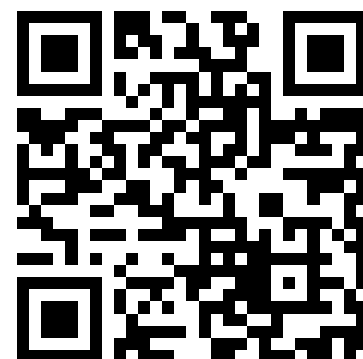

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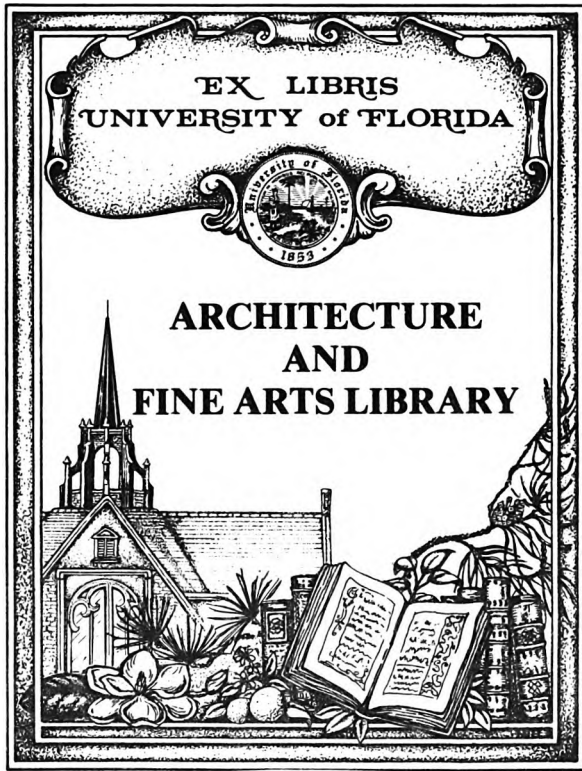
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VOLUME XXV
NUMBER 5

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THE WESTERN
ARCHITECT

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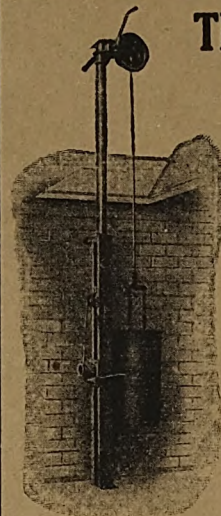
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Manufacturers of

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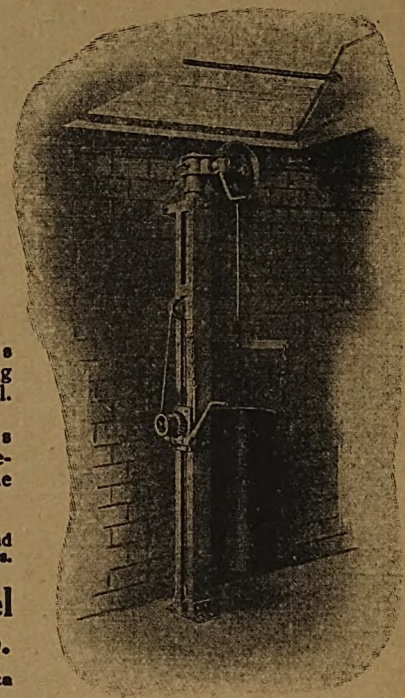
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Serves Every Purpose of a base-
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hoist lowered into base-
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All pitched roofs shall be covered with (*Insert name of Pattern of tile wanted*) Tiles, made by Ludowici-Celadon Company, with stock fittings suitable for each pattern; all hip and valley tile to be cut to proper angle (valley tile for roll patterns to be filled) before burning. The tiles as specified above must be of shale, hard burned, of—color, and in accordance with samples deposited in office of the Architects.

PREPARATION OF ROOF—Before roofer is sent for, the owner or general contractor shall construct roofs in strict accordance with plans, sheath roofs TIGHT, have all chimneys and walls above roof line completed, have all vent pipes through roofs, furnish all strips of required width used under hip rolls and ridging, furnish all 1 x $\frac{7}{8}$ -inch cant strips used under tile at eaves (if required) and have all scaffolding ready for use of roofers. Metal contractor shall have all gutters in place on roof (gutters whether box, hanging or secret, to extend over the roof sheathing and cant strip (if cant strip required) and extend under felt and tile at least eight (8") inches) and shall also have in place all valley metal, the width of which must be 24 inches (20 inches on short valleys where conditions are favorable), with both edges turned up $\frac{1}{4}$ inch the entire length of valley. Valley metal must be laid over one layer of felt running lengthwise the entire distance of valley. Metal contractor must have in readiness all flashing metal used alongside and in front of dormers, gables, skylights, towers, perpendicular walls, also around vent pipes and chimneys, and place same after arrival of tile roofer and in accordance with requirements of the tiles.

LAYING OF FELT—After roofs have been thus prepared to receive felt and tile, tile roofer shall cover sheathing of the roofs with one thickness of asphalt roofing felt, weighing not less than 30 pounds to the square, laying same with a $2\frac{1}{2}$ -inch lap and securing in place with capped nails. Felt shall be laid parallel with eaves and lapped over all valley metal about 4 inches, and laid under all flashing metal and turned up against all vertical walls 6 inches.

LAYING OF TILE—The roof having been thus prepared, tile roofer is to fasten tile with copper nails. Roofer shall see that tiles are well locked together and lie smoothly, and no attempt shall be made to stretch the courses. Tile must be laid so that the vertical lines are parallel with each other and at right angles to eaves.

The tiles that verge along hips shall be fitted close against the hip board, and a water-tight joint made by cementing cut hip tile to hip board with good elastic cement. Each piece of hip roll shall then be nailed to hip board, and hip rolls cemented where they lap each other. The interior spaces of hip and ridge rolls must not be filled with pointing material.

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Save Coal—Smoke is unconsumed carbon, and all smoke escaping to the open air represents unburned fuel. The Capitol Smokeless Boiler consumes all carbon and volatile gases distilled from bituminous coal used in this boiler.

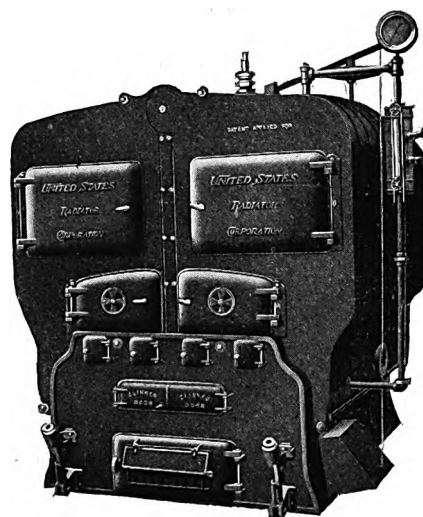
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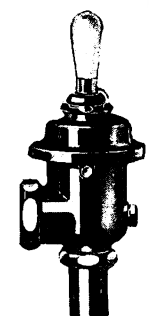
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On and after May 1st the Watrous Line of Sanitary Plumbing Fixtures, embracing the famous Watrous Patent Duojet Closets, Flushing Valves, Urinals, Drinking Fountains, Self-Closing Cocks, Liquid Soap Fixtures, etc., heretofore sold by the Watrous Company, will be manufactured and sold exclusively by the Imperial Brass Manufacturing Company.

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B-230—Duojet Wall Closet

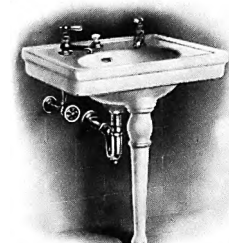


B-125—Flush Valve



B-450—Duojet Urinal

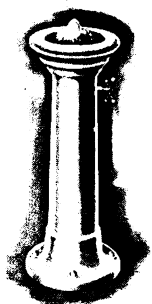
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B-724—Lavatory

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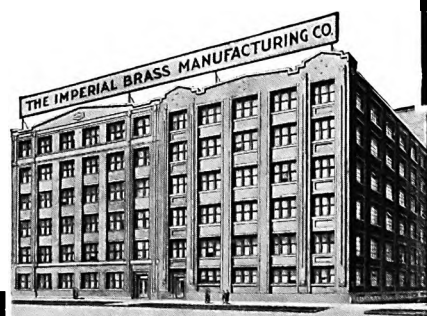
B-600—Sanitary Drinking Fountain



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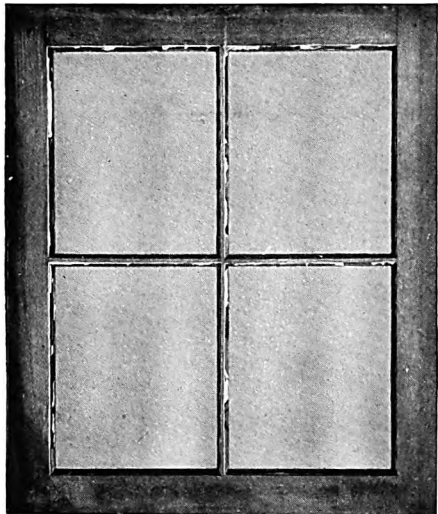
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The Passing of the Putty Window

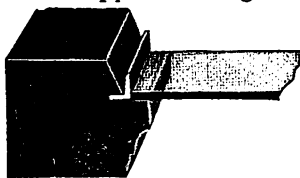
PUTTY OR PUTTYLESS



OLD STYLE PUTTY SASH

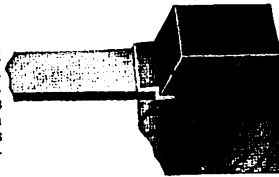
This window is the ordinary, or old-time sash, glazed with putty. In a short time the putty cracks and falls off, leaving the glass loose to rattle when the wind blows, let in water when it rains, and admit dust and cold air. Costs time and money to re-glaze it. Putty shows ragged edge through glass.

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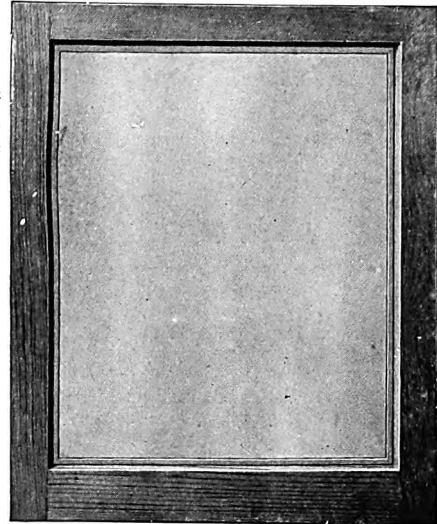


No Putty—Less Trouble
Left side shows lead inserted in sash and glass in position. Right side shows lead pressed down over edge of glass and glazing completed.

GOULD MFG. CO.,
Oshkosh, Wis.



Glazing with putty has always been and always will be unsatisfactory, due to the fact that the putty dries, cracks, and falls off. This has created a demand for something more durable in the line of glazing



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Our New Style Puttyless is glazed with a lead strip, placed in a groove in the sash and turned over edge of glass. Glazing is absolutely Weather-, Dust- and Waterproof. The sash is made so the wood will last longer, the glass will stay in the sash, glazed Stormproof as long as the wood lasts. If glass is ever broken anyone can reglaze it. Always shows clean cut, uniform margin.

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This is not to be wondered at. The wonder would be if some other type of roof had been specified, because most of the permanent structures of the country are covered with Barrett Specification Roofs.

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This combination of 20-Year Guaranty with low cost and low insurance rate has put these roofs in a class by themselves.

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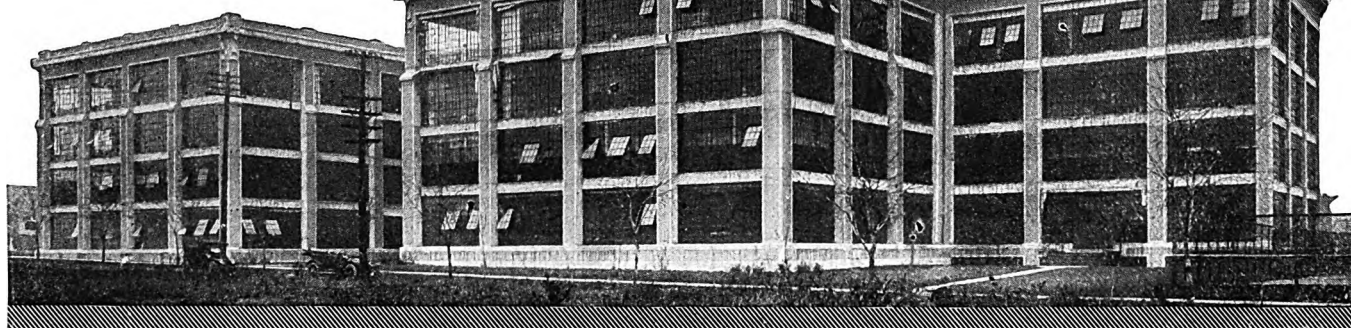
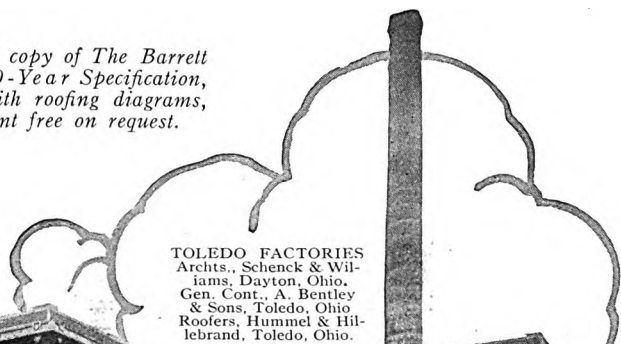


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The second annual bulletin of the College of Architecture, University of Notre Dame, Indiana, is profusely illustrated with academic drawings of merit. The university was founded in 1843 by the Very Reverend Edward Sorin, of the Congregation of the Holy Cross, and incorporated a year later by the legislature of the state. The Architectural College is under the direction of Francis Wynn Kervick, B. S. in Architecture.

Spencer & Powers, on April thirtieth, removed their office to suite 1305-8 Tacoma Building, 5 North La Salle Street, Chicago.

Charles E. White, Jr., architect, Chicago, announces the removal of his offices from the City Hall Square Building to the Fisher Building, 343 South Dearborn Street, Chicago.

Mr. Rolland C. Buckley, of Minneapolis, and Mr. E. Paul Prins, formerly of Chicago, Illinois, announce the forming of a co-partnership for the practice of architecture, with offices at 252 Plymouth Building, Minneapolis.

Charles H. Bebb, F.A.I.A., and Carl F. Gould, A.A.I.A. architects, announce that they have removed their

offices to Suite 1005 Securities Building, Seattle, Wash.

METAL LATH MANUFACTURERS' PROGRAM

The Associated Metal Lath Manufacturers have moved their offices from Chicago to the Swetland Building, Cleveland, Ohio, and Zenas W. Carter, formerly of Boston, has been appointed Commissioner, to supervise all publicity, promotion and investigation. Plans cover a series of extensive and exhaustive tests of the fire resistance properties of metal lath, its use in fire-retarding construction, the exploitation to architects and the public of the saving in space which can be affected through the use of this material, its vermin and rodent proofness, investigation and assistance in the revision of building codes of cities so that metal lath will receive its proper recognition by city officials and engineers. The advertising managers who comprise the advertising council of the Publicity Bureau, are:

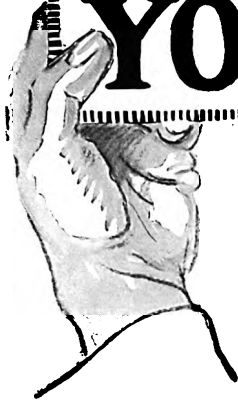
Mr. C. O. Powell, president, Northwestern Expanded Metal Company; S. M. Fechheimer, Trussed Concrete Steel Company; R. M. Nicholson, Berger Manufacturing Company; C. M. Stewart, Consolidated Expanded Metal Companies; L. E. Fisher, General Fireproofing Company; L. J. Rouleau, Penn Metal Company; F. E. Erickson, Milwaukee Corrugating Company; Wm. Geo. Lane, secretary, The Bostwick Steel Lath Company; Zenas W. Carter, Commissioner.

This announcement indicates an organization which will exert an immense influence on the minimizing of fire losses in the United States. Systematically and thoroughly to convince the consumer of the value of metal lath is better, and in results more directly effective, than any statutory enactment in building codes.

Professor C. R. Richards, professor of mechanical engineering and head of the department since 1911, has been appointed dean of the College of Engineering and director of the Engineering Experiment Station of the University of Illinois, to succeed Dr. W. F. M. Goss, who has resigned to become president of the Railway Car Manufacturer's Association of New York. Dean Richards is a graduate of Purdue University, 1890, and has been successively instructor in mechanical engineering, Colorado Agricultural College, and professor of practical mechanics, professor of mechanical engineering, and Dean of the College of Engineering, University of Nebraska. Since entering the University of Illinois he served for two years as acting dean of the College of Engineering during the absence of Dean Goss.

A half page spread in the Grand Rapids, Michigan, Herald, is given to an article by S. Eugene Osgood, of the architectural firm of Osgood and Osgood, explaining to the layman some of the construction problems that the architect solves in the designing of a steel building, taking for illustration those involved in the construction of the Grand Rapids Savings Bank Building recently completed by the firm. Mr. Osgood is the son and partner of Sidney J. Osgood, the dean of the profession in his state. The article is illustrated by the portraits of the architects and an interior view of the bank.

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VOLUME XXV

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RESIDENCE FOR MR. JAMES B. FLYNN, DETROIT, MICHIGAN. Smith, Hinchman & Grylls, Architects. Exterior.

DUPLEX APARTMENT BUILDING, LAKE SHORE DRIVE, CHICAGO. William Ernest Walker, Architect. Exterior and Plans.

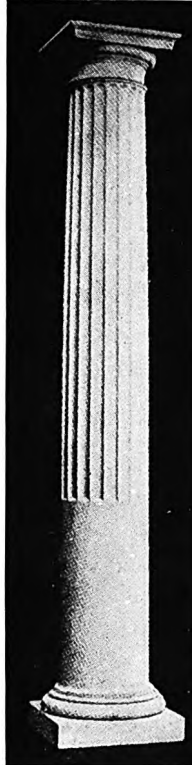
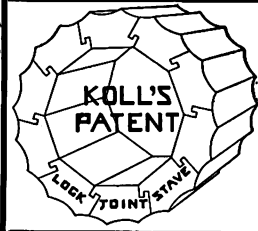
RESIDENCE FOR MR. GEORGE B. ROBBINS, CHICAGO. Horatio R. Wilson & Company, Architects. Exterior, Detail and Plans.

BISMARCK GARDEN, CHICAGO. Huehl & Schmid, Architects. Exterior, Details and Views.

DETAIL PLATES

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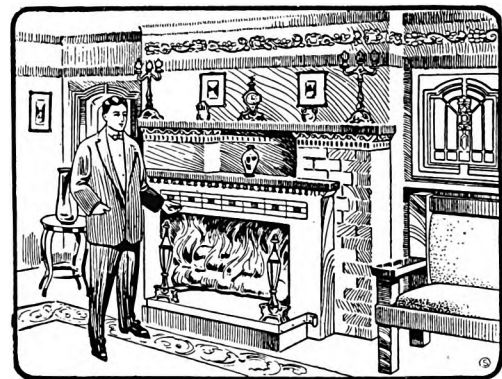


THE OLD WAY

The Heart of the Home
is the Fireplace.

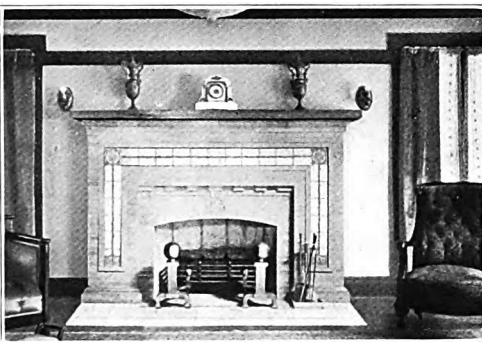
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THE WESTERN ARCHITECT

A NATIONAL JOURNAL OF ARCHITECTURE AND
ALLIED ARTS, PUBLISHED MONTHLY

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IN OUR COUNTRY'S SERVICE

By John Lawrence Mauran
President American Institute of Architects

The architectural profession wisely has held itself aloof from entangling alliances in politics, religion, and even dynastic changes. But there arise conditions which make impossible the continuation of such a policy. Our United States have joined forces with the nations which, in a world war, fight for the principles of liberty. When, in the first days of this war, German militarism destroyed those architectural monuments which belonged to civilization and were the especial objects of veneration on the part of the profession which created them, bitterly did we condemn the action. Today an infinitely greater monument is in danger, the structure of Liberty itself. We fight that Democracy may withstand the shock which already has swept to ruin the most precious physical heritages of civilization.

It is altogether fitting that the architectural profession, individually and as a body, should take an earnest, logical and self-sacrificing part in this supreme struggle. Representing not only its members, but, we believe, every architectural practitioner, the American Institute of Architects has proffered the service of the profession to the President of the United States. What this means is outlined in a statement made to the Western Architect by the President of the Institute. This statement is given the prominence it merits as a "call to arms" of the intellectual, moral and physical forces of the profession, and as a wise appeal to the country for a continuation of those projects upon which rests the success of a nation in war as well as in peace. Sound prosperity at home sustains a successful army afield.

At any moment of a National crisis, or when unforeseen conditions suddenly confront any business or profession, it is the part of wisdom to follow the injunction "Stop, Look and Listen." And so, at this juncture, when we find the entire country collectively and individually rallying to the full and unqualified support of the President, it is natural that we architects as individuals, and the American Institute of Architects as our national body, should lay aside every other consideration and place our resources and special training at the country's disposal in its hour of need.

It will be of interest to you, I am sure, to know that on February 21st, I proffered the profession's services to the President on behalf of the American Institute of Architects. This proffer has been gratefully accepted, and through the central committee, of which Mr. Evarts Tracy is chairman, a mobilization of our resources is under way. In the meantime actual work is being done for some of the eastern departments.

In addition to this movement, I have been requested, as president of the Institute, to place the services of a large number of firms and individuals at the disposal of any branch of the Government, including the Red Cross, on the basis of cost for office service, and the service without charge, of the individuals or partners making the offer.

This splendid patriotic act is being made known to

every member of the Institute, that opportunity may not be lacking to make this offer unanimous. The responses of department heads have shown a very deep appreciation, and steps have already been taken by the Navy Department to make use of our thoroughly equipped facilities.

Thus have we put ourselves in a position to render patriotic service outside the possibility of profiting by our country's need; and this duty done, it behooves us to survey the prospect before us with calm eyes and fearless hearts.

As the situation presents itself to me, I see this great Nation undertaking a task rather than entering upon a war with all its attendant disturbance of the daily habits of life of the great mass of its citizens. Prosperity is our fortunate possession. Our resources are such that our credit cannot be strained, and I believe that the sober-minded man of business, on whom we architects depend, will go forward with his projects in the firm belief that in no other way can he more effectively contribute to a continuation of the country's prosperity.

There is no evidence visible that excitement or uncertainty prevails, judging by all those barometers which reflect the emotions of a Nation, and so I confidently look forward to the serene progress of all the activities of commerce and business undismayed and unshaken by the task before us.

What are
Professional
Ethics,
Anyway?

The Illinois Society of Architects, from its headquarters in Chicago, issues a "Monthly Bulletin." It circulates official information, comments on passing events, and also acts as a general medium for the exchange of ideas among Society members. Like the telephone, one can hardly see how it could be dispensed with. It is well edited and is a distinctive benefit to the Society and the individuals that compose its membership. Last fall a member wrote the president for advice regarding the ethical aspect of a stated situation, something pertaining to an owner who wished competitive plans, for which he would pay, and then make his own selection. The letter with its problem was turned over to the Bulletin, and through it placed before the members of the society. Subconsciously the profession in Illinois, as in most places, is correctly ethical in practice, but until it had a specific case set before it, and the question "what is ethical?" opened up, it had thought but little and talked less about it. At once letters began to appear in the Bulletin, some giving other nuts for the ethical hammer to crack, others answering the first correspondent by the individual's personal conception of professional ethics; each seemingly awakening to the realization that they had definite and working opinions on the subject that they had not before realized. The result of these varied searchings of inner consciousness was extremely beneficial to the whole society, though the wide divergence of opinion evidenced is one of the most noteworthy features of the symposium. If this discussion of what should be the fundamental principle of professional action has so benefitted the profession in Illinois, it should be of great value to the profession at large, and the Western Architect will welcome similar discussion in its pages. On another page several of these letters are reprinted, both because of the wide separation in viewpoints between their authors, and because in them are found the extremes of the varying opinions presented by other, but no less thoughtful and analytical writers.

Idaho
Adopts
Registration of
Architects

The legislature of the State of Idaho has passed an act "to provide for the licensing of architects and regulate the practice of architecture. The State Board of Examiners is to consist of five members, one a member of the architectural or engineering departments of the State University, and four architects who have been in regular practice for five years. The term of office is four years, two of the first appointments to expire in two years to secure a two-year alternation. Vacancies, as well as regular appointments, are made by the governor. The examination fee is \$20, and is retained whether the candidate passes or not. The license fee is \$20, and each practicing member of a firm must have a separate license. The salary of the secretary-treasurer is \$500, this and other expenses to be paid from the board's receipts. Those with school diplomas and three years in practice, who have licenses in another state, and those in practice before the passage of the act, are eligible to registration without examination, the fee

being the same as in examination cases. Any person can file plans for buildings that are not prepared by a person "known or styled as an architect," and there is nothing in the act to prevent any builder, or others, from making plans for a building "that is to be constructed by himself or his employes." A civil engineer is not considered an architect "unless he plans, designs and supervises the erection of buildings, in which case he shall be subject to all the provisions of this act and be considered an architect." The penalty for practicing or advertising as an architect without having first secured an architect's license is from \$50 to \$200, or, in default, imprisonment until the fine is paid, allowing \$2 for each day of imprisonment. The architects of Idaho are to be congratulated upon their success in securing this legislation and commended for the advanced position achieved by their profession there, as evidenced by this restrictive enactment.

Fee System
in School Design
Threatened
in Detroit

Michigan has too many examples of all that is best in architectural design to be largely discredited by a single instance of a lack of appreciation of its civic value.

The proposition of a school inspector—with a generous Highland name and an Aberdeenshire love for pinching the baubee—to abolish the "fee system,"—that is, paying capable architects a fair percentage for design and superintendence—and "standardize" the plans of each year, would place the educational reputation of that fair city upon a plane with the cross-roads village in a farming community. The people of Detroit, with those of every other enlightened community, know that the element of education in form and proportion absorbed by the pupils of a well designed school building, is alone worth any extra cost that might be involved in retaining the best designing talent possible, aside from the many more tangible and so-called practical benefits derived through the employment of trained architects in their erection. Yet, as in most penny-wise-and-pound-foolish policies, the saving in money is only apparent. At five per cent on the cost of modern buildings it requires very skillful and close attention to every detail in the preparation of plans and proper superintendence for an architect to realize a profit from the work. Yet by this method only can the best, the most economical service be obtained. No public architectural office, from that of the United States Government down, can present the corps of trained draftsmen, engineers and superintendents that are the ordinary adjuncts to the offices of our best practitioners. Without these the expended money is not represented to the highest efficiency in the building, and the salary of the "School Architect" employed is an infinitesimal part of the entire cost of the office work. It is not probable that the people of Detroit will be led into so serious a blunder as is involved in the proposition of this probably honest but uninformed school official, and it is regrettable that publicity should have been given to his misleading proposition.

A Question of Ethics

Being a discussion of the subject of competitions, regulated and otherwise, and the questions of business-getting policy which has created great interest among the members of the Illinois Society of Architects, and is open to the consideration of all readers of the Western Architect.

WHEN a member of the Illinois Society of Architects last fall wrote to President F. E. Davidson, raising a question of professional ethics, he started a discussion which has been of intense interest to the profession in the state. A wide divergence of opinion has developed, involving the question of competitions and the proper procedure of seeking business.

Originally the question involved that of taking part in an "unregulated" competition in which an owner desired competitive plans for which he proposed to pay and from which he would make his selection. President Davidson submitted the letter to a number of the prominent practitioners in Illinois, and a most interesting discussion resulted. Some of these letters are reprinted because of the interest they have aroused in Illinois as a result of their publication in the Bulletin of the Illinois Society of Architects. The question is now open to discussion among the readers of The Western Architect.

Addressed to President Davidson, the first letter written by Irving K. Pond, past president of the American Institute of Architects, Chicago, is as follows:

By his flippant and mildly contemptuous reference to his ethical architectural friends, I judge that the writer of the letter published under the caption, A Question of Ethics, in the November Bulletin, and on which you desire comment by me, is not himself at heart inclined to be more than relatively ethical; otherwise he would know how to act under given conditions and would have no need to seek light in the Bulletin. If he is a member of an Architectural Society which has pronounced upon the subject he will follow the mandates of that Society. If he is outside such a Society he will, perhaps, act as his conscience dictates. In either case he will do well to be wary of any Owner (with a big O) who "realizes" that his proposed action is not in accord with the Architects' idea of his professional practice and suggests that, to do business, or to be allowed an uneven chance to do business, the Architect "reconcile his ideas of ethics with the Owner's wishes and ideas of service." The Architect may well avoid business relations with a client who is not willing to guarantee conditions of fair play in a competition unto which he invites architects; but who invites them, rather, on the basis that they are to reconcile their ideas of ethics with his personal whims and desires,—and who will not head his personal whims and desires to recognized standards of right as between man and man. The American Institute of Architects has formulated from long years of practice and experience, a standard, which, if followed, will protect the client against the unworthy Architect and the Architect against the selfish and tricky, not to say dishonorable, client. The Institute cannot set any standard "once and for all" which "all architects" will live up to all the time or any of the time, until all architects entertain convictions and hold principles for which they are willing to sacrifice something.

My advice to the young and inexperienced writer of the letter in question is to follow Institute Standards until something better is devised.

Yours sincerely,

IRVING K. POND,
Past President A. I. A.

Robert C. Spencer, Jr., F. A. I. A., in a letter published later, had this to say:

To F. E. Davidson,
President, Illinois Society of Architects:
My Dear Mr. Davidson:

Sometime ago I promised you that I would write a letter for publication in the Bulletin, apropos of the questions raised by a member of the Illinois Society of Architects who wanted light on the subject of unregulated competition.

It is safe to say that there is a decided lack of unanimous opinion among members of the American Institute of Architects concerning those of its Canon of Ethics which have to do with questions of business-getting policy, rather than with morality and integrity of professional conduct.

According to Webster's Unabridged Dictionary, a code of ethics may not necessarily prescribe a right course of action. Quoting from Dr. John Dewey in "The Americana," "In its historical development, ethics has been regarded as a branch of philosophy, as a science, and as an art,—often as a composite of two or all of these in varying proportions."

And again, "Ethics as an art is concerned with discovering and formulating rules of acting in accordance with which men may attain their end. These rules may be considered as of a nature either of injunctions or commands, which prescribe as well as instruct; or as technical formulae which indicate to the individual the best way of proceeding toward a desired result, thus not differing in kind from rules of painting or of carpentry."

And again, "As may be readily inferred, some of the most serious problems of ethics at present are concerned with defining and delimiting its own scope, basis and aims."

The long article by this eminent philosopher and writer from which these paragraphs are quoted, closes as follows:

"But as ethical writers become more habituated to evolutionary ideas, they will cease setting up ideals of an Utopian millennium, with only one end and law; and will devote themselves to studying the conditions and effects of the changing situations under which men actually live."

Right here I say frankly that I have never believed that certain injunctions of the so-called "Code of Ethics" of the American Institute were particularly ethical from the moral viewpoint; that they were any more ethical than certain working rules of the organized building trades.

But, when, without any expressed dissent or reservation, we join the body which has adopted this code, we tacitly agree as a condition of our newly acquired status, that we will abide by the rules of the organization. And the breaking of an implied agreement is unquestionably a moral question; and there's the rub.

Yet it is plain, that, insofar as it hampers them in their methods of seeking to obtain new business in ways, that, however undesirable, are at least in their nature not necessarily unfair or dishonorable, the "Code" does not trouble a lot of our very competent, efficient and successful fellow members—not very noticeably.

There are also some very talented, competent and efficient gentlemen in our profession who will not join, each preferring to act as his own censor, in matters of professional practice and conduct.

The code "condemns" doing work gratis in order to obtain commissions. Further on, it sanctions competitions of a certain prescribed form (we may call them "regulated" or "regular" competition) and condemns all others, making it very, very unprofessional to enter them except unwittingly, when of course, the sin may be forgiven.

Yet entering any regulated competition, except as one of those rare ones in which each competitor is fully paid, certainly involves doing work gratis in the hope of obtaining a commission as most of us can testify.

Brother Pond, Brother Jensen and Brother Hall, I do not question that in an ideal community, the ideal architect would sit in his atelier and calmly welcome each new and excellent client as he came in, with never a thought of the morrow, as to prospective clients.

