVILLE KENTUCKY  
 JEARL HENRY, ARCHITECT

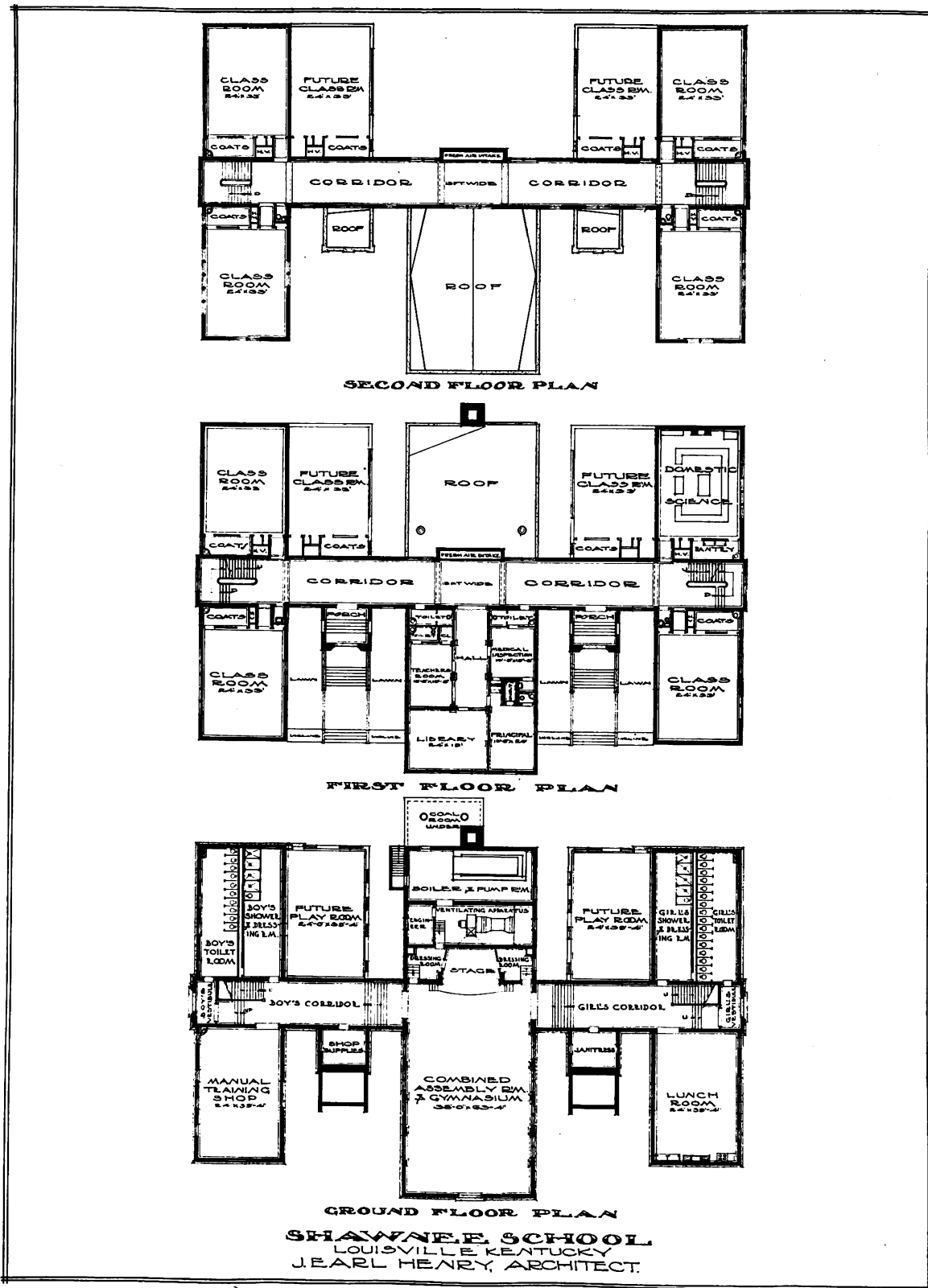


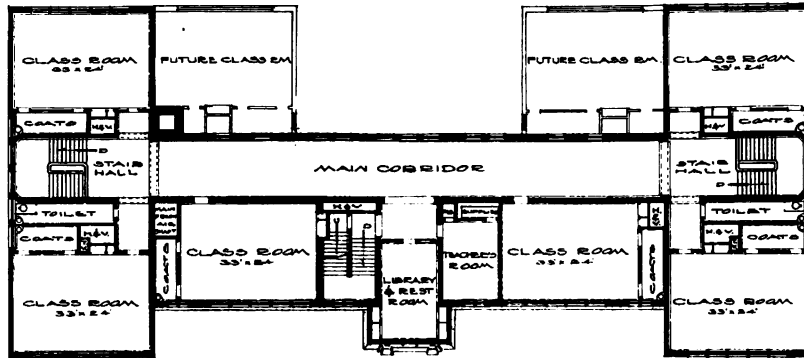
FIRST FLOOR PLAN



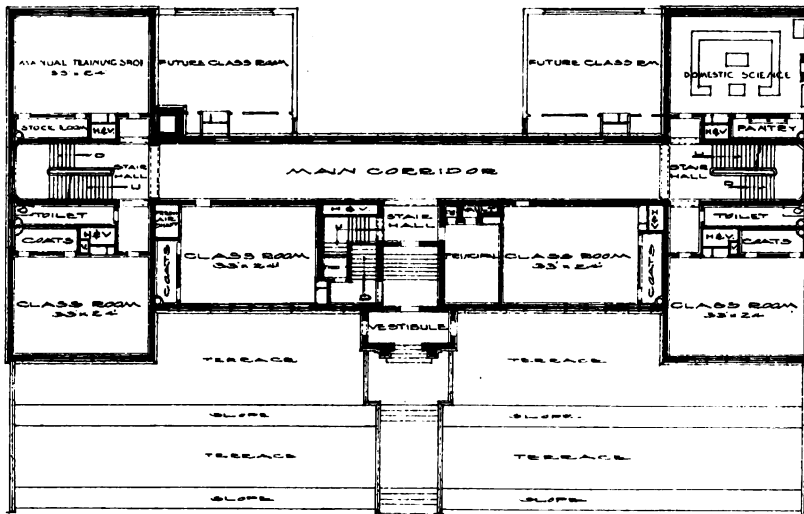
BASEMENT PLAN

EMMET FIELD SCHOOL  
 LOUISVILLE KENTUCKY  
 J. EARL HENRY ARCHITECT.

