

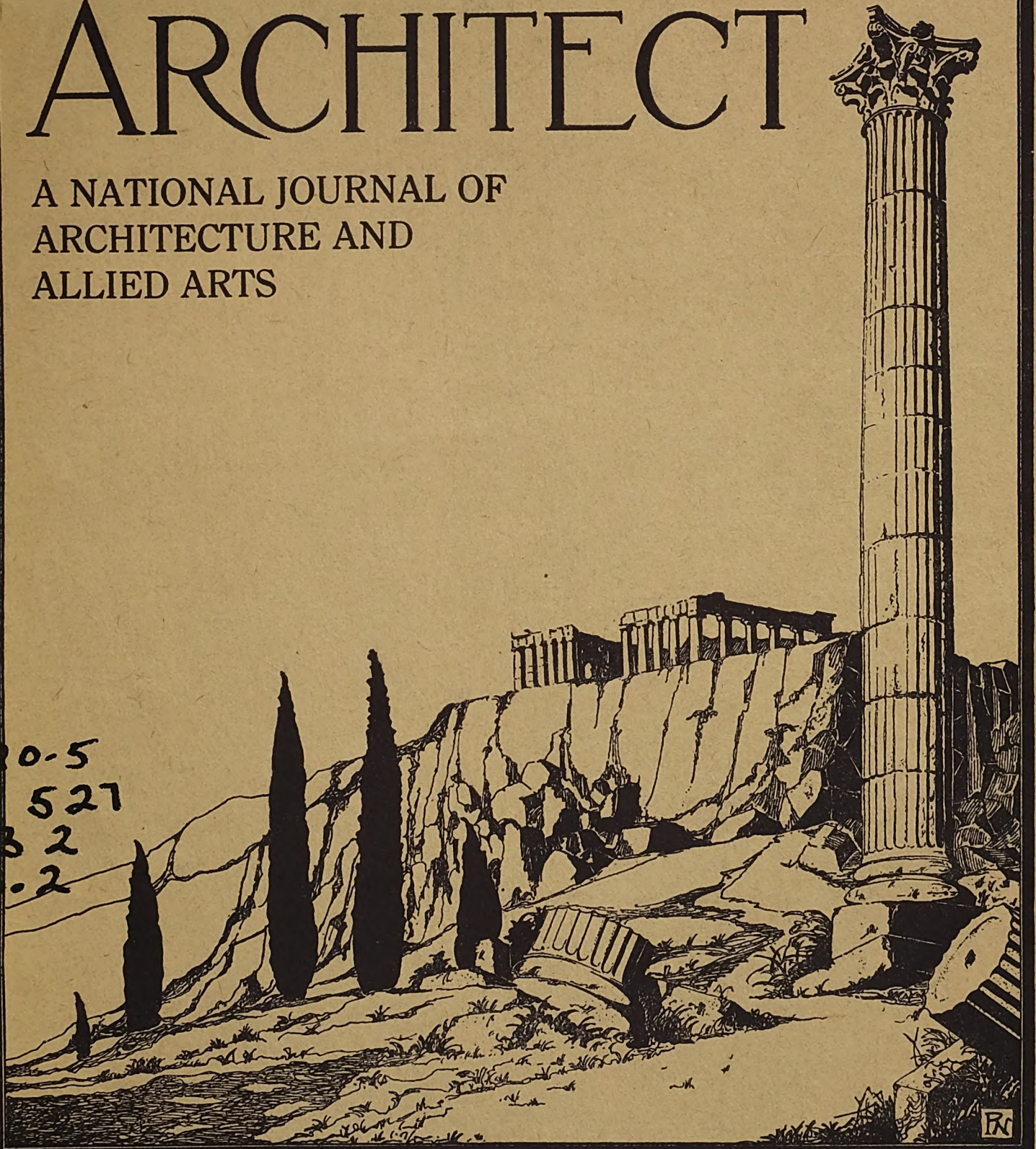
VOLUME XXXII

FEBRUARY 1923

NUMBER 2

# THE WESTERN ARCHITECT

A NATIONAL JOURNAL OF  
ARCHITECTURE AND  
ALLIED ARTS



720-5  
W 527  
V. 32  
No. 2

PUBLISHED MONTHLY IN CHICAGO BY THE WESTERN ARCHITECT, INCORPORATED

# The Winkle Terra Cotta Company

St. Louis, Missouri

Manufacturers of

## Architectural Terra Cotta

Standard, Glazed and  
Polychrome

# LIGHTING FIXTURES

MANUFACTURED

Metal Spinning  
and Turning

RADIO EQUIPMENT



Architects specifying our Highest Quality,  
Made-to-order, Lighting Fixtures are sure  
of most pleasing results.

## JACOB ANDRESEN CO.

Corner 3d St. and 3d Ave. S., MINNEAPOLIS, MINN.

# STRUCTURAL STEEL



We have four plants in one, a blacksmith shop, machine shop, structural shop and foundry with complete modern equipment. Thus we have the facilities and organization to give the architect, contractor and owner the products and service that please.

*When you think BUILDING—think*

## St. Paul Foundry Company

St. Paul, Minn.

Grey Iron and Semi-Steel Castings  
Special Machinery  
Light Forgings

## Sermons in Wood

THE ARCHITECT recognizes beautifully carved wood as the most appropriate medium for the adornment of the church interior.

He will find our Wood Carving Studios ready to co-operate with him to any degree in the interpretation and faithful execution of his designs and specifications.

His request for a copy of "Ars Ecclesiastica" will bring him a useful addition to his reference library.

THE WOOD CARVING STUDIOS OF

## American Seating Company

General Offices:  
1095 Lytton Building, CHICAGO  
Branch Offices in Principal Cities

## Duplicate Tracings

Old tracings, soiled by handling or damaged by water, can be duplicated by our new and patented "SEE BEE" Process. Don't re-draw, but get a duplicate on tracing cloth, true to scale, water-proofed, eliminating all defects shown on the old and used copy. Use this new invention.

*Ask Us About It*

ACME BLUE PRINT PAPER COMPANY  
115 South Dearborn Street, Chicago  
*Blue Prints, Drawing Materials, etc.*

## A European Tour for Architects

THE PARTY will be limited to 20 and will be under the leadership of Ralph Fanning, professor of Architecture in Ohio State University.

THE AIM of this tour is to provide professional instruction and guidance in the study of historic architecture by means of travel. Due attention will be paid, however, to painting, sculpture, and other allied arts.

Sketching will be a prominent feature of the programs.

The business management will be that of the Bureau of University Travel and in connection with the tour, 10 SCHOLARSHIPS OF \$200 EACH are offered to those who can qualify.

*Full information & application blank will be sent on request.*

Bureau of University Travel  
8 Boyd Street  
Newton, Mass.



## The Roof Can Make or Mar the Home

Many an otherwise distinctive home has been robbed of its charm through the ill-advised use of a commonplace roofing material.

For true distinction and lasting charm, specify "ANCIENT" Tapered Mission Tile. A skillful blending of the various shades results in a colorful roof similar to those of the Latin countries. Being hard-burned, it resists all climatic changes.

# "ANCIENT"

Tapered Mission Tile

**Ludowici-Celadon Company**

104 South Michigan Avenue  
CHICAGO, ILLINOIS



## Architects, engineers and contractors find BRIXMENT mortar best for winter

In addition to greater strength, endurance, plasticity and ease of working, finer architectural possibilities and economy in mixing and laying up the wall, Brixment possesses a certain oily content that repels moisture and reduces the likelihood of freezing to a minimum.

"We have had less freezing of joints with mortar made of Brixment than with any other mortar we have ever used", writes a large masonry contracting company whose experiences with other interesting information on Brixment have been published in an attractive booklet which will be mailed you on request.

Economically and structurally, Brixment has proved itself the logical mortar material for all seasons and es-

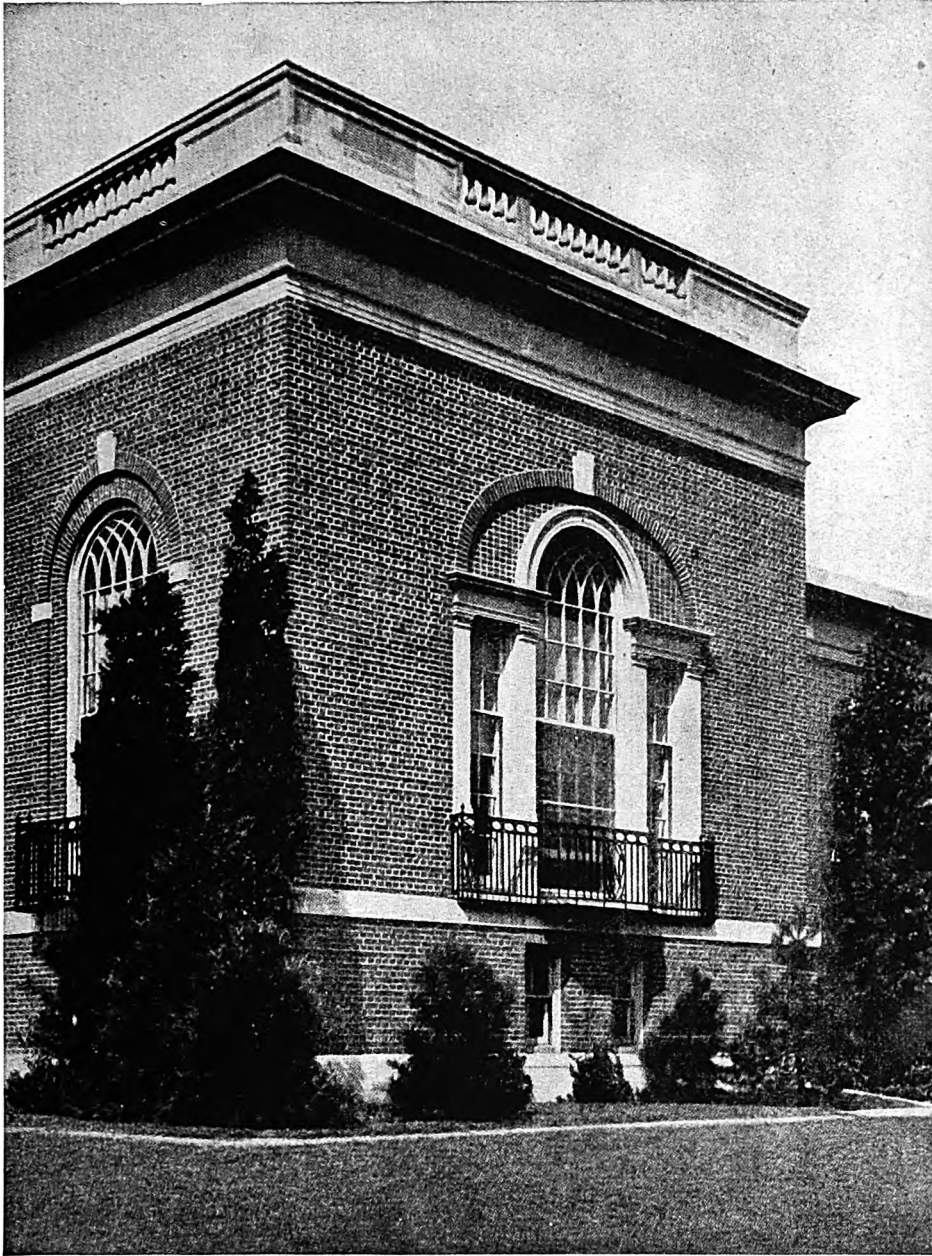
pecially effective in reducing the trying ordeals of cold-weather masonry construction. For these reasons more and more architects, engineers and contractors are recommending the use of Brixment mortar exclusively to insure uniformly better masonry under all conditions.



Send today for this descriptive handbook on Brixment, 8 1/4 by 11 inches, with handy tab for filing

Mortar made with one part Brixment, three parts sand and sufficient water for proper consistency may be mixed immediately before using. Needs no slaking. Does not become air-set. Requires less mortar color and does not fade it. Attains a final strength exceeding that of the brick itself. Sold through dealers. Louisville Cement Co., Incorporated, Louisville, Ky.

# BRIXMENT



Wing of Public Library, Waltham, Mass., Loring & Leland, Architects

There is distinctive character in this design, as there is in the durable brick and the English Bond in which it is carried out. A century from now this building will have the added mellowness of tradition and age, with its usefulness unimpaired.

## Advance in Artistic Brickwork

A COMPARISON of present day brickwork with that of a generation ago shows a remarkable advance in the handling of this plastic material. The greater skill on the part of designers in the use of bonds, pattern work, mortar colors and the color ranges in the material itself is, in all parts of the country, producing beautiful structures. Many architects have learned that artistic effects in brickwork are not dependent on special sizes or molded forms, but that they can be economi-

cally obtained by the use of standard size Face Brick.

More than a hundred examples of the artistic possibilities of standard size Face Brick are shown in The Portfolio of Architectural Detail in Brickwork. The de luxe half-tone plates comprising the series are assembled in three series, each in an enclosed folder, with printed tab, ready for filing. A set of these folders will be sent to any architect requesting them on his office stationery.

AMERICAN FACE BRICK ASSOCIATION

1755 PEOPLES LIFE BUILDING • CHICAGO, ILLINOIS

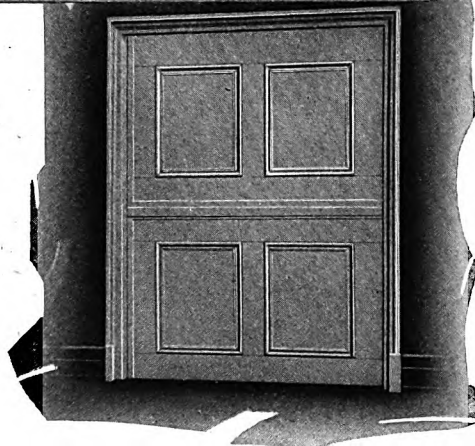


This advertisement, which appeared in the November issues of the Architectural Journals, is repeated to correct an error in naming the architects of the building.