In Utopia the job will always seek the Architect, but Utopia is a long ways from Michigan Boulevard.

It is just because so many talented architects are such poor salesmen or so afraid to try salesmanship, that mediocre, but more pushing and less scrupulous men, also a lot of "art-shitecks" are building up our city in all the ugliness of its prevailing half-baked architecture, and riding in super-sixes.

The salesman today is a bigger man than the producer, bigger at least, according to popular standards.

Some one has said that an architect is a draftsman with a "job." "What is an architect without a job?" Probably a member of the Institute trying to live up to the Code during a period of dullness instead of going out and starting something.

Now, let us hear from Brother Maher and some of the others who are not quite sure, either.

Hoping that I may have the privilege of saying a word about competitions in a later issue, I am,

Yours very truly,
ROBERT C. SPENCER, JR., F. A. I. A.

The latest contribution is that of George W. Maher, F. A. I. A., who writes in part as follows:

It is gratifying to note that the Monthly Bulletin of the Illinois Society of Architects is performing a real service in obtaining various opinions and viewpoints of members of the Institute in respect to the query propounded by a member of the Society.

The question seemed a frank statement on the part of the member who wished to be informed on the general professional opinion regarding unregulated competitions. The gentleman certainly "started something" and we owe him thanks and especially the President of the Illinois Society, for obtaining and publishing opinions from members of the A. I. A. on this vital issue. The inquiry in question has already been answered, but Brother Spencer in his excellent article suggests that there should be more general discussion of the principles involved, and in this idea I fully accord with him.

The subject is certainly a vexatious one, since it presents broad issues of a debatable nature and each viewpoint is subject to a constant change as methods and conditions alter in the business world of action. I shall attempt to present briefly, the issues as I understand them. In my judgment the subject is too involved and far reaching in results to formulate any decisive opinion until discussed by the profession at large. Without question of doubt the purpose of the code of ethics of the Institute and also the Illinois Society, as related to unregulated competitions originated in the desire to assist the architect in obtaining from the client and public intelligent and proper recognition, also a commensurate competence for professional work performed of a technical nature. It is of general opinion that the architect has not always been treated properly or paid adequately for skilled services rendered as compared with other professions or other types of business. Therefore, the lack of knowledge or seeming ignorance on the part of the public in regard to what really constitutes the qualities of an architect had to be valiantly met, and it seemed necessary and wise for the Institute, after careful deliberation to bring into force stringent rules and codes of professional conduct in order to guide the members in their general practice. In addition to this, the observance of an accepted code by architects affiliated with the Institute would tend to enlighten the public to a realization of the difference in standing, character and ability between certain types of architectural practitioners.

There are men posing as architects who are totally devoid of the training or qualifications of an architect. This type of "free booter" roams about at will, preying on the ignorant and credulous building public. They are a menace to society, as their work and actions usually attest. They are members of no organized society of architects.

In contrast to this class is the strictly professional architect, who is recognized by his fellows as being a man of principle and education and who is, therefore, eligible to membership in organized societies of architects.

It certainly should be the desire of all members of the American Institute and the Illinois Society to practice according to the code until something better has been evolved from the heart and mind of these associations and properly indorsed by them. Such an observance will differentiate the real professional architect from the pretender and will assist in elevating the standing of the profession, and thus be of general benefit to the public at large.

The problem we are really facing today is how to continually pursue this policy, which we must admit has its splendid qualities for good, and yet not place too much hardship on the struggling architect, and especially the young man at the commencement of his professional career. It certainly should not be the purpose of any code of ethics to discourage an architect who is a member from obtaining legitimate work by employing his genius as he considers it best to meet the conditions presented. It is not right totally to ignore new and progressive business situations as they continually arise. Many a man has been brought into a life a real service, by some single chance or opportunity which might have been denied him if curtailed by stringent professional ethics or dogmas which governed and controlled his actions. There is a psychological moment in all phases of human phenomena which must be taken strictly into account at a certain prescribed time in order to arrive at the definite constructive conclusion desired.

It therefore is a dangerous policy for any organization to discourage the competitive habit. Such a procedure, if carried to its ultimate conclusion, dulls the wits, strangles creative impulses and makes "laggards" in the world of action. Competition and Democracy go hand in hand and a sane competition, in order to obtain opportunity for work, should be encouraged by the profession.

The same is true of proper advertising. I may hold an advanced view on this mooted subject, but I am inclined to think that a great profession actually engaged in the service of mankind should not nor has it a right to be compelled to hide its light under a bushel. Advertising is a permanent institution, a great and legitimate profession, and therefore the American Institute of Architects and the Illinois Association should avail itself of opportunities presented in order to be in tune and in step with progressive America.

We are organized together primarily to assist in the right upbuilding and beautifying of our communities and cities. In order to do

this as professional men, we agree to accept certain responsibilities which must be adhered to in order to best achieve the results desired. Let us, therefore, approach any discussion of the problem with an open mind and hold only to those canons of ethics which will advance the opportunity and usefulness of the trained architect. In the spirit of this method of procedure will the profession perform its services best for the ultimate good of the public. I am,

Yours very truly,

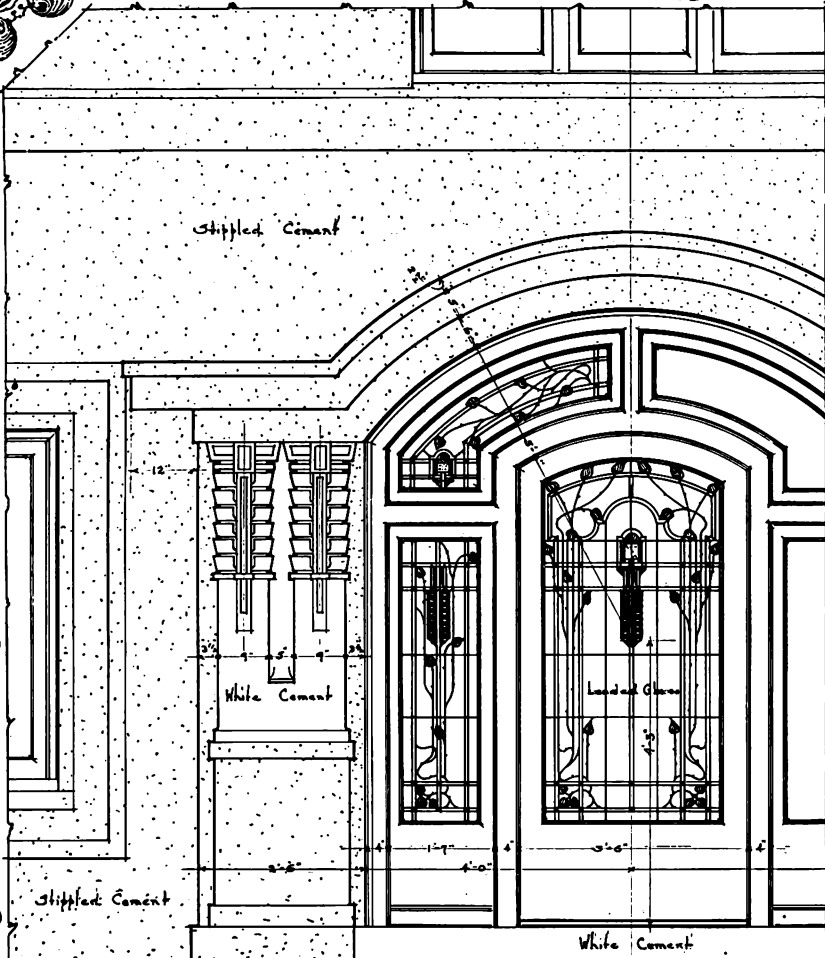
GEORGE W. MAHER, F. A. I. A.

WILLIAM ROTCH WARE

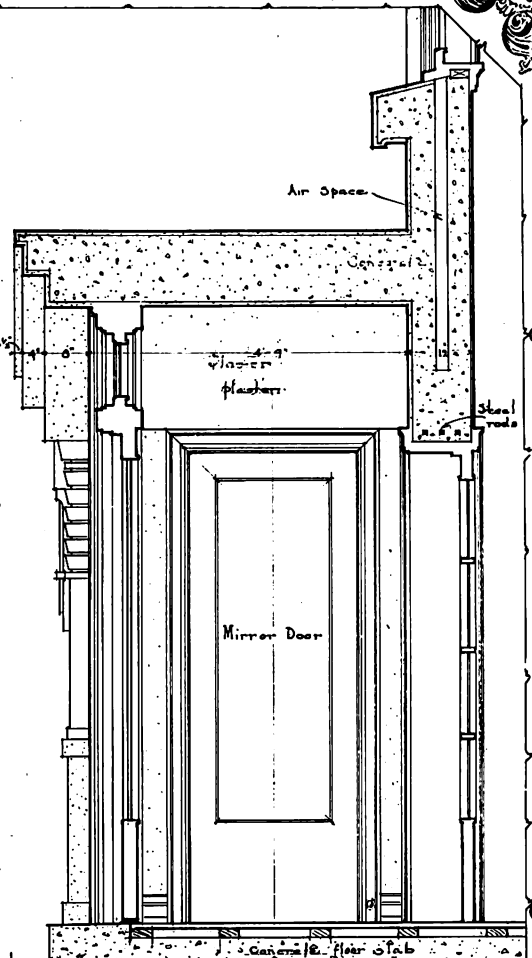
The passing of William Rotch Ware, which occurred on March 28th, at his home in Newton, Massachusetts, recalls the years, known to the older architects in the United States and in England, when the American Architect and Building News was the only architectural journal in this country and ranked with the British Architect in professional importance. Founded, it is understood, by the American Institute, and taken for publication by the Osgoods in Boston on that society's guarantee, William Rotch Ware was engaged as its editor. An architect by profession, a cousin of William R. Ware, the partner of Richardson, afterward professor of architecture of Columbia College School of Mines, he found a field of usefulness that grew under his direction until the influence of the American Architect was paramount in the offices of the profession. It was a journal of literary merit and technical information, rather than a portfolio of photographs and academic drawings, and its editor was its guiding spirit. His personality during the many years in which, to a greater extent than any other architectural writer of our time, he advanced the ethics and elevated the practice of the profession, was little known to his readers because the parsimony of his publishers did not allow of traveling expenses. Yet so many were his correspondents and so intimate his knowledge of architectural affairs that he produced a journal which was accepted as reliable and authoritative everywhere. We do not think it too much to say, that to him belongs the credit of much that we, of the present, call advancement, through his weekly spreading of architectural thought and improvements in design throughout the professional field. His professional career ended when some eight years ago the failure of the Boston publishers brought the journal to New York. From 1876 to 1906 the written history of American architecture is largely written in the pages of the American Architect, and the American Architect was William Rotch Ware. He died at the comparatively early age of sixty-eight. It would be but a fitting tribute to his long service in the interest of the profession for the American Institute of Architects to see that a suitable memorial be erected over the spot where his body rests, or an inscribed tablet placed in the Octagon.

Rupert W. Koch, architect, of Detroit, has established an office in the Muskegon Home Building, Muskegon, Michigan. The office is in charge of W. G. Jameson.

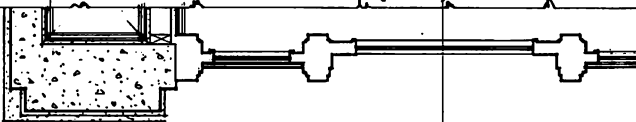
At the recent annual meeting of the Industrial Club of Chicago, of which Richard E. Schmidt, architect, is vice-president, Mr. Charles H. Whitaker, editor of the A. I. A. Journal, continued his propaganda against the government building system, speaking on, "The Inside of the Pork Barrel."



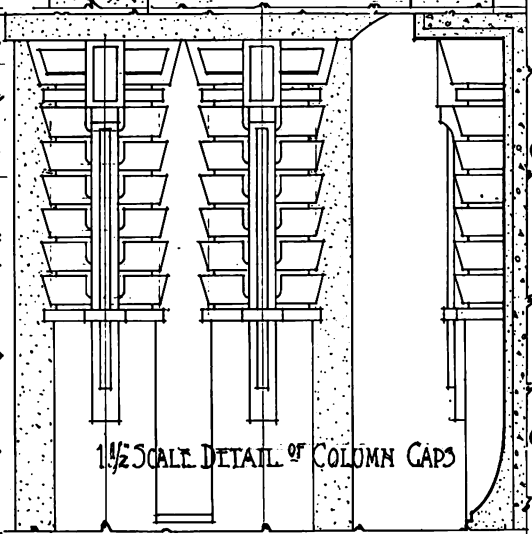
ELEVATION
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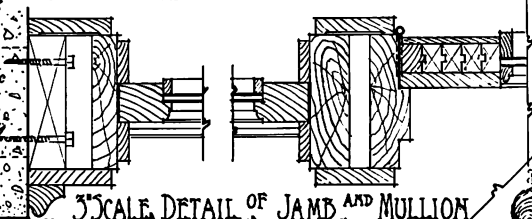
SECTION



PLAN



1 1/2 SCALE DETAIL OF COLUMN CAPS

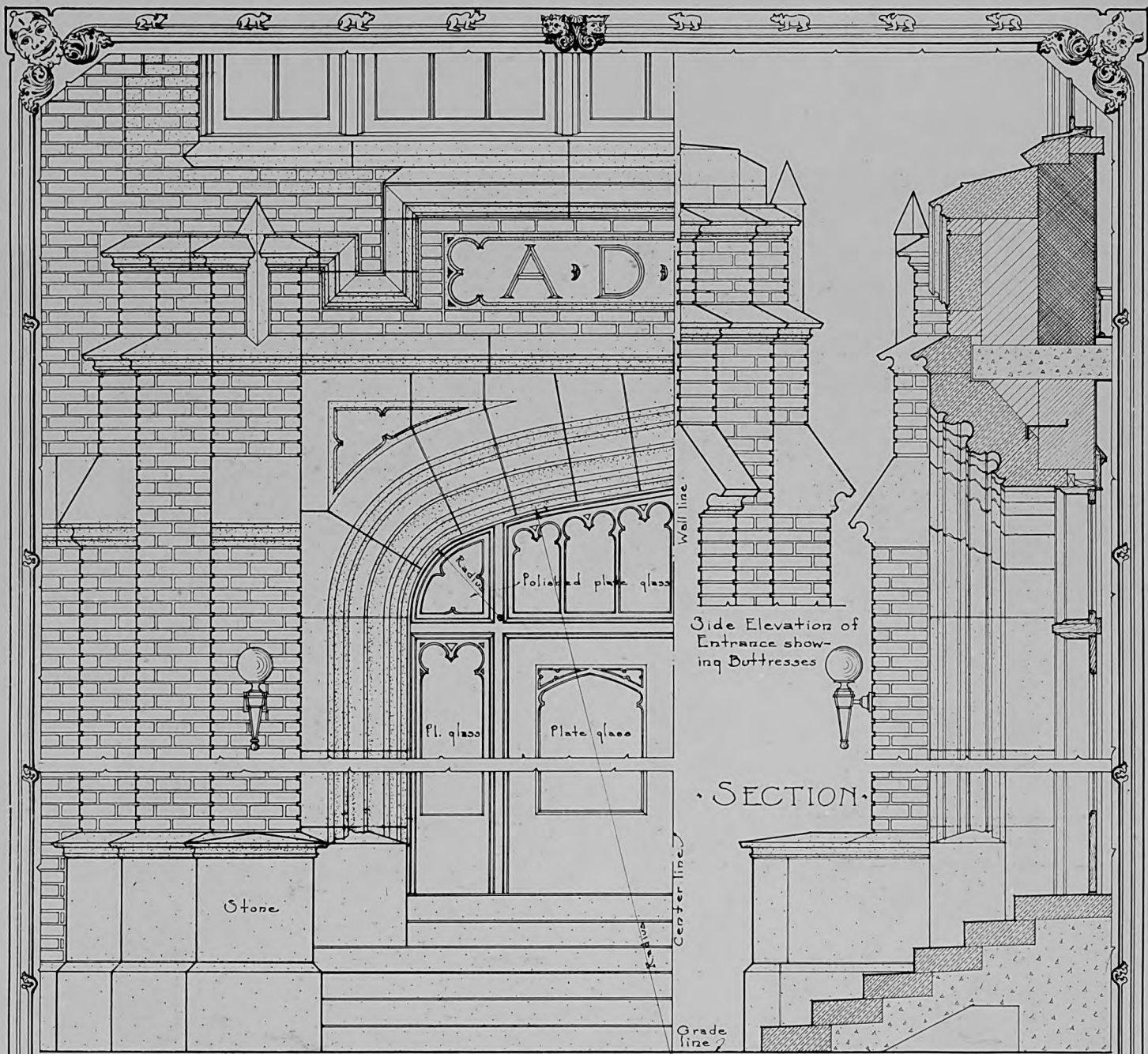


3 SCALE DETAIL OF JAMB AND MULLION

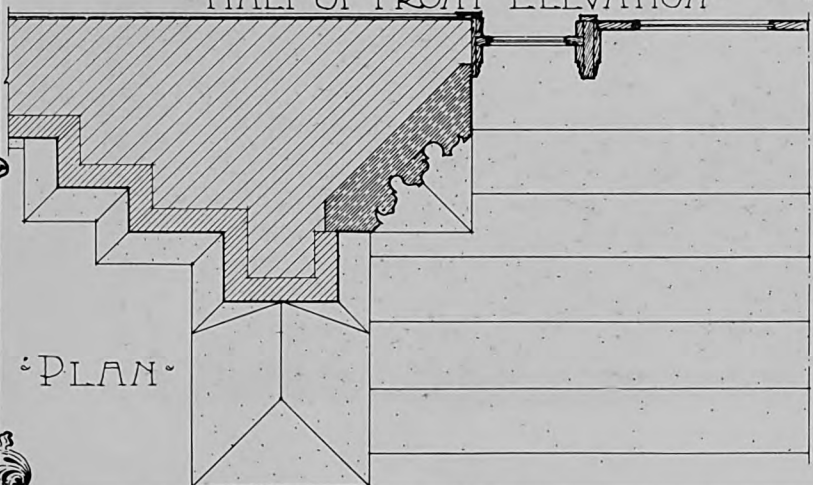


ENTRANCE DETAIL

ENTRANCE TO RESIDENCE OF E. L. WILLIAMSON
KANSAS CITY, MO.
SHEPARD & DELCHER ARCHTS. K.C., MO.
G. L. LOCKHART, DEL.



~ HALF OF FRONT ELEVATION ~



~ PLAN ~



ENTRANCE TO HIGH & GRADE SCHOOL AT GRUNDY CENTER IOWA
 - G. LOCKHART ARCHT. - G. LOCKHART DEL. - ST. PAUL MINNESOTA -

ENTRANCE DETAIL



RESIDENCE FOR MR. RALPH ISHAM, MONTECITO, CALIFORNIA
CHILD & SMITH, ARCHITECTS, CHICAGO :: ::

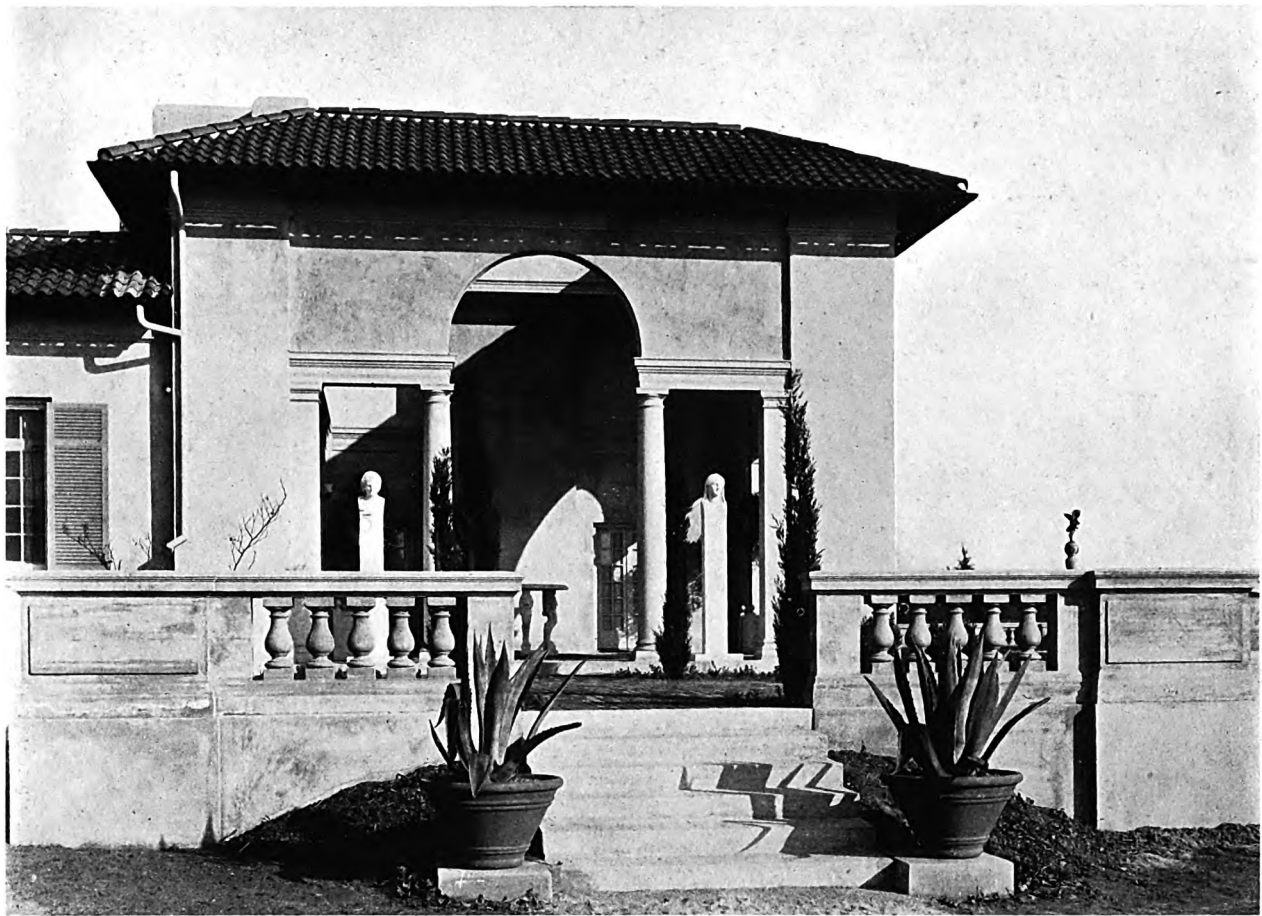


LIVING ROOM



DINING ROOM

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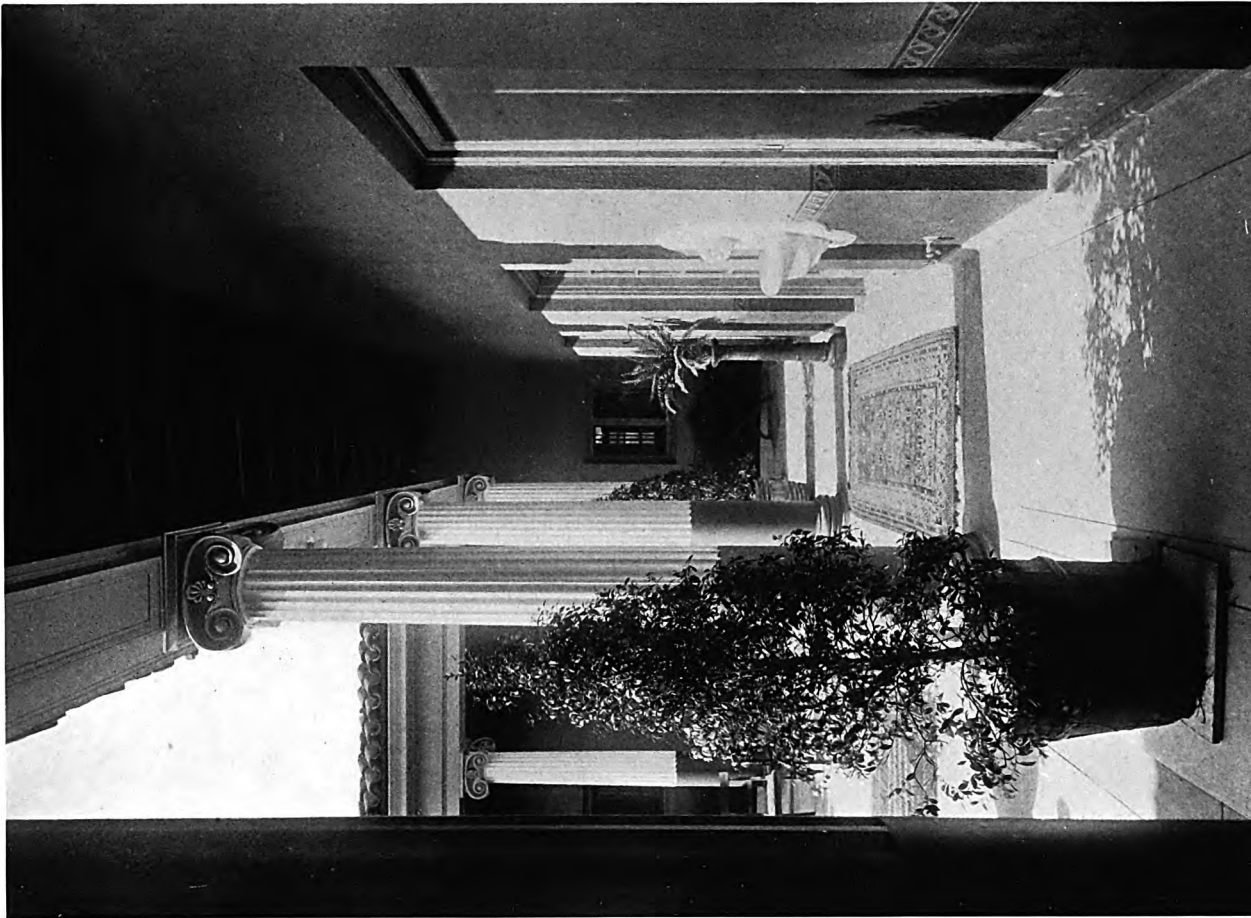


PERGOLA

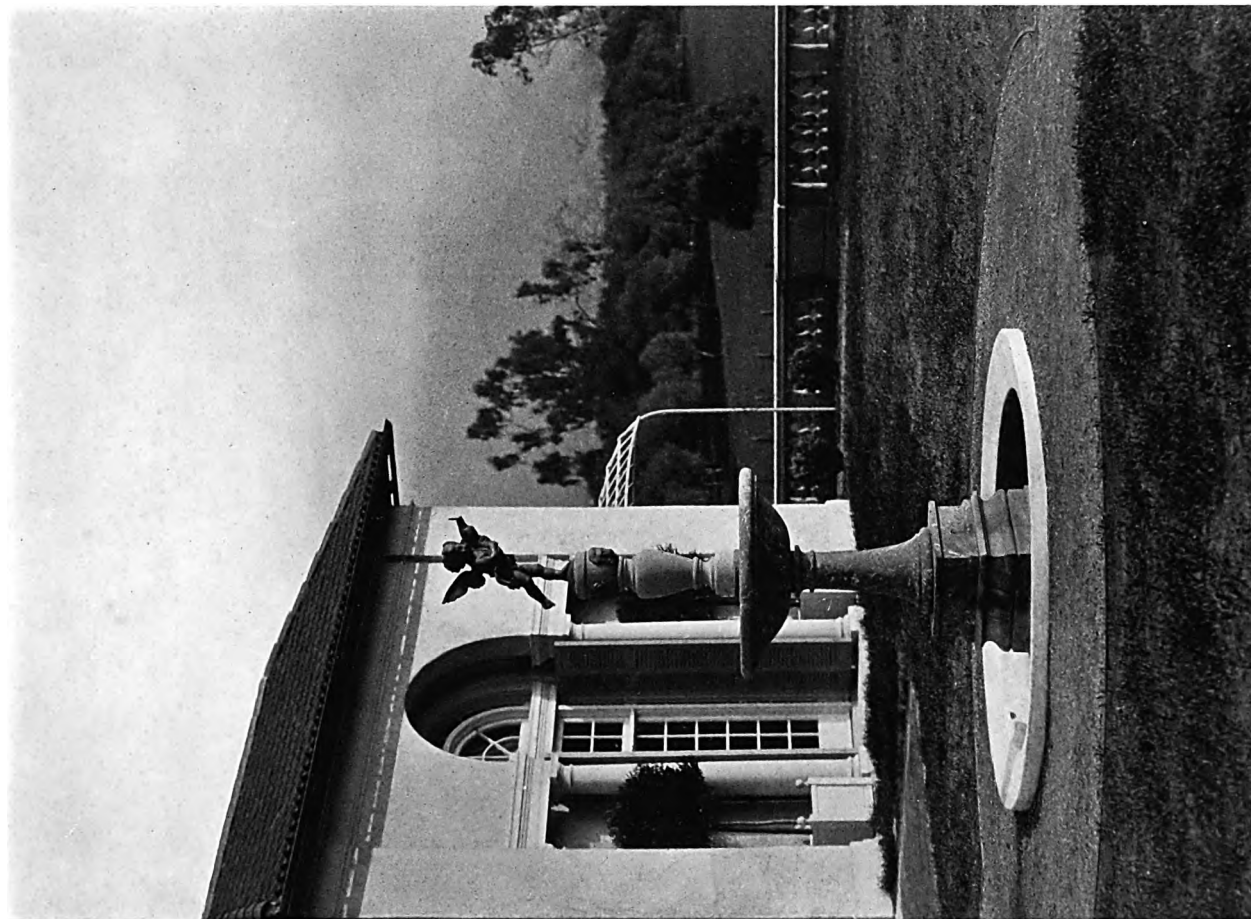


RESIDENCE FOR MR. RALPH ISHAM, MONTECITO, CALIFORNIA
 CHILDS & SMITH, ARCHITECTS, CHICAGO :: :: ::

VIEW IN COURT

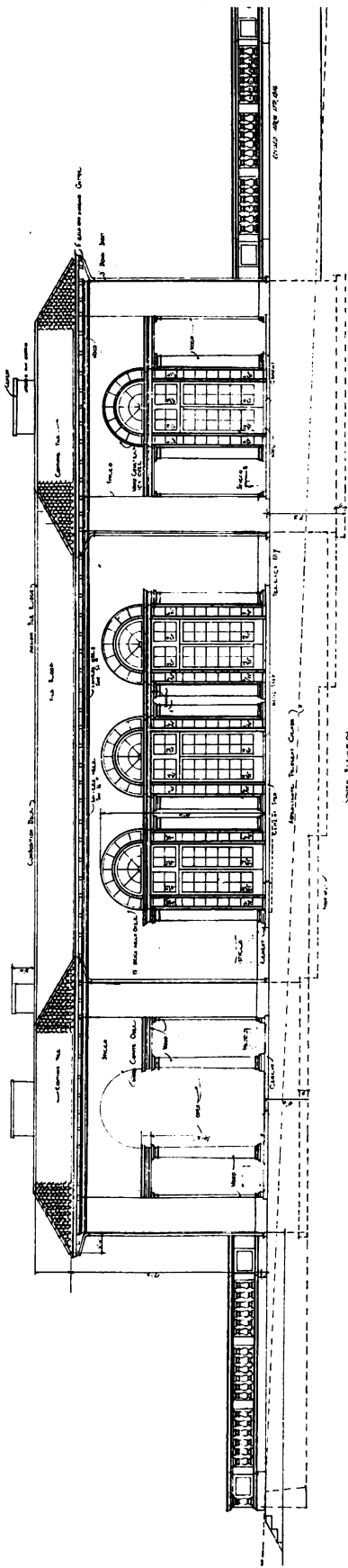


· COLONNADE IN COURT



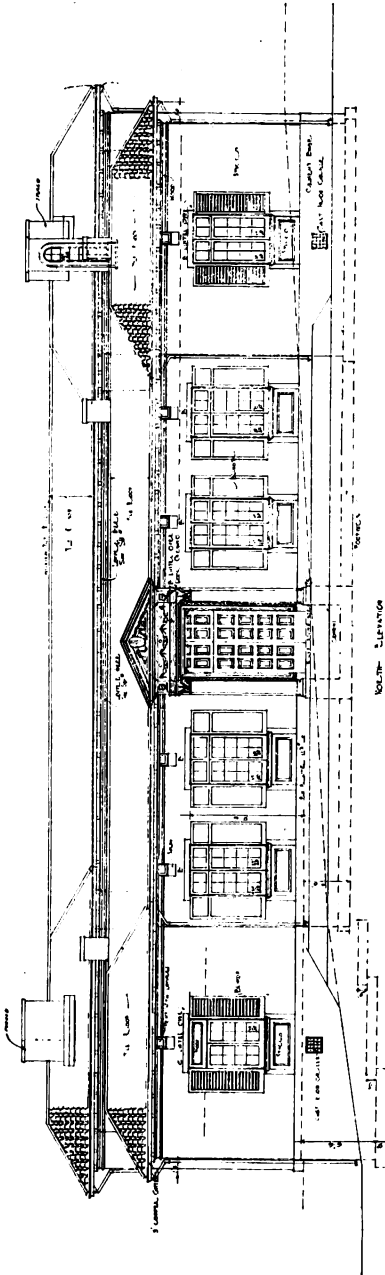
FOUNTAIN ON TERRACE

RESIDENCE FOR MR. RALPH ISHAM, MONTECITO, CALIFORNIA
 CHILDS & SMITH, ARCHITECTS, CHICAGO :: ::



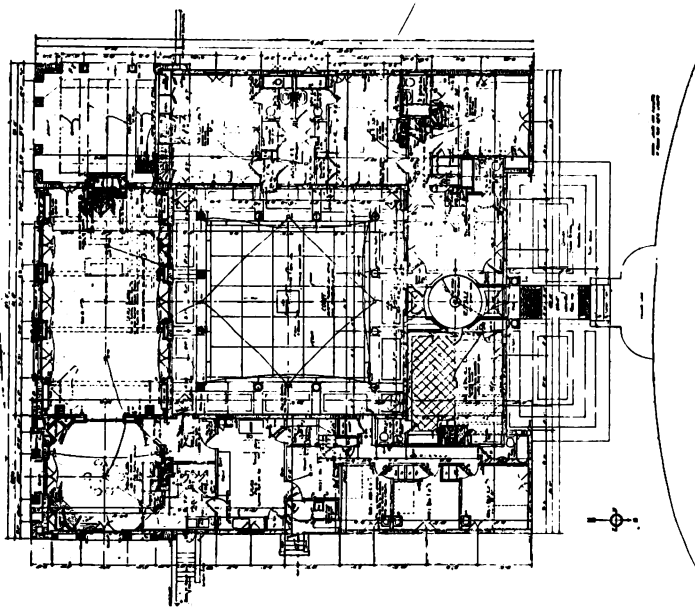
TERRACE FRONT, SOUTH ELEVATION.