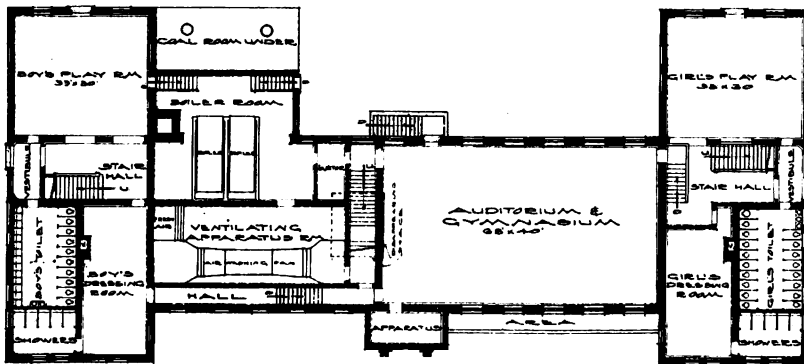




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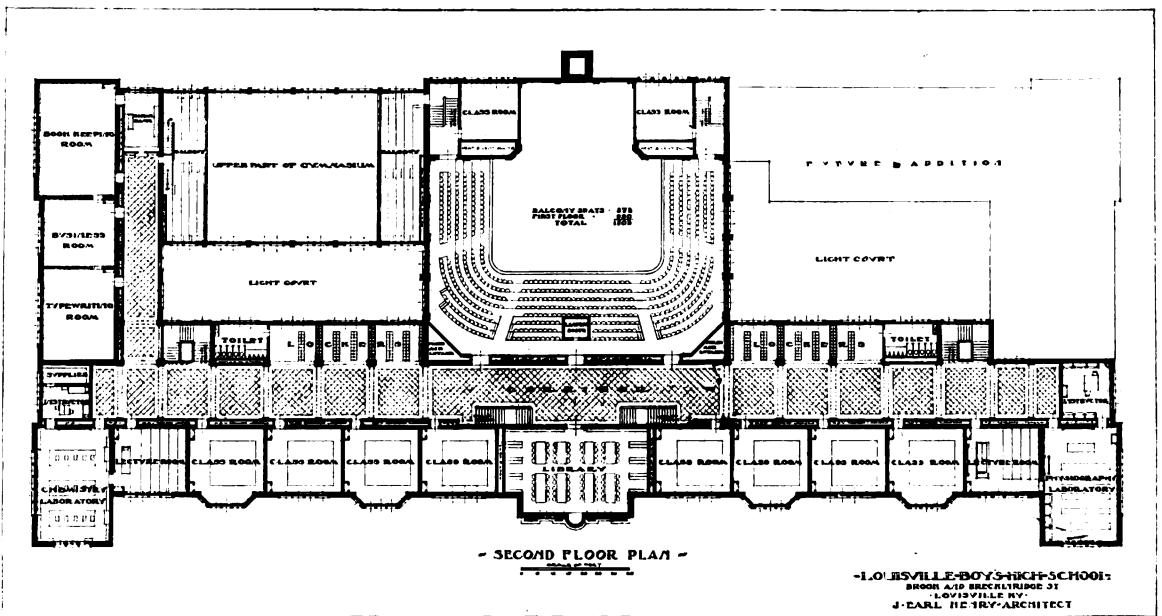
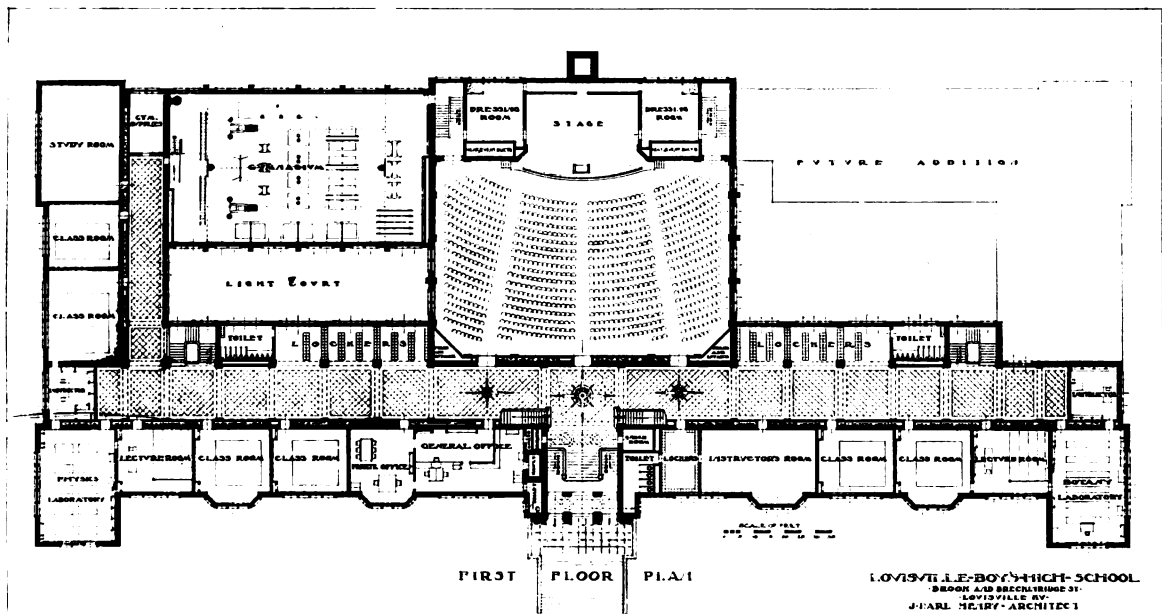
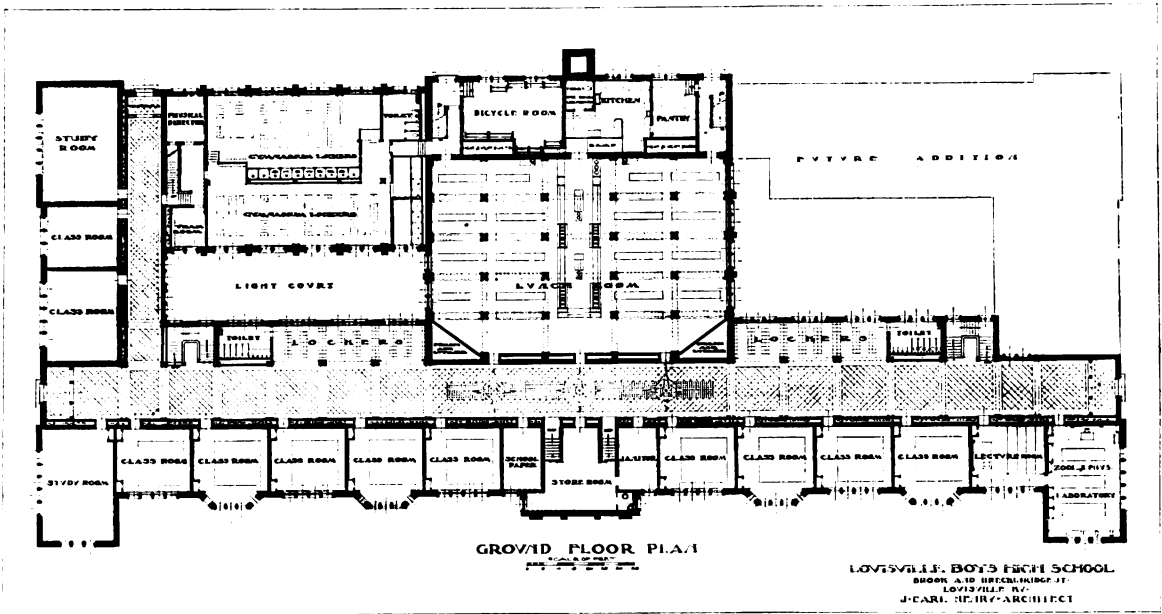