U. S. Aluminum Co.  
Building  
E. S. Fickes  
Architect  
Turner Construction Co.  
Builders



## Good Buildings have Peelle Doors

IN the building of the U. S. Aluminum Co., as in hundreds of other buildings of similar high character, Peelle Freight Elevator Doors have been installed. Quality is the reason.

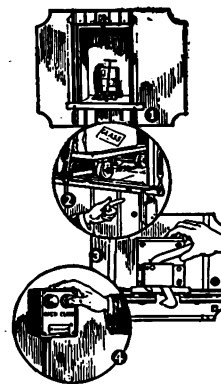
The standard of construction, the counterbalanced vertical operation, the exclusive truckable feature, the simplicity of operation by hand or electricity, make Peelle Doors the logical freight elevator equipment for good buildings.

For a great many years Peelle Doors have been specified by architects, because they measure up to the most exacting demands for service and efficiency. Architects are invited to send for the Peelle Catalog or a Peelle representative, without obligation.

THE PELLE COMPANY . . . Brooklyn, N. Y.  
Boston . Cleveland . Philadelphia . and 12 other cities

# PEELLE Freight Elevator DOORS

*Counterbalanced-Truckable*



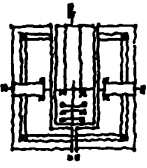
1. Vertical operation allows full clearance.
2. Exclusive truckable features insures smooth trucking.
3. Easily operated by hand.
4. Operated electrically by pressing button.



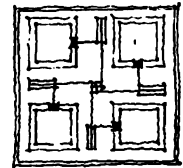








# THE WESTERN ARCHITECT



A NATIONAL JOURNAL OF ARCHITECTURE AND ALLIED ARTS, PUBLISHED MONTHLY

FEBRUARY, 1923

VOLUME 32  
NUMBER 2

Membership  
Eligibility of  
Canadian  
Architects

Among the more than usual constructive measures adopted at the Fifty-fifth annual meeting of the American Institute of Architects was that recognizing the propriety of a reciprocal membership arrangement, admitting "foreign" practitioners having works in the United States. As this amendment to the by-laws was adopted with no opposition and little discussion, it is probable but slight note was taken of this provision by the large majority of members. Yet it has a significance that reaches out to the confines of Institute policy and marks one of the broadening changes that is becoming more apparent year by year. To the Institute member it was but a courteous recognition of the practicing fraternity across the Canadian border. He knows that the present or future competition is and for a long time will be negligible. It is somewhat otherwise on the Canadian side of the line. While the Canadian architect in talent and ethical conduct is the peer of any in the United States, and his home association standing is more definitely recorded in his locality than in ours, he is more constantly thrown into competition with American architects. He has seen some of the most considerable works in large cities go to architects of National fame in the United States. Not because these were more capable than the local architects, who could have solved the problem with equal skill and artistry, but largely because "A prophet is not without honor save in his own country." And though few in number, these constructions placed in the hands of "foreign" architects tended at times to arouse almost a hostile attitude toward these encroaching practitioners. Yet the high character of the Canadian architect is such that this attitude has been passive, if voiced at all, and Canadian societies for some time have admitted their American confreres into membership in their societies. This action of the Institute should serve thoroughly to eradicate the last vestige of sectionalism between Canadian and American architects. It once existed, in much more

virulent form between the architects of different sections in the United States. When "Eastern" architects encroached on the field of those in Chicago, or those of Chicago secured "jobs" in Kansas City, the mutterings of the local architects were loud and emphatic. Many years have passed since this spirit has been manifest in the ranks of our architects, and this fraternal exchange of association courtesies will probably end any jealousy or the vaguest hostility between the members of the profession in either country.

The Architect's  
Position  
In Labor  
Controversies

Architects and newspapers, both theoretically and practically, represent the public. This has always been the attitude of the newspaper. It is only recently that the architect has discovered that his duty lay in service beyond the interests of the individual client. Today, through all the controversies in the building field the architect stands as an arbiter. Unrecognised as such perhaps still his advice and influence are looked for both by employers and workmen where either party recognized that the public after all is the important member of the building combination. It was the architects of San Francisco who gave an element of fairness to the regulation of labor there. In Chicago the architects were perhaps the most important factor in the tranquilizing of building labor conditions which disrupted the city's building program last year. The architects of New York, while not called upon by either party to take a stand en masse, as individuals have done much in an advisory way to stabilize an otherwise chaotic situation. A recent movement most thoroughly indicates the architect's position in the relations existing between the different elements and proves that the professional attitude is one of willingness to listen to the views of both sides. This is the recent invitation to representative labor leaders to attend a Chapter meeting and place their viewpoint before the architects. At a former meeting the employers had presented their point of view in a similar

manner. The result will not be made a subject of expressed judgment but the conclusions arrived at by the recipients will be a powerful factor in shaping the attitude of owners, the public, in dealings with the construction forces. That employers and labor, particularly the latter, are arriving at a point where they recognize the "partnership" of the public and will place their causes before its representatives, the architects, is a most encouraging sign of coming understanding and building labor tranquility.

It is difficult to avoid the superlative  
in presenting the latest evidence of  
the determination of those who have  
attained the highest position in ar-  
tistic production in this country, that  
the coming generation may be given every opportunity  
for further advancement. A "dream" of Lloyd  
Warren, which became a reality last summer in his  
influence aiding in the organization in France of a  
School of Fine Arts, and its establishment since his  
death at the Palace of Fontainebleau, gives to Amer-  
ican art students a summer school under the patronage  
of the French government, which presents the greatest  
freedom in the study of architecture, painting and  
sculpture yet placed before them. This was Lloyd  
Warren's mission. His fine spirit in working for this  
art advancement has been taken up by his brother,  
Whitney Warren, and brought to a concrete con-  
clusion under the direction of the Beaux Arts Institute  
of Design, of which the late Lloyd Warren was  
Director. In France, at the Palace of Fontainebleau,  
through the Director of Fine Arts and the Governor  
of the palace and under the care of an executive  
committee, with a corps of instructors, the American  
student is provided with every necessary assistance  
for post-graduate study. In America the executive  
committee is composed of those selected for highest  
honors by their confreres in their respective arts.  
With Whitney Warren, chairman of the Department  
of Architecture, and Ernest Peixotto, chairman of the  
Department of Painting, are associated Edwin Blash-  
field, president, National Academy of Design; Howard  
Greenley, president of the Architectural League;  
Thomas Hastings, president Beaux Arts Institute of  
Design; J. Monroe Hewlett, president, The Mural  
Painters; Hermon A. McNeil, president National  
Sculpture Society, and James Gamble Rogers, pres-  
ident Society of Beaux Arts, Architects. The several  
schools of architecture and those of other fine arts  
professions have been addressed by Mr. Whitney,  
inviting their heads to become members of an hon-  
orary committee, placing before them the plan of the  
Fontainebleau school and inviting their students to

its incomparable advantages for post-graduate study. As the entire cost for the summer term is placed by the French Government at one hundred dollars a month it is estimated that five hundred dollars would cover every expense including passage. That the school may be open to every student, and that those best equipped in talent may derive the greatest advantage from it, Mr. Warren suggests this to be an excellent opportunity for the establishment of five hundred dollar scholarship prizes for competition among the students in the respective schools, colleges and ateliers. The Fontainebleau course in no way conflicts with, nor is it intended to encroach in any particular on our own excellent schools, but to furnish a finishing or perhaps broadening course for students of exceptional talent; or to "supplement this and widen the artistic horizon of its students by travel and by contact with the artistic and historic tradition of an older civilization." While the capacity of the school is limited to one hundred a full attendance is a hope, while the existence of this school of ideal organization will evidence in no uncertain manner that the spirit of Lloyd Warren is still marching on among American architectural students for whom he devoted his best endeavors.

An authoritative survey gives to the building industry first place in the prosperity of the Nation, in 1922, in the thirty different industries allied with construction. This represented the construction of 160,000 buildings of all kinds, as against 110,000 in 1921 and 80,000 in 1920. Of the estimated \$3,000,000,000. spent in building construction in the entire country in the first nine months of 1922, \$1,000,000,000. went into home building. This distinguishes the past year with the honor of having established more Americans in homes of their own than at any other time in our history.

A Scholarship Competition open to all art students in the United States, with the exception of those in New York City, will be held at the Art Students' League of New York on March 23rd, 1923.

Ten Scholarships will be awarded to that work showing the greatest promise. Work in any medium, from life, the antique, landscape, etching, portrait, illustration, composition, also photographs of sculpture, may be submitted. All work should be forwarded so as to reach the League at 215 West 57th Street, New York City, not later than March 15th, and must be sent with return express or parcel post charges prepaid. The Scholarships so given will entitle the holder to free tuition in any two classes of the League during the season of 1923-1924.

# A New Architectural Language for America

By ELIEL SAARINEN

THE competition, (for the Chicago Tribune building) was exacting, more so, perhaps, for a foreigner than a native American.

As far as I am able to judge from the pictures that are at my disposal, the project submitted by Mr. Howells is very successful. It is strong and whole in form and proportions, and displays a beautiful and, at the top, a well rounded outline—at least as it appears on the perspective drawing. It is possible that the project will not give the same whole impression at close range. I fear that the tower will sink down and the flying buttresses surrounding it shoot up too high in the sky, and thus cause the outline to be meager and broken.

In my opinion an important principle in the designing of a skyscraper is that the top be so formed that the logical construction can be followed by the eye in all the different parts of the building clear up to the highest pinnacle, not only from a longer distance but also at close range. A skyscraper, as the one in question, will not remain free-standing forever, but will be surrounded by other buildings of similar height, and it must consequently be looked at from a slight distance.

This much about the competition and its results. Now comes the second question: an eventual realization of my project at some other location. I must admit that earlier I took very little interest in the American endeavors in architecture, as they appeared in the business districts of the great cities with their monster buildings. There was something block-like and hard in the whole, which shocked me, as a city builder, through lack of harmony. Later new thoughts have made their appearance. More and more it is noticed that the horizontal featuring, borrowed from the antique and Renaissance, is giving room for the vertical in the Gothic, and this is very natural. The vertical emphasis is more logical and purposeful for an architecture, which, like the Gothic, reaches up to the heights.

While working on my project, I gradually grew interested in the skyscraper problem, and found that it is probably the most interesting offered by the building art of our times. It is not a problem for the individual architect but the problem and its solution is in the air, if I may express myself, a problem fit for a whole epoch of culture. This I have noticed already through the latest creations in the field, and this feeling is strengthened when I see the results of the concluded competition. Ours is a period of seeking, where the Gothic and the Gothic forms win out more and more. However, one must consider the Gothic contribution as a transitory

period. A new architecture must, in time, create a new form language of its own, and it is apparent that the American building art is headed toward this new architectural language (expression).

As a city builder I should like to go still further. The skyscraper problem is a problem not only when the single structure is under consideration, it has its influence naturally on the city picture. The city at large I have studied very carefully, and the book prepared by Daniel H. Burnham and Edward K. Bennett and published by the Commercial Club, describing the new Chicago plan. The publication is meritorious in every respect, and shows a mind for big views and broad monumental qualities. It seems to me, however, that they have labored too much with European principles regarding street contours and horizontal limitation. It looks as if there had been a desire to eliminate the characteristically American skyscraper, or at least to press it into forms and dimensions that are totally foreign to it. This, of course, can be done on paper, but it cannot be attained in practice. Why not rather create principles of city building that collaborate with the sound and natural characteristically American development. There is a problem for you! It appears to me as if in this also a by-path has to be taken through the spirit and principle of the Gothic city type, in order to reach the right way.

While working at the skyscraper design it occurred to me to find out how a whole city picture would appear under the vertical system throughout, and eliminating the horizontal element. I procured a photograph of New York City, showing a forest of skyscrapers with the greatest imaginable variation in height and width, placed a sheet of tracing paper over it and drew faithfully the same conglomeration of buildings, using, however, an exclusively vertical style of architecture. I believe that the picture obtained by this means, on the whole is the logical city picture for the American large cities, and discloses the rules that ought to be promulgated in the creation of an American art of city building. This, of course, is said with all the reservations that are necessary when an outsider expresses himself upon these questions, taking only the architectural feeling into consideration, without closer acquaintance with American psychology and America.

It has been my desire to disclose to you these viewpoints, which have served me as a directing motive in preparing the competitive design. As you see, the problem has interested me not only as an individual one but as the part of a whole system.