REPRODUCED AT THE SCALE OF SIXTEEN FEET TO THE INCH

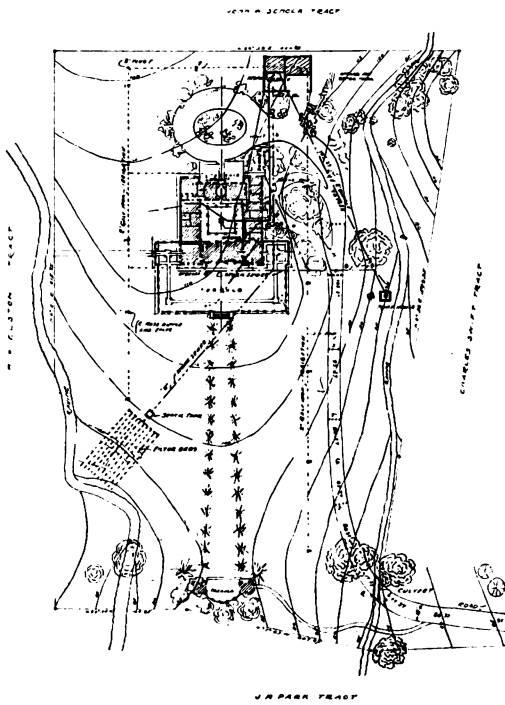


ENTRANCE FRONT, NORTH ELEVATION

REPRODUCED AT THE SCALE OF SIXTEEN FEET TO THE INCH

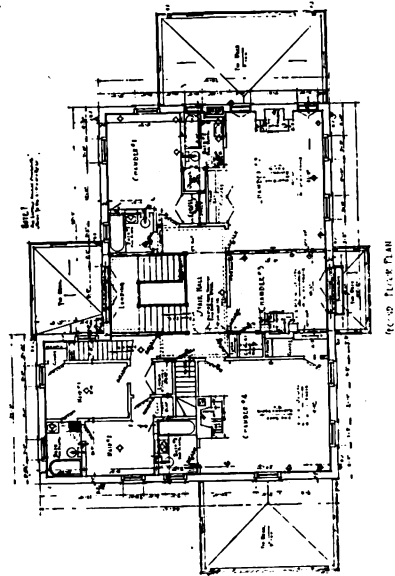
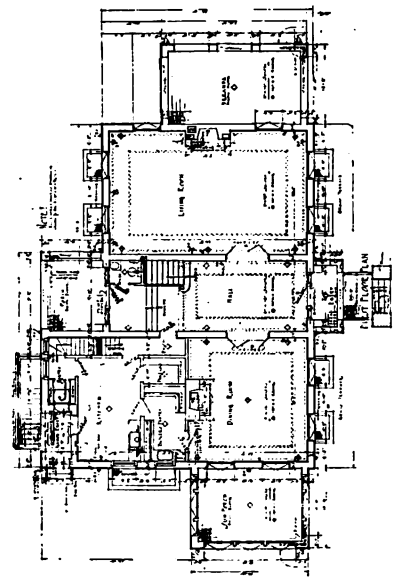
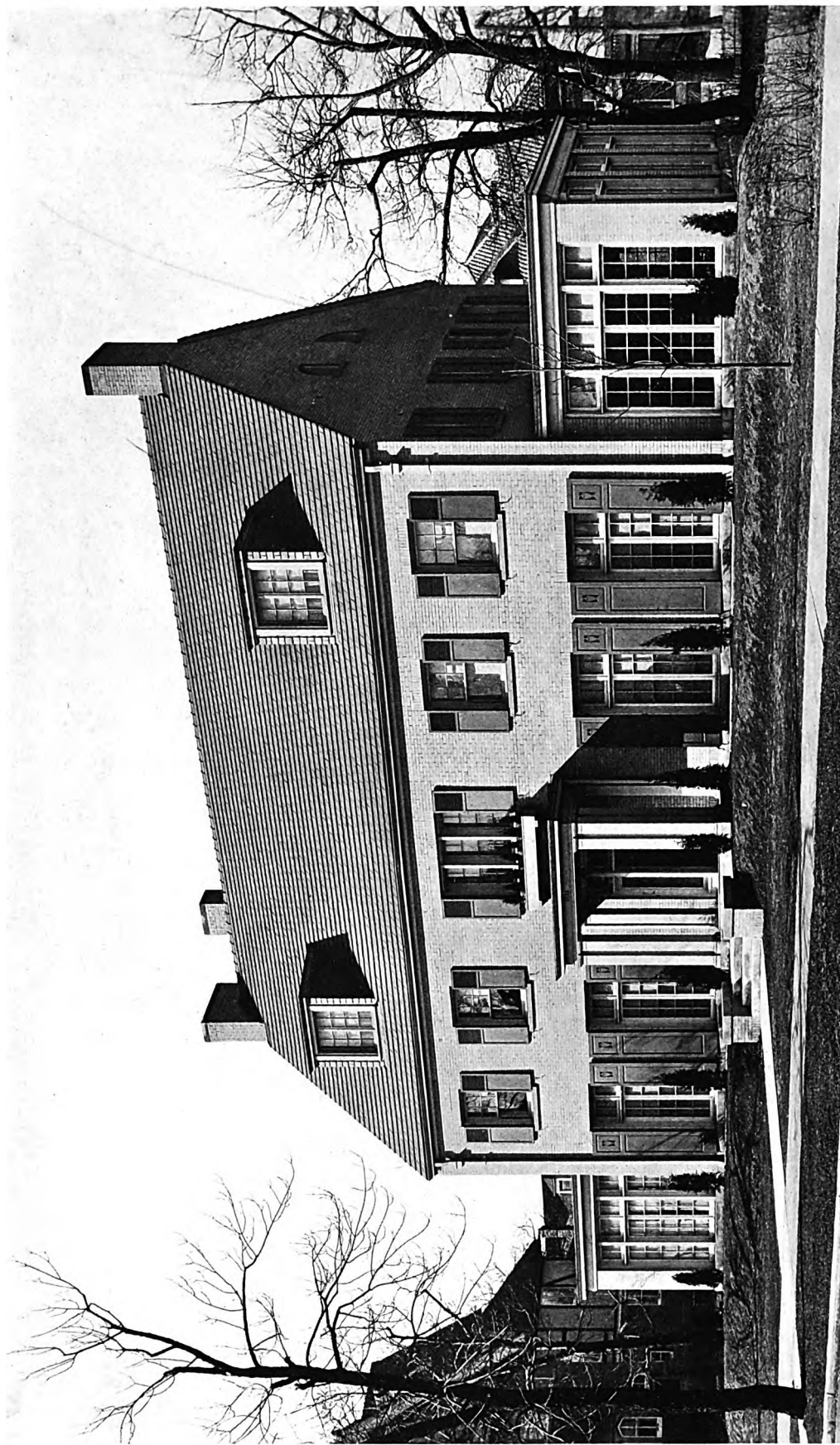


FLOOR PLAN

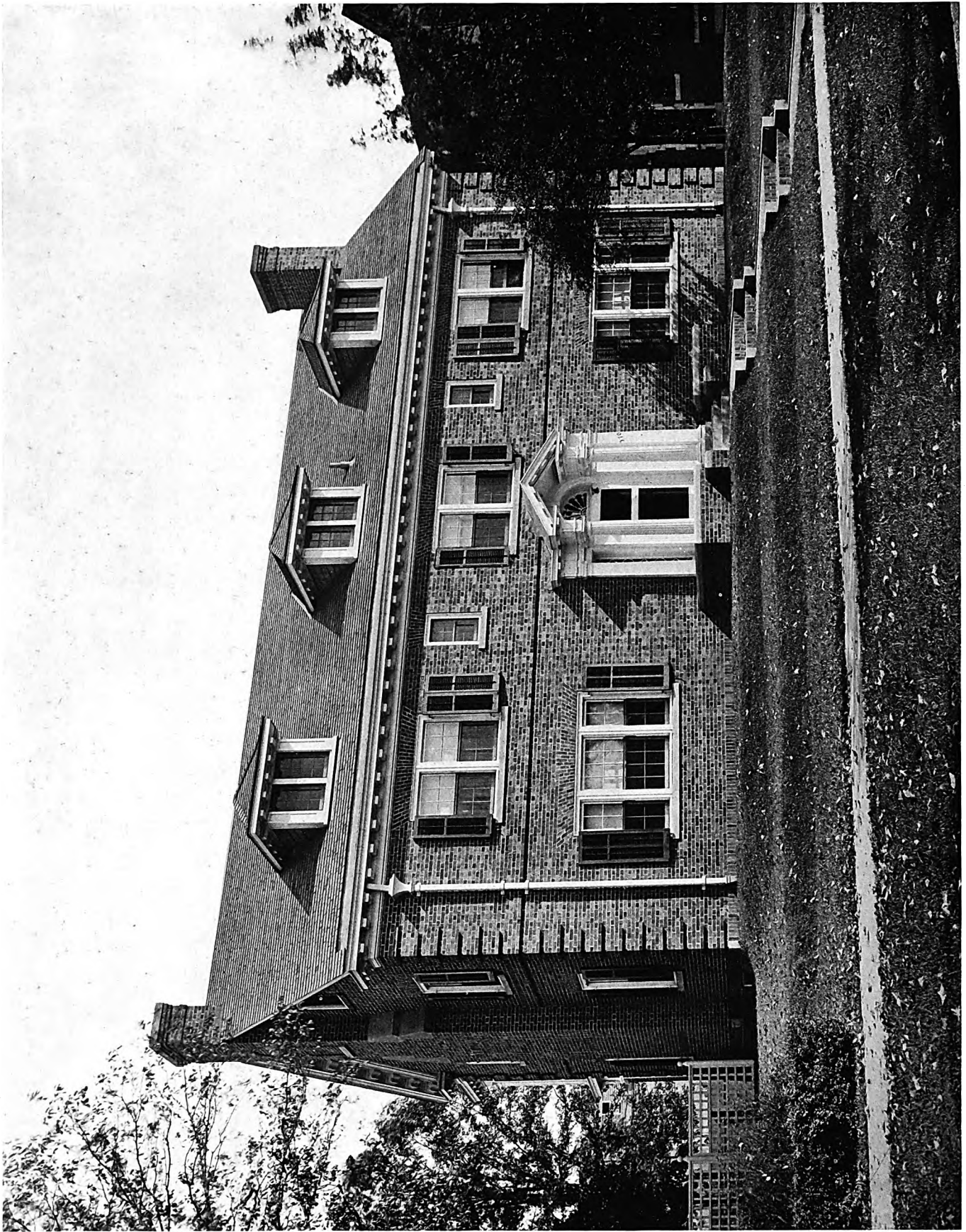


GROUND PLAN

RESIDENCE FOR MR. RALPH ISHAM, MONTECITO, CALIFORNIA
 CHILDS & SMITH, ARCHITECTS, CHICAGO



RESIDENCE FOR MR. E. M. HOYNE, CHICAGO
 WILLIAM ERNEST WALKER, ARCHITECT ::

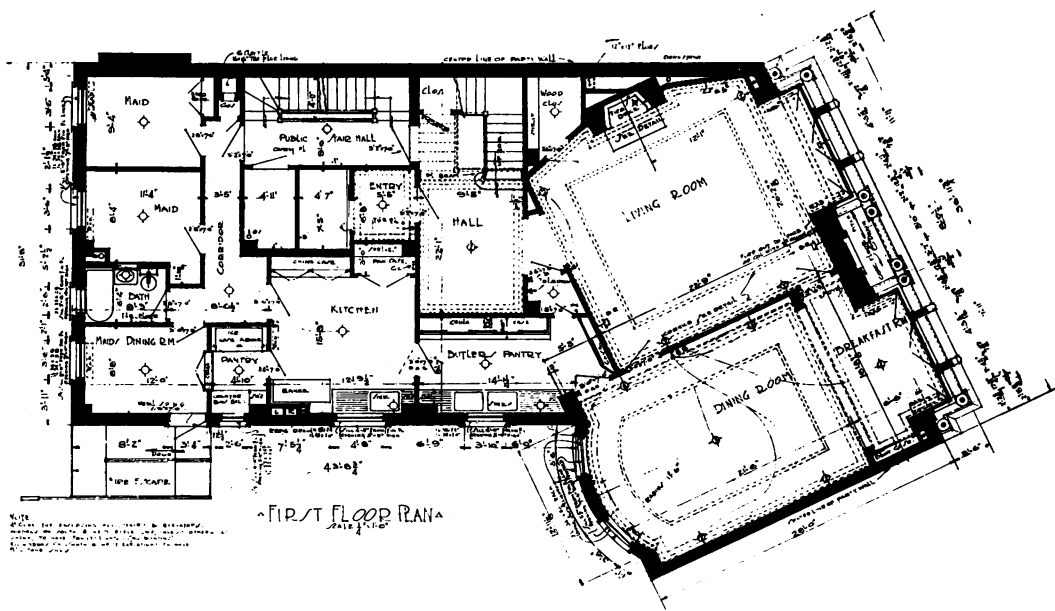


RESIDENCE FOR MR. JAMES B. FLYNN, DETROIT, MICH.
SMITH, HINCHMAN & GRYLLS, ARCHITECTS :: ::

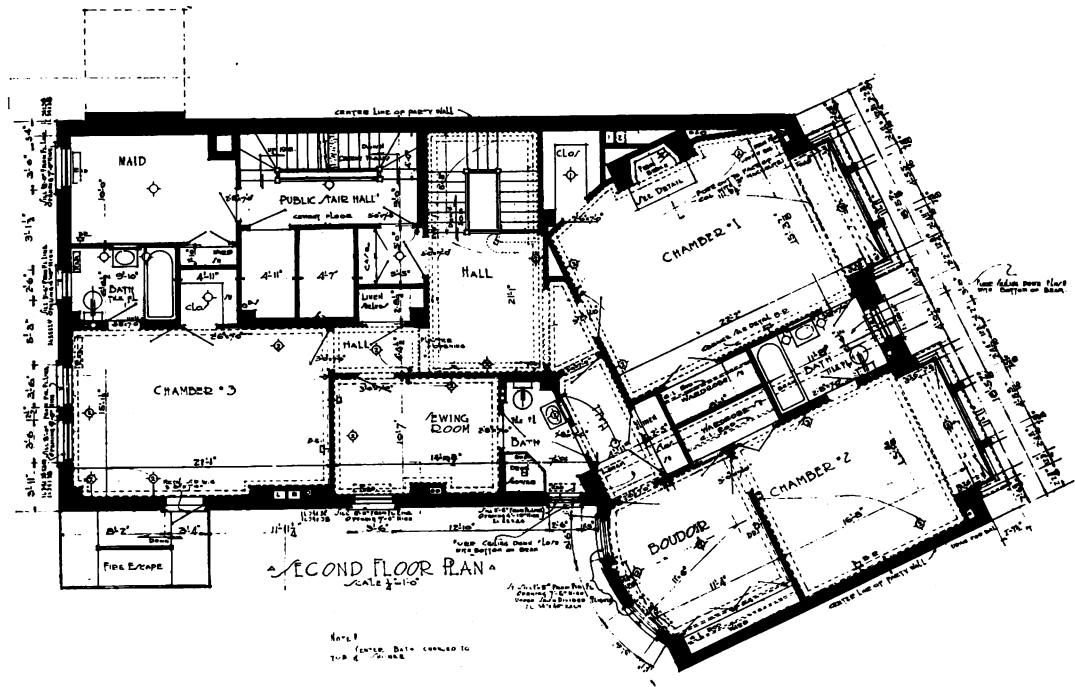


DUPLEX APARTMENT BUILDING
LAKE SHORE DRIVE, CHICAGO
WILLIAM ERNEST WALKER, ::
ARCHITECT :: :: :: ::

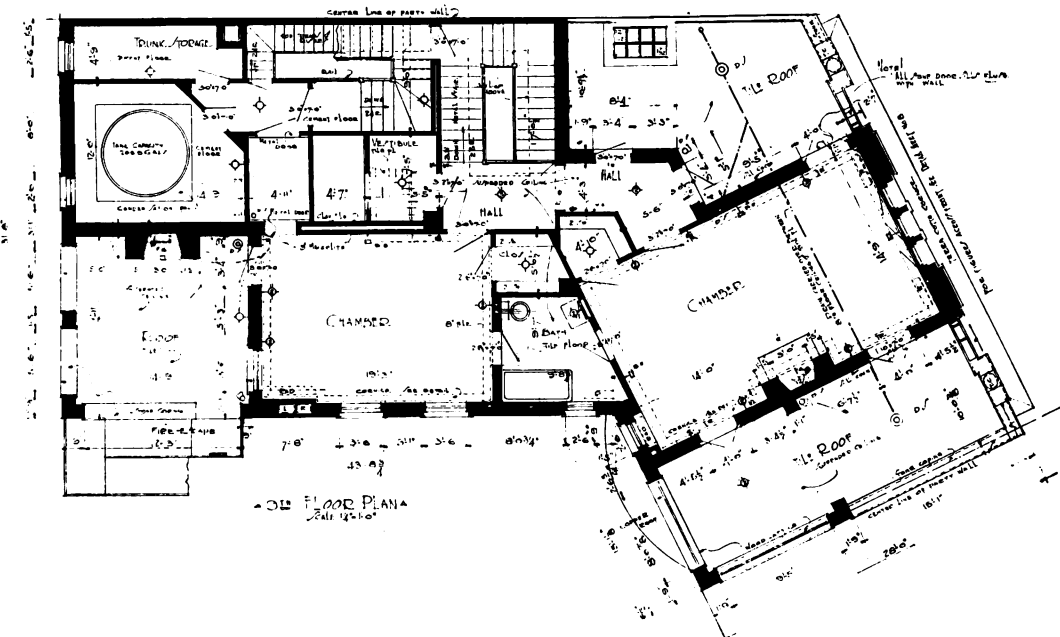
FIRST FLOOR PLAN



SECOND FLOOR PLAN



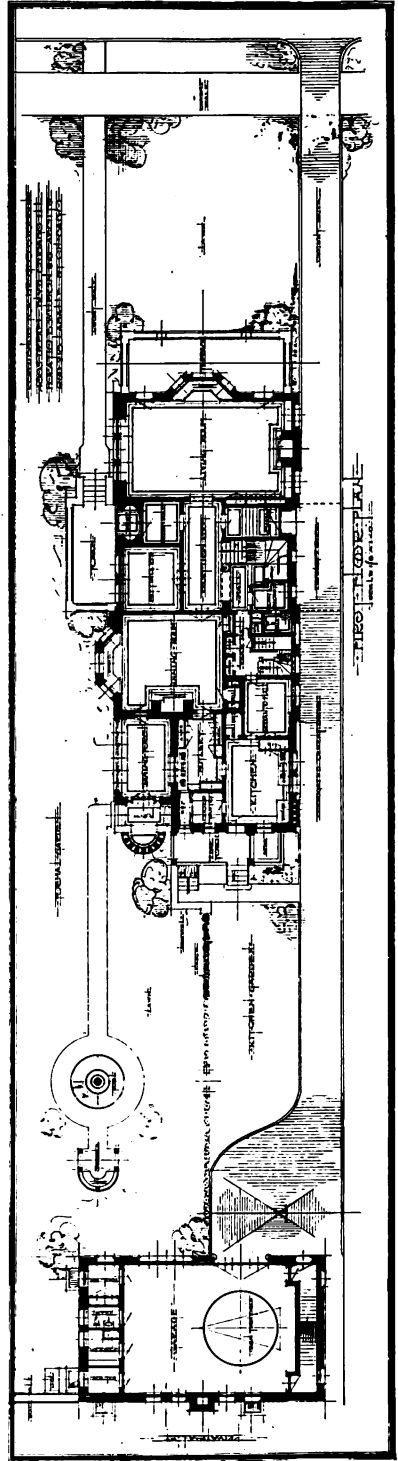
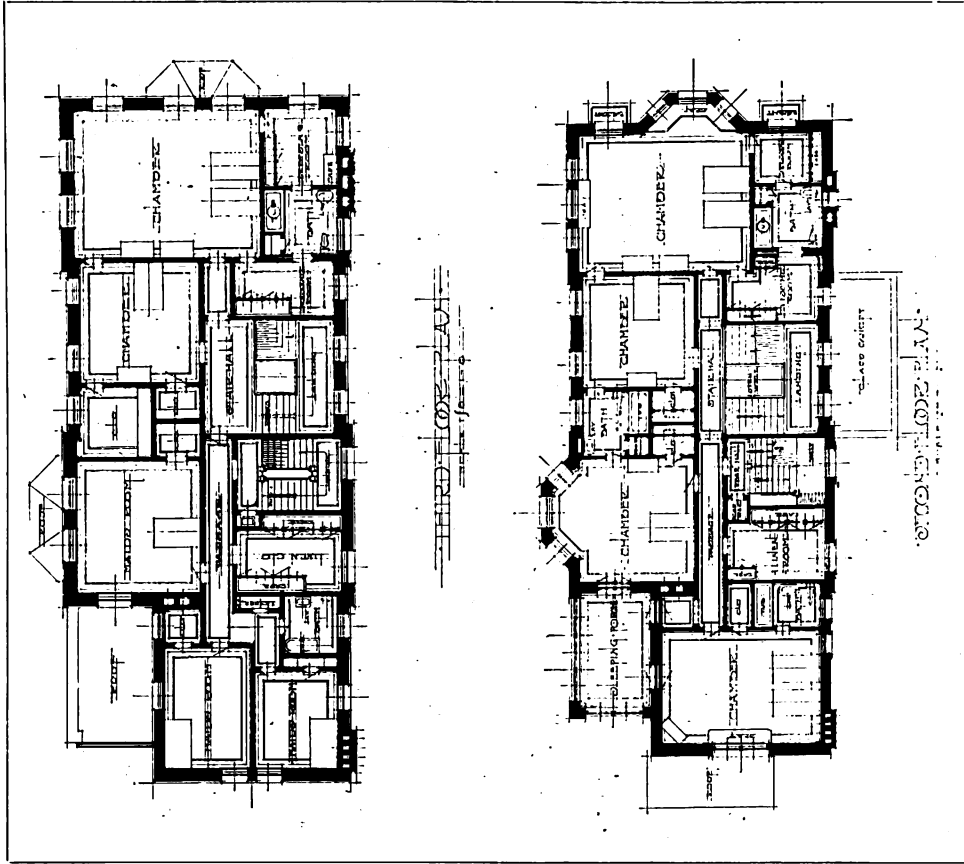
NINTH FLOOR PLAN AND ROOF



DUPLEX APARTMENT BUILDING
LAKE SHORE DRIVE, CHICAGO
WILLIAM ERNEST WALKER, ARCHITECT



RESIDENCE FOR MR. GEORGE B. ROBBINS, CHICAGO
HORATIO R. WILSON & CO., ARCHITECTS :: ::

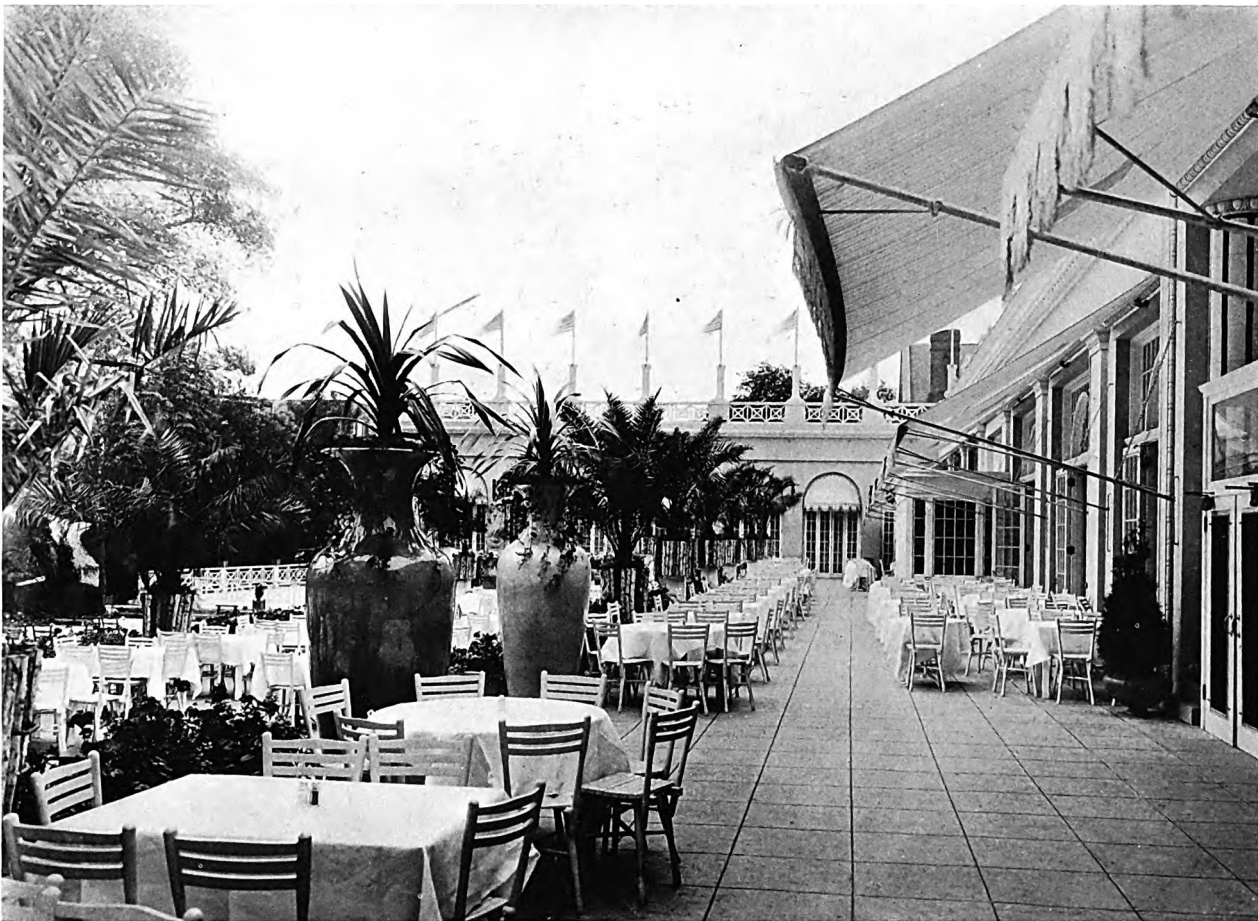


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VIEW OF RESTAURANT BUILDING



DETAIL OF TERRACE

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TERRACE AND BAND STAND



WINDMILL AND TERRACE

BISMARCK GARDEN, CHICAGO ::
HUEHL & SCHMID, ARCHITECTS

CHAPTERS AND CLUBS RESPOND TO CALL

The President's call for volunteer service from all trades and professions has been promptly responded to by the majority of the architectural organizations, chapters and clubs of the United States. While many, like the Chicago Architectural Club, or the St. Louis Chapter of the American Institute of Architects, have passed resolutions and sent telegrams to President Wilson, stating that individually and collectively members stand ready for his call to service in any capacity the government may require, the Boston Architectural Club has planned an intensive training course in military sketching and map reading, which will naturally lead to enlistment and organization of engineers, though available to any branch of the service. The course obligates members to no particular branch of service, but fits them to give expert service along lines of their natural ability, whether they enlist as infantry, cavalry, engineers or in other branches. In all of these departments there is demand for map making and map reading ability. The ordinary enlisted man knows little or nothing of drafting or sketching. Here is a field which will make each man 100 per cent efficient in what he can naturally do. It is to be understood that this course does nothing for the man's training along general military lines—that training will have to be sought elsewhere. It will give, however, expert knowledge in a subject which demands trained men. This form of service projected by the Boston club is well worth consideration and copying by all similar organizations. Ever since the war commenced we have deplored the enlistment of architects in the ranks, where their specialized training is of no avail. Canada and Great Britain have lost heavily from the list of their most capable architects through sending them to the front rather than conserving their trained abilities in positions where they were indispensable, and once lost to the service cannot be replaced. In the Boer war the British officers learned that though it was not dignified for an officer to seek shelter instead of standing at the head of his recumbent troops, his loss was equal to that of many privates and their fate depended on his safety. War has become scientific rather than spectacular, and it is the skilled mind in the rear directing the efforts of the "man behind the gun" that wins victories, though the former seems an ignoble position as compared with that in the first line of trenches. Though such a position holds out no hope of a "Victoria Cross," or other reward for signal heroism, it is even because of this of greater merit. But whatever the service required, each individual in the profession should, and we have no doubt will, stand ready to render it at the country's demand. The blanks sent out by Evarts Tracy, chairman of the Institute Central Committee on preparedness, should be promptly filled out and returned. Having offered the services of the architects to the country, this committee should and will have the support of every practitioner in its attempt to classify the knowledge and special abilities of its members and other architects, in a manner that will render it able in the shortest possible time to place these men where they can render their best service with no lost

motion. So, the committee declared, "The history of the past two years has proved that the greatest need of any country in time of trouble is organization. We, as a nation, need to know what our resources are in men, and to have our knowledge in such shape that we can utilize our latent force." The query, "Would you be willing to enter the service of the country in time of need in a position where your special knowledge and ability would be of the most use?" will be answered in the affirmative. That the architects of Canada, Great Britain and France responded to so great a degree to the call of their country, should be an example and a stimulus to the profession in the United States.

"FOR INFORMATION RATHER THAN CONTROVERSY"

An illuminating letter from the head of the architectural department of the University of Kansas is welcomed because it is just the response and contains information hoped for, when the paragraph to which he refers was written. The constructive work done by the Institute Educational Committee during the past five or six years, and the establishment of architectural departments in connection with state universities are the two main factors in the building of a universally skilled profession in this country. Details regarding this school growth are of interest to the practicing profession, and these with information as to the status of the teachers therein will very gladly be published in these columns—
The Editor.

April 11, 1917.

Editor The Western Architect,
215 South Market Street,
Chicago, Illinois.

Dear Sir:

Anent a paragraph on page XIV of the March, 1917, issue of the Western Architect, let me call your attention to an error. You say that "Thomas Nolan of the architectural department of the University of Pennsylvania is the only professor of architecture in these schools who has been an architect in regular practice in this country before engaging in teaching the art."

While I cannot say whether Professor Mann, head of the department of architecture at the University of Minnesota practiced architecture before engaging in teaching, I know that he has practiced architecture and is still doing so. The same may be said of Professor Hamlin of Columbia University, New York City. In fact, several of the staff of the School of Architecture of Columbia University either have practiced or are practicing architecture.

But to come a little closer home to the locality of The Western Architect, the department of architectural engineering of the University of Kansas, which is training architects as well as architectural engineers, has had as its head a practicing architect who spent seventeen years as a member of the firm of Van Vleck & Goldsmith, Architects, New York City, before taking charge of the department.

This as yet little known department is now in its fourth year under Professor Goldsmith. Starting with

twelve students, it now has an enrollment of thirty-four. Three men who had completed their first year in the engineering school transferred to the new department and were graduated last year. Two of these men, working together on their thesis, won the Harrington prize offered to the students of the entire engineering school for the best thesis submitted by graduating students. This year there will be seven graduates, showing how well the original twelve have stood by their work. Last year's graduates are all placed and doing good work in good offices.