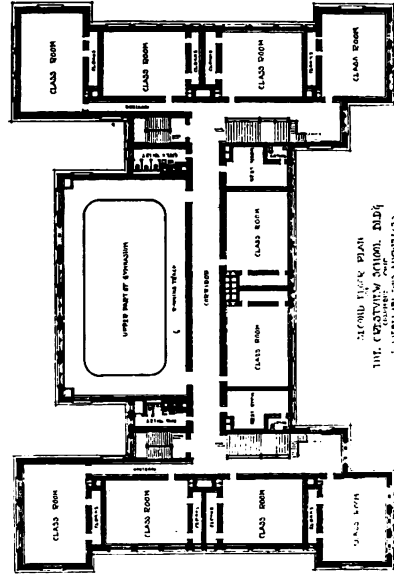
FIRST FLOOR PLAN



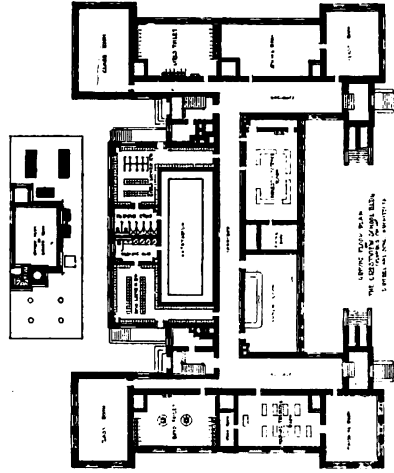
GROUND FLOOR PLAN

ALBERT S. BRANDEIS SCHOOL  
LOUISVILLE, KENTUCKY  
J. EARL HENRY, ARCHITECT

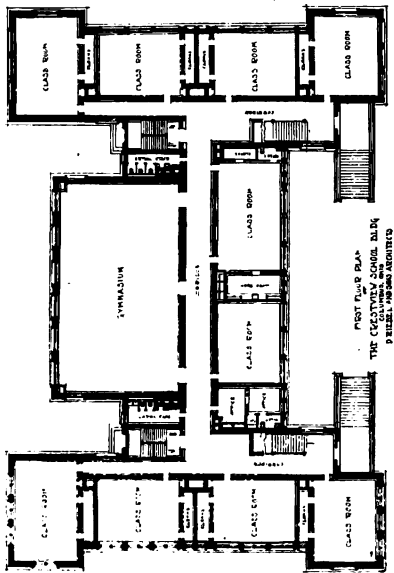




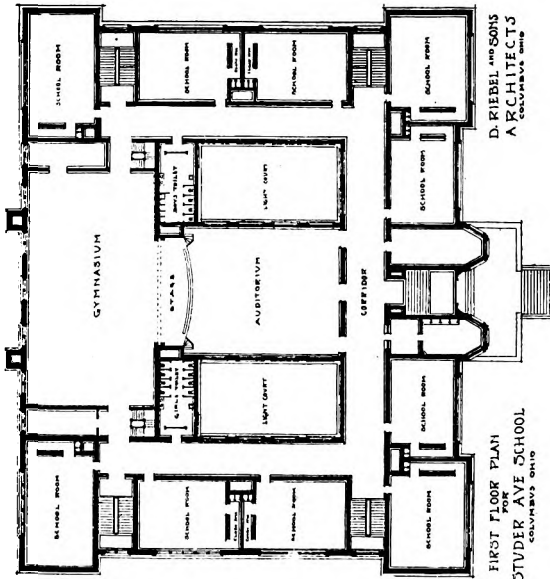
SECOND FLOOR PLAN  
THE CRESSWELL SCHOOL, PARKVILLE, MISSOURI  
D. RIEBEL AND SONS ARCHITECTS



SECOND FLOOR PLAN  
STUDER AVE. SCHOOL  
COLUMBUS, OHIO  
D. RIEBEL AND SONS ARCHITECTS



FIRST FLOOR PLAN  
THE CRESSWELL SCHOOL, PARKVILLE, MISSOURI  
D. RIEBEL AND SONS ARCHITECTS



FIRST FLOOR PLAN  
STUDER AVE. SCHOOL  
COLUMBUS, OHIO  
D. RIEBEL AND SONS ARCHITECTS

for the local requirements. It was deemed best to build only of materials which would insure permanence and sanitation, even tho by so doing the erection of one or two needed schools had to be deferred for lack of funds. Thus no expense was spared in those built to secure the best known results in heating, lighting and ventilating.