# The Alpine Quality In Architecture.

*As Exemplified by the Works of  
J. B. Benedict, Architect, Denver.*

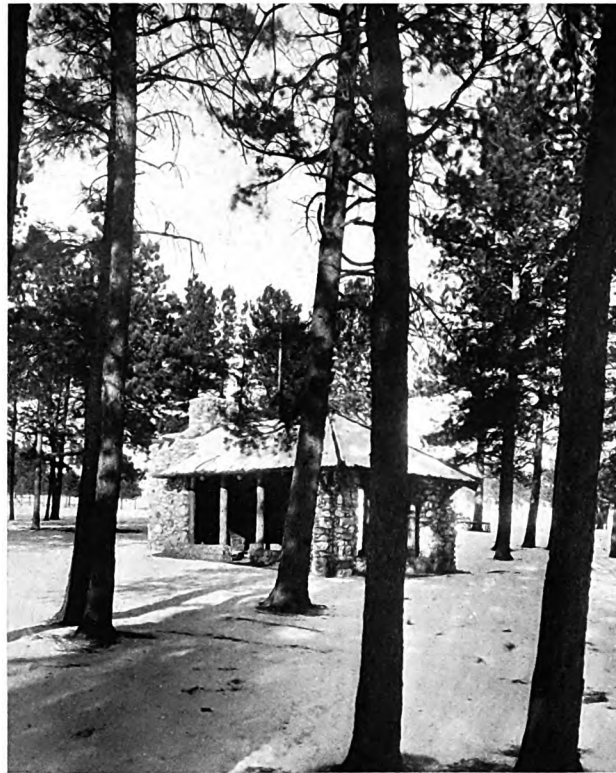
IN the light of reason and past experience, the development of regional types of architecture would seem to be a normal and logical procedure. Yet there are those critics who periodically bemoan the fact that an "American Style" has not been invented to represent American civilization, as the old styles of Egypt, Assyria or Greece reflected the life, thought and spirit of those races. While it is agreed that it is entirely possible to have a certain "family resemblance" running through all American architectural expression, it is to be remarked that a quality of this nature cannot be produced by conscious striving; it is, so to speak, a "stylistic by-product," gained only through the successful meeting, over a considerable period of time, the practical demands of a society the usages and institutions of which, in its various branches, remain identical and constant. If New England society is an American democratic society and the society of Southern California is a society of similar attributes, no matter how differently these peoples may think and live, and no matter how their geographical situations and resources may vary, so long as they are of the same race and have sim-

ilar usages and institutions there is bound to be a "family resemblance" in their architectural expression.

Here, however, the architectural kinship may cease, for this United States of ours is a widely flung sisterhood of States with many ranges of climate, with an ever-varying geological and topographical configuration, and widely divergent historic and ethnic backgrounds. For these reasons and the effect upon society that they produce, it becomes apparent that a type of architecture adapted to a setting in our New England States would appear ridiculous in Southern California; and that a type adapted to the summer heat and intense sunshine of Texas would appear equally out of place in the older portions of our country like Pennsylvania or Michigan. Might not a lot of the architectural mistakes which have been made in our country have been due to the failure of designers to recognize and abide by the environmental pre-

conditions above mentioned?

We are constantly discovering in our Middle West and Eastern States examples of "Mission" architecture and "bungalows", types which, by their very limitations, belong only in the



ANOTHER SHELTER HOUSE FOR THE CITY OF DENVER,  
BUILT IN THE ROCKY MOUNTAINS



FULLER'S PARK SHELTER HOUSE BUILT FOR THE CITY OF DENVER  
IN THE ROCKY MOUNTAINS

Southwest, or in similar settings and climates. Wouldn't it be much more logical, instead of "adapting" something exotic, no matter how fine that thing might be in itself, to take the inspiration for the design from the landscape, abide by the geological significance, and recognize the historic and ethnic backgrounds of the particular locality in which the building is to stand?

Some such philosophy of architecture and some such method of procedure seem characteristic of Mr. J. B. Benedict, Architect, of

Denver, examples of whose work we present in this issue. In such works as the Mountain Lodge of Mrs. Paul T. Mayo, in Bear Creek Canon in the Rocky Mountains; the Mountain Lodge for Dr. J. J. Waring, the Mountain Cabin of Mrs. Agnes B. Phelan, or in the many park shelters for the City of Denver, the indigenous, regional quality of the architect's work expresses itself. By taking the rough boulders and pine provided by Nature and disposing them in a most natural and informal fashion, a task achieved only by a complete understanding of the spirit and intent of Nature herself, Mr. Benedict has accomplished most beautiful, logical and natural results. The observer's reaction is that Nature has been enhanced by the ordering hand of man; Nature has been reacted upon for the production of something man can use, but Nature's principles and procedures have not been violated. Nothing has been done that does not find its inspiration in Nature's suggestion. The architecture presents Nature's forms, conventionalized, organized, made useful to man. It is therefore akin to its setting; is inseparably married to its "Alpine" environment; it "belongs."

Of these interesting and picturesque mountain lodges, that of Mrs. Paul T. Mayo presents, perhaps, as delightful a disposition as any. Among other unique attributes one finds here a court, a feature rather unusual in mountain architecture, enclosed by a rustic, yet rhythmic, cloister-like arcade, with a circular stone well-curb at the centre and a pic-

turesque stair-tower going up from one side. These features, together with a most delightful little oriel window on one of the gable ends, and the stone buttresses and great chimneys, go far to make this lodge

one of the architect's most successful designs.

While the informal plan of the residence, or lodge, may be picturesquely disposed to conform to a peculiar topographical situation, the more or less formal plan of a park restaurant might seem at first difficult of a similar treatment. But in



A SHELTER HOUSE BUILT FOR THE CITY OF DENVER IN THE ROCKY MOUNTAINS,  
J. B. BENEDICT, ARCHITECT

Chief Hosa Lodge, built for the City of Denver in Genessee Mountain Park, Mr. Benedict has achieved a result equal in quality to his excellent private mountain lodges. The Lodge, situated in the largest as well as one of the most interesting of the city's mountain parks, is used as a cafe and restaurant for the tourists who frequent the locality. It is within a quarter of a mile of a five-hundred-acre game-preserve, where herds of buffalo, elk and mountain-sheep are confined. The municipal ten-house colony is within two hundred yards, and the Beaver Brooks Colorow trail passes the door. The Lodge thus becomes an important element in the park system.

Crowning an eminence, the Lodge with its bold rock-faced walls, its heavy projecting roof of pine slabs and its rustic-railed stone terrace and steps seems but a completing of nature's intentions. Upon the interior the honest stones of the walls are allowed to express themselves while the undressed timbers of the open trussed roof reflect the same *Alpine* quality expressed upon the exterior.

It is easy, now that results of this type have been attained, to analyze them and tell how they have been accomplished. We can say, for instance, that the architect has utilized the materials of the site, has made his roof slopes reminiscent of the great, water shedding hills, has disposed his masses in such a way that they snuggle close against a sentinel hill, seeking protection, or crown an eminence like a gem in a rough setting—in other words reflect nature's in-

tentions. But, as ever, only an artist could have produced such results. Mr. Benedict's contribution to architecture is the expression of the spirit of Colorado's wonderful mountains. Would that more of our architects had the will and the ability to accomplish for their communities what he is doing for his!

In addition to these less formal and picturesque essays, Mr. Benedict, due to a large practice in a large and growing city, is called upon to execute many designs in a more formal and reserved vernacular. To all this work, some of which betrays inspiration in historic examples, Mr. Benedict brings a characteristically large measure of personality, and, as a result little of his work can be definitely said to be "in period."

Interesting and frequent correspondences can be pointed out



"MY FOUNDATION IS IN THE HOLY MOUNTAINS." A SKETCH BY  
J. B. BENEDICT  
ARCHITECT

between certain of his town houses and his mountain work. A good example in point is the similarity in conception between the oriel adorned gable of the Mayo Lodge and that of the Residence at 360 High Street, Denver. In each the architect gives us the same motif; in one case the treatment is such that the motif is perfectly in place in an urban environment; in the other the feature is equally at home in its rustic, *Alpine* background.

Representative of the Mr. Benedict's interiors may be mentioned the great hall of Wyldemere Farm where the effect of a great, baronial hall has been produced without any sure reference to the traditional baronial hall types. Here as elsewhere, the dominant personality and individuality of the architect displays itself in a most interesting and telling fashion.

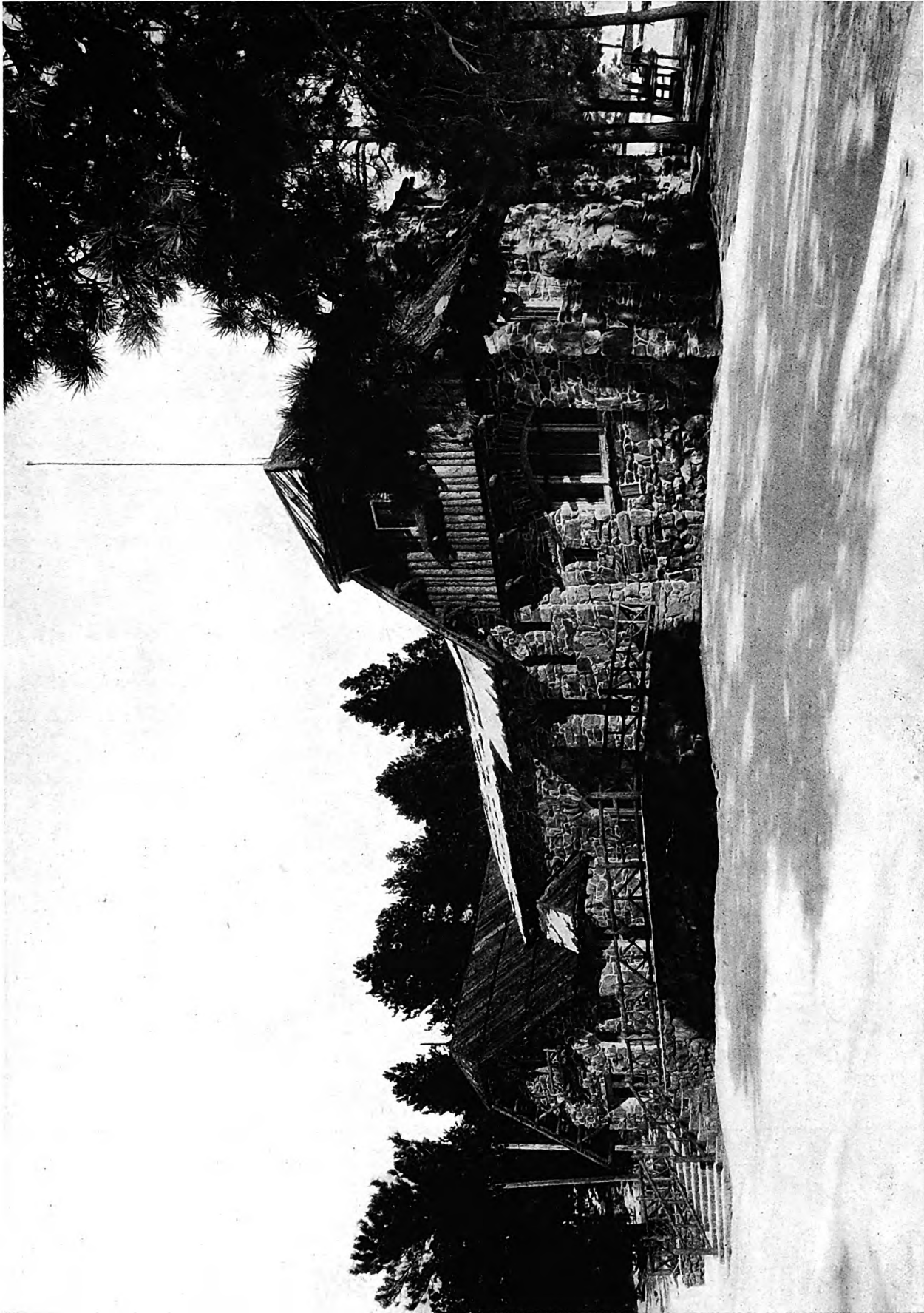
With the declared object being "To make the profession of ever-increasing service to society," the American Institute of Architects, Illinois Chapter, presents the first issue of "The Leaflet." With a modest issue of four pages, under the editorship of Henry K. Holsman, past president, as a medium of announcement of Chapter activities, with Mr. Holsman's comments upon Chapter programs and other interesting matter, the Leaflet should soon grow into a tree of usefulness rivaling that of the Bulletin of the Illinois Society.

The National Lumber Manufacturers' Association is ready to distribute the first of a series of publications on "Lumber and its Utilization," the initial number being in the nature of an introduction to the series. The second chapter will be the first of a volume to be devoted to Fire Prevention. There will be in all thirty chapters in six volumes or groups. Architects may apply to receive all copies, for filing under A. I. A. File No. 19-a, to the Association headquarters, Washington, D. C.

Outside of Minnesota, it is probable that the North Pacific division of the Small House Service Bureau is the most active in the production of farmhouse plans. This activity has been encouraged by a "Convenient Farm Home Competition" recently conducted by Professor Weaver of the Washington State College Extension Division, and the publication of the plans. The Small House committee of the Washington State Chapter of the Institute has been holding weekly meetings to further this production. An active committee is in charge, of which Charles H. Alden of Seattle is chairman.

The architectural firm of Ware, Treganza & Cannon, Salt Lake City, Utah, has dissolved. Mr. Ware, associated with Slack W. Winburn, has formed the firm of Ware & Winburn, architects and landscape architects, with offices at 610 Utah Savings & Trust Building. A. O. Treganza and G. Y. Cannon have associated and will practice with offices at 708 in the Utah Savings & Trust Building.