I had not intended to "break into print" until the department had completed at least a full four years, but I cannot let this error go unnoticed. When the time comes, I hope to show the character of the work being done at this "Middle West" university. As a transplanted easterner, I know the general attitude toward the possibility of teaching architecture in the West, but I hope to show at least that the possibility is greater than has been imagined.

However, I shall not attempt to draw any invidious distinctions between the practicing architect and the pedagogue in the matter of teaching. I fully realize that the teacher need not necessarily be a practitioner. While the practical experience of the architect is doubtless a great help, it is very necessary for one to acquire practice in the art of teaching in order to impart the knowledge that has been gained by experience.

Very truly yours,

Goldwin Goldsmith.

The form of church edifices that will take the place of those destroyed by German ruthlessness in France may be indicated in the comment of a Beaux Arts graduate, Jules Baptiste, who, in a letter to his friend, E. E. Pruitt, architect, of Columbus, Ohio, says: "If you will remember, on your last trip over, you and I were discussing the future of church buildings. Now such churches as the Cathedral of Rheims and Amiens, which were shot to pieces, can never be reproduced. Their places will be taken by the auditorium type of church which you have developed in America and of which you spoke to me. I am to plan one church in my native village, and I know it shall be of that type. Others far greater than I say they expect to do likewise. The newer generation in France feels that in architecture as in many things the end of the war is the beginning of the new. Like the kings, those old churches were showy and glamorous, but something else will serve the people better."

Cass Gilbert, architect, of New York, has removed his offices in that city to 244 Madison Avenue, southwest corner of Thirty-eighth street.

Of more than passing interest is the establishment of a new firm of old practitioners which has just been consummated in the association of Alfred Hoyt Granger, of the Chicago firm of Frost and Granger, with Thomas C. Young, the surviving partner in the firm of Eames and Young, of St. Louis. The St. Louis office is in the Wright building and the Chicago office at 332 South Michigan Avenue.

Alfred F. Rosenheim, architect, of Los Angeles, California, has removed his long established offices in the Hellman building to suite 1121 Van Nuys building.

The amended building code of Chicago requires for concrete floors in basements that "the concrete of such floors shall be at least three inches in thickness and laid on a sand or cinder foundation not less than six inches in thickness."

According to the last biennial report of the Illinois State Board of Examiners of Architects, on January first there were one thousand licensed architects in the state.

George D. Hulburt, architect and engineer, announces the removal of his office from 320 Broadway Market Building, Detroit, Mich., to 207 Citizens Savings Bank, Owosso, Mich.

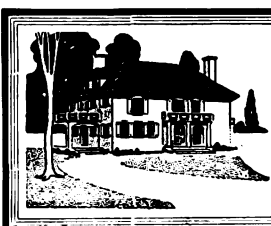
David David, architect, of Cincinnati, Ohio, has removed his office to 1600 First National Bank Building.

INDICATION IN ARCHITECTURAL DESIGN. By David Varon, Architect, New York. The William T. Comstock Company, publishers. One hundred and fifty pages, fifty plates, cloth, plate paper. Price, \$5.00 net.

In placing before architectural students this book a distinct service is rendered to all, though the author seems to have aimed at performing a service for those who have lost the skilled teaching of their patrons through the greater necessities which called them to the colors of France. To two of these, Julien Guadet and Edmond Paulin, former professors and to fellow student companions in the atelier Guadet-Paulin, the effort is dedicated.

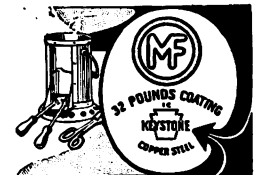
Introducing an angle of perspective upon design and rendering that is comparatively new Mr. Varon's book is in composition a course in architectural elements and composition introduced through the medium of free-hand pencil sketching. It brings out prominently the value of the pencil in expression and illustration from aiding the draftsman to place his ideas upon paper quickly and attractively to explaining like ideas to the client.

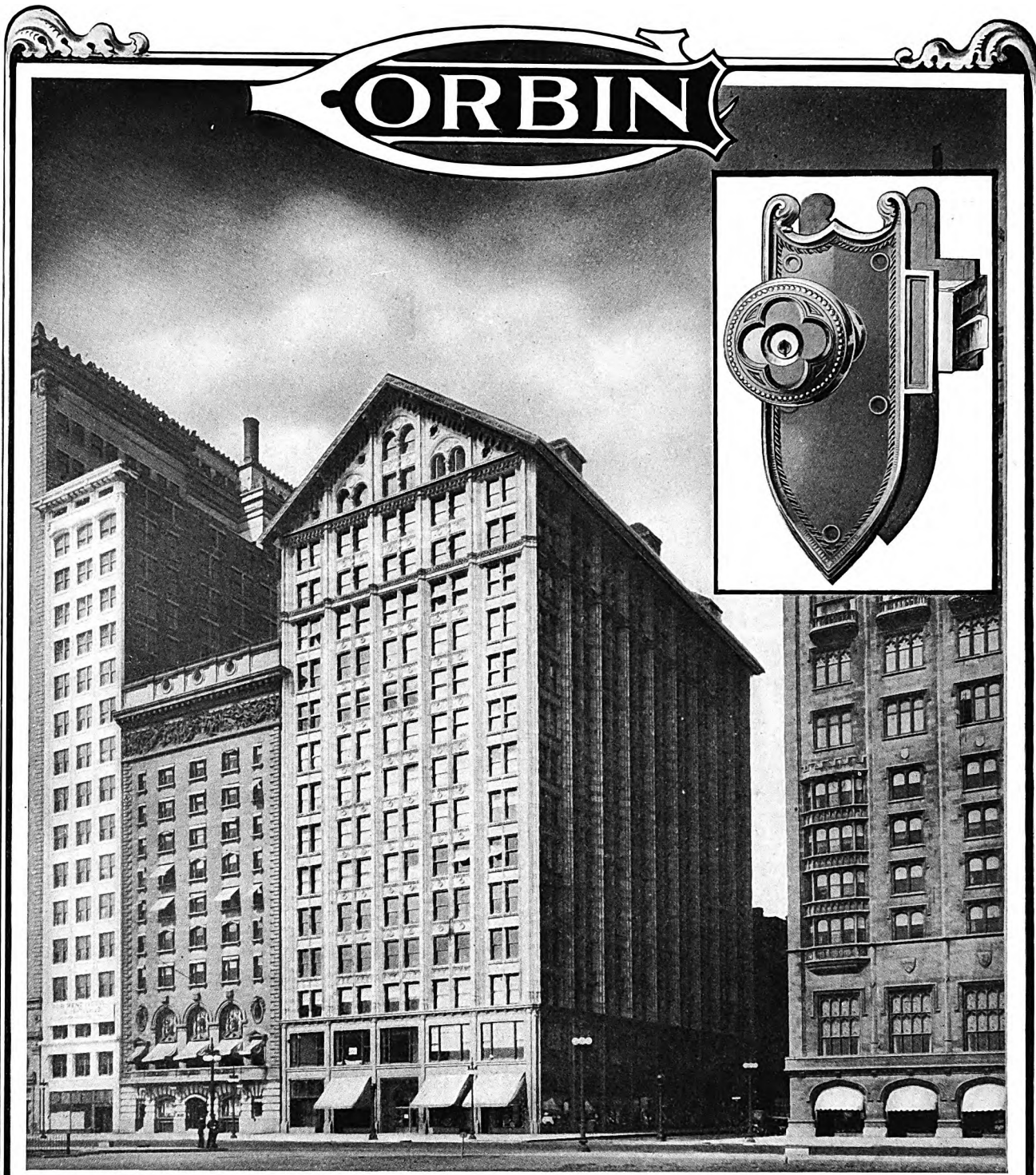
The plates are cleverly rendered in pencil, the work of a true artist and are taken from the best examples, while the text is interesting and thoroughly instructive.



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One good building trimmed with Corbin Hardware might be an accident; but when they come in rows, *there's a reason for it.*

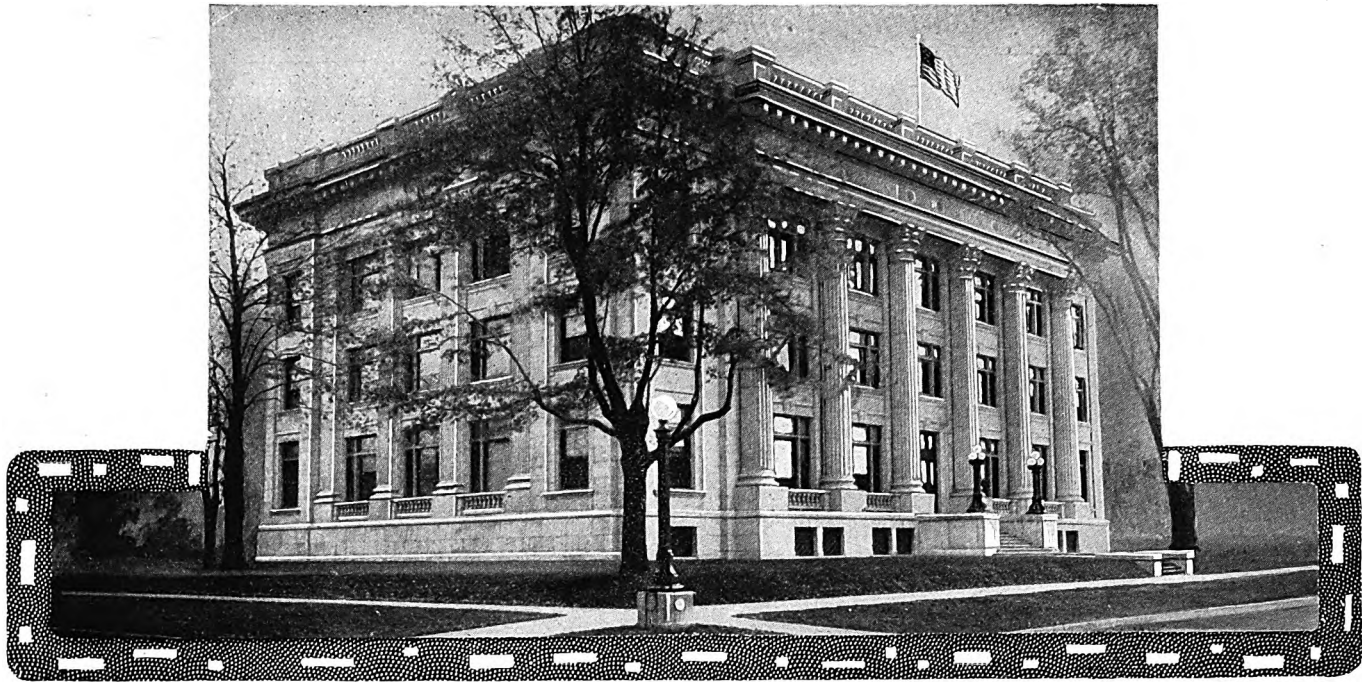
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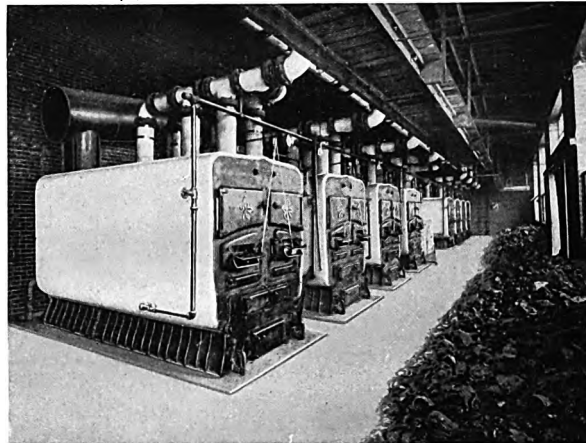
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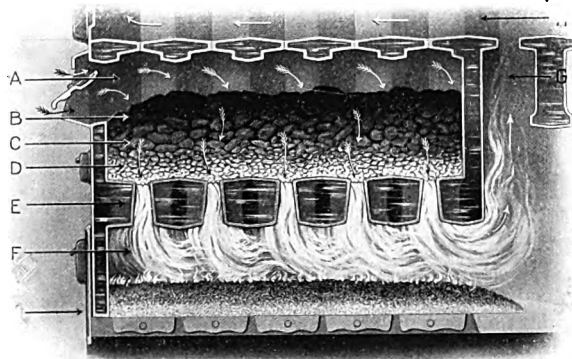
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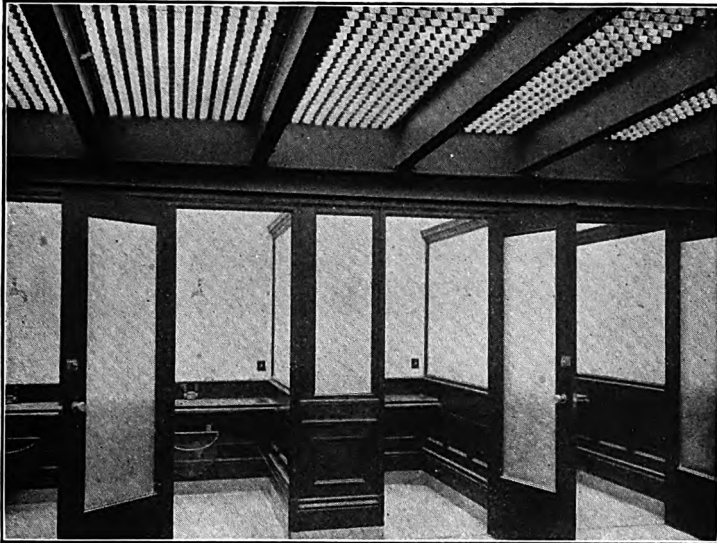
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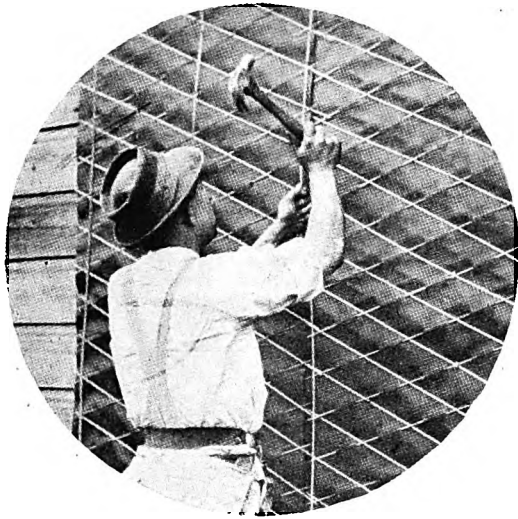
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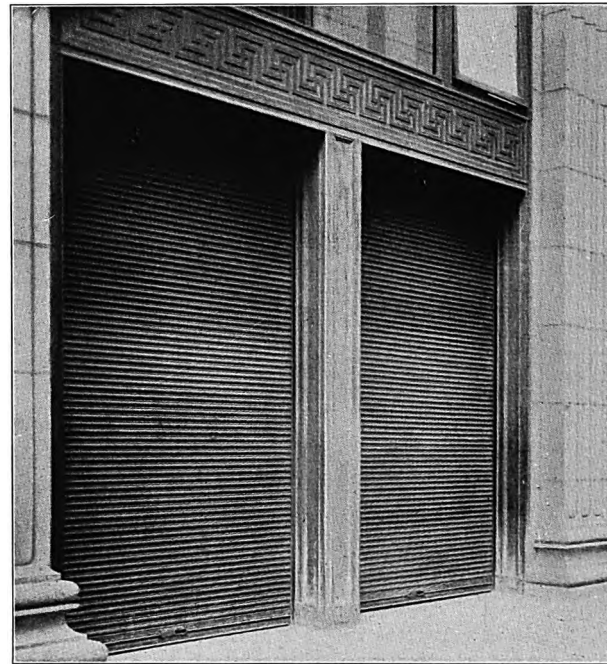


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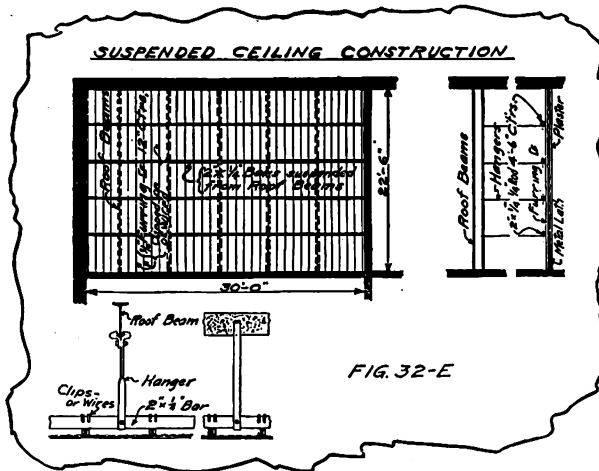
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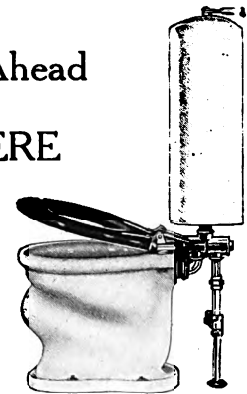
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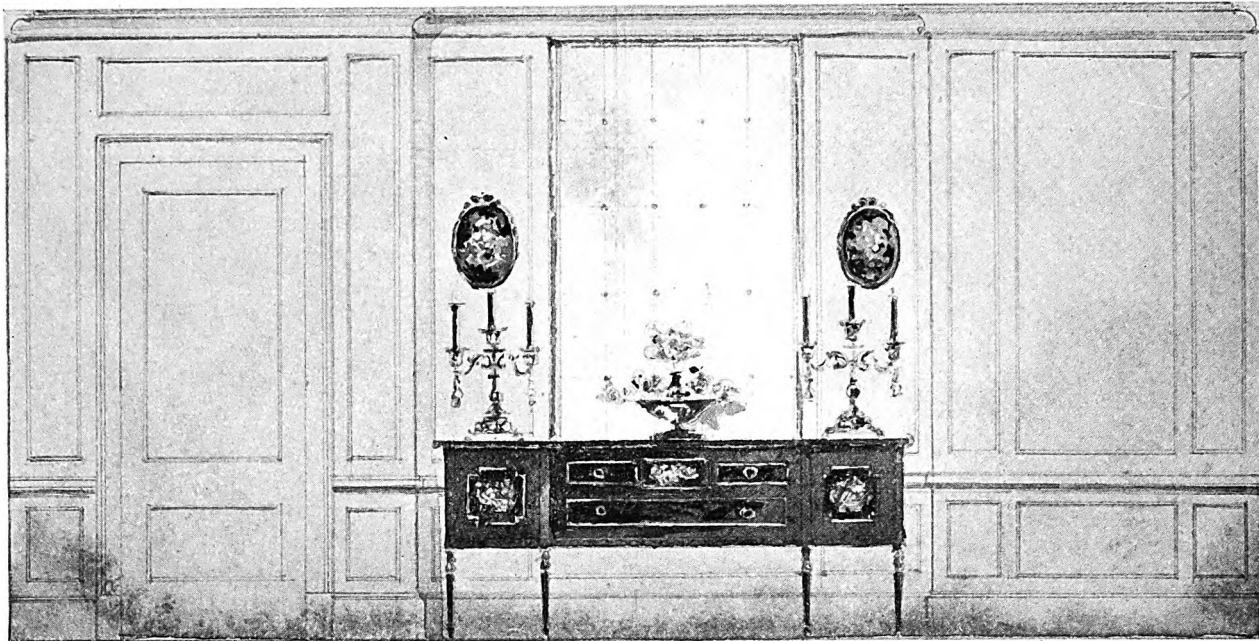
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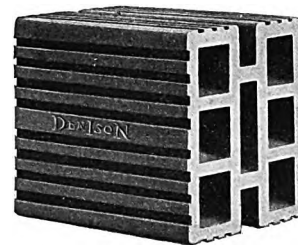
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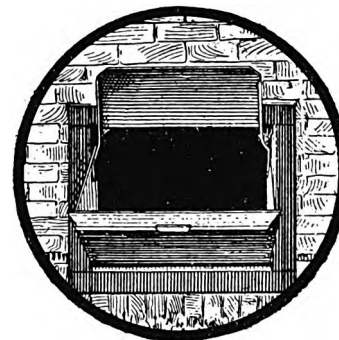
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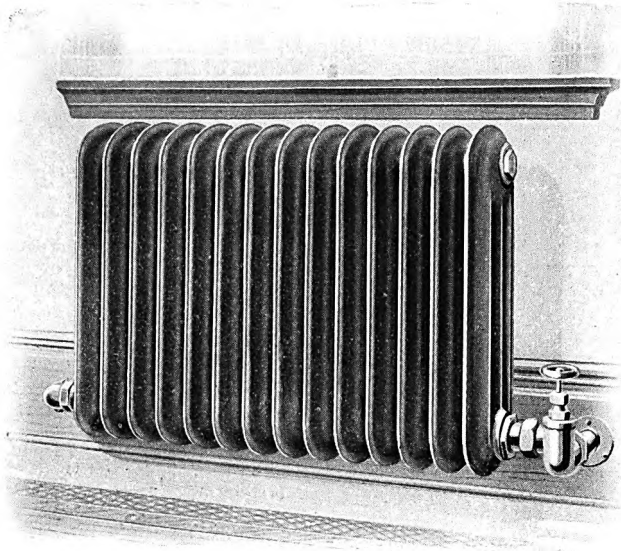
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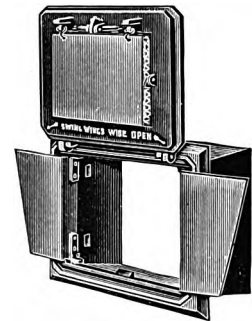
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Dec. 30/1915

Mr. Robert C. McLean, Editor
Western Architect,

Minneapolis, Minn.

My Dear Mr. McLean:--

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JULY 2nd TO AUGUST 11th

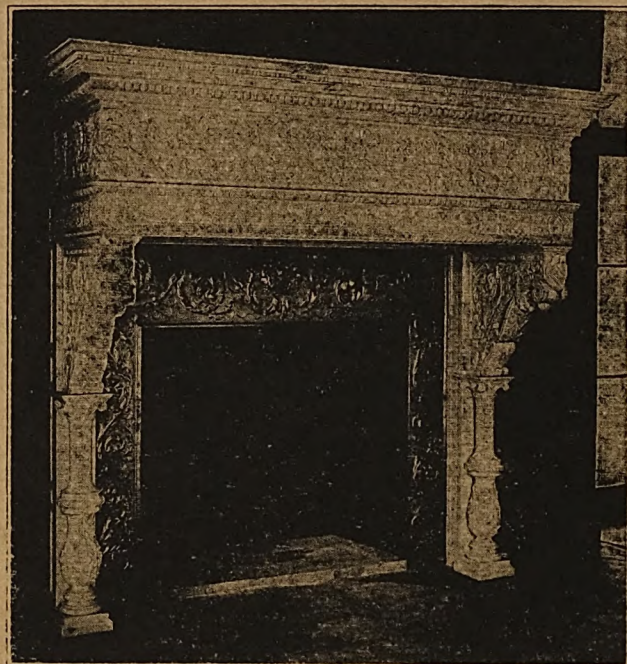
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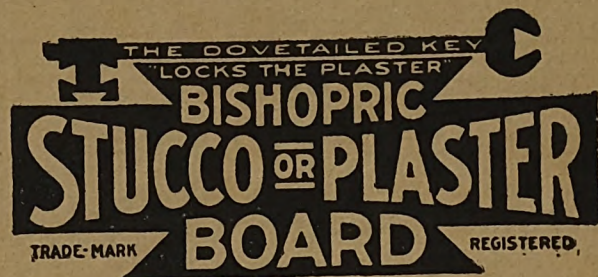


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VOLUME XXV
NUMBER 5

J U N E
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THE WESTERN
ARCHITECT

Milwaukee Feature

PUBLISHED MONTHLY IN CHICAGO

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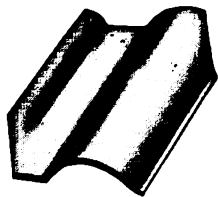
SAMSON SPOT SASH CORD



SAMSON CORDAGE WORKS, BOSTON, MASS.

Imperial Spanish Tiles

We illustrate this month our Imperial Spanish pattern whose contour and character were found adapted to the requirements of Architects whose work is illustrated in this number of The Western Architect.



On another page will be found illustration of the residence of Mr. James T. Bannen in Milwaukee, Wisconsin, for which Mr. H. W. Buemming of Milwaukee was the Architect. The tiles furnished for this work were in red color.

On still another page may be found the Kosciusko Park Pavilion and Boat House in Milwaukee, for which Mr. A. C. Clas of Milwaukee was the Architect. This tile also was in red color.

We shall be very pleased to furnish any Architects who wish same, with individual photographs of these buildings and also to supply samples of these tiles, either in the red color or in the glazes, with such other information as might prove serviceable to them in considering any pattern in their own practice.

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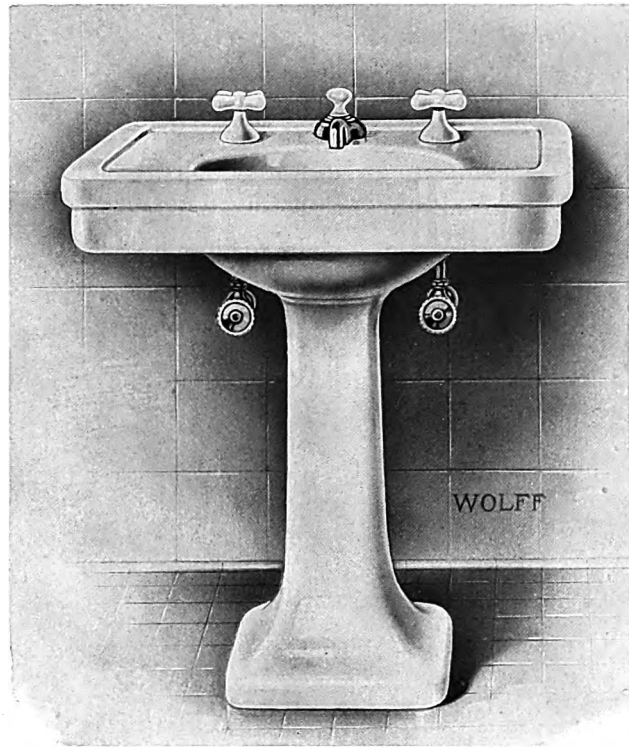
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An improved closet with flush valve which uses only 2 or 3 gallons of water for perfect flush and re-fill? Or one requiring 5 to 7 gallons, with uncertain action?

The most efficient, economical, customer-satisfying closet is the Watrous Duojet Closet. Its distinctive principle has overcome all the wasteful disadvantages of the typical syphon-jet closet.

A closet which cannot clog, because the smallest diameter is at the entrance of the trap? Or one constructed to disgust an owner forced to frequent "trouble calls."

Every architect best serves his clients by recommending fixtures which operate with the least annoyance and at a minimum of maintenance expense.

TWO POWERFUL CONVERGING JETS

By quick, positive action at the entrance of the trap (as shown in illustration) the two Watrous converging jets establish a continuous flush from start to finish. No waste water or delay in building up action as in the old-fashioned syphonic element.



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The Watrous Duojet principle, aptly referred to as "final word" in this branch of sanitary science, eliminates the downleg as an operative element. No crevices, ledges or zig-zag passages in the Watrous closet to clog or form objectionable fouling surfaces.

Write today for the complete Watrous catalog. It contains information that no up-to-date architect can do without.

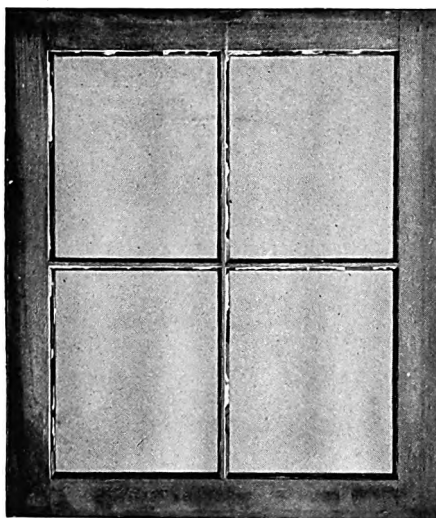
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Exclusive Manufacturers of the Celebrated Watrous Line of Sanitary Plumbing Fixtures.

The Passing of the Putty Window

PUTTY

OR

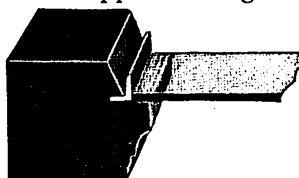
PUTTYLESS



OLD STYLE PUTTY SASH

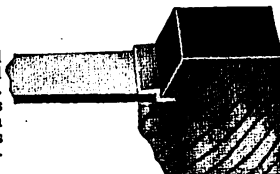
This window is the ordinary, or old-time sash, glazed with putty. In a short time the putty cracks and falls off, leaving the glass loose to rattle when the wind blows, let in water when it rains, and admit dust and cold air. Costs time and money to re-glaze it. Putty shows ragged edge through glass.

"Of the many thousands of Puttyless Windows we have manufactured, sold and shipped throughout the United States, we have not had one single complaint."

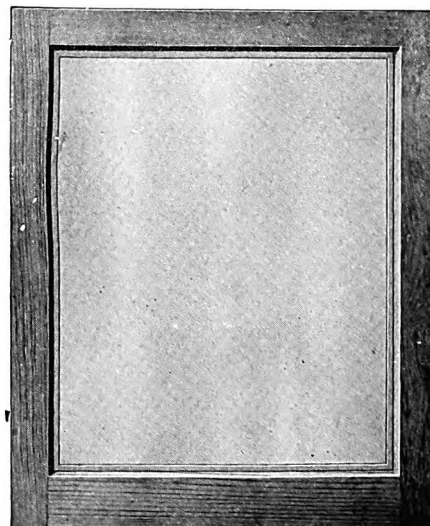


No Putty—Less Trouble
Left side shows lead inserted in sash and glass in position. Right side shows lead pressed down over edge of glass and glazing completed.

GOULD MFG. CO.,
Oshkosh, Wis.