As will be seen from the cuts accompanying this article the general plan developed by these requirements and standards is necessarily more or less similar in all the buildings tho the exteriors have purposely been diversified. For economic reasons most of them have flat roofs. The desire has been to avoid the use of extravagant ornamentation or elaborate detail. On the other hand the aim has been at all times to set a high civic standard, to make each building present an appearance of dignity and suitability and express clearly its function to the observer.

In all cases the buildings are faced with wire cut, rough textured brick, mixed as to shades of color, and laid with wide mortar joints, either struck flush or kept well back from the face of the wall by means of wooden strips built in and removed after the hardening of the mortar. The flat roofs are covered with composition and the pitched ones with interlocking clay tile.

All new buildings are of fireproof construction, except for the pitched roofs which are of mill construction and the remodeled buildings which have fireproof corridors and stairs only. All bearing walls are of hard brick laid in Portland cement mortar, and all nonbearing partition walls are of hollow tile. The walls are plastered with hard cement plaster with floated sand finish. The floor and roof slabs are built of tile with reinforced concrete joists, a type of construction which so well adapts itself to this class of work.

The finish of the interiors is purposely kept very simple. The floors in class rooms are of 13-16"x2 1-4" maple sanded to a perfectly smooth surface and then given two heavy coats of linseed oil which is brushed on while boiling hot. The floors in corridors are of terrazzo or tile and those in toilets and playrooms of terrazzo or of cement made wear and dust proof by the use of red cement hardener. What woodwork there is, is of oak or birch stained and varnished to bring out the natural beauty of the grain of the wood. The windows all have rounded plastered jambs and all floors and walls are joined with a sanitary cove base. Where wood floors occur, the cove is of maple finished like the floor.

The new buildings are, as a rule, built with either eight or twelve class rooms, provision always being made in the plan for at least four additional class rooms, and the heating plant, plumbing and mechanical equipment as originally installed made adequate for the future addition.

In the study of the plan for each building as much thought was given to the supplementary requirements as to the teaching requirements. The stairways are wide having handrails on both sides and being arranged so that each child has at least two ways of exit. The balustrades are of solid plaster 3' 6" high, thus preventing accidents and also embarrassment to girls. Emerg-

ency toilets are provided on each floor, while the main toilets are placed in the ground story and so located that they are equally accessible from the building or playground. For sanitary reasons two doors are provided between toilets and halls.

Altho authorities differ as to the best width of corridors, some contending that wide halls are extravagant and others that they are a necessity, experience here has clearly shown the benefit and need of wide, light corridors. The constant and increasing use of schools as buildings for neighborhood and civic purposes really demands them. In view of these facts the main corridors in all of Louisville's new schools were made 13 to 14 feet wide and they all have an abundance of direct light along at least one side.

Each grade building contains in addition to the required class rooms, a library approximately one half the size of a class room, emergency toilet on each floor, teachers' rest room with toilet, room for use of school nurse and visiting physician with slop sink, etc., principal's office, janitor's room, combination auditorium and gymnasium, boys' and girls' play, shower and locker rooms, boiler room, room for heating and ventilating apparatus and ample provision for storage of coal.

The class rooms are each 24 feet wide, 32 to 33 feet long and have a clear story height of 12 6". Each room has 42 single desks in the upper grades and 48 in the lower. Sixty lineal feet of natural slate blackboards, 48 inches high, are placed on the three inside walls, and one 18 inches high and 8 feet long is placed over the regular board at the front of the room for the teacher's use. Each room is also equipped with a self-winding clock regulated from a master clock in the office. This master clock is provided with both program and fire alarm ringing devices. Each room is also provided with an intercommunicating telephone. While all rooms are unilaterally lighted, it has proven to be a great help on warm days to have small high windows in the back of the room to give cross ventilation.

For the accommodation of the children's clothing, large, well lighted, coat rooms adjoin each class room and can only be entered thru the class room, thus assuming proper supervision by the teacher. A built-in teachers' locker and bookcase is provided at the front of each room. A special feature of the coat rooms is the lavatory and drinking fountain in each. These have proven very practical and aid materially in the school discipline.