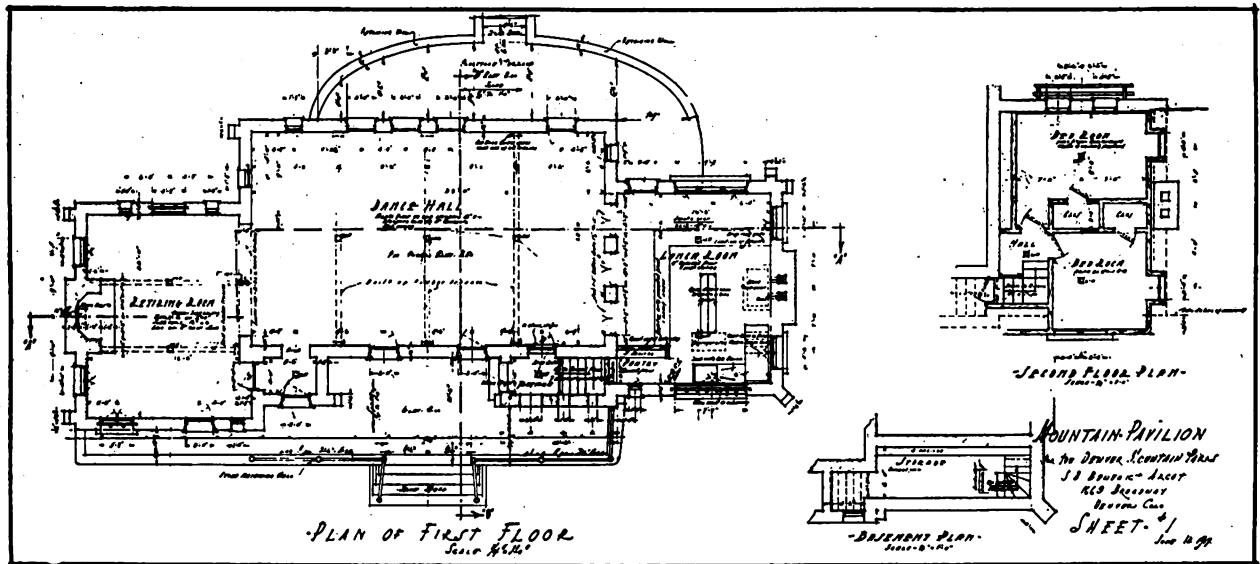




HOSA LODGE BUILT FOR THE CITY OF DENVER IN THE DENVER MOUNTAIN PARKS, COLORADO  
J. B. BENEDICT, ARCHITECT :: :: :: :: :: :: :: :: :: :: :: :: :: :: :: :: :: ::



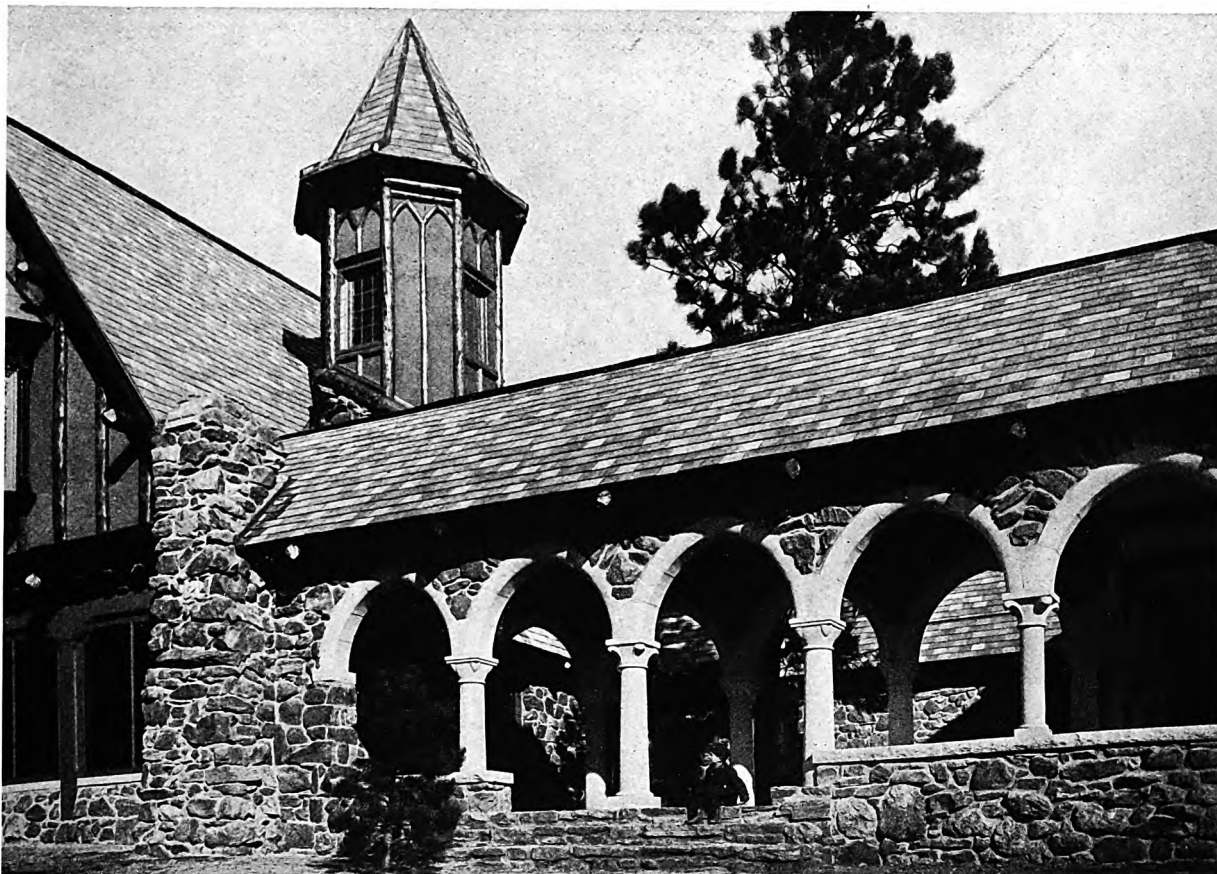
THE LODGE



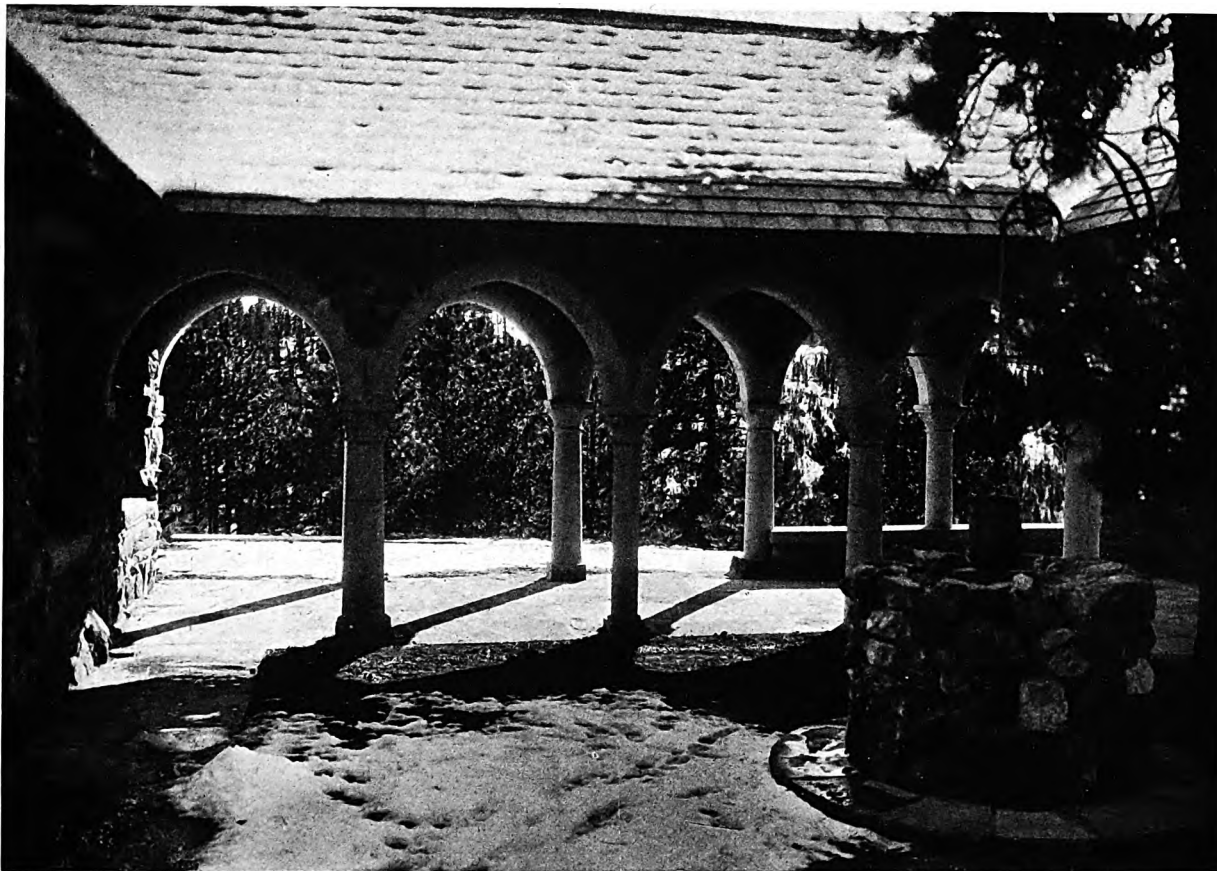
PLAN OF HOSA LODGE, FOR THE CITY OF DENVER IN THE DENVER MOUNTAIN PARKS, COLORADO  
 J. B. BENEDICT, ARCHITECT