Glazing with putty has always been and always will be unsatisfactory, due to the fact that the putty dries, cracks, and falls off. This has created a demand for something [more durable in the line of glazing



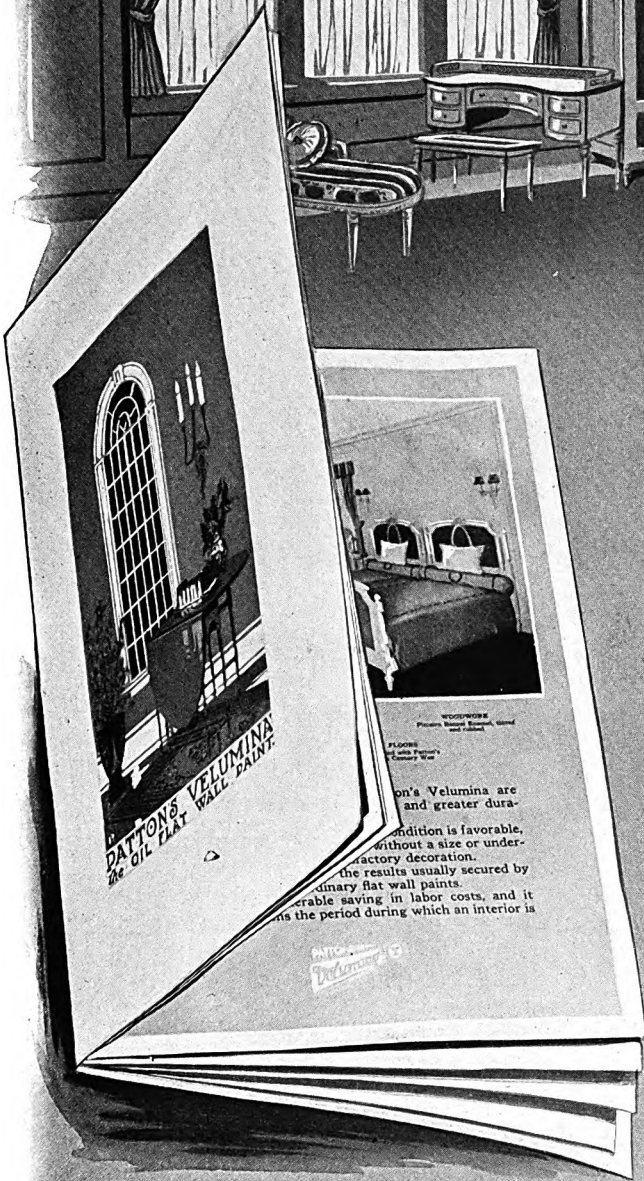
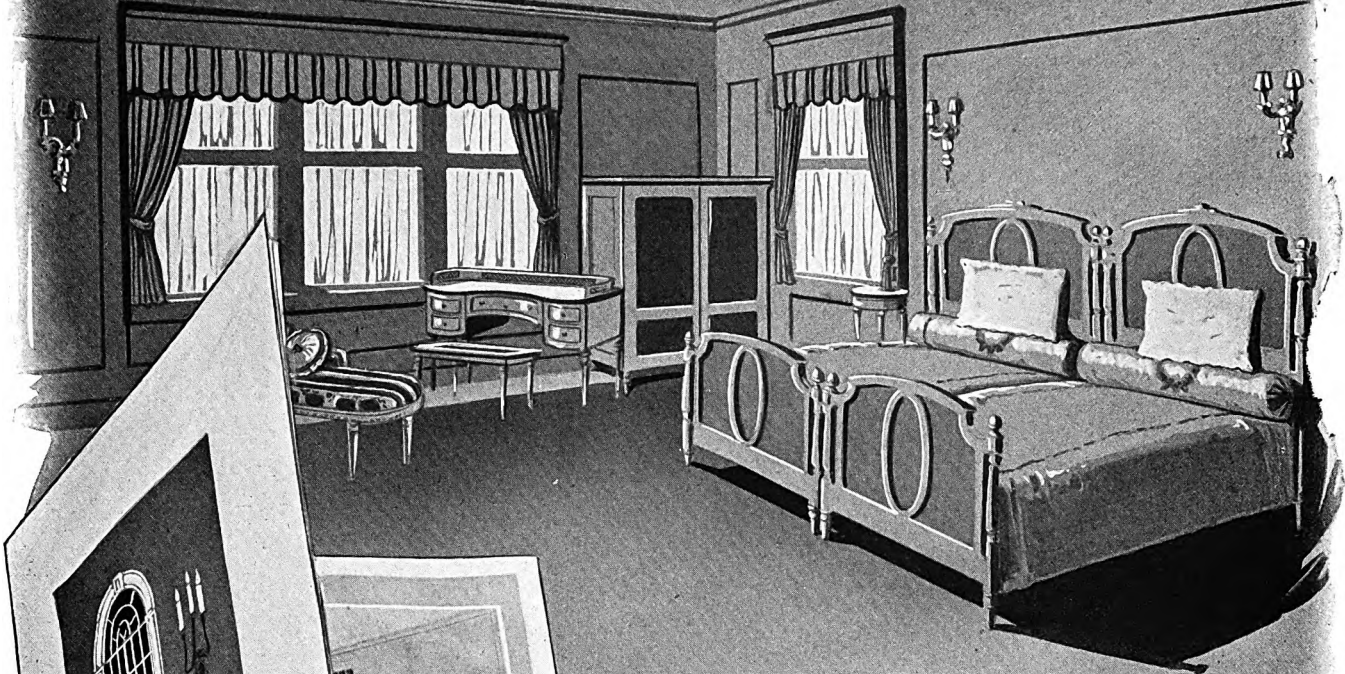
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Our New Style Puttyless is glazed with a lead strip, placed in a groove in the sash and turned over edge of glass. Glazing is absolutely Weather-, Dust- and Waterproof. The sash is made so the wood will last longer, the glass will stay in the sash, glazed Stormproof as long as the wood lasts. If glass is ever broken anyone can reglaze it. Always shows clean cut, uniform margin.

PUTTYLESS

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And like most of these buildings, the Equitable is covered with a Barrett Specification Roof.

So it is all over the country. The big permanent structures, such as railroad terminals, factories, skyscrapers, apartments, hotels, etc., are usually covered with these roofs.

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In addition they are guaranteed for twenty years under the following conditions:

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A copy of The Barrett 20-Year Specification, with roofing diagrams, sent free on request

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Barrett Specification Pitch-and-Felt Waterproofing also does service in the great Equitable Building. Over 200,000 square feet are in use to protect the bank vaults, kitchens, refrigerators, pits, etc., as well as underneath and around the deep cellars that penetrate to a depth of fifty-two feet.



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THE WESTERN
ARCHITECT

PUBLISHED MONTHLY AT CHICAGO, ILLINOIS

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CLEVELAND CHAPTER CHOOSES OFFICERS

Charles S. Schneider was chosen to head the Cleveland Chapter of the American Institute of Architects at the annual meeting held this month. Herbert B. Briggs was elected vice president and Henry E. Weeks secretary-treasurer.

The committee appointed by the Illinois Society of Architects to investigate the status and general usefulness of a state architect and report upon a plan for handling advantageously the architectural work of the state, consists of Dwight Heald Perkins, chairman; D. H. Burnham, N. Max Dunning, Elmer C. Jensen and Albert Moore Saxe.

The Milwaukee Corrugating Company, Milwaukee, Wis., is producing a new metal shingle designed to combine utility and beauty to a marked extent. The artistic value of the product has been highly developed and the company has just received an order from the American Sheet and Tin Plate Company for 3,000 of the new type of shingle. The Milwaukee concern has designed and is manufacturing a special set of trimmings to be used with the shingle, the purpose being to give the roof a complete and harmonious appearance.

C. H. HAMMOND HEADS ILLINOIS CHAPTER

At the annual meeting of the Illinois Chapter of the American Institute, Charles Herrick Hammond was elected president for the year. N. Max Dunning was chosen first vice president; Thomas E. Tallmadge, second vice president; Henry K. Holsman, secretary, and Charles D. Waterbury, treasurer. The new directors chosen were Hubert Burnham and Frederick W. Perkins; the holdover members of the board of directors being Charles H. Prinderville and Ira W. Hoover.

OFFICERS FOR CHICAGO ARCHITECTURAL CLUB

Fritz Wagner, Jr., was elected president of the Chicago Architectural Club at its annual meeting, succeeding Mr. Harry H. Bentley. The remaining officers elected were: John C. Leavell, vice president; Frederick C. H. Stanton, treasurer; Robert L. Franklin, secretary. Directors, Archibald S. Morphett, George L. Barnum, Arthur Kimbell, Herbert E. Downton, Frank L. Venning, George I. Saunders.

President Wagner announced the following committee appointments for 1917-1918:

Exhibition: Frank Venning, Chairman; Robt. L. Franklin, Archibald S. Morphett, Frederick C. Stanton, Fritz Wagner, Jr.

Publicity: Herbert E. Downton, chairman; R. J. Ashton, Chas. E. K. Rabig.

Scholarship and Competition: John C. Leavell, chairman; N. Max Dunning, Ralph C. Llewellyn, Chas. L. Morgan (In charge of Small Competitions).

Education: A. S. Morphett, chairman; Roy Larson, Albin J. Lawrence, Harry H. Bentley.

Membership: Robt. L. Franklin, chairman; George L. Barnum, Elmer J. Fox, George L. Saunders, Louis C. Vogel.

Sketch Class: Frank Venning, Chairman; George L. Barnum.

Entertainment and House: Arthur Kimbell, chairman; Edward G. Oldefest, Elmer T. Nettenstrom, George L. Saunders, Gerald Barry, Jr. (In Charge of House).

Librarian: Fred O. Rippel.

Of the Chicago architectural firm of Holabird and Roche beside John A. Holabird, who is captain of Troop L, First Illinois Cavalry, H. G. Burt, G. M. Ilg, H. T. Eastman, John S. Norris and W. K. Salisbury have enlisted in the engineer corps reserve.

Merchant & Evans, Philadelphia, this year are sending out samples of its tin roofing materials in a new form designed for the convenient every day use of the architect. The samples are mounted on a celluloid card with cardboard slips, on which are given information and data of value in the figuring upon roofing. One of the cards contains accurate specifications for laying a tin roof, others are descriptive of the material manufactured by this company, such as the Evans Almetl fire doors, fire shutters, Star ventilators, metal Spanish tiles, metal shingles, etc.

Midland
Warehouse
and Transfer
Company, Chicago
S. Scott Joy, Architect



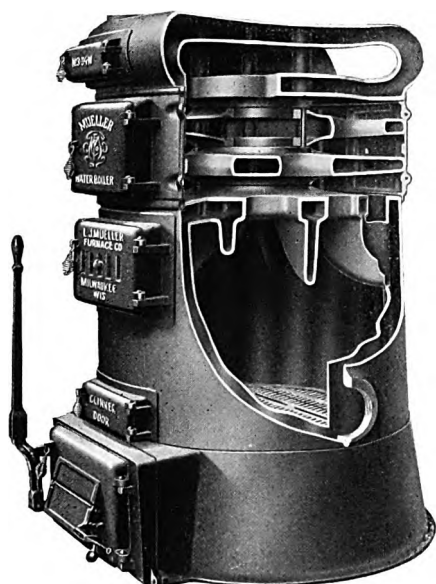
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a Figure 3014,
Number 5 Goulds
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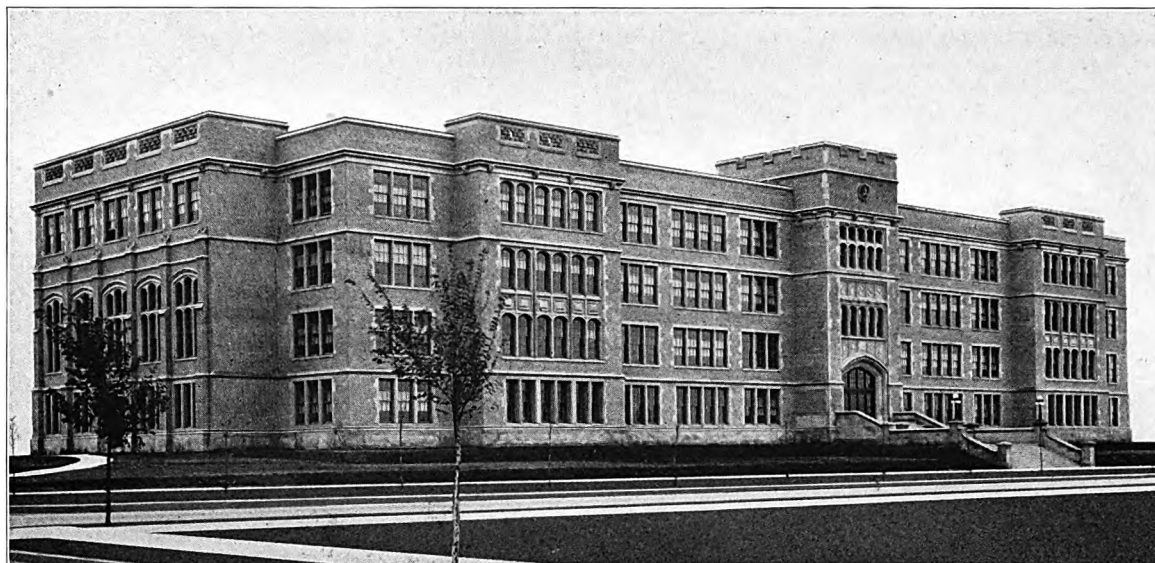
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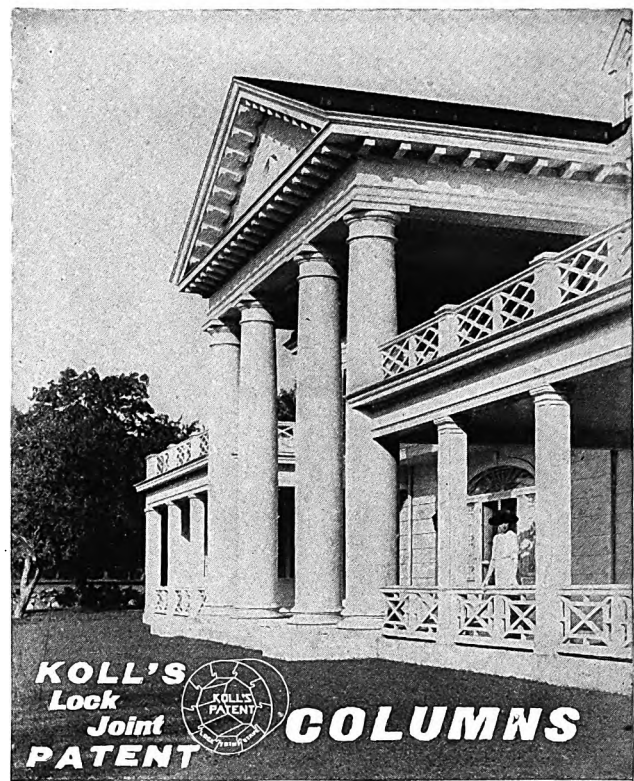
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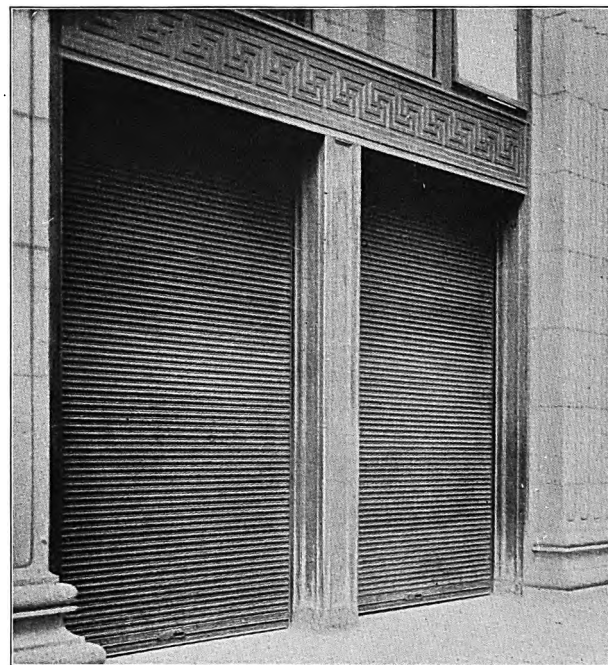


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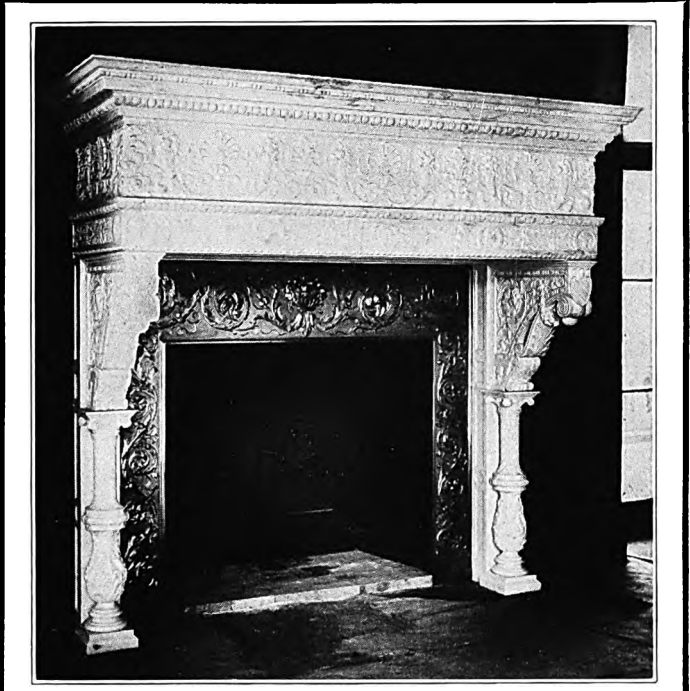
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Herbst & Hufschmitt, Architects.



Living Room Mantle, Mrs. Chas. G. Gates Residence, Minneapolis
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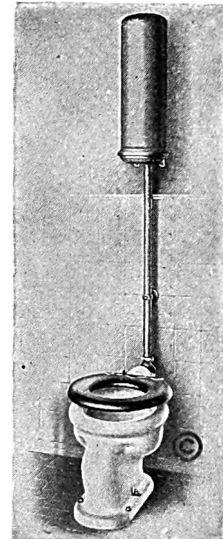


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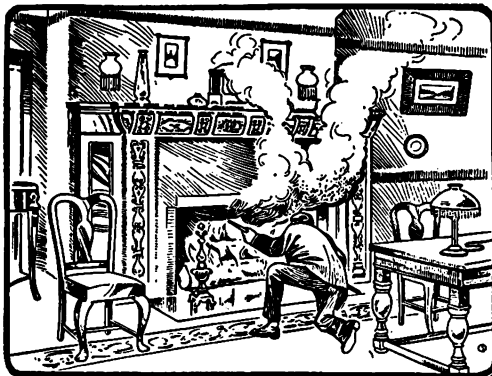


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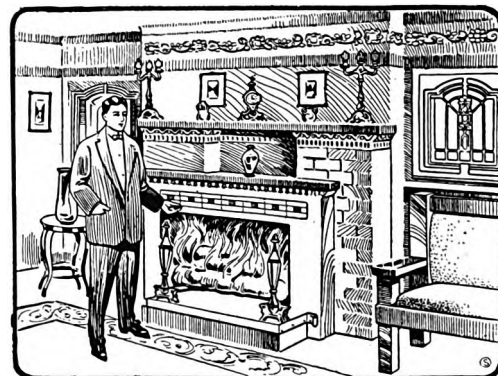
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THE WESTERN ARCHITECT

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Detail Entrance School Building, Grundy Center, Iowa	G. L. Lockhart	May
Detail Entrance Residence August H. Vogel, Pine Lake, Wis.	Schuchardt & Judell, G. L. Lockhart, Del.	June
Detail Entrance Residence W. B. Johnson, Milwaukee, Wis.	Fitzhugh Scott, G. L. Lockhart, Del.	June

RESIDENCES

Mr. James K. Moffitt, Piedmont, Cal.	Willis Polk & Co.	January
Mr. Charles S. Musser, Lansdowne, Pa.	Heacock & Hokanson	February
Mr. J. W. Layre, Lansdowne, Pa.	Heacock & Hokanson	February
Mrs. Laurence Myers, San Francisco, Cal.	Sylvain Schnaittacher	February
Mr. Ben Smith, Cincinnati, O.	C. G. Burroughs	February
Mr. W. B. Cooke, Jenkintown, Pa.	Heacock & Hokanson	February
Mr. J. G. Goodwin, Kansas City, Mo.	Shepard & Belcher	March
Mr. Charles F. Horner, Kansas City, Mo.	Shepard & Belcher	March
Mr. Lewis Wolferman, Kansas City, Mo.	Shepard & Belcher	March
Mr. J. S. Bailey, Kansas City, Mo.	Shepard & Belcher	March
Mr. Kenneth McM. Dickey, Kansas City, Mo.	Shepard & Belcher	March
Mr. J. C. Wilson, Kansas City, Mo.	Shepard & Belcher	March
Mr. Ward Clay, Kansas City, Mo.	Shepard & Belcher	March
Mr. V. K. Tuggle, Kansas City, Mo.	Shepard & Belcher	March
Mr. F. L. Williamson, Kansas City, Mo.	Shepard & Belcher	March
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Mr. Frank Emery, Pasadena, Cal.	Elmer Grey	March
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Mr. Jerome Mendelson, Albany, N. Y.	Lewis Colt Albro	April
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Mr. Thomas A. McGinley, Swickley, Pa.	Jansen & Abbott	April
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Mr. Ralph Isham, Montecito, Cal.	Childs & Smith	May
Mr. E. M. Hoyne, Chicago, Ill.	William E. Walker	May
Mr. James B. Flynn, Detroit, Mich.	Smith, Hinchman & Grylls	May
Mr. George B. Robbins, Chicago, Ill.	Horatio R. Wilson & Co.	May
Mr. James T. Bannen, Milwaukee, Wis.	H. W. Buemming	June
Mr. H. J. Hoffman, Milwaukee, Wis.	Fernekes & Cramer	June
Mr. J. Andrae, Milwaukee, Wis.	Fernekes & Cramer	June
Mr. John Kehlor, Kenosha, Wis.	H. W. Buemming	June
Mr. Louis Esser, Milwaukee, Wis.	Fernekes & Cramer	June
Mr. Grant Fitch, Milwaukee, Wis.	Schuchardt & Judell	June
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Mr. Gustave Pabst, Milwaukee, Wis.	Ferry & Clas	June
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Mr. Caleb Johnson, Milwaukee, Wis.	Fitzhugh Scott	June
Mr. A. J. Lindemann, Milwaukee, Wis.	Fitzhugh Scott	June
Mr. Frank Schaaf, Milwaukee, Wis.	Fernekes & Cramer	June

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Chapin Memorial Presbyterian Church, Niles, Mich.	Tallmadge & Watson	April
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Church of the Holy Assumption, West Allis, Wis.	A. C. Clas	June
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Henry Llewellyn Branch Library Bldg., Milwaukee, Wis.	Van Ryn & DeGelleke	June

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Blackstone Apartments, Milwaukee, Wis.	Leenhouts & Guthrie	June
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Louisiana Apartments, Milwaukee, Wis.	Leenhouts & Guthrie	June

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Building DeVoe & Reynolds Co., Chicago	Arthur Woltersdorf	April
Building Adam Schaaf, Chicago	Richard W. Bok, Sculptor	April
Building Porter Building, Chicago	George C. Nimmons & Co.	April
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THE WESTERN ARCHITECT

A NATIONAL JOURNAL OF ARCHITECTURE AND
ALLIED ARTS, PUBLISHED MONTHLY

VOLUME 25

JUNE, 1917

NUMBER 6

What of the Future?

Since it was founded in a land of unlimited possibilities, our nation has abandoned itself to the development of its physical riches. This consolidation of our position has been as much our necessary task as it is the duty of an army to organize its advance into enemy territory. The result has been the materialism with which we continually are taunted. But the conditions could not fail to produce any other result.

During these years of development we have laid the foundation for the national superstructure which is beginning to rear itself and to take definite form. The plans for this structure were prepared by one of the greatest groups of idealists the world has known. That these plans have never been mislaid has been evident in the great crises of our history. Our Civil war, the Spanish war, with its far-reaching results, the part we played in China, these are some of the evidences that our materialism has not blinded us to the task still remaining; that in our foundation building we have not lost the vision of the finished structure.

Our entrance into the European war is the greatest evidence of our inherent idealism. For this great nation could not and would not take a part in this struggle for any but the all-sufficient reason that the present is regarded as a struggle to maintain our structure, a war for democracy and liberty, for civilization in which the people shall govern. Men do not offer themselves freely to fight on a foreign soil unless impelled by an idealism which means more than life; women will not make the supreme sacrifice unless their dark way is lighted by the flaming torch of a great ideal.

The reasons for our entrance into this war have been outlined in the masterful state papers and addresses of President Wilson. These documents and our pouring out of our men and our money should silence once for all the cry of overweening materialism. We have our ideals and as in other years we are willing to fight for them. That we intend that these ideals shall live is evidenced in the thorough manner in which we are preparing to fight to a successful close.

In entering the war it has been necessary for our own existence, we believe, to break ties with the past. Our new duty cannot be measured by the rule of the past. But out of the sundering of traditions can we believe otherwise than that great good will come? Primarily we

are fighting because we believe our own existence is at stake. But in taking our stand for our own life we touch intimately the lives of millions who, like ourselves, believe that in democracy lies the supreme hope of humanity. If, as we believe, out of this struggle comes a new Russia, of the people, by the people and for the people; a greater and a glorified France, a re-created England; and, as we hope, a democratic Germany, the world will be better for the awful test by fire.

The result cannot but affect intimately the lives of every person in this and every other country; it must affect the customs and the thought of this and the generations to come. Can we doubt that there will result a new outlook upon affairs, a new attitude toward life and toward mankind? Can architecture fail to be affected profoundly by the change? We think not. It matters little whether the future draws its inspiration from one style or from another. It is only certain that the era of the War of Wars will impress itself so firmly upon the lives of all men as to color the thought and the art and the philosophy of the future. Perhaps the greatest change will be among those to whom democracy has been a theory, not a fact. But in the minds of our own artists and philosophers the ideal of a world-wide democracy must be a factor which cannot fail to inspire.

It will be an era when creeds outworn will be cast aside. It will be followed by an era in which it will be good to live and to design, because it will be lighted by the great ideals of world-wide liberty, equality, fraternity.

* * *

In the interim? Much will be done under military necessity in the building of housing facilities for men and supplies. Already plans have been made for what the government says is to be "the greatest high-speed building program ever undertaken." Cantonments for troops, storehouses, supply stations, aviation fields and other facilities must be provided between days. In this work many of the leading specialists of the nation are co-operating with the government. It is war work in which speed is the all-important feature.

These operations will proceed with regard to speed, not to art, in all likelihood. We are positive that no architect will attempt criticism of any measure required by military necessity. We appreciate that we are in the

war to win, and all effort must be exerted to the great cause. Constructive criticism always should be and will be welcomed, but we must be certain that the criticism is constructive, based on complete understanding; not the criticism founded on incomplete knowledge which is as helpful to the enemy as attacks upon the forces in the field. The American public and the American press we believe, heartily endorses this stand.

Illinois
Investigates
State Architect
Necessity

There seems to be a deal of sense in the report of the Illinois State Board of Administration, State Charities Commission and the State Psychopathic Institute regarding the planning of state institutions. It calls for the abolition of the "State Architect," and the designing thrown open to general competition. It states that the state architect system has been a failure in every state where it has been tried, despite the fact that many capable architects have held the position. It claims that the experienced superintendent who knows the needs and has ideals is competent to sketch the rough plans and the architect employed only to perform the technical work. This would be just right if all superintendents were experienced and appointed because of their knowledge, rather than for the "good" they had done the "party." It is possible, though not so probable, that there are architects who, without experience, go into the work without study or investigation. But the basis is right. Given an architect of breadth of mind and general training and an experienced institution administrator, without bumptiousness, working together as client and architect always should work, and an ideal institution should naturally result. How the "necessary evil" competition could be best managed, how the "people" would stand for the "simple, one-story structure which can be abandoned in twenty years for a new one," instead of the public expenditure of the larger sums involved in the basemented, three-story, corridorred, expensive, ornate building, all of which is condemned in the report, is the question. An answer is left in the hands of a committee appointed by the Illinois Society of Architects to investigate the whole question of the necessity for a state architectural office and report a plan of procedure for handling the architectural work of the state.

Architectural
League
Organizes for
Farm Work

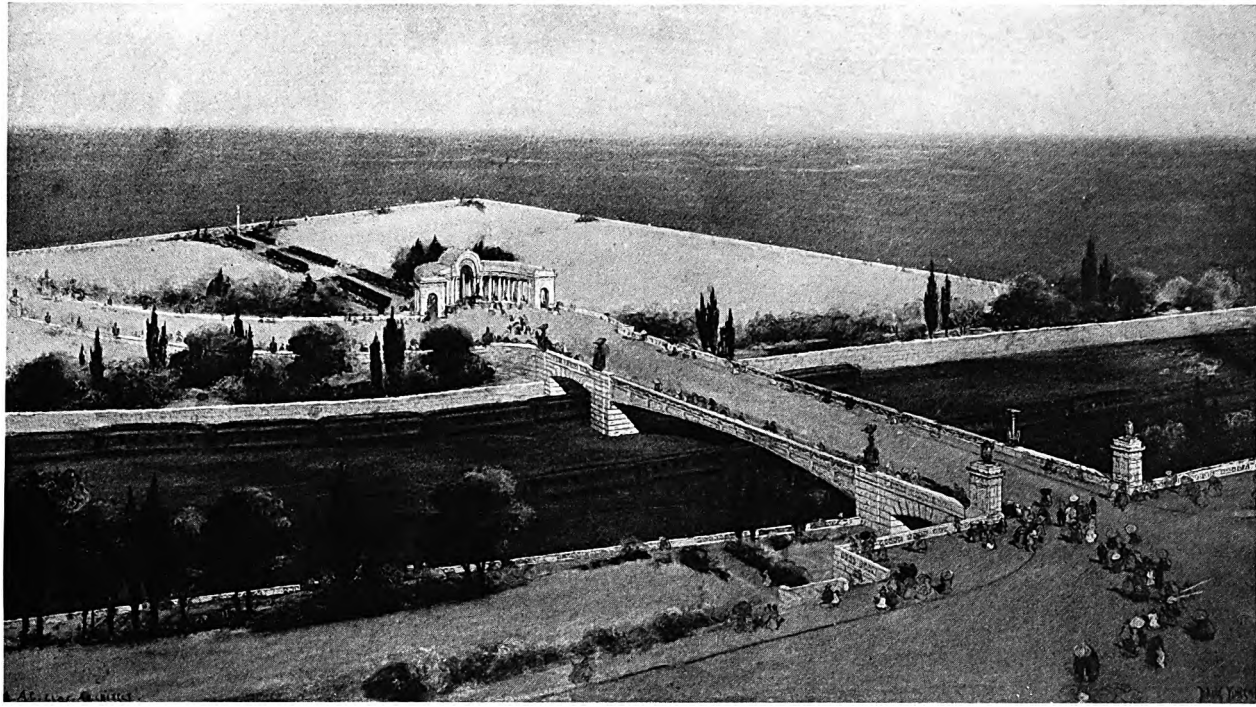
Under the leadership of Grosvenor Atterbury, president of the Architectural League of New York, the League has taken up a farming proposition in which it proposes to cultivate some forty acres and thus do its bit toward increasing the nation's food supply. The general scheme consists of an organized food battalion with all members of the League and their employes as members. One half day each week, or seven days in three and one-half months, will be spent on the farm, the heads of firms working with their men or paying at the rate of three dollars a day into the fund if absent. After the expenses have been paid one-half the produce will go to the men and the remainder sold for the benefit of some war charity. Mr. Atterbury expects

to have a force of about two hundred draftsmen, though through the volunteering of sculptors, painters, landscape gardeners and others, not to forget the ladies employed in the offices, this force will be largely augmented. The men will work in squads of eight in charge of a corporal, and other systematic regulations are made to insure effective accomplishment.

Direct Interest
of Architects
in Timber
Conservation

While all classes of citizens of these United States are equally interested generally in the protection and development of our National forests, there is no class more directly concerned than members of the architectural profession. And there are none that probably give the matter of forest conservation less thought. It is time that they did: that the American Institute as a body, and local chapters in their several sections of influence, gave definite study to the problem before the Government forestry service and place their entire influence behind its efforts for timber development. Even with the Government, forest preservation covers a period of less than twenty years. In 1897 the United States Division of Forestry employed all told only thirteen persons. This was merely a bureau of information and advice, with no field equipment and only \$28,520 to fight forest fires, disease and vandals in the protection of timber worth a billion of dollars in the market and untold billions in prospective value. Today there are thirty-eight hundred and seventy-five employees of the forest service. Technically trained men have been developed, forestry courses opened in colleges, books and pamphlets written, public sentiment awakened and the co-operation of state governments and of private individuals brought about in aid of the Federal government's forestry activities. But this is insignificant beside the needs of the service and the importance of the work, for aside from the six hundred employed scientifically and in administration at Washington and various district headquarters, the three thousand odd rangers allows but one agent for every fifty thousand acres, in which an average of ten forest fires, or five thousand in National forests, occur yearly; the agency of fire having destroyed an amount of timber equal to that manufactured into lumber in the United States. Technical forestry is but little known in this country, and because results are slow and their fruition can come only a century hence, the public hardly realizes the necessity of conservation. It is, therefore, the duty of all intelligent citizens and particularly architects, whose professional success is involved in an unlimited supply of our native woods, to support and augment every effort of the Government to protect, conserve and increase the timber supply of the United States.

The second annual banquet of the Washington Chapter A. I. A., was held at Seattle on May 4, in conjunction with the local Builders' Association. The problems of apprentices was discussed and a joint committee of the Chapter, the Builders' Association and the Structural Building Trades Alliance was appointed to formulate a plan by which apprentices may be engaged in the trades.



BRIDGE OVER C. & N. W. R. R. TRACKS AT MASON STREET
ALFRED C. CLAS, ARCHITECT

Milwaukee—A Progressive City

By Robert Craik McLean

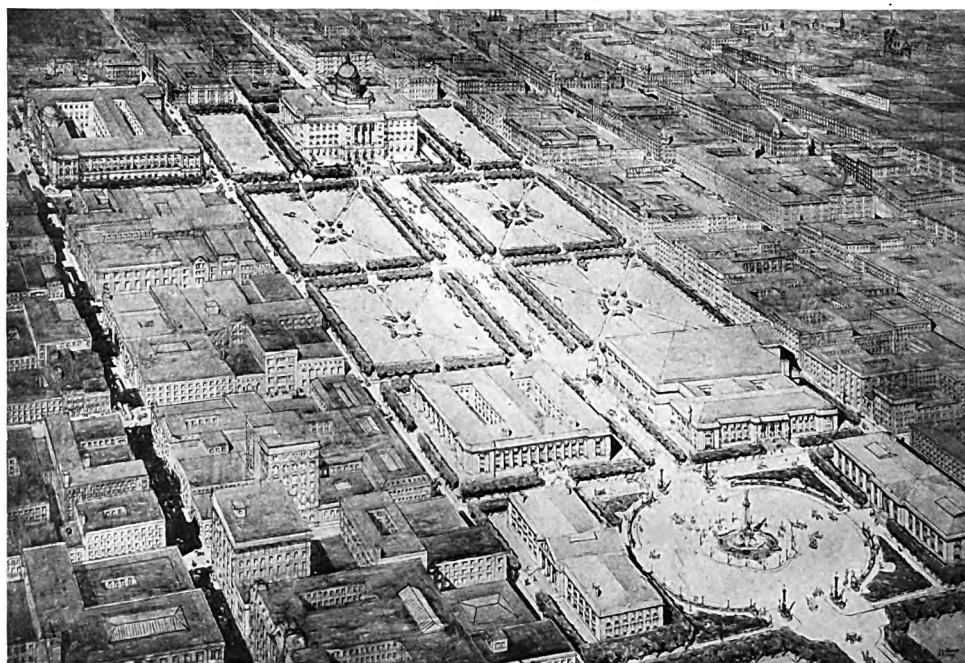
MILWAUKEE, Wisconsin, is not alone among American cities in discovering a necessity for reconstruction, but it is one of the most advanced in the idea upon which all permanency as well as convenient and effective civic life rests, the basis of all civic action; the direct relation of a permanent civic plan to civic advancement. And to this idea the mass of its population is becoming educated by the practical and illustrative efforts of its leading citizens.