One class room in each school is provided with case-ment windows so that, if desired, the heat can be turned off, the entire window area opened and the room used as an open-air room. One room in each building is also designed to accommodate domestic science equipment, and one is planned for kindergarten purposes having its private toilet, special cupboards, drawers, etc., for the accommodation of the kindergarten material. Because of the lack of funds and the comparative few in the classes, it has not yet been considered wise to build as large or as expensive kindergarten rooms as is being done in some places where the conditions and courses of study are somewhat different.



Our experience has proven that the combination auditorium and gymnasium in grade schools is both practical and economical. In Louisville schools they are approximately 40 feet wide, 60 feet long and 14 to 18 feet high in the clear. Each is either provided with a small stage and adjoining dressing rooms, or with a platform mounted on heavy castors and made to slide into a recess in the wall when not required for use.

All buildings are wired for electric lights and each is provided with a suction vacuum cleaner with outlets so located that any part of the building can be cleaned with 50 feet of hose.

Several of the buildings have roof playgrounds for use when the weather is good, but the ground damp or muddy. In this connection mention should be made of the large lots. All those purchased for new buildings contain at least 100,000 square feet, a whole block, and not only provide suitable setting for the buildings and ample play grounds for the children, but have made possible in many places school gardens that are of great educational value.

All plumbing is of the most sanitary type. All urinals are of vitreous china and are automatically flushed. Closets are of the individual seat action type with sanitary extended lips, sanitary backs, and seats with open fronts and backs. Flush valves are used and have proven superior to tanks. All closets and urinals are provided with local vents which are, in turn, connected to an exhaust fan capable of changing the air in toilet rooms every six minutes.

After experience in the old buildings with the various heating and ventilating systems in common use, the new buildings were equipped with what is known as the split system, that is, direct radiation in the rooms to make up the heat loss, and fans to furnish tempered air for ventilation. While this system costs more to install than the fan blast or plenum system, it costs less to operate and has the important advantage of providing practically a double system, so that in case of trouble with one the other can be used by forcing. All buildings are provided with air-washers or air-washing fans and the air in each room is automatically controlled,

both as to temperature and humidity. Because of the uncertain operation of mechanical devices and the lack of agreement as to the best ventilation requirements, all the ventilating apparatus in the new schools is designed to supply 40 cubic feet of air per minute to each pupil instead of 30, as is usually provided.

While the above description applies in a general way to all the new buildings, a few words about the Louisville Boys' High School in particular seem necessary, because of the unusual requirements it, of necessity, was designed to fulfill.

As the name implies, the boys and girls in Louisville attend different high schools. No accommodation for girls and the courses required by them had to be provided. The problem was further limited in that only academic subjects are taught in the new building, all shop work, drawing and manual training being given in a separate group of buildings.

The building occupies a large city block and was made unusually long and set well forward on the lot so as to provide space on the rear of the lot for a large athletic field. This field was graded, tiled and fenced and reinforced concrete bleachers, seating 4000 people, built which cost \$11,000.00 or \$2.75 per seat. The fence was designed to correspond with the architecture of the building and is of ornamental iron with brick posts. The field accommodates a fifth of a mile running track, a baseball diamond and a football field.

An article of this character would hardly be complete without some data as to cost. The following table has, therefore, been prepared and should prove of more than ordinary interest, because the records available make it unusually accurate. The cubic contents of the various buildings have been figured according to the rules adapted by the National Association of School Accounting Officers. The cost of the buildings, given are complete, including heating and ventilating equipment, lighting fixtures, built-in furniture and the cost of plans, architects' services, etc. The cost of furnishing includes, desks, chairs, instruction machinery and apparatus, and all portable furniture. Nothing which would be classed under the head of supplies is included.

#### DATA ON COST OF NEW LOUISVILLE SCHOOLS

Name of School	When Contracted for	No. of Class Rooms	No. of Fixed Seats	*Cost of Building Complete	*Cost of Building per cu. ft.	*Cost of Building per Pupil	Cost of Heating and Ventilating Plant	Cost of H. & V. Plant per cu. ft.	Cost of Furnishing	Same per Pupil
Albert L. Brandeis..	June 1913	12	540	\$ 116,884.13	18.8 c	\$216.50	14,735.00	2.37c	\$ 3,607.00	\$ 6.18
Lou. Boys' High....	June 1914	43	1,581	270,535.00	16.88c	171.12	40,689.25	2.54c	51,776.00	32.75
John B. McFerran...	July 1914	12	540	100,593.98	20.2 c	185.10	12,637.00	2.53c	3,093.45	5.73
J. Stoddard Johnston	Aug. 1914	8	360	96,170.88	21.85c	267.00	10,661.00	2.43c	3,000.55	8.33
Garland Ave.....	Aug. 1914	8	360	93,086.74	19.45c	258.50	11,522.00	2.41c	2,766.47	7.19
Shawnee.....	Oct. 1914	8	360	76,490.09	19.41c	212.20	11,475.00	2.91c	2,504.90	6.97
Emmet Field.....	Dec. 1914	8	360	77,890.42	16.19c	216.20	11,619.97	2.42c	2,594.59	7.21
William R. Belknap.	June 1915	8	360	81,387.78	20.33c	226.00	10,898.00	2.77c	2,525.00	7.02

\*These items include the cost of heating and ventilating plant.