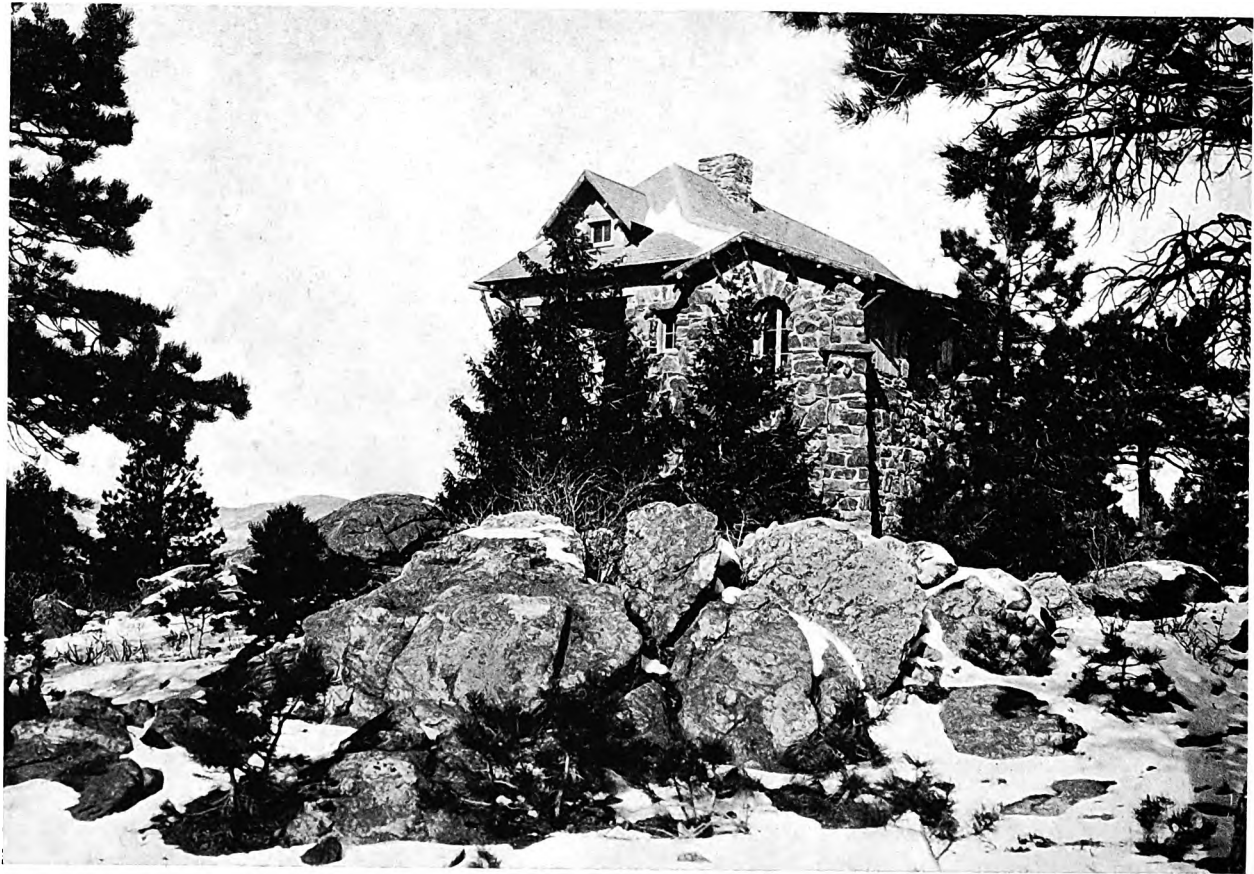




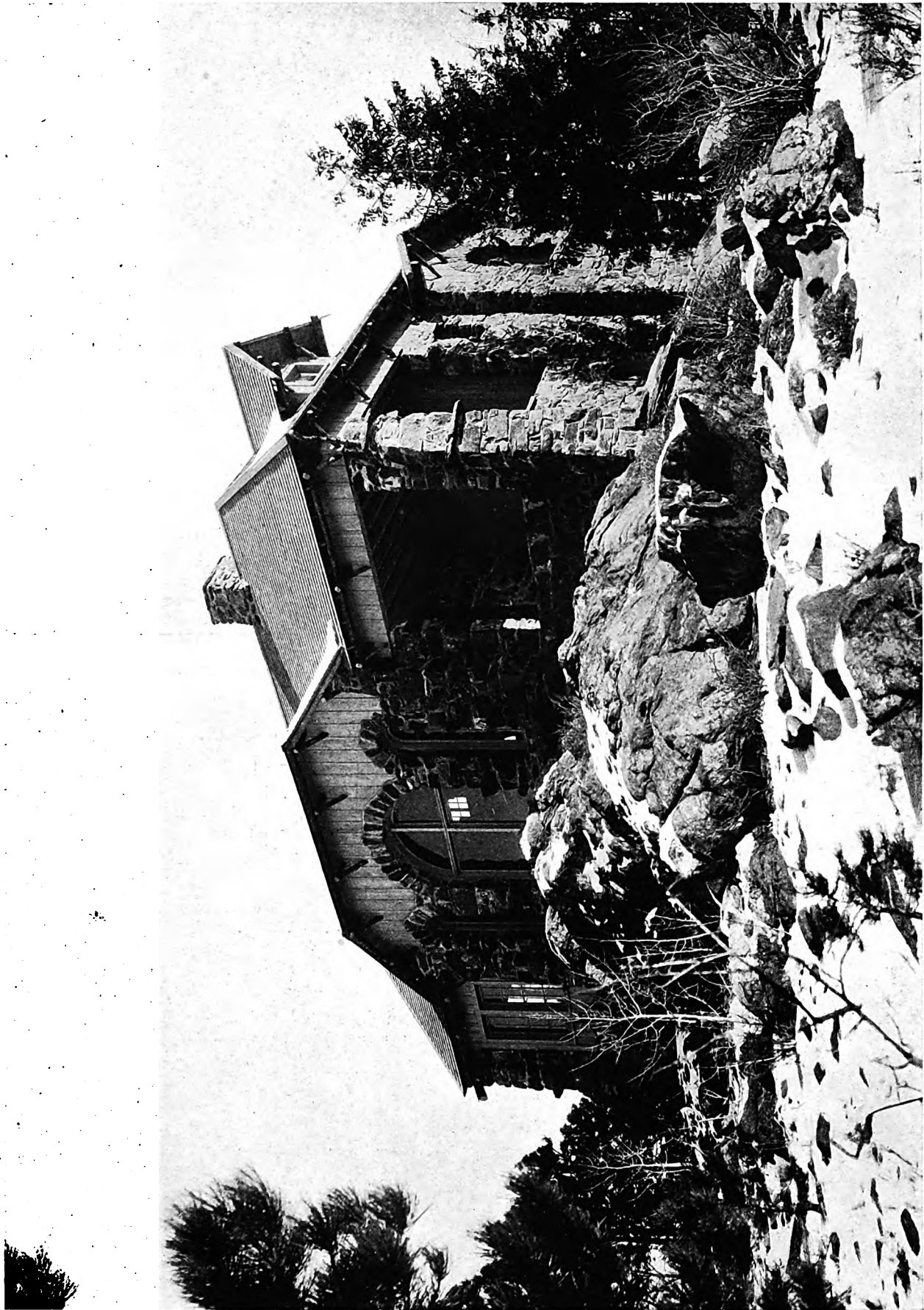
THE CLOISTER



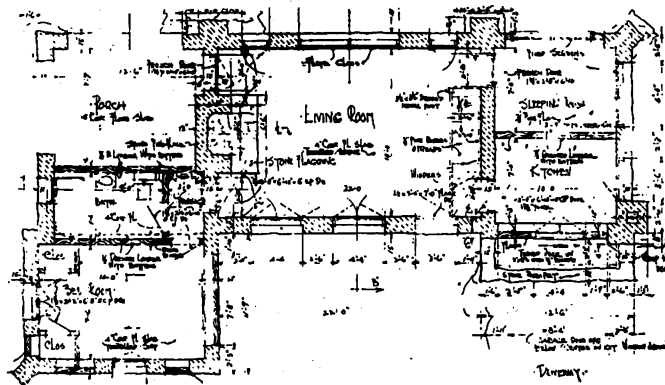
INTERIOR OF COURT  
LODGE FOR MRS. PAUL T. MAYO, NEAR DENVER, COLORADO  
J. B. BENEDICT, ARCHITECT :: :: :: :: :: :: :: :: ::



MOUNTAIN CABIN OF MRS. AGNES B. PHELAN, ROCKY MOUNTAINS, NEAR DENVER, COLORADO  
J. B. BENEDICT, ARCHITECT :: :: :: :: :: :: :: :: :: :: :: :: :: :: :: :: :: ::



MOUNTAIN CABIN FOR MRS. AGNES B. PHELAN, ROCKY MOUNTAINS NEAR DENVER, COLORADO  
J. B. BENEDICT, ARCHITECT ::



MOUNTAIN CABIN FOR MRS. AGNES B. PHELAN, NEAR DENVER, COLORADO  
J. B. BENEDICT, ARCHITECT

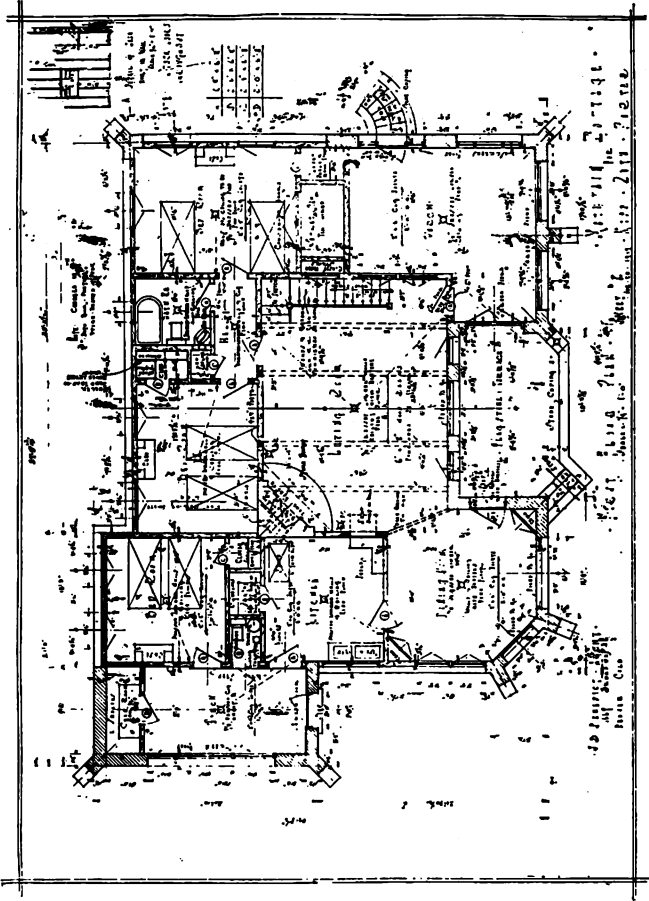




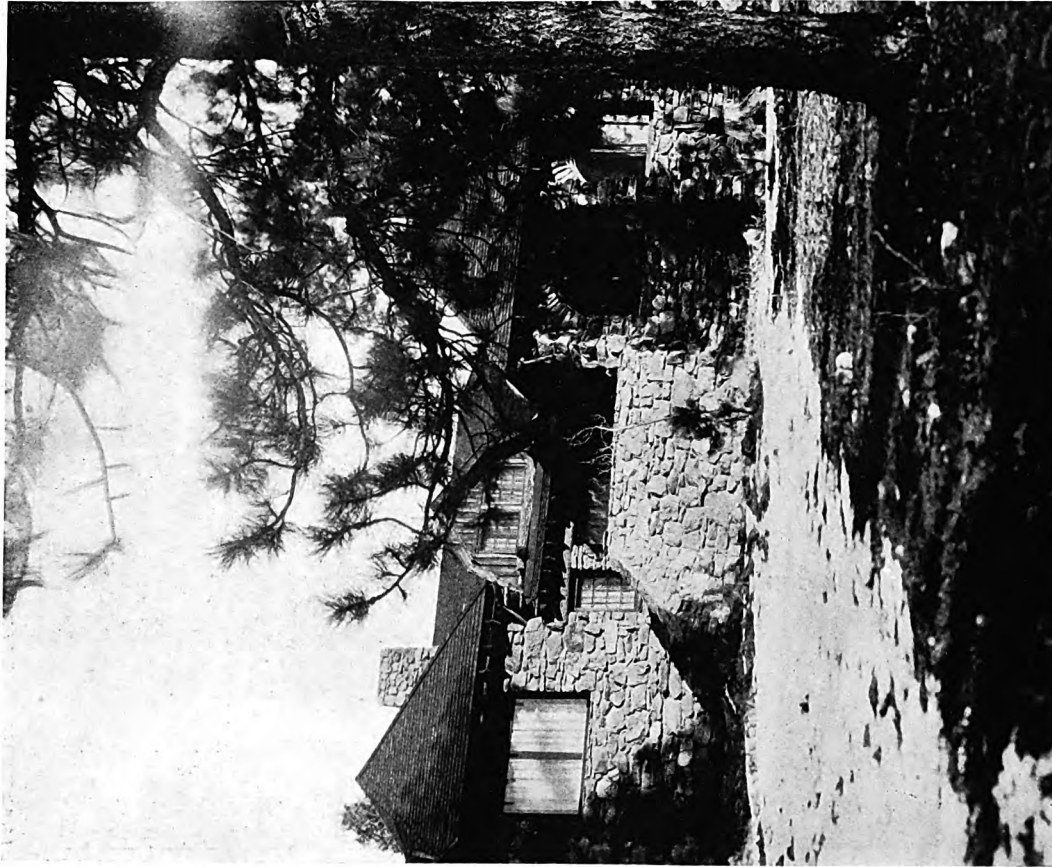
MOUNTAIN LODGE FOR DR. JAMES J. WARING, ROCKY MOUNTAINS, NEAR DENVER, COLORADO  
J. B. BENEDICT, ARCHITECT :: :: :: :: :: :: :: :: :: :: :: :: :: :: :: :: ::



INTERIOR



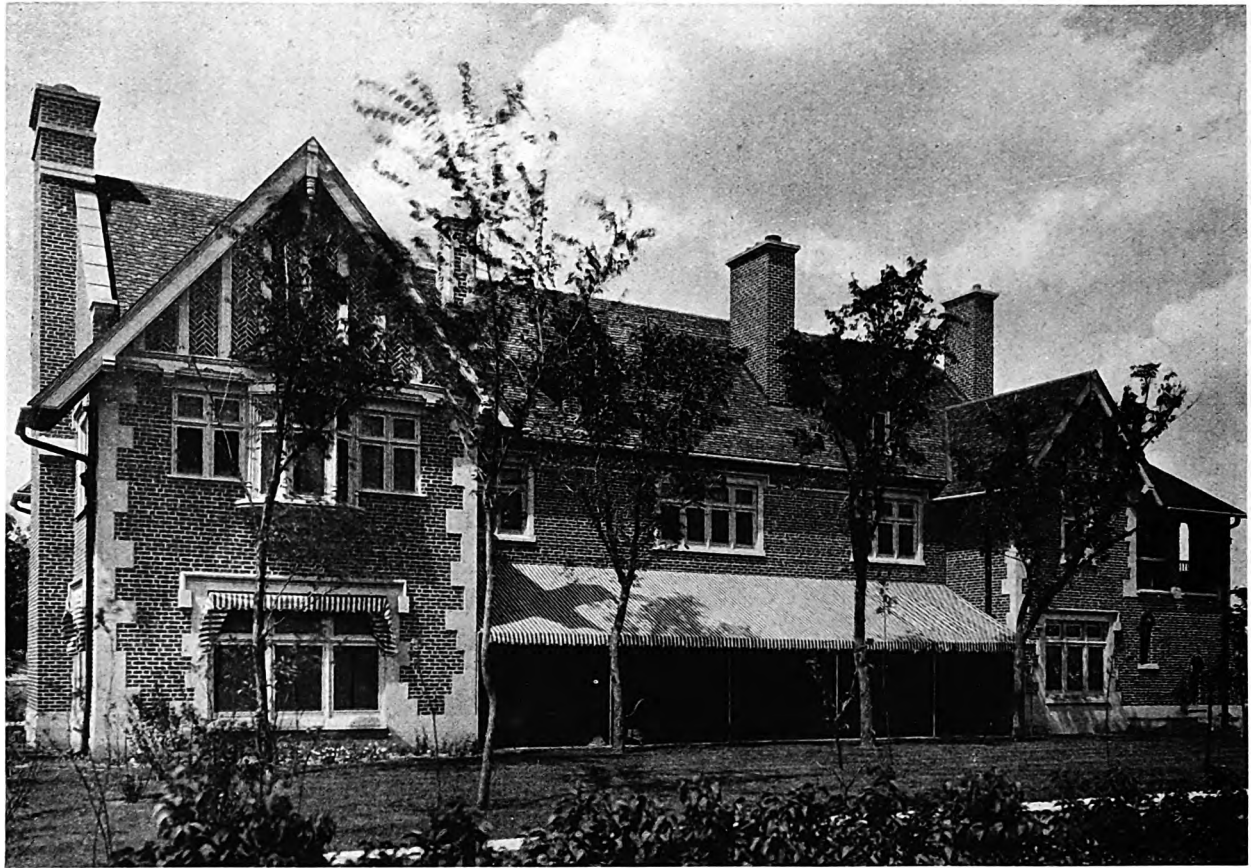
PLAN



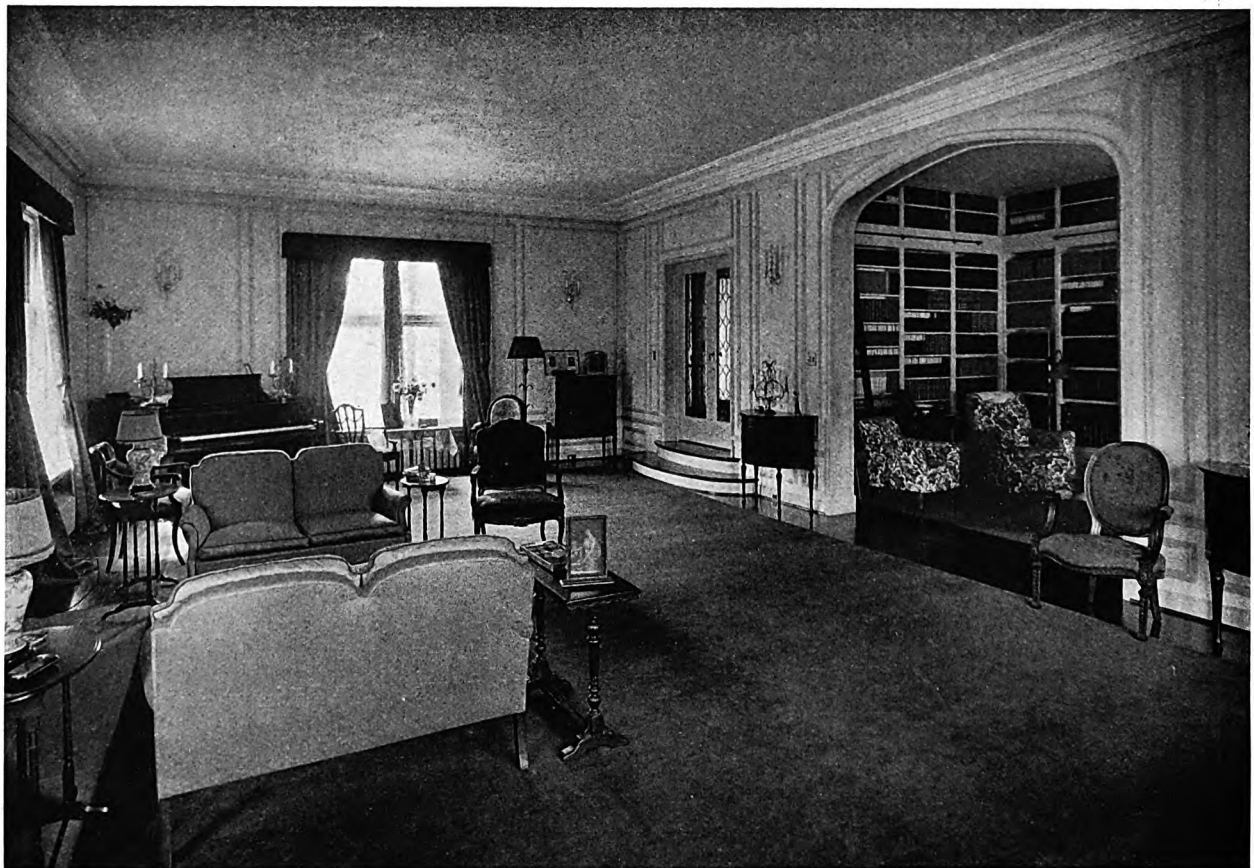
MOUNTAIN LODGE OF DR. JAMES J. WARING, NEAR DENVER, COLORADO  
J. B. BENEDICT, ARCHITECT