It may to the average citizen seem a strong proposition, but it is one clothed with inherent truth, that almost every social, physical and commercial evil known to civic life is related to the absence of a broad and definite initial city plan. Those cities which have made this discovery, of which Milwaukee is a distinguished example have hastened to

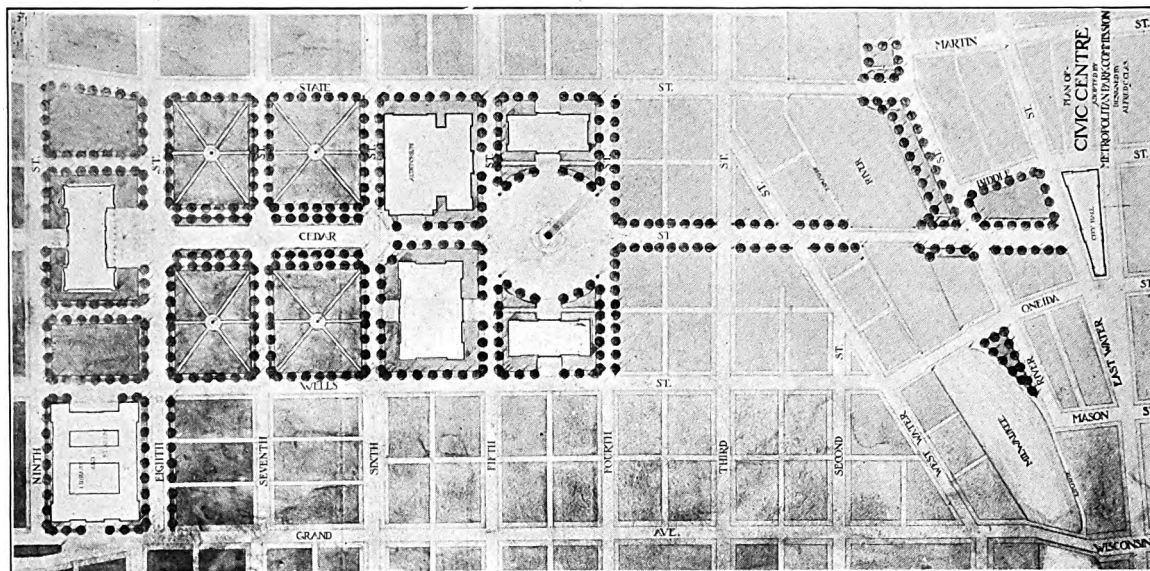
correct the error of its founders and evolve a reconstructive plan upon which future constructions will be based.

At their commencement but two cities of the United States now of the first rank, Washington and Detroit, had even the semblance of a plan for a beginning, and for one hundred years after these formal delineations of a future growth had passed from the control of their originators they were set aside as useless and visionary. Every other city grew from its primitive block house defense and garrison quarters, its levee-bordering abodes

of the river man, or the warehouse of the fur trader to the modern site of the skyscraper or the palace, upon a hit-or-miss absence of plan. In this growth each interest, public, corporate or domestic, encroached upon or crowded the other and the battle has always been with the strong. As a



BIRD'S EYE VIEW OF CIVIC CENTER LOOKING WEST
ALFRED C. CLAS, ARCHITECT



PLAN OF CIVIC CENTER
ALFRED C. CLAS, ARCHITECT

result, the average American city is a Babel of conflicting interests, and waste is the largest factor in city progress.

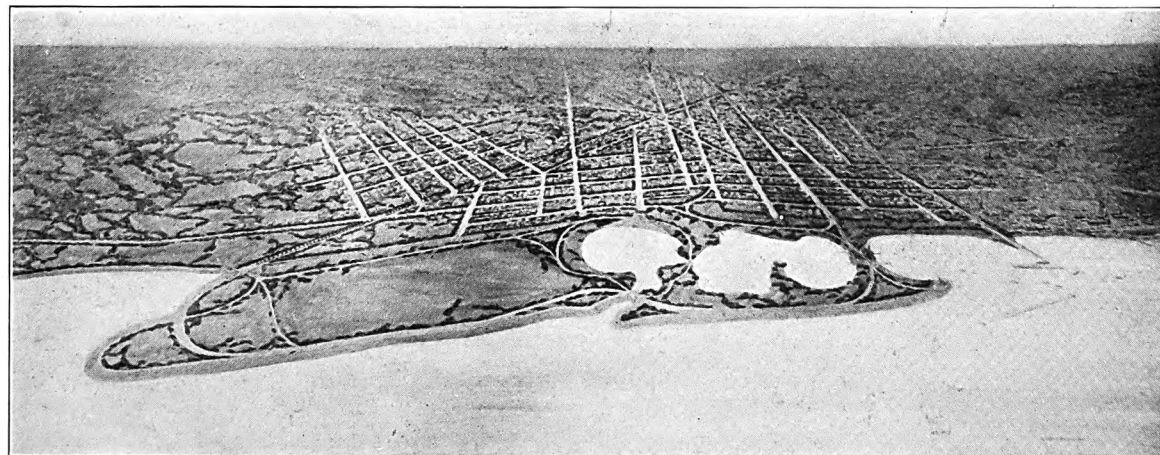
With an initial plan, streets would have been considered for the accommodation of a maximum population. They would have been made wider and with direct relation to centers, with occasional open spaces to relieve congestion. The influence of parks and playgrounds would have been recognized as among the strongest agencies in reducing the amount of crime and the financial loss from criminology to tuberculosis. The more direct and definite commercial loss would have appreciated and, in fact, a plan would have been deemed the fundamental necessity to any city and its panacea for municipal waste, if present-day knowledge had existed in the early days of municipal growth.

Most of the improvements, public and private, made in our cities, are planned only to meet present necessities.

This means that water and sewage systems are too often organized to meet present needs. Pipes are laid on streets that in ten years may demand twice the quantity of service, or one-half, as the tide of business or of residence building ebbs and flows, or is deflected to other channels. Here the loss in destroyed pavements alone would largely pay the cost of alterations in the original plats.

The most frequent waste, common to all cities possessing no definite plan, is the encroachment of business sections upon the residential. The usual result is long years of depreciation in valuable property. All this might have been ameliorated, if not entirely cured had there been a plan which first established the location of business, residence and park sections upon which all future constructions could rest. It may seem impossible to estimate the growth of a city in fifty years, or the ever-developing ad-

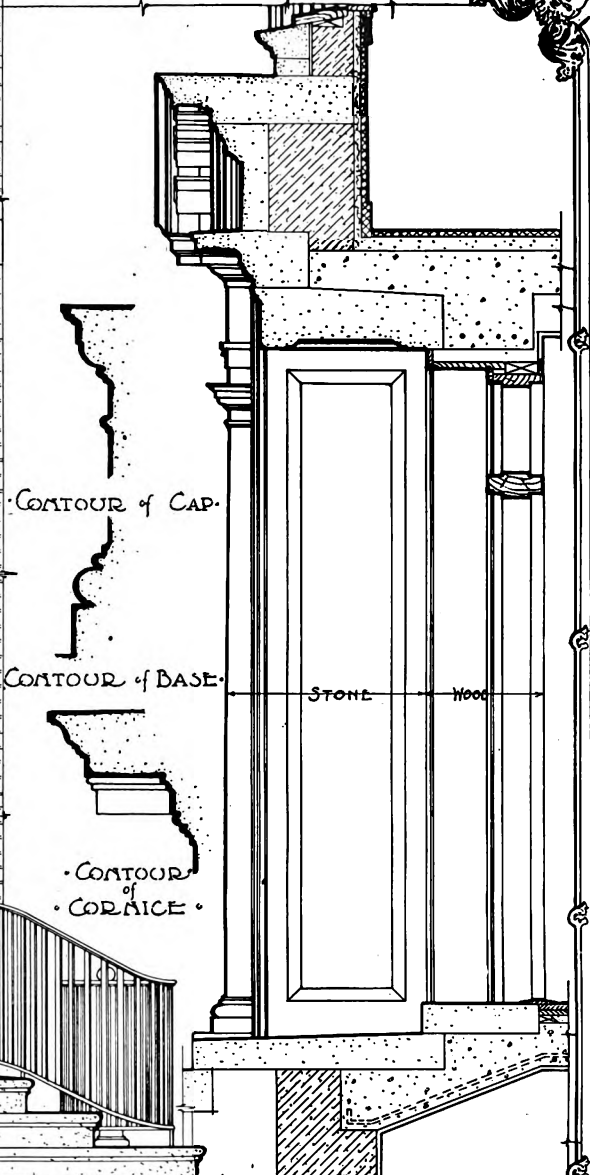
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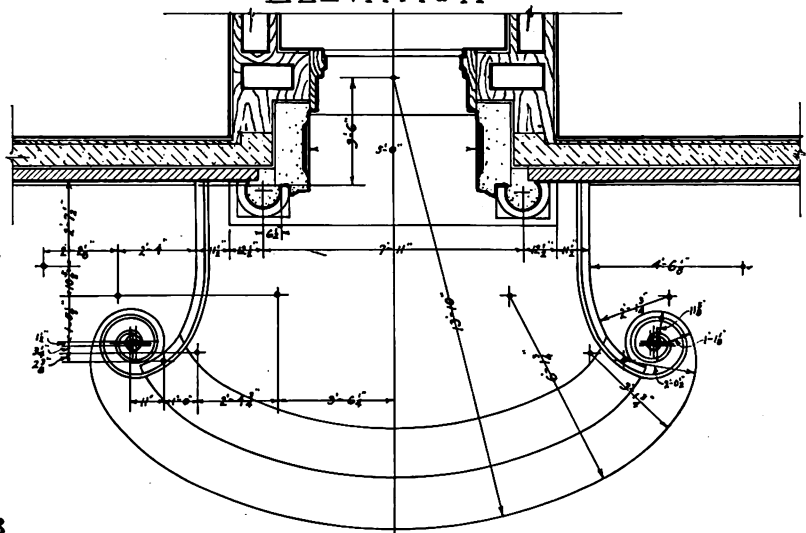
BIRD'S EYE VIEW OF LAKE SHORE DRIVE AND PARKWAY
ALFRED C. CLAS, ARCHITECT



• ELEVATION •



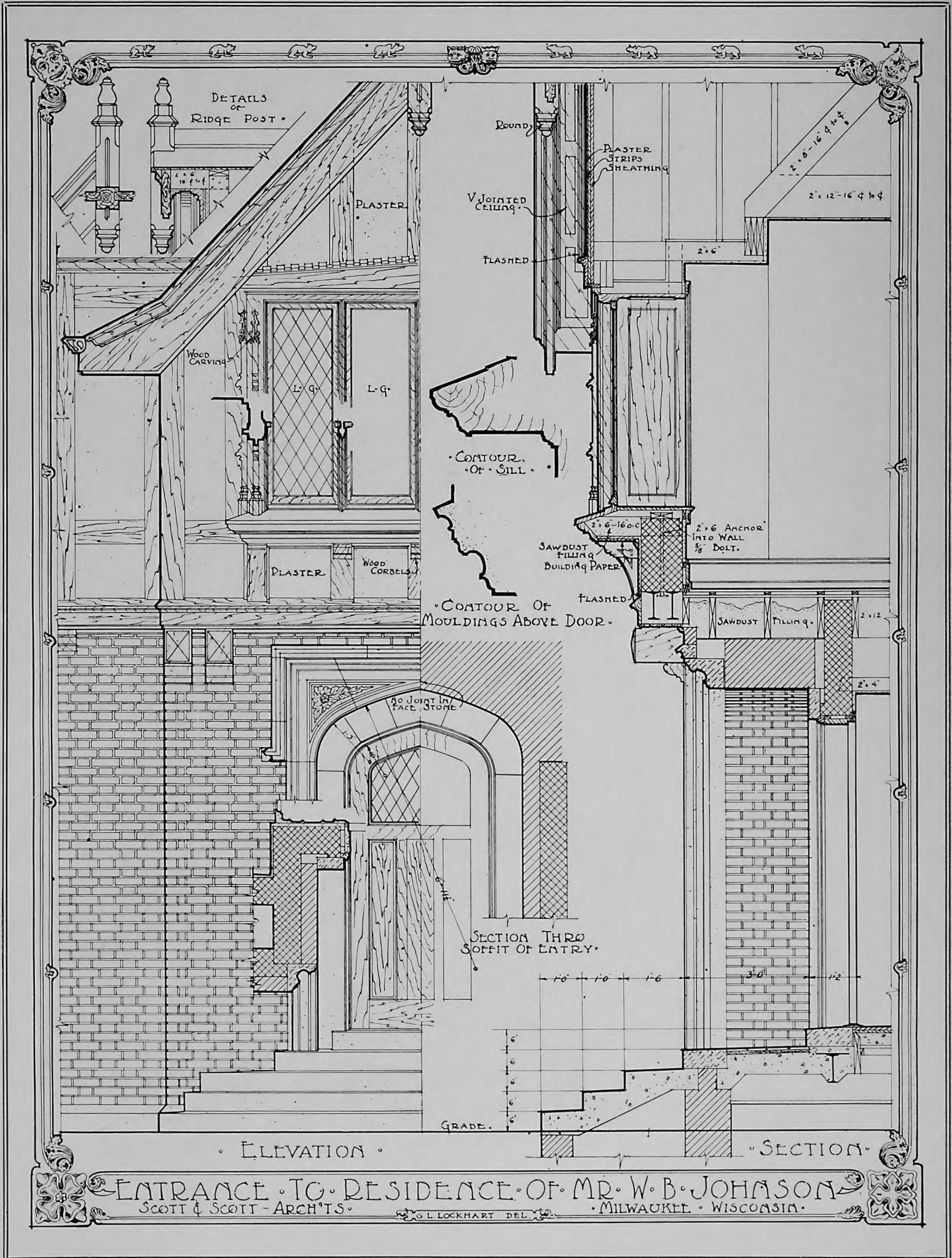
• SECTION •



• PLAN •



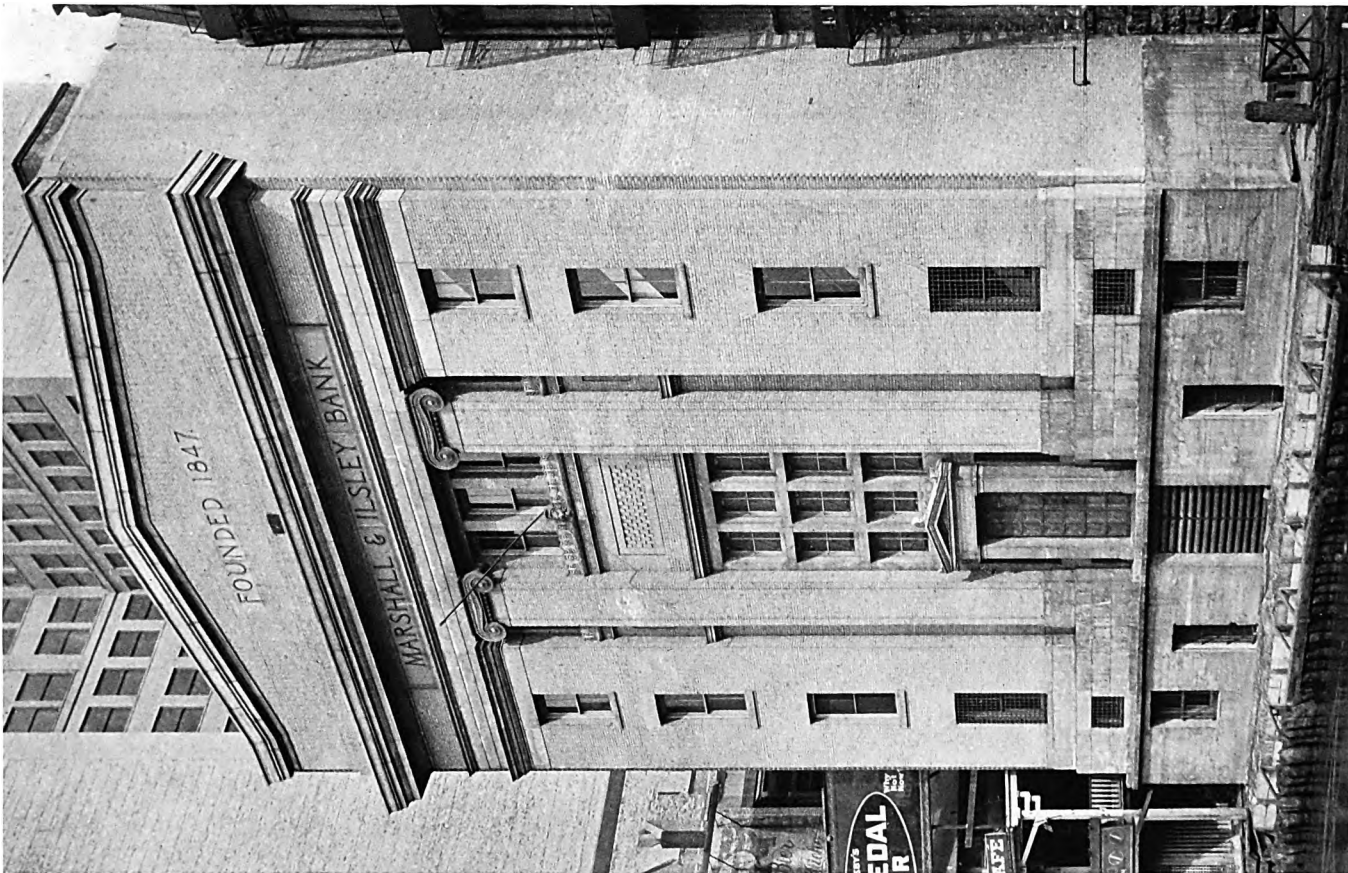
ENTRANCE TO RESIDENCE OF MR. AUGUST H. VOGEL
 • SCHUCHARDT & JUDELL ARCHTS. • G.L. LOCKHART, DEL. • MILWAUKEE • WISCONSIN •





MARSHALL & ILSLEY BANK BUILDING, MILWAUKEE, WIS.
BRUST & PHILIPP, ARCHITECTS :: :: :: :: ::

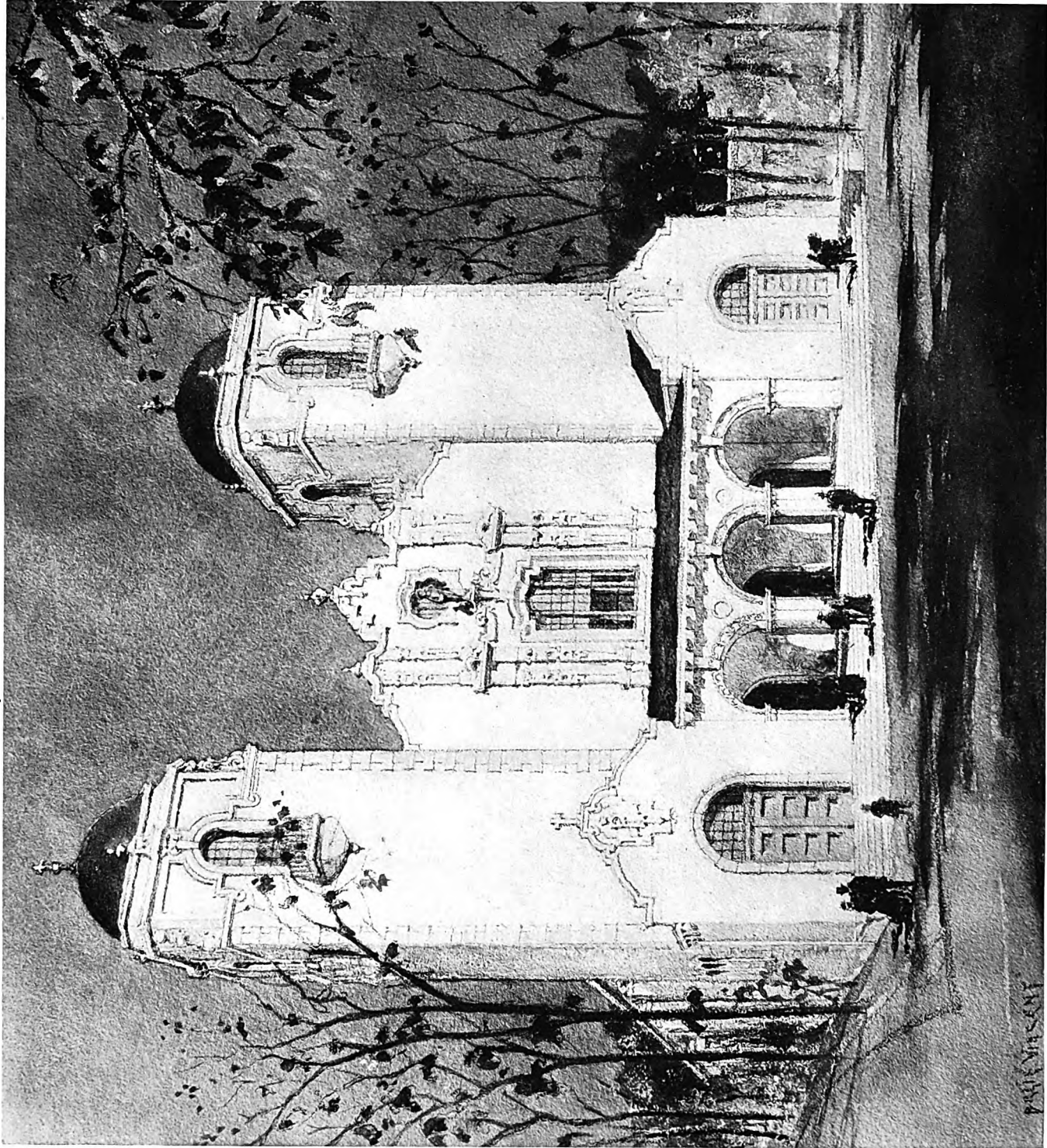
(City Hall, shown in background and First National Bank Building in middle distance)



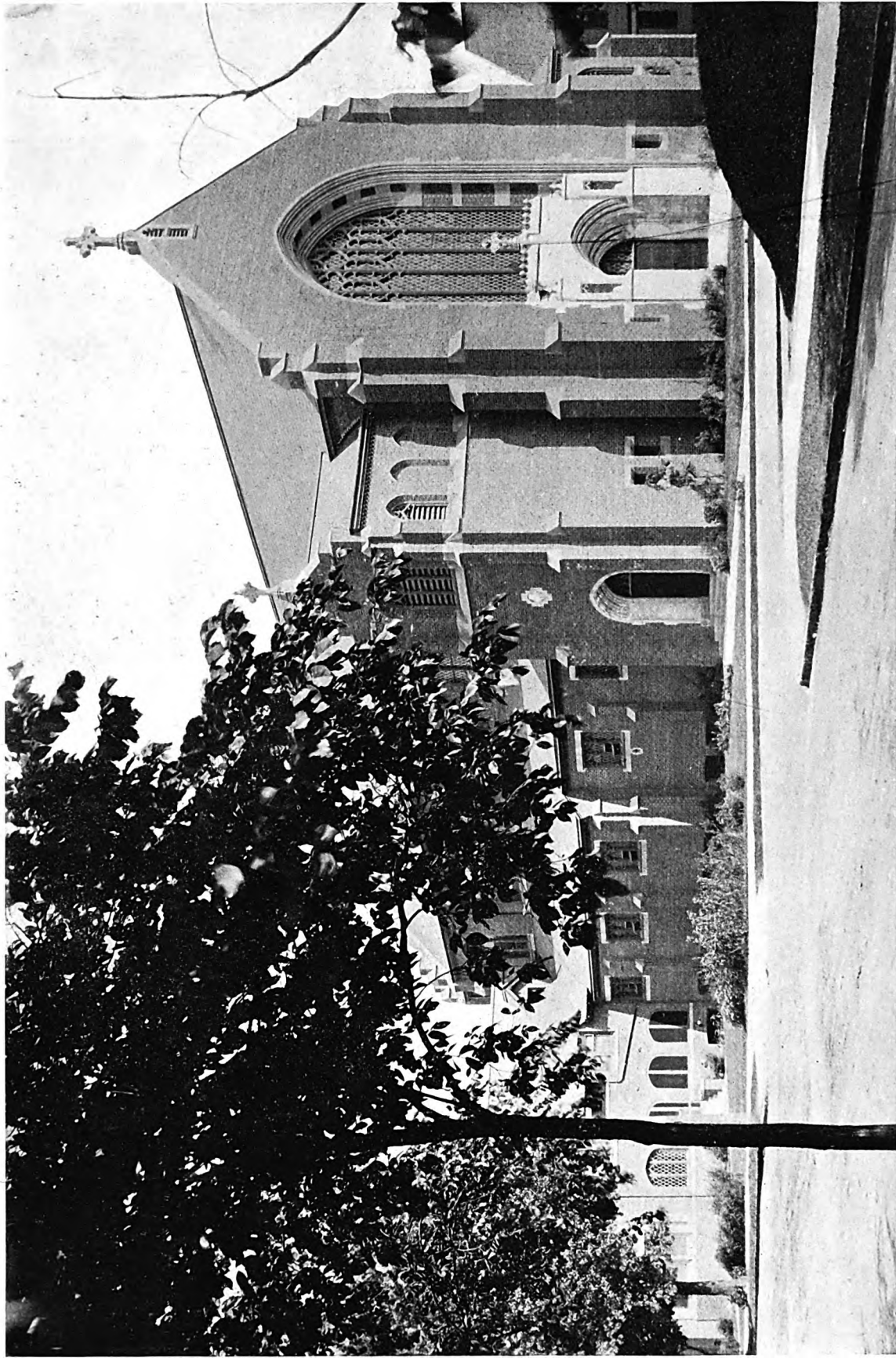
MARSHALL & ILSLEY BANK BUILDING, MILWAUKEE, WIS. REAR ELEVATION
 BRUST & PHILIPP, ARCHITECTS :: :: :: (On River)



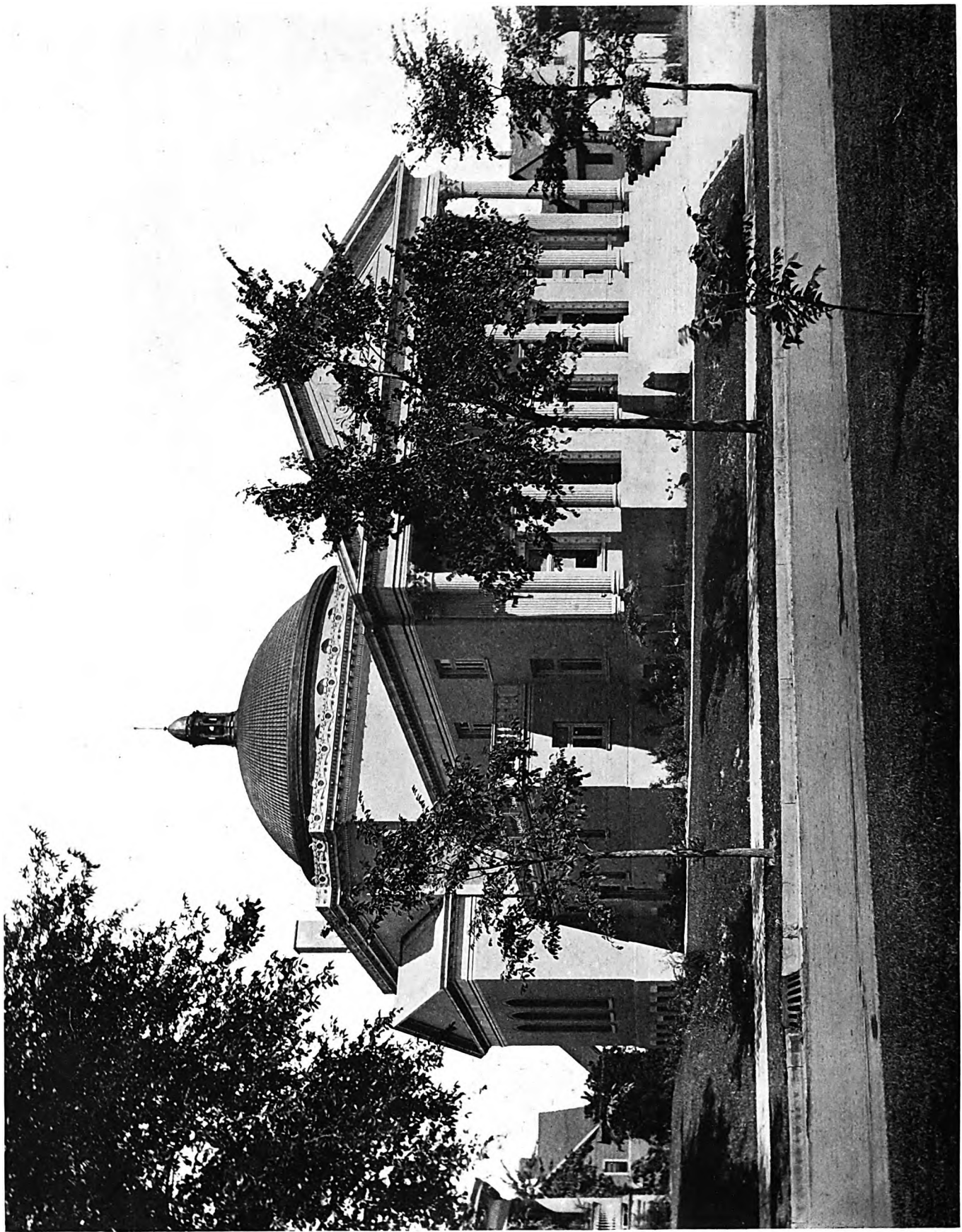
MARSHALL & ILSLEY BANK BUILDING, MILWAUKEE, WIS. VESTIBULE
 BRUST & PHILIPP, ARCHITECTS :: :: ::



CHURCH OF THE HOLY ASSUMPTION, WEST ALLIS, WIS.
A. C. CLAS, ARCHITECT



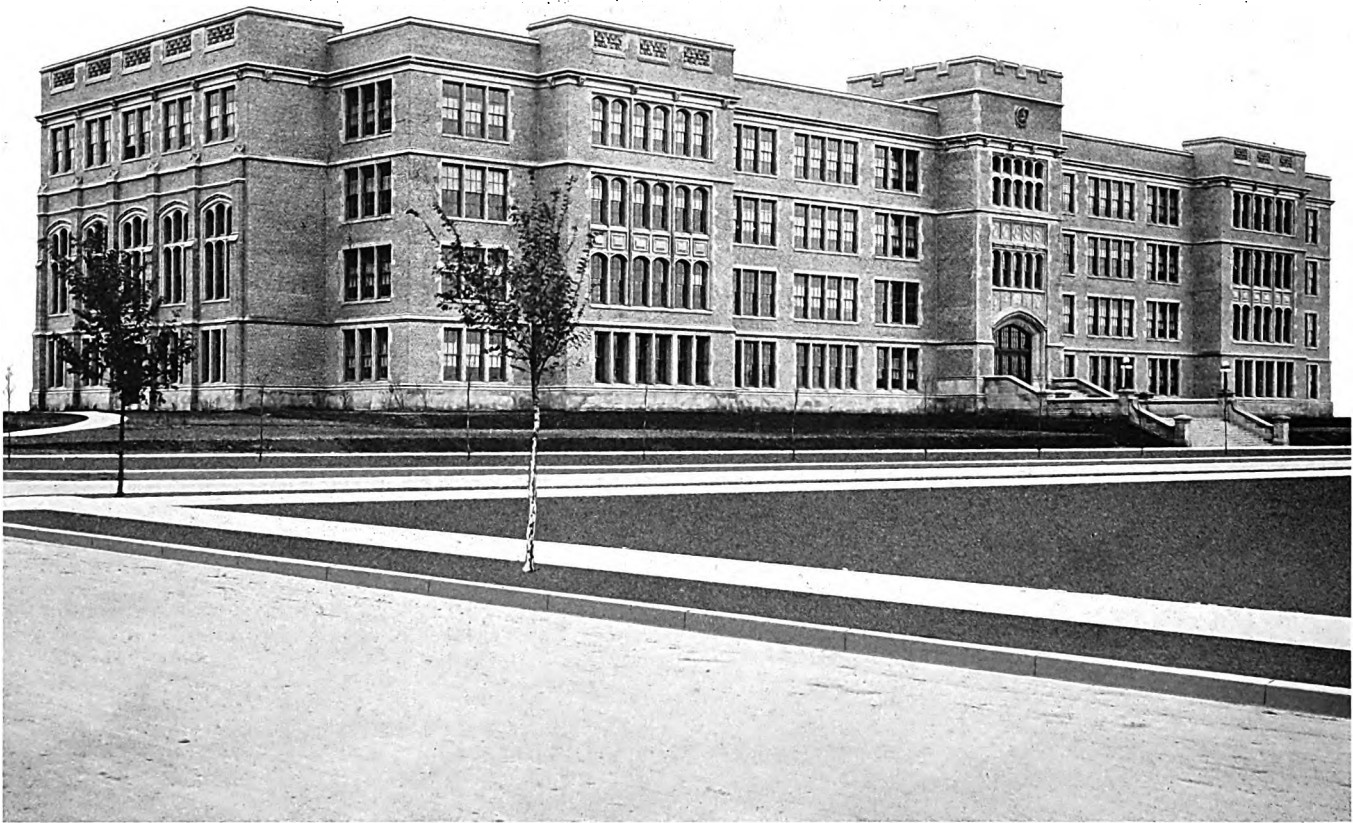
ST. THOMAS AQUINAS CHURCH, MILWAUKEE, WIS.
A. C. ESCHWEILER, ARCHITECT



SECOND CHURCH OF CHRIST, SCIENTIST, MILWAUKEE, WIS.
CARL BARKHAUSEN, ARCHITECT :: :: ::