## A WHITE PINE EXCURSION

As a closing feature to the assembly in Minneapolis of American Institute Members from every part of the country the entertainment committee accepted an invitation proffered by the owners of the most extensive timber lands and manufacturers of white pine lumber in the United States, to visit the largest sawmill in the country. This mill is located in Minnesota's white pine limits in the neighborhood of the mining city of Virginia in the northern part of the state. The result of this acceptance was an excursion that in pleasure, at least, transcended any similar excursion ever participated in by the Institute convention delegates.

This high praise is not in any way unmerited, judging from the expression of those who have participated in like functions arranged for the entertainment of these architects for many years, and it was the expressed wish that some recognition of the courtesy could be presented both to the hosts and to the Northern Pacific Railroad which conveyed the party to the mill near Virginia, Minnesota.

The majority of the delegates and many other architects who attended the convention assembled at the station at mid-night after the concluding banquet. It was morning when the trains pulled into the immense shipping yards of the great sawmill that converts the white pine logs into one million feet of lumber each day. Or, rather, there are two mills; one with seven hundred and fifty thousand capacity and one beside it of two hundred and fifty thousand. There were those who had seen many sawmills but none of over one-half the capacity of the larger mill and none arranged on so systematic a basis of operation. As for the product, the fear that white pine was not what it had been and its supply both in quality and quantity was diminishing, was forever eradicated from the minds of a representative portion of the architects of the United States. To those, and they were many, who believe in the lasting qualities, the artistic possibilities and the beauty of white pine, the exhibit of the completed product as it stood in graded piles, the occasion was one to be long remembered. Not that there was any "exhibition," for the ordinary work of the mill went on without a change from its habitual routine and with a precision that spoke of the highest point having been reached in efficient operation.

An addition to the program that interested the guests greatly, was a visit to one of the large, said to be the largest, iron mines that make northern Minnesota famous in the iron-producing world.

Shall Draftsmen  
Builders Remain  
in Club  
Membership?

The day is coming, if it has not already arrived, when the architectural clubs will have to take up and settle the question, "when is an architect not an architect?" Primarily, the architectural club is a draftsman's organization. Its genesis was a "sketch club" and its development has been along recreatory and educational lines. Time has changed its personnel by admitting architects in general practice who were formerly draftsman members, to member-

ship. This opened the gates for all architects who so desired, to become members of the architectural clubs. The architects, per se, in their organizations, demand that an architect shall be one whose "relation to his client is primarily that of professional adviser," and their ethical code states that an architect "should not, directly or indirectly, engage in any of the building trades." The temptation for the draftsman member of a club is great when a builder offers him a partnership in which he, the draftsman, is to furnish the designs, the contractor do the construction and each share in the profits. This employment may be right and legitimate from a personal standpoint, but because of the ever-increasing number of carpenter-architects the architectural club will soon have to decide whether such engagements by its members are inimical to its interests and those of the profession to which it succeeds. This scrutiny is especially important where such membership is really the basis of the contract and is used freely to influence the client through its guarantee of the draftsman's capability. Practically, it would seem that for the draftsman to use his club connection to further his business or to take the knowledge he has acquired in an architect's office and use it in this way is direct, and it must be acknowledged, pernicious competition with the profession. Ethically, it would also seem that the draftsman, by entering that line of work places himself beyond the pale of professional identity. There are several phases of this question that may furnish food for thought and calm discussion among the architectural clubs.

A Legalized  
Profession an  
Intelligence  
Barometer

Sociologists may not have noted the fact, but it is a fact nevertheless, that the growth of general intelligence among the people at large is indicated by the freedom with which they consent to the passage of laws governing the profession and practice of architecture. There are other barometers by which the intelligence atmosphere may be gauged, but as the iron market is said to be the trade indicator, so the social status of a community in both profession and the public it serves, is manifested by the attitude of one or both toward architectural practice regulation through legal enactment.