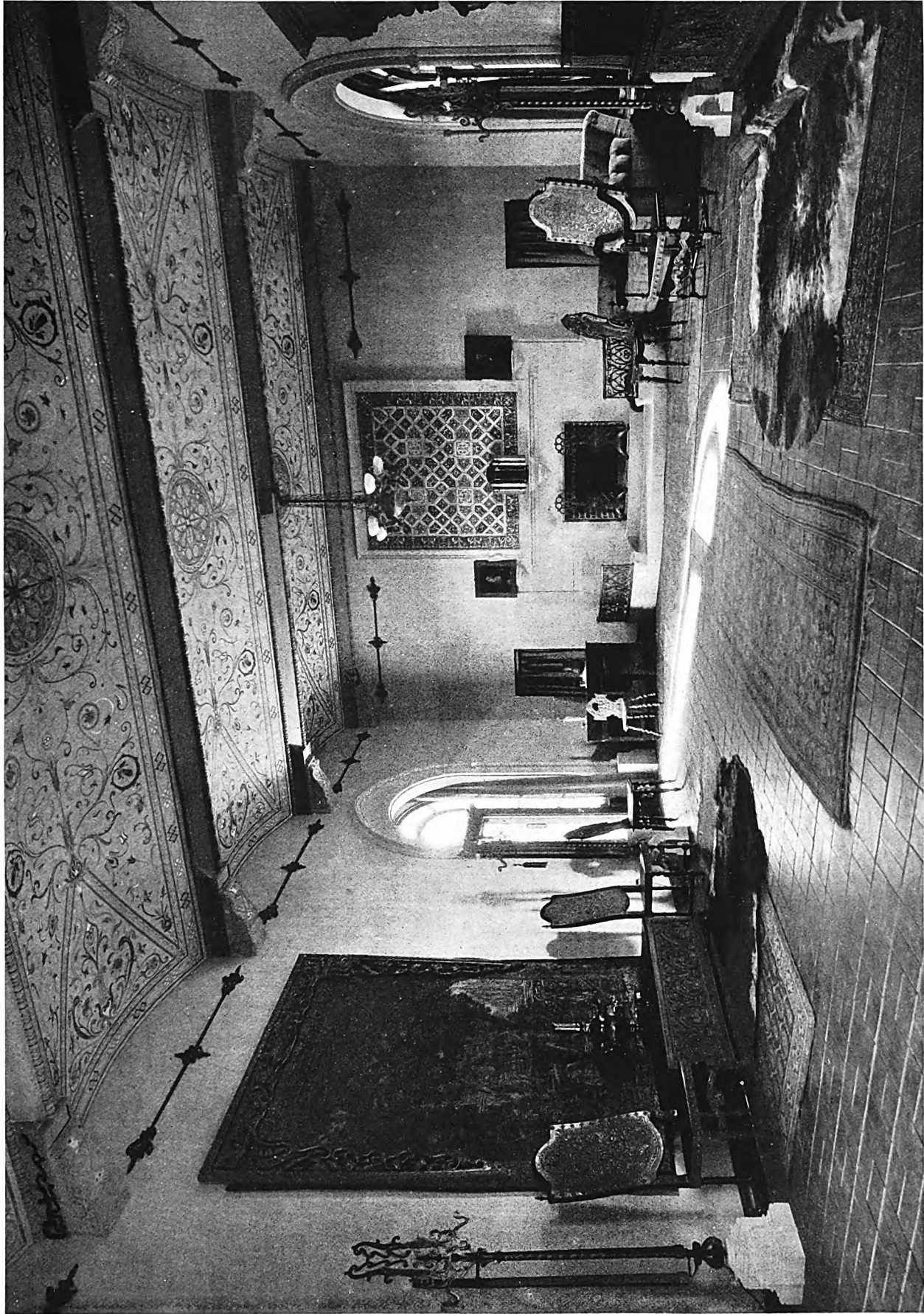
DETAIL OF GABLE  
HOUSE AT 360 HIGH STREET, DENVER, COLORADO  
J. B. BENEDICT, ARCHITECT :: :: :: :: :: ::  
(Note similar motif on Mountain Lodge for Mrs. Paul T. Mayo)



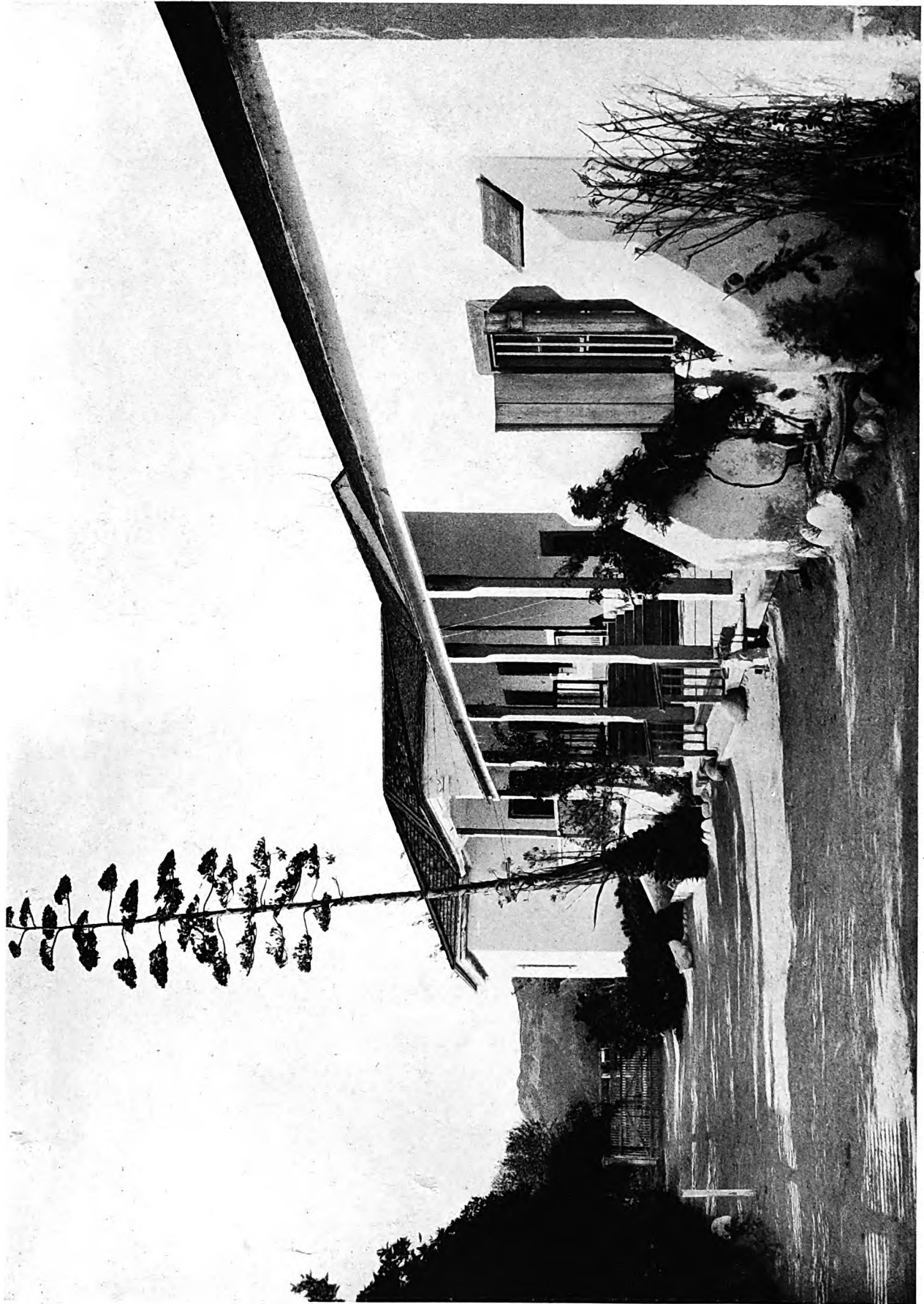
FRONT ELEVATION



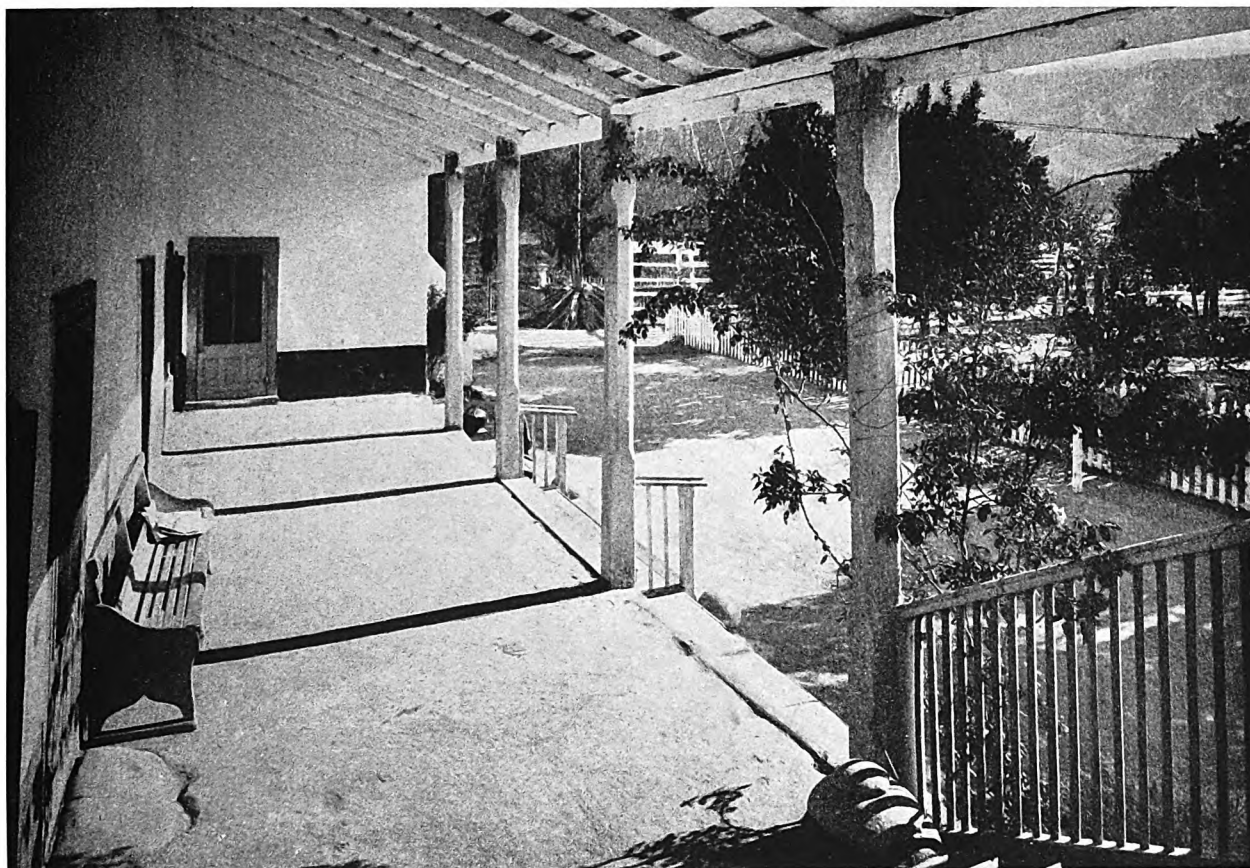
LIVING ROOM  
RESIDENCE AT 360 HIGH STREET, DENVER, COLORADO  
J. B. BENEDICT, ARCHITECT :: :: :: :: :: :: ::



INTERIOR OF COUNTRY HOUSE, WYLDEMERE FARM, NEAR DENVER, COLORADO  
 J. B. BENEDICT, ARCHITECT :: :: :: :: :: :: :: :: :: :: :: :: :: :: :: :: ::