RIVERSIDE HIGH SCHOOL BUILDING, MILWAUKEE, WIS.
VAN RYN & DE GELLEKE, ARCHITECTS :: :: ::



WASHINGTON HIGH SCHOOL, MILWAUKEE, WIS.
VAN RYN & DE GELLEKE, ARCHITECTS :: ::



RESIDENCE FOR MR. GRANT FITCH, MILWAUKEE, WIS.
SCHUCHARDT & JUDELL, ARCHTECTS :: :: ::



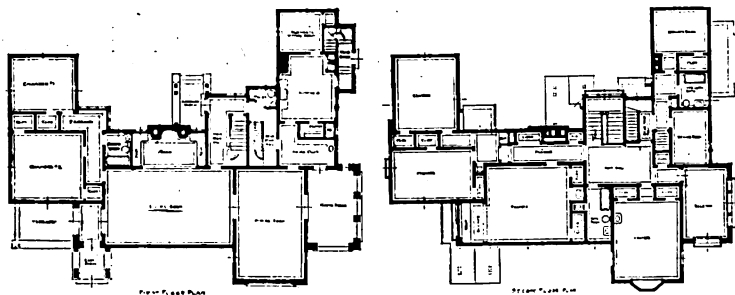
RESIDENCE FOR MR. A. F. CHAPMAN, MILWAUKEE, WIS.
SCHUCHARDT & JUDELL, ARCHITECTS :: :: ::



RESIDENCE FOR MR. GUSTAVE PABST, MILWAUKEE, WIS.
 FERRY & CLAS, ARCHITECTS :: :: :: :: ::



COUNTRY RESIDENCE, MR. AUGUST VOGEL,
 PINE LAKE, WIS. :: :: :: :: ::
 A. C. ESCHWEILER, ARCHITECT :: :: ::





RESIDENCE FOR MR. CALEB JOHNSON, MILWAUKEE, WIS.
 FITZHUGH SCOTT, ARCHITECT :: :: :: :: ::



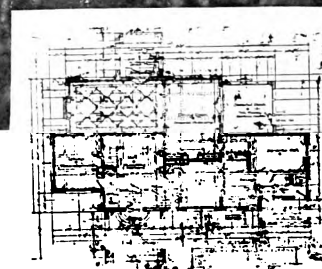
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 FITZHUGH SCOTT, ARCHITECT :: :: :: :: ::

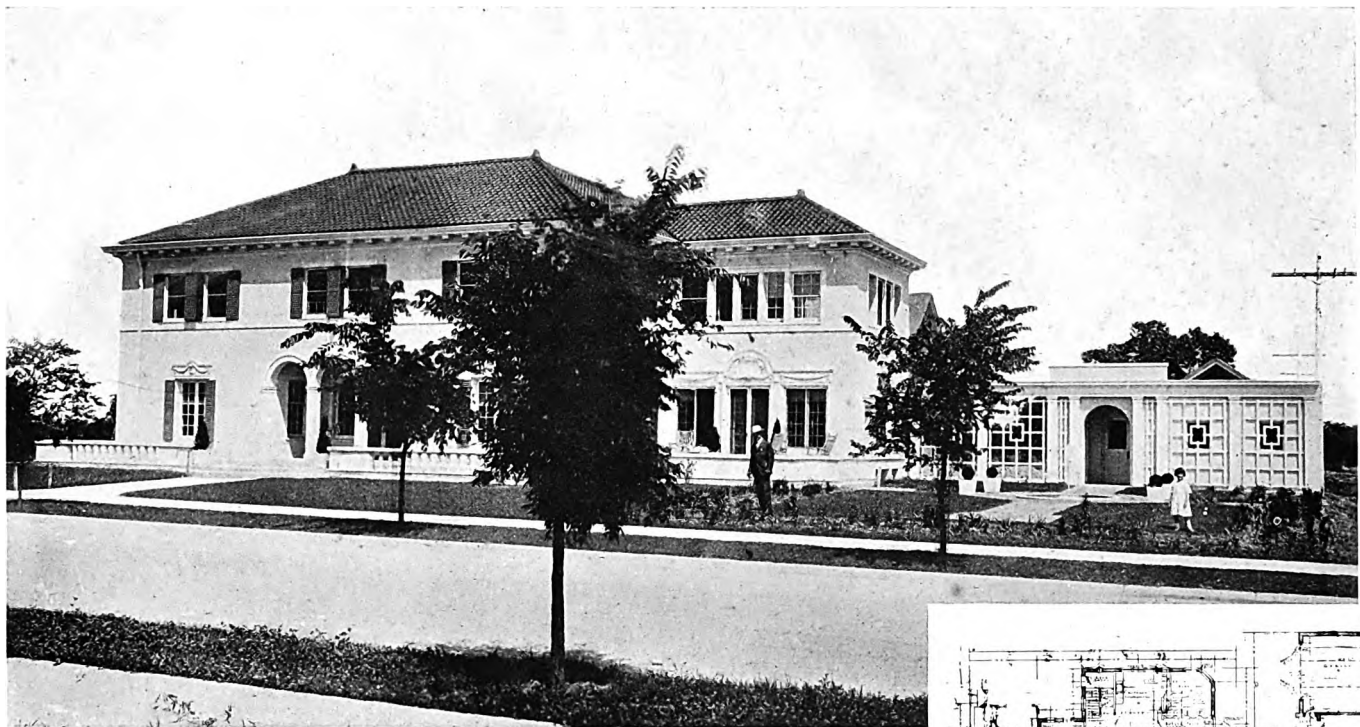


RESIDENCE FOR MR. LOUIS ESSER, MILWAUKEE, WIS.
FERNEKES & CRAMER, ARCHITECTS :: :: ::

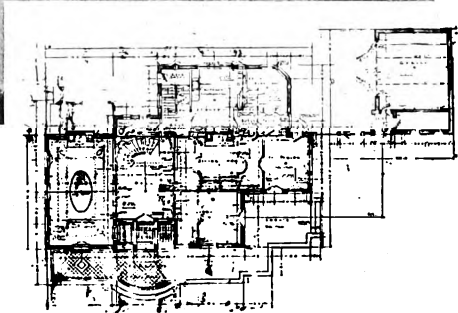


RESIDENCE FOR MR. JOHN KEHLOR, KENOSHA, WIS.
H. W. BUEMMING, ARCHITECT :: :: :: ::





RESIDENCE FOR MR. JAMES T. BANNEN, MILWAUKEE, WIS.
 H. W. BUEMMING, ARCHITECT :: :: :: ::



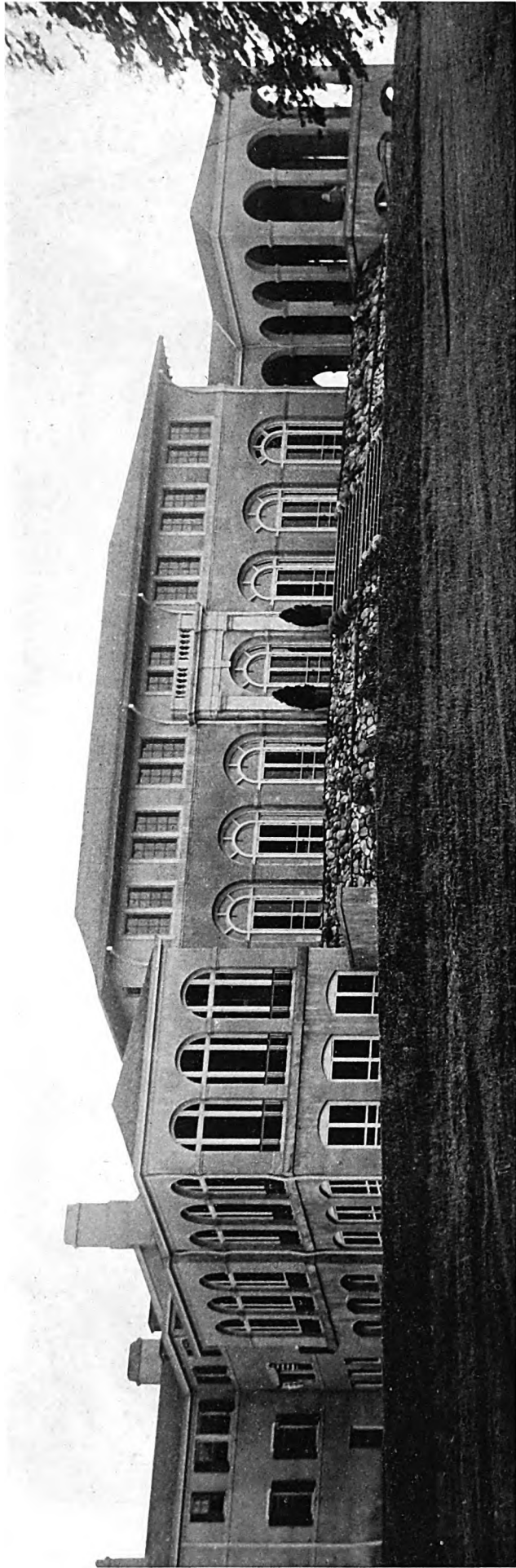
RESIDENCE FOR H. J. HOFFMAN, MILWAUKEE, WIS.
 FERNEKES & CRAMER, ARCHITECTS :: :: ::



RESIDENCE FOR MR. J. ANDRAE, MILWAUKEE, WIS.
 FERNEKES & CRAMER, ARCHITECTS :: :: ::



RESIDENCE FOR MR. FRANK SCHAAF, MILWAUKEE, WIS.
 FERNEKES & CRAMER, ARCHITECTS :: :: :: ::

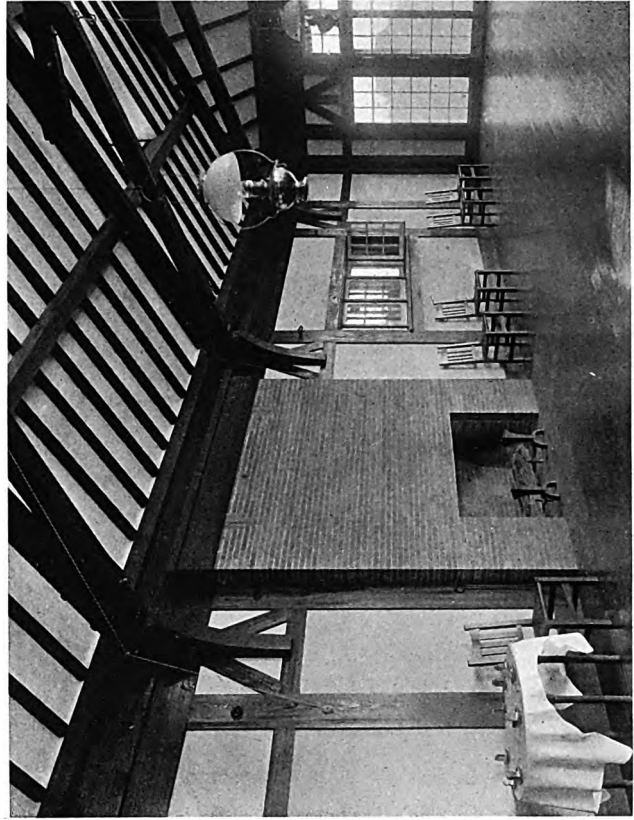


MILWAUKEE COUNTRY CLUB, MILWAUKEE, WIS.
SCHUCHARDT & JUDELL, ARCHITECTS :: ::



MILWAUKEE COUNTRY CLUB, MILWAUKEE, WIS.
SCHUCHARDT & JUDELL, ARCHITECTS :: ::

DETAIL
TERRACE



INTERIOR FOX POINT COUNTRY CLUB, MILWAUKEE, WIS.
SCHUCHARDT & JUDELL, ARCHITECTS :: ::



PAVILION AT KOSCIUSKO PARK, MILWAUKEE, WIS.
A. C. CLAS, ARCHITECT :: :: :: ::



KENWOOD MASONIC TEMPLE, MILWAUKEE, WIS.
LEENHOUTS & GUTHRIE, ARCHITECTS :: ::



HENRY LLEWELLYN BRANCH LIBRARY, MILWAUKEE, WIS.
VAN RYN & DE GELLEKE, ARCHITECTS :: :: ::



WALDHEIM BUILDING, MILWAUKEE, WIS.
A. C. KOCH, ARCHITECT :: ::



MIDDLETON BUILDING, MILWAUKEE, WIS.
SCHUCHARDT & JUDELL, ARCHITECTS ::



FACTORY BUILDING FOR A. H. WEINBRENNER COMPANY, MILWAUKEE, WIS.
 KIRCHOFF & ROSE, ARCHITECTS :: :: :: :: :: :: ::



JUNEAU THEATER, STORE AND OFFICE BUILDING, MILWAUKEE, WIS.
 HENRY C. HENGELS, ARCHITECT :: :: :: :: :: ::



SECOND WARD SAVINGS BANK, MILWAUKEE, WIS.
KIRCHOFF & ROSE, ARCHITECTS :: :: ::



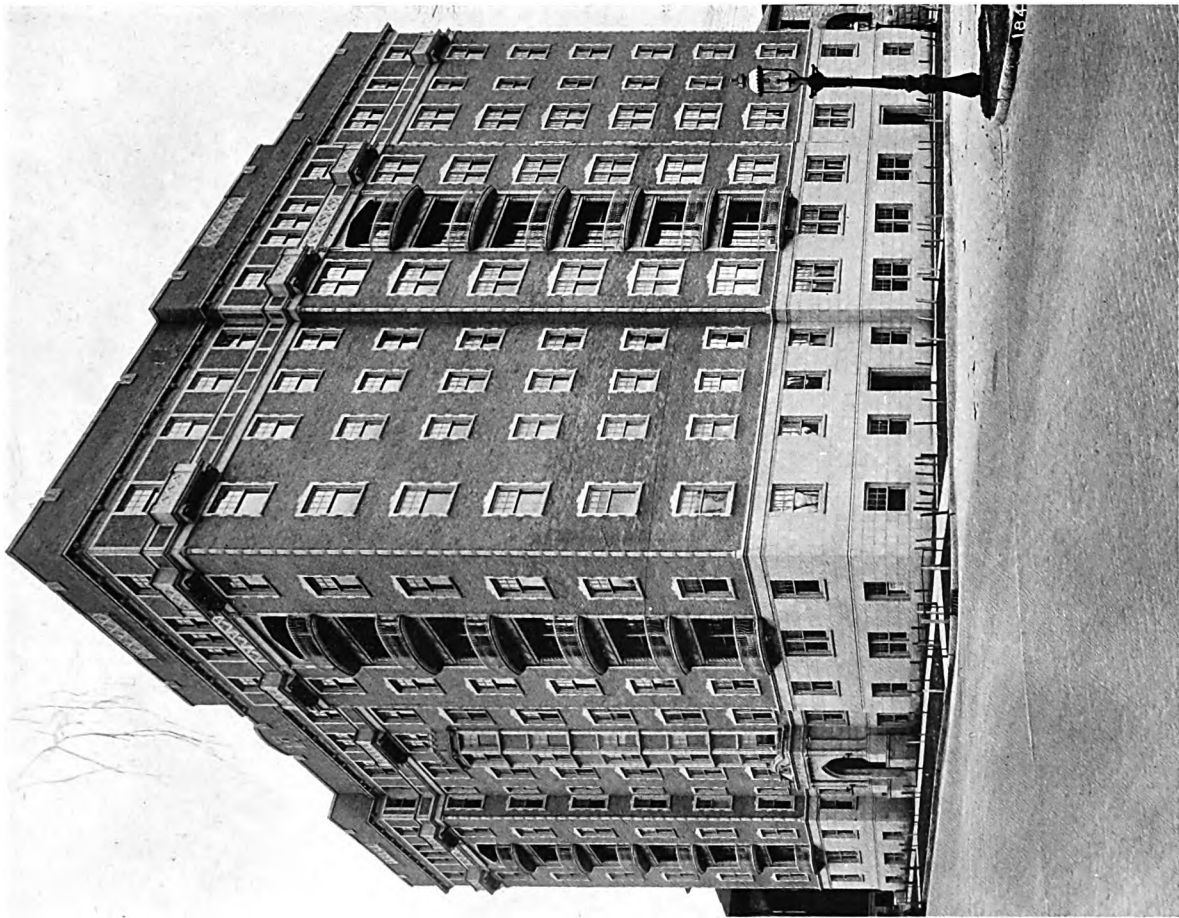
GARAGE FOR MR. CHARLES W. NORRIS, MILWAUKEE, WIS.
A. C. KOCH, ARCHITECT :: :: :: :: ::



WAYLAND APARTMENTS, MILWAUKEE, WIS.
MARTIN TULLGREN & SONS, ARCHITECTS



LOUISIANA APARTMENTS, MILWAUKEE, WIS.
LEENHOUTS & GUTHRIE, ARCHITECTS ::



BLACKSTONE APARTMENTS, MILWAUKEE, WIS.
LEENHOUTS & GUTHRIE, ARCHITECTS ::

Interior Decoration in Milwaukee

By Dudley Crafts Watson

Director Milwaukee Art Institute

NO city of the middle west can boast a greater number of beautiful homes than Milwaukee. It has been the most attractive home city on the great lakes for seventy years, and while the old-fashioned, ornate and turreted Victorian mansions are rapidly disappearing, the two score architects, whose offices are busy replacing them, are not designing the residences for the average twenty-two foot city lot or compact bungalow apartment to be found in the majority of our cities. The new houses line the newer boulevards at spacious intervals and the landscape gardener is a big factor in the scheme.

The styles run toward Italian Renaissance and English Country, with a deal of invention. There is much which is nothing but American, the unconventional revising and combining of the great periods to suit our needs and taste. The result, homes of marvelous comfort and much beauty.

In the desire for freedom and novelty, strange things sometimes are done, especially with interiors. Often the relevance between the design of the house and its decoration and furnishings is hard to find; but that's all

in the making of our American art. Many splendid exceptions to this habit are to be found in Milwaukee.

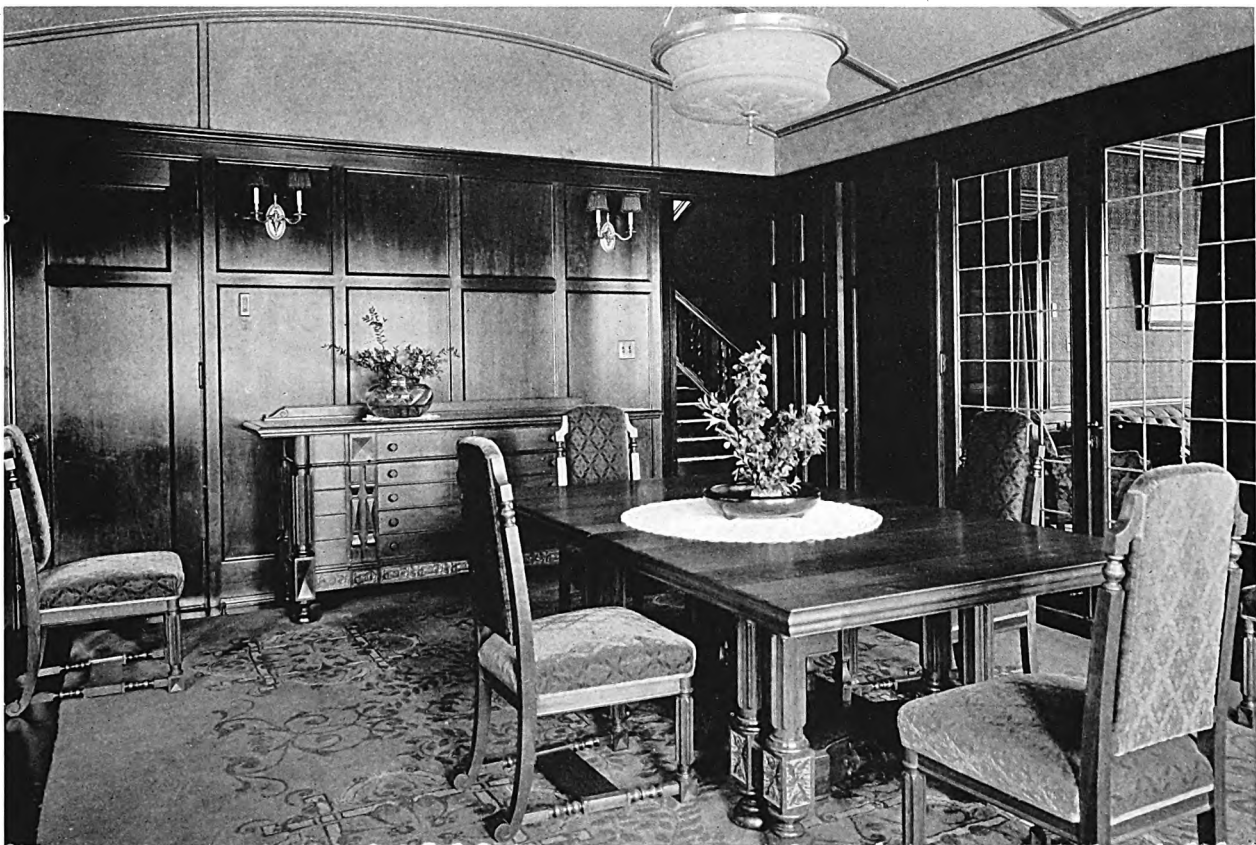
The Niedecken-Walbridge Company, decorators, in co-operation with Fitzhugh Scott, architect, have done a beautifully consistent and unified house for A. J. Lindemann. The origin of the elements are early Renaissance, of English tendencies, but the result has a most happy and new world-like untraditional feeling. The best of the past is hidden in the roots, but a new beauty is manifest in the flowering. The woodwork throughout the first floor is walnut, elegantly, but simply, lined with a richness not even approaching massiveness. There is a quantity of it, but never for a moment aggressive. Here is most obviously a sympathetic co-operation between architect and decorator. In the library and living room, the most conspicuous features are the fireplaces, which reach the ceilings and display the delicate carving and color inlay with which Mr. Niedecken is notably successful. The walls in the library are covered with natural-toned, baked cork in four-inch squares, and the dining room is paneled to the base of the coved ceiling. The floors and all furnishings and the color schemes in all



LIVING ROOM, RESIDENCE FOR MR. A. J. LINDEMANN, MILWAUKEE, WIS.
FITZHUGH SCOTT, ARCHITECT :: :: ::
NIEDECKEN-WALBRIDGE COMPANY, INTERIOR ARCHITECTS :: ::



LIBRARY, RESIDENCE FOR MR. A. J. LINDEMANN, MILWAUKEE, WIS.
 FITZHUGH SCOTT, ARCHITECT :: :: :: ::
 NIEDECKEN-WALBRIDGE COMPANY, INTERIOR ARCHITECTS ::



DINING ROOM, RESIDENCE FOR MR. A. J. LINDEMANN, MILWAUKEE, WIS.
 FITZHUGH SCOTT, ARCHITECT :: :: :: ::
 NIEDECKEN-WALBRIDGE COMPANY, INTERIOR ARCHITECTS ::



DINING ROOM, RESIDENCE FOR MR. FRANK SCHAAF, MILWAUKEE, WIS.
 FERNEKES & CRAMER, ARCHITECTS :: :: :: :: ::
 NIEDECKEN-WALBRIDGE CO., INTERIOR ARCHITECTS :: :: ::

textiles have been minutely worked out by Mr. Niedecken. The rugs are all designed for each place and are the key to the color scheme in each room. Harmonious designs, all simple but not too conspicuous, are used in the woodwork and upholstered furniture and in jewel-like notes in the mouldings and panels. There is a beautiful air of rest and luxury, which does not dominate, but which soaks into one's soul, if he remains long enough.

Two features especially worth mentioning are the dining table with a multiplication of posts which automatically adjust themselves at regular intervals as the table is extended, and a tile floor in the sun parlor in tones of yellow, cream and citron, blending beautifully into the simple cretonne hangings and yellowish gray walls.

In striking contrast is the dining room in the new Italian house of Frank Schaaf, by Fernekes and Cramer, architects, where a delicacy of line and a higher key are in keeping with the general character of the house. Two square decorative open cabinets, or stands, contain a phonograph and the records. We have often wondered how phonographs could be made good furniture and why telephones are not designed. Mr. Niedecken has solved the first most attractively here. This whole house radiates the ability of the designer to conform to the wishes of the family; it is a home.

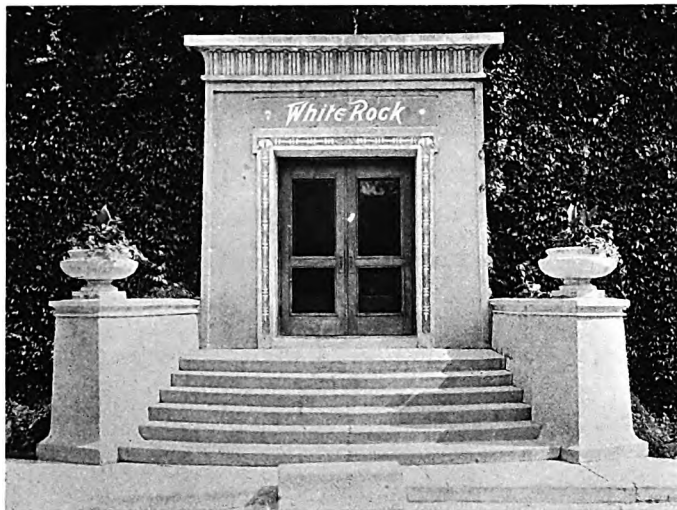
His success is chiefly due to three things: Ability to create absolute beauty; to avoid the aggressive and yet

produce originality, and to make each new problem its own proposition by treating it in a wholly individual manner.

Addressing the City Planning Conference at Kansas City, John Lawrence Mauran, president of the American Institute of Architects, said: "The two great enemies of city planning are the scoffer at 'dreams' and the 'logical candidate' for office. The first is that ever-recurring jibe conveyed by the word 'dreamer.' Dreamer in its true sense, the sense in which it applies to us, is very different, for no project with breadth of scope, with far-sighted vision, was ever conceived save in the mind of the dreamer who could translate his dream into practical reality. The other obstacle persists in the distinctive American type of know-it-all—the logical candidate for office. This type of man resents above all, the thought that expert opinion on any subject can be superior to, and therefore helpful, to his own."

Mr. Joseph L. Mounts, formerly of the firm of Matheny, Allen & Mounts, Columbus, Ohio, has become associated with F. F. Rusk. The former firm is now Matheny & Allen.

Schuchardt & Judell have removed their offices to the First National Bank Building, Milwaukee, Wis.



ENTRANCE DETAIL, WHITE ROCK BOTTLING WORKS
WHITE ROCK MINERAL SPRINGS, WAUKESHA, WIS.
HENRY C. HENGELS, ARCHITECT

EMMANUEL LOUIS MASQUERAY

Emmanuel Louis Masqueray, chief of design of the St. Louis exposition, and one of the prominent architects of the west, is dead at his home in St. Paul, following an attack of uraemia. He was stricken while riding on a street car and did not regain consciousness. He had been ill for several months, but was steadily at work. The funeral services were held in the St. Paul Cathedral, which he designed, and interment was in St. Paul.

Mr. Masqueray was born in Dieppe, France, in 1861. As a lad he developed strong artistic tendencies and at 16 years of age, upon the death of his father, decided to take up architecture as a life work. He finished his course in architecture at the Ecole des Beaux Arts, Paris, winning the Deschaume prize in 1879 and when only 18 years old. The next year he won the Chaudesaigues prize, and at the age of 22 won the gold medal at the Paris salon.

In 1887 he came to New York, being associated with D. E. Waid. In 1893 he founded the Atelier Masqueray for the study of architecture, according to French methods. This was the first independent atelier opened in this country. His artistic ability led him to be chosen as the chief of design for the St. Louis exposition in 1901. In this capacity he drew the plans for the Transportation palace, the Agricultural, Horticultural, Fisheries and Forestries buildings, the Cascades, Colonnade of States and Pavilions, the Louisiana Purchase monument, bridges, music stands and all the decorative architecture in the grounds. He made the plans for the arrangement of the grounds and the location of buildings.

Archbishop Ireland chose him in 1905 to design the pro-cathedral in Minneapolis and the cathedral in St. Paul. He also planned the cathedrals in Wichita, Kan., Dubuque, Iowa, Sioux Falls, S. D., and Winnipeg, Man. The construction of the latter edifice has been postponed owing to the war, but the plans are completed.

His plans for enlarging and beautifying the capitol at Des Moines, Iowa, a \$2,000,000 undertaking were accepted and he superintended this work. He designed the dormitory of the St. Paul seminary, the dormitory



MITCHELL STREET STATE BANK, MILWAUKEE, WIS.
HERBST & HUFSCHMIDT, ARCHITECTS

and chapel for St. Thomas college and several churches in the Twin Cities.

Mr. Masqueray never married. His mother joined him in this country shortly after his father's death and lived with him until her death. He was a member of the Society of Beaux Arts Architects, New York, the Architectural league, New York, the New York chapter of the American Institute of Architects and other professional organizations.

The estate will continue to conduct the office in the Endicott Building, St. Paul, under the direction of Mr. F. A. Slifer, Mr. Masqueray's associate for many years. It will require two or three years to complete the work.

Immediately following the tornado which caused much destruction in central Illinois, the engineering department of the University of Illinois took steps to aid in the rebuilding of the devastated districts in the cities affected. A delegation of twelve from the department visited the cities and offered the assistance of the University. Heading the delegation was Professor James M. White, Supervising Architect of the University of Illinois. The material which the architectural department at the University has accumulated undoubtedly will be of great service in the work of rebuilding.

A bill to license civil engineers was presented and defeated in the Iowa legislature recently.

N. Max Dunning, architect, is now located in the Kimball building, Chicago.

L. W. Fahnestock, architect, Cincinnati, has been appointed chairman of the architects' division of the Red Cross.

The first chair of architecture to be established in Australia has been founded at Sidney, with a foundation yielding \$10,000 a year.

H. H. Whiteley, architect, of Los Angeles, California, has established offices for professional practice at 1018 W. P. Story Building in that city.

The partnership of Rusk and Sheets, architects, of Columbus, Ohio, has been dissolved, each architect now practicing in that city separately. F. S. Rusk will occupy the old offices at 603 Brunson Building and Cree Sheets is located at 319 First National Bank Building.



BIRD'S EYE VIEW OF RIVER SCHEME LOOKING NORTH
ALFRED C. CLAS, ARCHITECT

MILWAUKEE—A PROGRESSIVE CITY

Continued from Page 42

junctions to a city's utilities, but the past has shown that the most chimerical dream of fifty years ago in most cases has fallen far short of the actual, and the promise of the future in every city that has a real cause for its existence is even greater than the past.

The common objection of the uninformed against a reconstructive plan is, "it will increase our taxes." No plan is worth the paper upon which it is drawn that does not follow the lines of least resistance; the interruption

or multiplication of traffic, disturbance of the least number of establishments; and does not provide that the third generation, which receives three times the benefit, will pay an equal share of the cost.

According to the carefully prepared and fundamentally practical address delivered by Alfred C. Clas before the Greater Milwaukee Association, this is exactly Milwaukee's point of view in regard to the civic plan which that city has adopted as a basis for future reconstruction. The city has advantages in topography and location which lend themselves readily to the making of one

of the most beautiful as well as commercially important centers of population in the United States. It is built at the mouth of a river which empties its waters into Lake Michigan at a point where an indented shore line gives a natural harbor for its shipping, and has had much to do with the city's growth. In fact, when the increase in size of lake traffic boats made the only harbor at Chicago, the river, unavailable, much of this tonnage was deflected to Milwaukee. Here, too, the river has lost its usefulness from the same cause, and this, instead of being a disadvantage, will lead to its abandonment as a shipping harbor, and by the establishment of permanent bridges joining a hitherto divided city into a concrete whole. Instead of being lined with docks and used as the back yard to the separated halves it will become the center of city traffic and water and road pleasures.