Facts Concerning  
Architects  
Registration  
Laws

Facts concerning the different drafts of State laws governing the profession of architecture and their working out in practice, are being gathered by architectural association committees in an ever increasing number of states. These facts have been so gathered before, but are only available for reference through examination of the results illustrated by the completed works of the compilers. The most concrete summing up is probably found in the text of the New York State law which, being the last to secure passage by a legislature is probably as comprehensive and stringent as it is possible to induce an always indifferent and usually ignorant public to sanction. It is the best law because it is the latest, as well as having had for its

compilers a committee of exceptional experience with legislative matters. It also had the advantage of being presented to a public that had become educated in the relation that exists between architectural practice and society. When the first state law was passed, that of Illinois, no such stringent rules would by any possibility have been sanctioned by the Illinois, or any other, state legislature. The lesson was learned by Illinois architects when the first draft, compiled by architects of ability, strong in professional requirements, definite in its restrictive provisions; but when presented to the people for representative approval, it was rejected as class legislation of the worst kind. The next law to be presented was of a different character. Like our country's constitution, it was a compromise; and it has taken almost twenty years to make it the restrictive measure that was necessary to give profession and public full protection. In fact, one "compromise" paragraph is even now before the courts. This makes the exception that a builder may make plans "for work done for himself." Of course, this really was intended to mean "for his own personal use," but its interpretation has been that any speculative builder could hire draftsmen and construct houses independent of professional supervision. Up to the passage of the New York law those passed in other states have been more or less compromises, their authors taking what they could get rather than what they thought adequate and trusting to the popularity of the law's operation and subsequent amendments to finally bring it to the required standard. The Institute Committee on Legislation of 1915, went into the matter of registration laws exhaustively and its report coupled with its recommendation of the New York law as a basis for formulating other laws, is worthy of the attention of all who seek for information and direction in the formulation of state registration laws.

Archaic  
School Board  
Asks for  
Gratuitous Plans

Owatonna, Minnesota, the center of a farming community in the southern part of that state, was placed "on the map" by an enlightened bank management securing the services of Louis H. Sullivan in the designing of a bank building, the design of which has attracted attention throughout the architectural world. This action of its leading financial institution would suggest that the community was likewise architecturally enlightened. But when the school board goes back into the dark ages of something-for-nothing plan acquirement and advertises for "preliminary sketches, with plans for treatment of grounds," \* \* \* "to be furnished free of any expense," for a \$150,000 school building, one would be apt to judge the opposite. It is probable that these arbiters of Owatonna's educational standards also believe that in making the janitor the principal of the new school they would be saving money, which is the main desideratum, and by advertising, such a janitor-pedagogue could be obtained. While it is also probable that no public protest would be made against the employment of an "architect" who would respond to the requirements of the advertisement,

prompt and vigorous objection would be filed if the janitor were to be installed as manager of the school curriculum. Of course, there are still a few people who think that the "Chinese doctor" is as reliable as the Mayos, and the chief debater behind the store stove the peer of the best lawyer. While doctors and lawyers have impressed the public with the value of their trained services, and that these services are not presented in gratuitous competition except by the charlatan, there are still too many who do not recognize the professionalism of the architect and imagine his work to consist of drawing square or oblong divisions in an enclosed space and painting attractive pictures of buildings. It is not a new discovery, but evidently not yet known to the Owatonna school board, that there is an intimate relation between curriculum, building design and plan, and recreation ground in the establishment of a school, and that the proper correlation of these can only be properly established by an expert in school planning. This is demonstrated by schools, not only in the cities but many of the smaller towns in Minnesota. But these buildings that the people's money paid for, were produced by architects who are artists in design and experts in plan and arrangement—and who are both too busy and too professional to respond to the something-for-nothing advertisement of the Owatonna School Board.

Preservation  
of  
Lake Michigan  
Sand Dunes

Since the strenuous efforts of Enos A. Mills for the establishment of Estes National Park in Colorado met with success, no other like project of equal importance has been presented to the Government for sanction as that recently inaugurated by those societies and artists interested in social advancement of Illinois and Indiana. These societies, headed by the Assistant Secretary of the Interior, Stephen T. Mather, and architects and artists led by Lorado Taft, the sculptor, demand that the picturesque sand dunes at the foot of Lake Michigan, the only extensive tract of natural scenery now left in the Middle West, be preserved as a National Park. Unique in many of their features, only approached in grandeur by the similar sand mountains in Michigan that culminate in Sleeping Bear Point, these sand dunes are threatened with destruction by industrial encroachment and land speculators. Action for their preservation to State and Nation is imperative, and as the only place where a National conservation of Nature's greatest marvels between Itasca Park in Minnesota and the Adirondacks, can be established, the project should at once receive the endorsement and action of the National Government.

Edward J. Wood, architect, of Clarksburg, West Virginia, has established a branch office at Marietta, Ohio. Mr. Howard Stephenson is in charge.