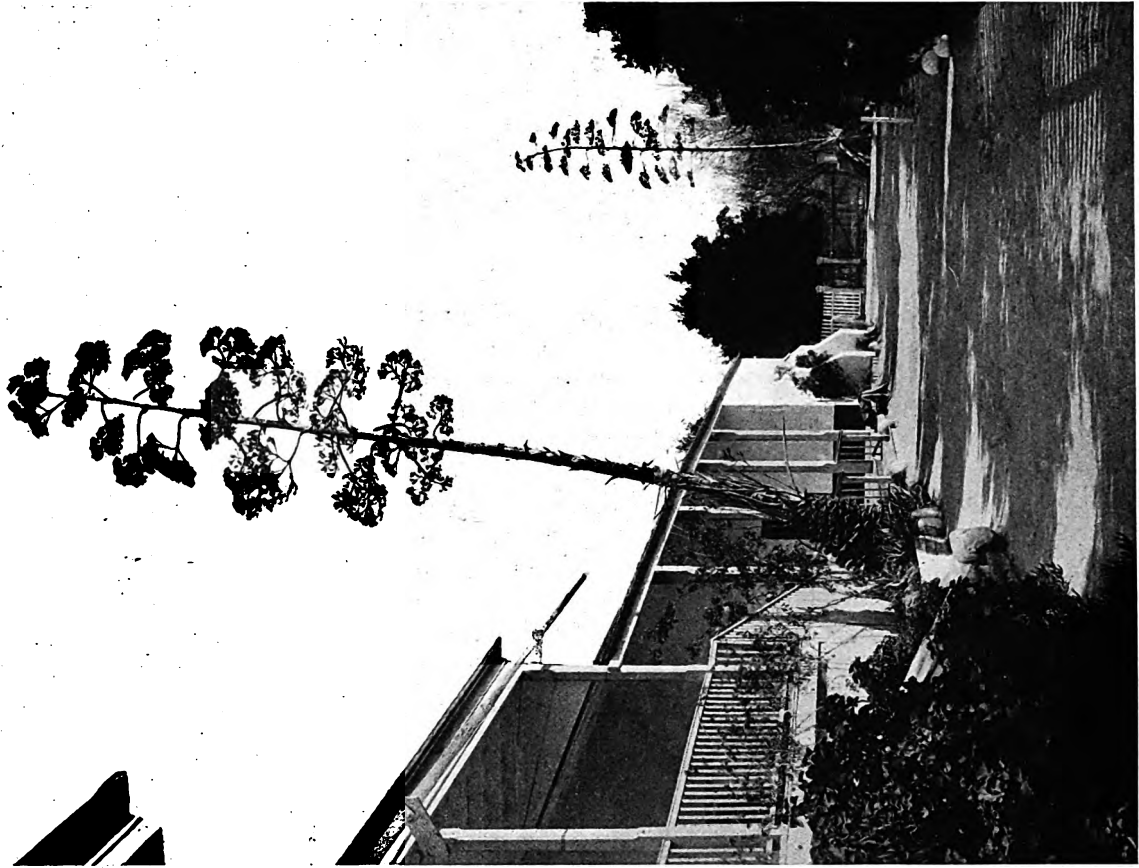
HOUSE ON CAMULOS RANCH, CALIFORNIA,  
VIEW FROM THE SOUTH EAST :: :: ::  
(Illustrating The Architecture of the Spanish Renaissance in California)



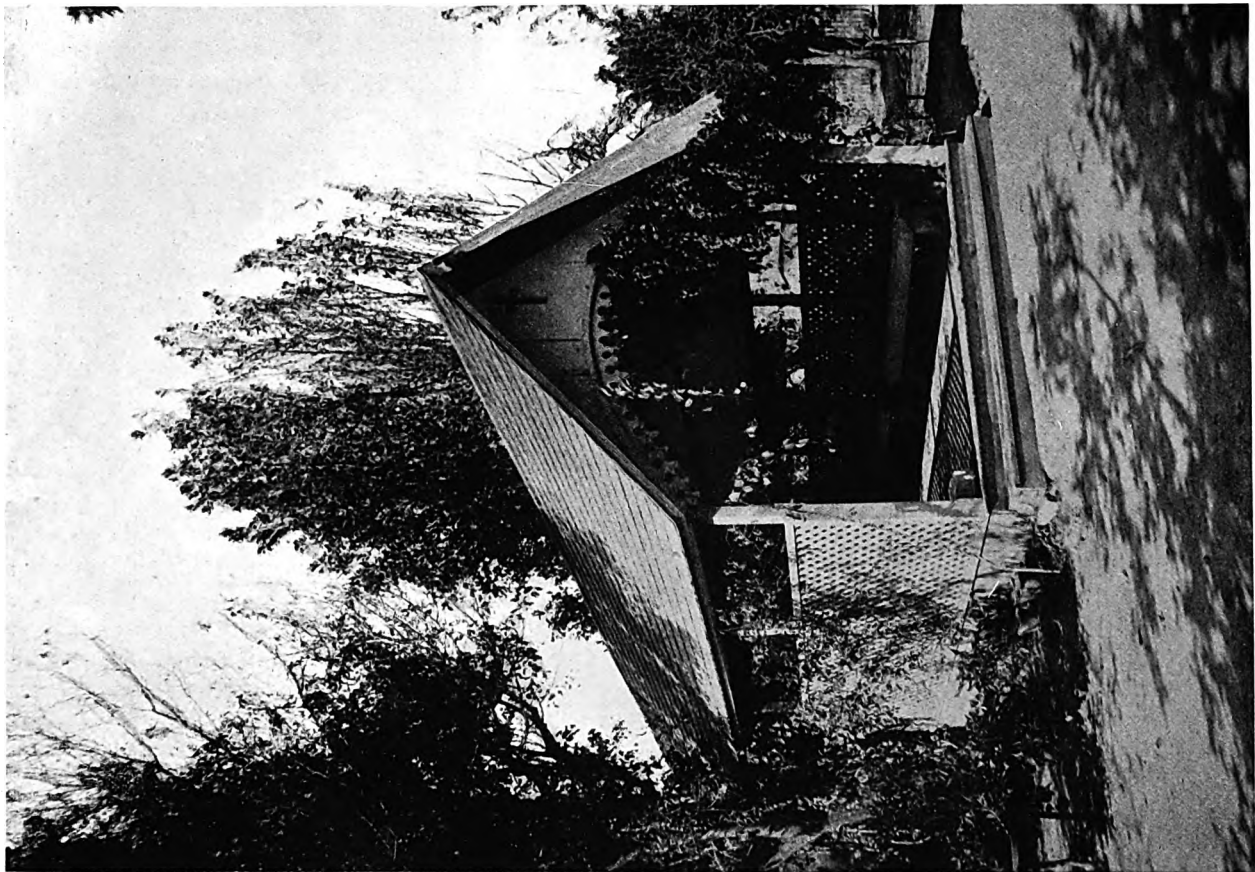
SOUTH VERANDA OF RANCH HOUSE



FOUNTAIN AT CAMULOS, WHICH STANDS IN THE ORANGE GROVE IN FRONT OF THE CHAPEL HOUSE ON CAMULOS RANCH, CALIFORNIA :: :: :: :: :: :: :: :: :: :: :: :: :: :: :: (Illustrating The Architecture of the Spanish Renaissance in California)



THE SOUTH VERANDA OF THE RANCH HOUSE



THE CHAPEL PORCH  
RANCH HOUSE AT CAMULOS, CALIFORNIA  
(Illustrating The Architecture of the Spanish Renaissance in California)



# The Architecture of the Spanish Renaissance in California

By REXFORD NEWCOMB, A. I. A.

Copyright, February, 1923, by Rexford Newcomb. All Rights Reserved.

## Part XXVI. Rancho Camulos—The Home-place of the Fabled Ramona

IN past reviews we have noticed the town residences of the early Californians of Spanish and Mexican extraction; it is our purpose in this article to present for consideration a typical *casa de campo* or farm house of the same interesting period. California in the old days had many great agricultural and cattle-raising estates. From as early as 1784 temporary grants to occupy lands, up to this time considered by the Spanish government to be the actual property of the natives, were given by Governor Fages to prominent applicants. After 1795 permanent grants became common and from then on, during both the Spanish and Mexican regimes, grants of large acreage were made to important citizens or political favorites. During the Spanish period (i.e. before 1822) grants were not so common as after that date, but when one reads that in 1784 Manuel Nieto was granted the tract of land bounded by the San Gabriel and Santa Ana Rivers, the ocean and the mountains, in all some 300,000 acres, one may realize that principalities in the heart of what is now California's golden orange-belt were acquired for the asking.

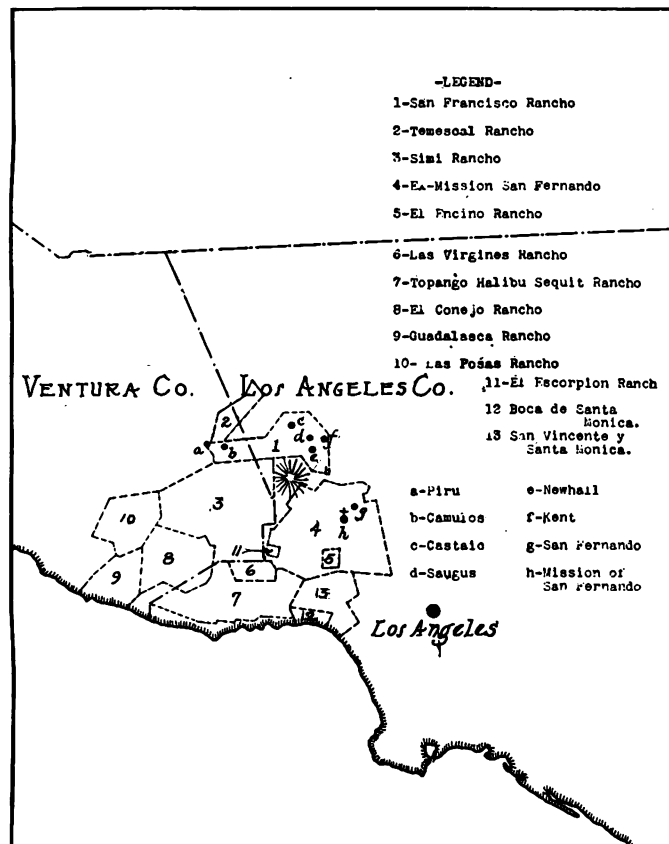
The Camulos Rancho, originally Rancho San Francisco, of which this paper treats, is interesting not only historically but also for the fascinating and romantic story that one of America's great novelists has woven in and about the place. If the Estudillo house of San Diego, reviewed in the November, 1921, issue of *Western Architect*, can be called the "marriage-place of Ramona," Mrs. Helen Hunt Jackson's dusky heroine, Camulos Rancho, twenty-five miles east of the old Mission of San Buenaventura and in

Ventura County, is as truly the home of Ramona.

When Mrs. Jackson interested herself in the Indian problem in California and decided to write a novel, as had Mrs. Stowe, upon the theme nearest her heart, she went about southern California taking notes and making observations that would serve her in the accomplishment of her purpose. At the suggestion of *Senor* and *Senora* Antonio de Coronel, of Los Angeles, she visited Camulos, the home of the distinguished Valle family. Here she found everything that she desired in the way of setting, characters and local color for her memorable and touching story, "Ramona," the name of which was suggested, it is said, by the name of a child whom the novelist met at the residence of Dr. J. De Barth Shorb, near Pasadena. Her inspiration for *Senora* Morena of "Ramona" was *Senora Dona* Ysabel del Valle, the widowed mistress of Camulos Rancho; her inspiration for the lad Felipe, of the book, was the later Senator Reginald

F. del Valle, the eldest son of the *Senora*; while details of the sad but engrossing story find their counterpart in the physical facts and features of this delightful old Spanish-Californian rancho.

Rancho San Francisco, of which the present Camulos was the residence and heart, was granted to Lieutenant Antonio del Valle, grandfather of the present owners of the estate, in 1839. This Antonio del Valle, as well as his son Don Ignacio, and his grandson, the Senator, was prominent in Californian affairs. He seems to have come to California in 1819 from San Blas, in Mexico, where he was a lieutenant in the San Blas infantry. Arriving in California he



MAP OF THE LARGE RANCHES IN SOUTHERN CALIFORNIA, GIVEN TO SETTLERS BY THE SPANISH

was placed in charge of forty men and stationed at *Presidio* San Francisco, now the heart of the metropolis. In 1822 he accompanied the *canoniga* (official party) of the newly-independent Mexican government upon a visit to Fort Ross, the Russian stronghold upon Russian River, north of San Francisco, and was the same year transferred to Monterey, the capital, where he was given charge of an infantry company.

At Monterey he did not get on well with Governor Arguello, against whom he made complaints, and as a result was tried by a military court and ordered to San Blas. He was finally permitted to remain in California, but the incident was not closed until 1826, Governors changed.

however, and in 1834-5 we find Lieutenant del Valle as *comisionado* in charge of the secularization of Mission San Fernando, where he served as *major domo* until 1837. During the days of internal governmental strife, Lieutenant del Valle lined up, as he saw best, for or against several powerful men. He was arrested in 1837 but seems, due to the changing fortunes of his prosecutor, to have been released, and in 1839 was granted the *Rancho* San Francisco which lay in what is now Los Angeles and Ventura Counties, and included the sites of the modern towns of Castaic, Saugus, Newhall and Kent, extending as far west as Piru. Here he established his

residence and lived until his death in 1841, the same year that gold, the first ever found in California, was discovered upon his place.