This central artery leads into suburban surroundings that have no equal for beautiful and healthful country residence, and its extent is only bounded by the limits of the state itself, a territory lake interspersed and stream meandered.

All these features, a shipping harbor in the bay, a civic center from which the important circulatory arteries radiate, the central feature of converting the river into a boulevard the like of which does not exist, the lake shore parks and boulevards, and the development of small parks and playgrounds in many sections, all call for the highest thought and active co-operation of a city, which with a present population of over four hundred thousand is rapidly increasing to a point when these improvements will be of vital necessity to its commercial and social progress.

While in 1905, suggestions were made regarding the necessity for a comprehensive study of a park system, it was in 1907 that a resolution was passed by the common council creating a Metropolitan Park Commission com-

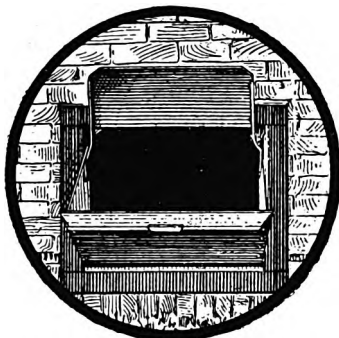
posed of eleven members. This commission immediately commenced the elaboration of a plan for a system of parks and boulevards that would not only meet present needs, but would take into account future extensions. From this the commission's scope has broadened, until it has encompassed the whole subject of city planning in all its different phases. In 1911 the name of the organization was changed to the City Planning Commission and reports and plans were presented to the city council. This work will be continued by another organization which was created in 1911 under the laws of the state and is the present Board of Public Land Commissioners, in whose capable hands it is hoped to see the plans already formulated grow in actuality year by year. The preservation of a parity between beauty and commercial advancement is the basis of Milwaukee's civic reconstruction and with those in control who realize the money value of art, as well as its aesthetic importance, the Milwaukee of the future will stand as one of the celebrated beauty spots of these United States.

Mr. John Clifford, known to many architects through his long association with the firm of L. Wolff Manufacturing Company, died Tuesday, June twelfth, at his home in Chicago. Mr Clifford was actively associated with the company from 1867 to 1912, at which time he retired. The offices of the company were closed on the day of the funeral, Thursday, June fourteenth.

Mr. Howard Shaw, Chicago, has recently returned from a four months trip with a group of Chicago friends in China and Japan.

F. O. DeMoney, architect, announces the removal of his office to Room 807 Tacoma Building, 5 North La-Salle Street, Chicago.

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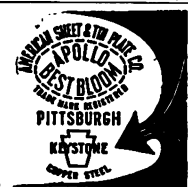
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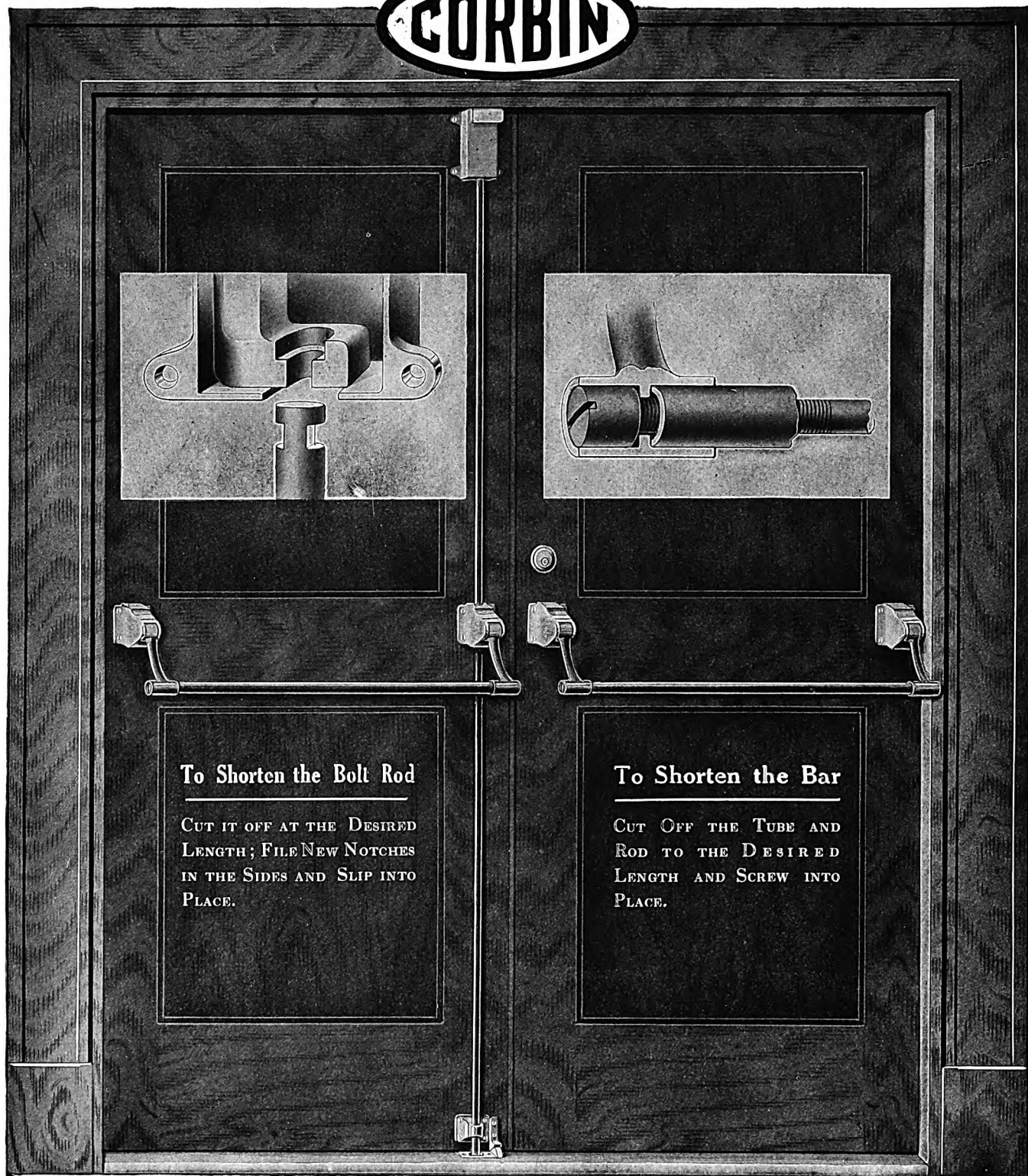
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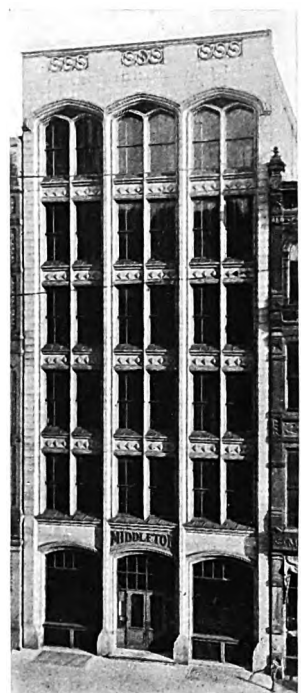
Established 1884



Office Building for Goodyear Rubber Company
Kirchoff & Rose, Architects



Factory Building for A. H. Weinbrenner Company Kirchoff & Rose, Architects

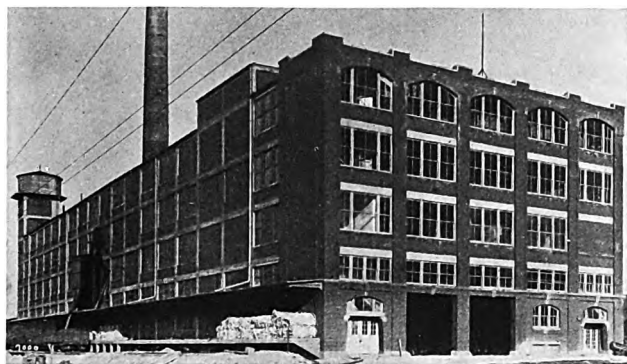


Middletown Building
Schuchardt & Judell, Architects

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Factory for Hummel & Downing Company
O. C. Uehling, Architect



Building for Schuster Department Store
Brust & Philipp, Architects

A Few Recent Rosenberg Installations

MILWAUKEE: Stratford Arms Apartments, M. Tullgren & Sons Architects Astor Apartments, M. Tullgren & Sons, Architects Deaconess Hospital, Leiser & Holt, Architects
Muirdale Sanitarium, R. Messmer & Brothers, Architects House of Correction, Leenhouts & Guthrie, Architects Palace Theatre, Kirchoff & Rose, Architects
Home for Dependent Children, Messmer & Brothers, Architects Isolation Hospital, City of Milwaukee, Architects Girls Trade School, Van Ryn & De Gelleke, Architects
Munkwitz Garage, Kirchoff & Rose, Architects Abrams Department Store, Herbst & Hufschmidt, Architects Simmons Warehouse, Herbst & Hufschmidt, Architects
CHICAGO: Bengson Warehouse, Knudsen, Architect Glengyle Apartments, Roy L. France, Architect Hyland Apartments, Roy L. France, Architect
Excelsior Steel Furnace Co., Chaiten & Hammond, Architects
MINNEAPOLIS: La Salle Office Building, Paul V. Koester, Architect Wilcox Motor Car Co., Owner, Architect Merchants Storage Co., Owner, Architect
The Kellogg-Mackay Co., Owner, Architects
BOZEMAN, MONTANA: Bozeman Wholesale Grocery Co., Fred T. Wilkin, Architect GREAT FALLS, MONTANA: C. M. & St. P. Ry. Co., Owner, Architect



Building for Kunzelmann, Esser Company
Kirchoff & Rose, Architects



Wayland Apartments Martin Tullgren & Sons, Architects



Store Building for Schneck Furniture Company
Robert Messmer & Brother Architects

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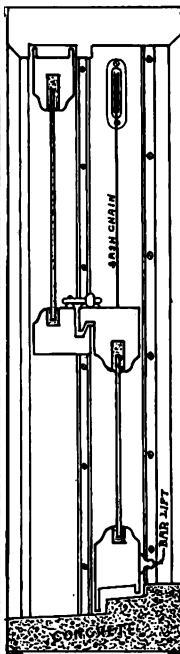
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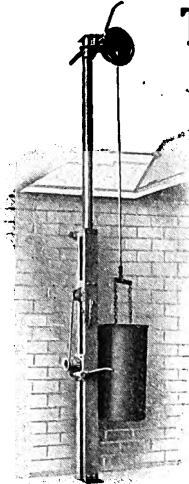
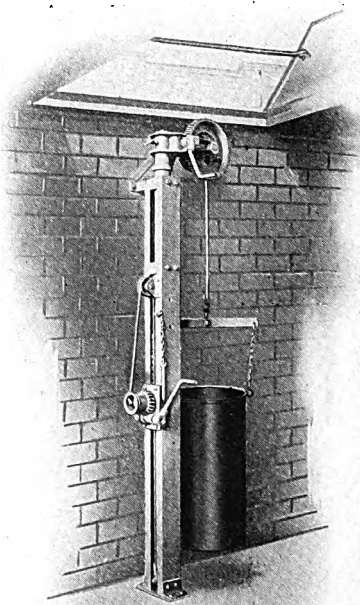
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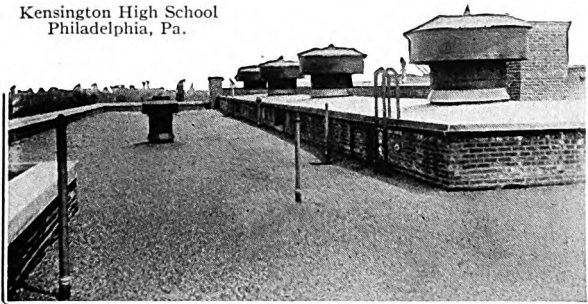
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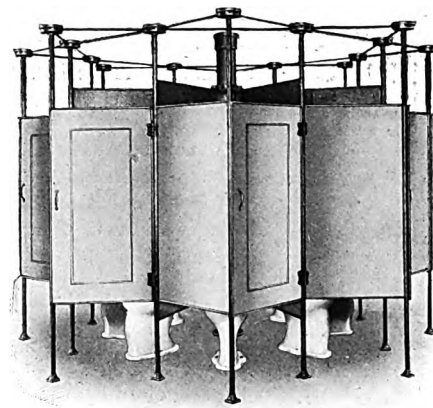
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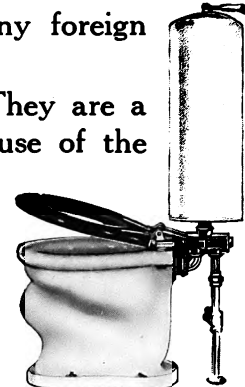
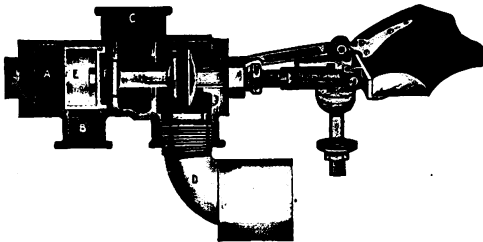
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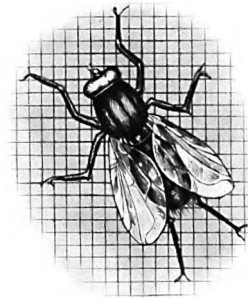
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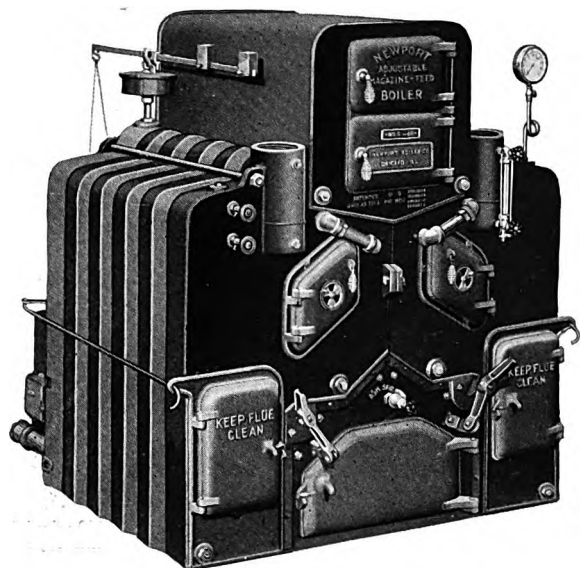
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Among the buildings in Milwaukee illustrated in this issue we equipped the Marshall & Illsley Bank, screens; residence G. Pabst, strips and screens; St. Thomas Aquinas Church, screens; residence Frank Schaaaf, screens; Milwaukee Country Club, screens; residence A. J. Lindemann, screens; residence Caleb Johnson, screens; Wayland Apartments, screens.

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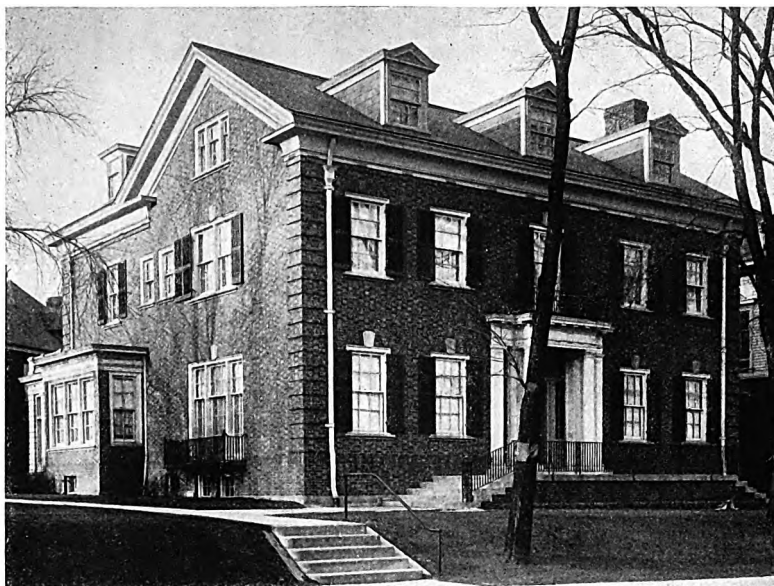
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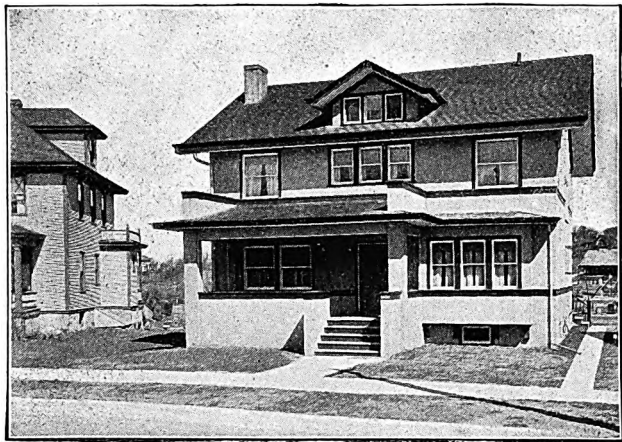
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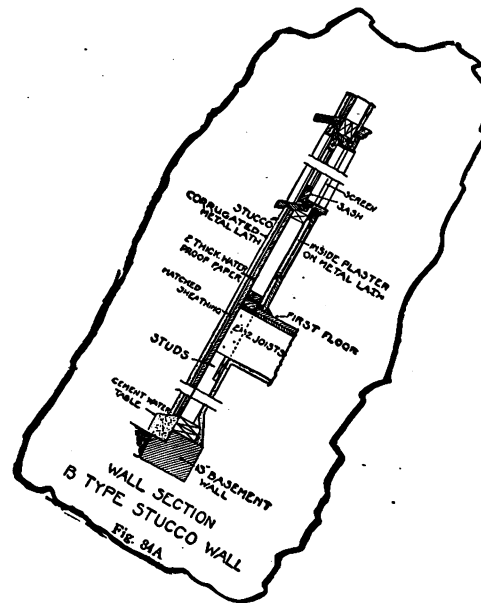
"Kno-Burn" Takes the Risk Out of Stucco



Stucco Residence of
J. C. SALSMAN,
Madison, Wis.

This is a standard detail for stucco wall construction.

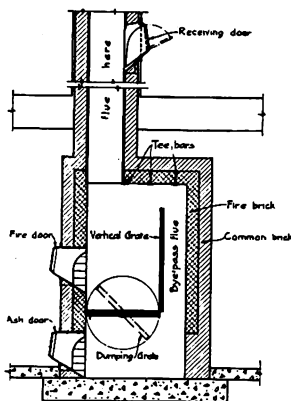
The residence above is an interesting example of the effectiveness of stucco over "Kno-Burn" Expanded Metal Lath.



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A few installations in Milwaukee illustrated in this issue of The Western Architect are:

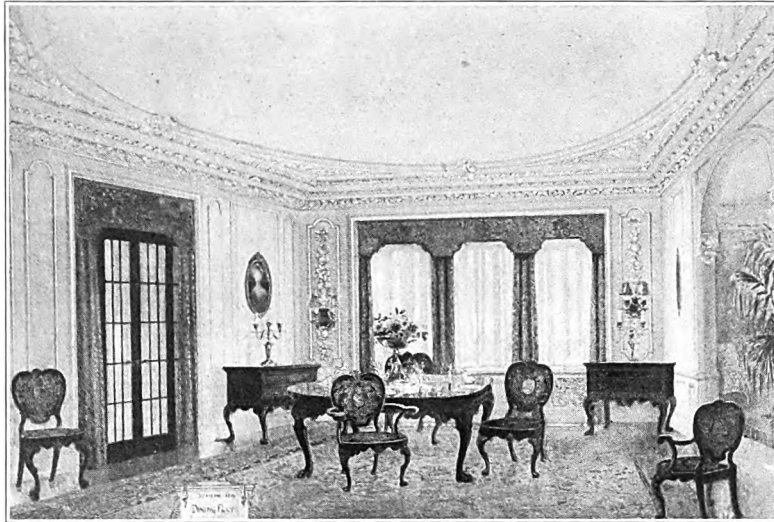
- Residence Jas. T. Bannen, Milwaukee, H. W. Buemming, Architect.
- Residence Frank Schaaf, Fernekes & Cramer, Architects.
- Residence H. J. Hoffman, Fernekes & Cramer, Architects.
- Residence J. Andrae, Fernekes & Cramer, Architects.
- Residence Louis Esser, Fernekes & Cramer, Architects.
- Blackstone Apartments, Leenhouts & Guthrie, Architects.
- Residence A. J. Lindemann, Fitzhugh Scott, Architect.
- Residence Caleb Johnson, Fitzhugh Scott, Architect.
- Wayland Apartments, Martin Tullgren & Sons, Architects.

Kerner Incinerator Company

256 Lapham Street

MILWAUKEE,

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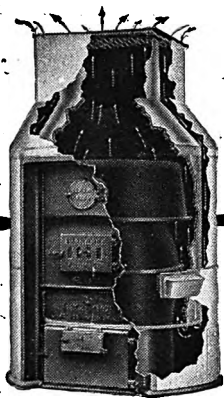
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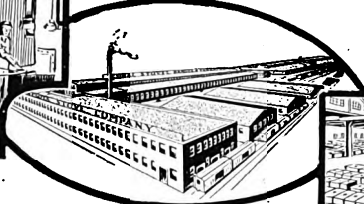
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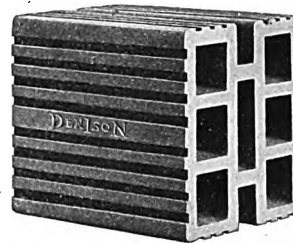
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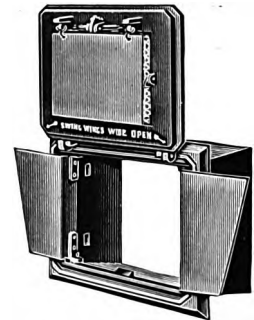
for all

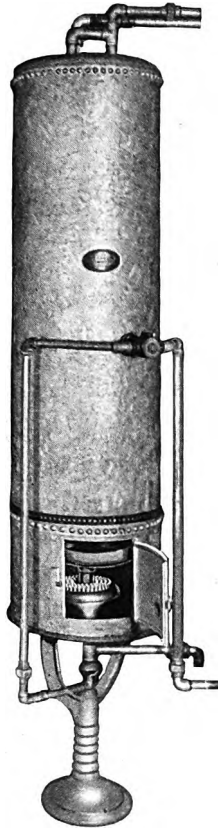
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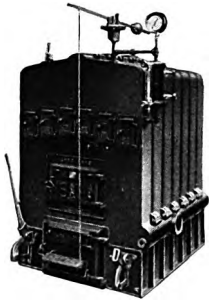
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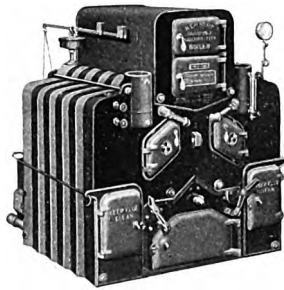
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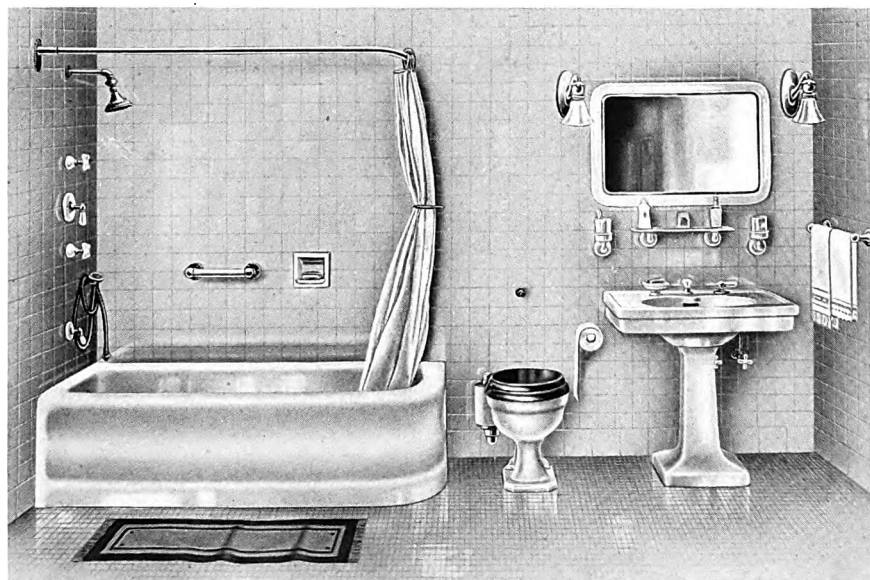
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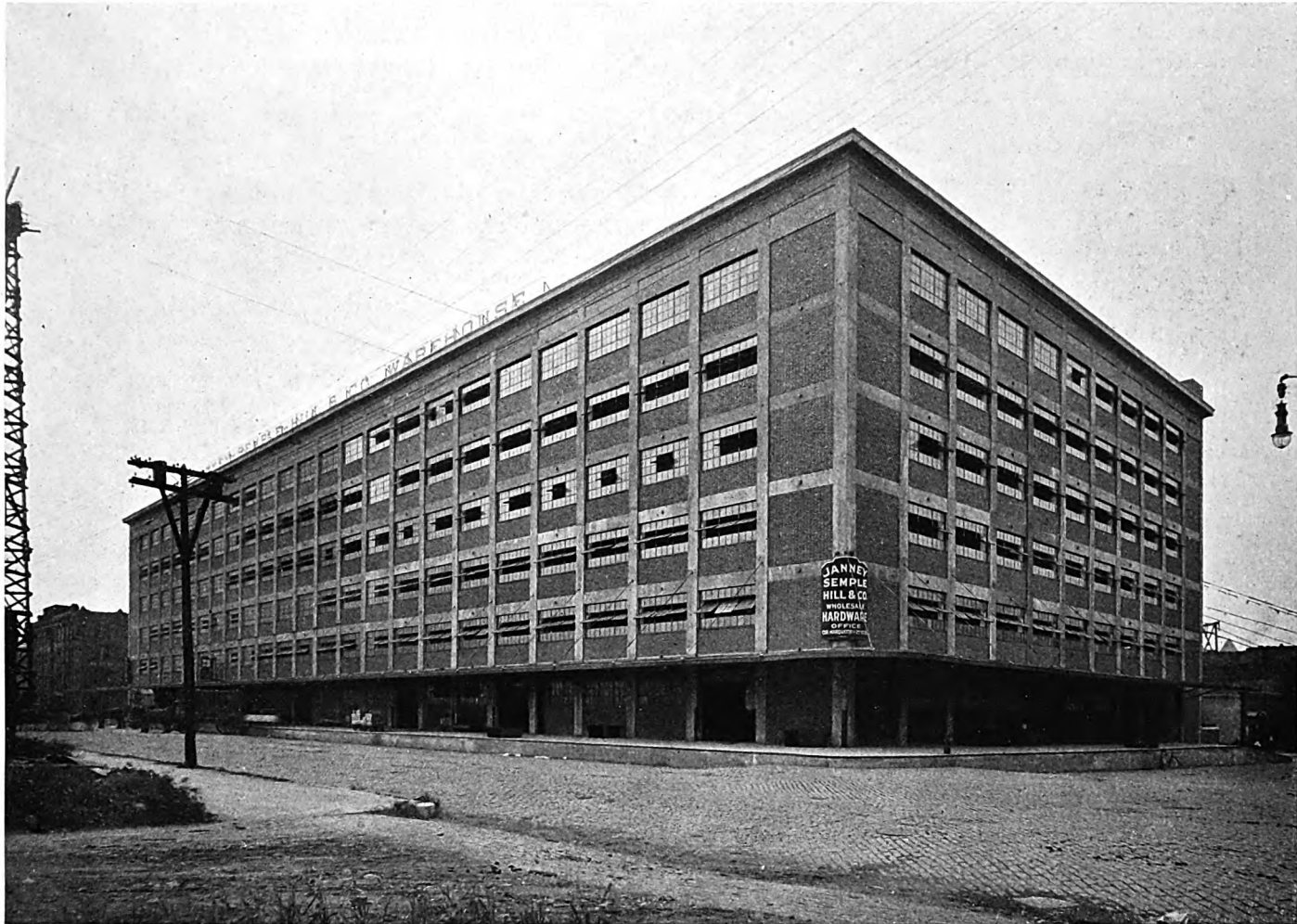
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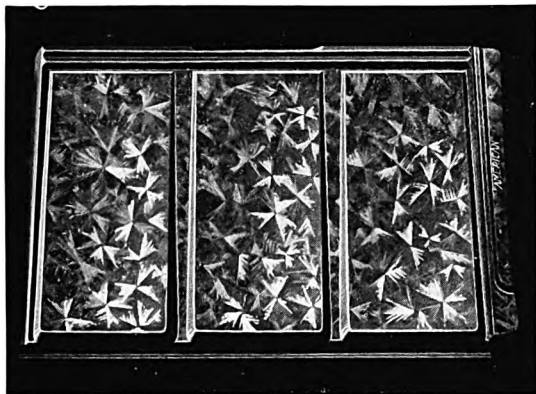
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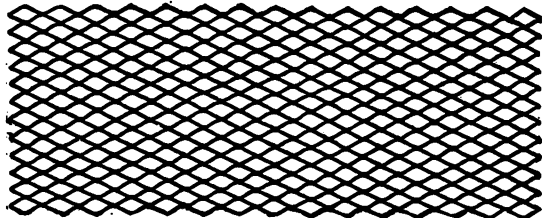
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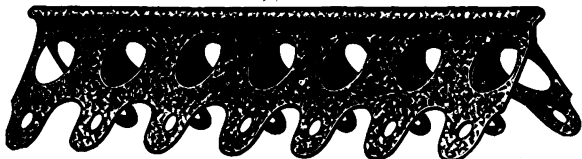
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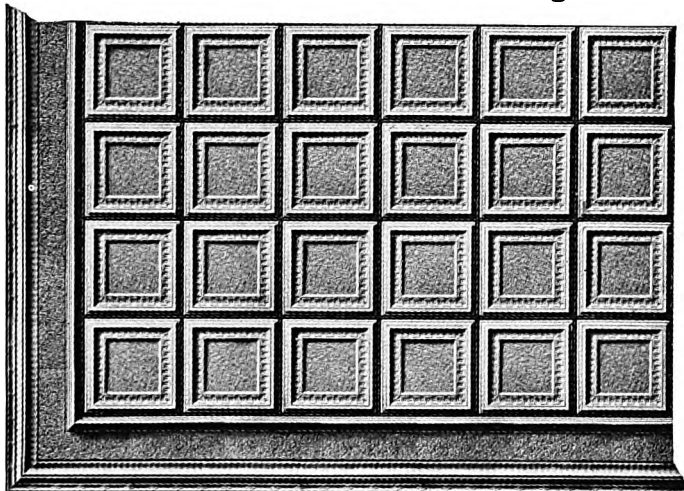
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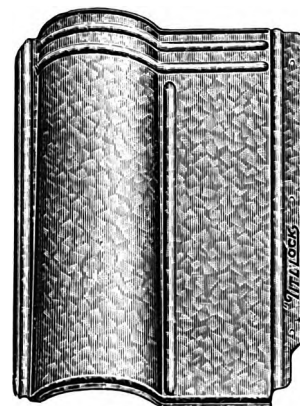
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Architects, Elzner & Anderson

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That is why Bishopric Board was chosen for the Cincinnati Golf Club House shown above—why architects, contractors, builders and owners all over the country, who take the trouble to investigate its merits, specify and use Bishopric Board.

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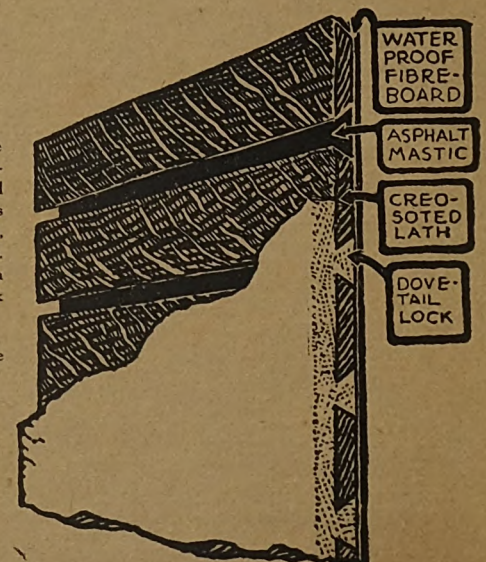
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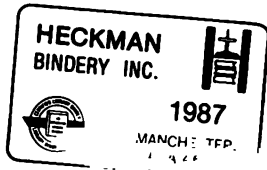
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