The story of the discovery of gold in northern California is familiar to many, due to the fact that Marshall, the discoverer, toured America telling the story upon the lecture platform in the early seventies; but that there ever were *placer* mines in southern California is a new fact to many. The discovery of gold at San Francisco *Rancho* was made on March 9, 1841, by Francisco Lopez, for many years *major-domo* of San Fernando Mission, in Feliciano Canon, forty miles northwest of Los Angeles and eight miles west of Newhall. The discovery

was made when Lopez, who was hunting some straying horses, sat down to rest and used his sheath-knife to dig up some wild onions, to the roots of which was attached the precious metal in the form of small nuggets.

The news spread rapidly and soon many men were in the vicinity to work the *placers*, a thing difficult to accomplish due to the great scarcity of water: The provincial government took little notice of the discovery, and aside from the granting by Governor Alvarado of an *expediente* (or official title of discovery) to Lopez, and the appointment of *Don Ignacio del Valle*, who had succeeded to the ownership of the *rancho*, as *encargado de justicia*



THE OLD COCINA (KITCHEN) FROM THE INNER COURT, CAMULOS RANCHO. (LOOKING NORTH)



INTERIOR OF CHAPEL AT CAMULOS RANCHO

(commissioner of justice) to preserve order in the mining district, the territorial government was not interested.

Few estimates of the amounts of gold taken out at the *rancho* can be made, but William Heath Davis in his "*Sixty Years in California*," places the amount at \$80,000 to \$100,000 for the first two years after the discovery. The first California gold coined at the Philadelphia Mint came from Camulos, and was taken east by Alfred Robinson who went to The States by way of Cape Horn in 1843. The 18.43 ounces coined out at \$344.75 or nearly \$19.00 per ounce.

Ignacio del Valle, the son of the old Lieutenant, came to California in 1825 with Echeandia, and in 1828 became a cadet in the company at *Presidio* Santa Barbara. Going later to San Diego with the Governor, and serving as *ayudante de plaza*, he was introduced into official circles and from this time on occupied places of prominence and trust under the Mexican and American governments, such as treasurer of civil government under Governor Pio Pico; elector in numerous elections; *alcalde* of Los Angeles, in 1850; recorder, in 1851, and member of the legislature in 1852. In later life he confined his efforts to his estate at Camulos and here he died in 1880 at the age of seventy-two.

Don Ignacio del Valle married *Senorita* Ysabel de Varela at the Church of Our Lady of the Angels, (Old Plaza Church, See *Western Architect*, October, 1921) December 14, 1851, and it was she who was in active charge of the great estate when Mrs. Jackson visited Camulos in 1882. This estimable lady, the original of the writer's *Senora* Morena, suffered somewhat from the fact that the public attributed to her many of the short-comings, as well as the good qualities, of Mrs. Jackson's character. As a matter of fact Mrs. Jackson never met *Senora* del Valle, who was absent from the *rancho* when the novelist visited it.

Of the old ranch-house and quaint little chapel the authoress has given us a faithful picture. The house has not changed materially since the days of her visit, although the widowed mistress of Camulos has long since passed away. It is still, as Mrs. Jackson described it, "one of the best specimens to be found in California of the representative house of the half-barbaric, half-elegant, wholly-generous and free-handed life led by Mexican men and women of degree in the early part of this century, under the rule of the Spanish and Mexican viceroys. . . . It was a picturesque life, with more of sentiment and gaiety in it; more also that was truly dramatic; more romance than will ever be seen again on these sunny shores. The aroma of it all lingers there still: industries and inventions have not yet slain it; it will last out its century."

Of this life and spirit the old *rancho* is perfectly reflective. The low, white-washed *adobe* walls of the

house, blazing white under the brilliant sun, surround three sides of a *patio*, the flanking verandas running round the *patio* in much the same way that the mission cloisters surround the mission courtyards, providing pleasant and shady retreats from the sunshine. The principal apartments are upon the south side of the court, while the little, white-washed *cocina* (kitchen) occupies the north side and stands opposite the dining room which is in the main house. This pleasant courtyard with its flower-beds, its gravelled walks, its roses and closely cropped Cypress hedges, forms the center of domestic routine, its verandas the places in which many of the numerous duties of a great *rancho*, in this charming out-of-doors country, were accomplished.

Across the front (south) of the central portion of the house extends a broad veranda, divided into two parts by a flight of eight steps which gives access to the two levels upon which, due to the fact that it was built at different times, the house finds itself disposed. This porch with the splendid outlook that it affords toward orchard, arbor and mountain, makes a most delightful lounging place, and was doubtless the scene of many a pleasant hour in the days of the gifted *Senora*.

An excellent picture of the life upon the *rancho* in the days of the *Senora* was given by a writer some years ago in that interesting publication, "*California of the South*." He was describing the annual *fiesta* of the *rancho* and said: "The annual *fiesta* is a gathering of the del Valle family and a few invited guests that takes place in July, and lasts four days. The train from Los Angeles arrived at noon of the first day with twenty-five of the family and friends. *Senora* del Valle stood at the entrance to the garden and welcomed each guest. The visitors were quickly conducted to their rooms, where water, comb and brush soon removed all trace of the mid-summer car-ride. Dinner was then announced, and Senator Reginald F. del Valle, a prominent Los Angeles attorney, sat at the head of the table, which was under a shady arbor in the garden but a few steps from the chapel. Two barbecued pigs, done to perfection, formed the principal meat of this meal, but there were olives, cooked and pickled, various Spanish dishes, containing almost invariably chiles (red peppers) and olives, delicious dessert, claret and white wine *ad libitum*, and the regulation black coffee. Surrounding the table were members of numerous distinguished Spanish-American families. The two features that attracted the particular attention of an American were the gallantry of the men and the beauty and vivacity of the ladies.

"The afternoon was spent by the guests hunting, riding, singing, reading, talking and mountain-climbing, just as each one chose. In this way of entertaining, and yet giving each visitor perfect freedom to do just

as he pleased, the hostess and her daughters displayed rare tact. Watermelons and fruits were always at hand.

"At 7 P. M. another bountiful meal was served in the arbor, which was brilliantly lighted by lanterns fastened between the innumerable clusters of purple grapes that hung overhead. This time two roasted kids were served and delicious they were. After an hour's walk, all gathered in the spacious parlor, and, with music on the piano, the organ and the guitar, and vocal solos and choruses, time quickly sped. Fireworks in the garden closed the entertainment for the first day.

"The next morning all were out bright and happy, and at breakfast, where everything was served with the usual profusion, the American would notice that olives were again eaten by all, which leads to a reflection in regard to the value of this ancient food.

"After breakfast an hour was spent by the good hostess and her Catholic guests in the chapel.

"A fat young steer was lassoed by a vaquero, the aorta was dexterously severed with a knife, and then began some dissecting that would have surprised the most skillful anatomist. The skin was quickly and neatly taken off and spread out to protect the beef from the earth; the muscles were then, layer after layer, deftly removed, and in an incredibly short time this Mexican butcher had the meat ready for the fire.

"A fire in a pit near by had been heating stones, which were now red-hot. Iron rods were laid across the pit, and the whole beef put on to roast for dinner.

"The noon train from Los Angeles added materially to the number of guests, and seventy-five as happy people as ever lived sat around the heavily laden table under the grape-vines. What a delicious meal that was! The eating was happily interspersed with laughter, conversation and brilliant repartee.

"After the dessert had been enjoyed toasts were in order, and following those to the del Valle family, and Southern California, a gray-headed Mexican gentleman, after delivering a fervid, eloquent eulogy upon, proposed a toast to the memory of Helen Hunt Jackson, which was drunk standing. How true the statement: 'Mrs. Jackson is dead, but her work lives in the hearts of the people of Southern California.' "

The little family chapel to which much interest, romantic and historic, attaches, is, of course, unique in Californian *rancho* architecture. The approach to this little shrine, a simple frame building, is accomplished by a latticed shelter which is provided with benches where those who cannot find room inside, may sit. The chapel itself is only 14x20 feet, the shelter 14x30 feet. Many distinguished churchmen have officiated in the little chapel of Camulos, and it enjoys, both by these associations and the fact that Mrs. Jackson made much of it and its altar-cloth (still to be seen), a unique place in the history of the Catholic Church in California.

The quaint and interesting old fountain which stands in an orange grove in front of the chapel, and the little family cemetery, not far away, are features in themselves worth a trip to see; while the two mission bells, which hung from an oaken frame at the time of the novelist's visit, are still in place. The third was removed by Mrs. Josefa Forster, a daughter of *Senora del Valle*, to do duty in a chapel erected by her in Los Angeles.

The old winery of brick, now used only as a store house, the ancient willows, the spring and washing-place, the grape arbor, the olive mill and many other romantic features of the *rancho*, made dear to legions of readers by the author of *Ramona*, still remain to add their note of romance and beauty to one of the most delightful and picturesque of the old ranch-houses of Spanish California.

## BOOK REVIEW

A HISTORY OF ARCHITECTURE ON THE COMPARATIVE METHOD. By Sir Banister Fletcher; sixth edition, rewritten and enlarged; Charles Scribner's Sons, New York.

We are happy to record the rewriting and enlarging of a History of Architecture on the Comparative Method, originally written and brought out in 1896 by Professor Banister Fletcher and Banister F. Fletcher. This book has enjoyed a wide sale in both England and America and has held its place successfully as one of the best handbooks and outlines of architecture that has been published. The new edition presents a material increase in the number of illustrations, most of which are now presented as line drawings rather than as half-tones, as in the fifth edition. This change doubtless was occasioned because of increased printing costs and the necessity of keeping the book as compact as possible. In this day of "Outlines" of history, science and what not, it may be comforting to architects to reflect that for a number of years now, we have had this very serviceable "outline" of architectural history. As a ready reference to the fact material of architectural history it is invaluable, but that it would prove of little help, however, in the development of a real sense of appreciation for architectural form will doubtless also be agreed.

One studies architectural history in order that he may develop his taste for the beautiful and appropriate, may give his architectural studies background, may form his architectural philosophy, may learn how the voice, the aspirations—the spirit—of a nation, a race or an age, have been, or may be expressed in terms of architecture. He does not study it in order to memorize a series of motifs or master a "bag of tricks" which he may repeat, parrot-like, as the occasion arises. It is doubtful whether a real appreciation for architecture can be developed by a recital of these motifs or a recounting of cold facts, even though those facts have to do with architecture. As a handy reference for the student attending lectures upon the history of architecture, where he will get that less tangible but nevertheless more vital thing which the book cannot supply; or for the draftsman in the office who desires to refresh his memory, the new book will prove even more valuable and useful than former editions have been.

Written largely for the English public, the proportions of the former editions of the book have frequently been criticized by American readers. The new edition, from the standpoint of the American, suffers somewhat in this same respect. This becomes apparent when it is pointed out that the volume contains some twenty pages upon Indian architecture, with equally liberal portions on China and Japan, but with only six pages upon American architecture. For material upon the English styles it is probably the best handbook on the subject, devoting some 203 pages

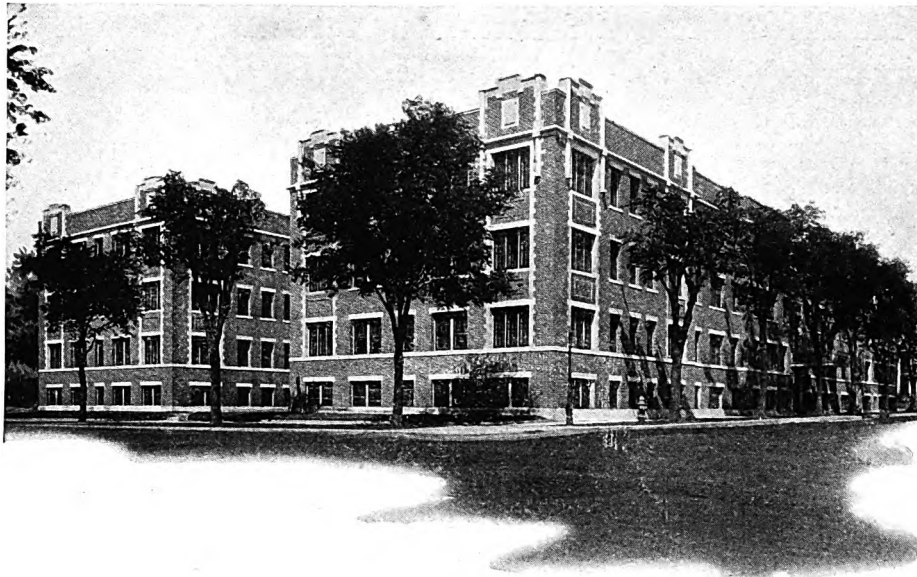
of a total of 859 to the English styles. Some startling omissions are noted in the failure in several cases to give the results of the latest archaeological discoveries. This is very apparent in the material on Etruscan or Ancient American architecture, the latter of which the author dismisses with one brief page. On these phases also the bibliographies are antiquated and incomplete. The subject of Spanish-American architecture is dismissed with three lines. It is believed that the book, especially since it was to be rewritten, could have been made more valuable had a less provincial and a more nearly world viewpoint been reflected in the proportioning of the material. It is to be hoped that in the next edition the remaining defects of the work may be corrected. R. N.

*The American Architect Specification Manual*, Vol. 4, for 1922, is a larger edition of the compilation of specifications of advertised materials and accessories, published by The Architectural and Building Press, Inc., New York City. A greater variety of products is included than in former issues. A revised checking list for specification writers is provided, and exhaustive indices make the material in the volume of easy access. The criticism that it includes only materials advertised in *The American Architect*, is openly met with the statement that the *Manual* pretends to give information only concerning such products. Some valuable instruction is given on the preparation of specifications and the Standard Documents of the American Institute of Architects are reprinted.

A new catalogue of Heating and Power Plant Specialties has been issued by the McAlear Manufacturing Company, 1901 South Western Avenue, Chicago. It illustrates many new devices, including an individual control valve, which can be applied to any radiator, new or old, without additional piping other than the supply and return. It automatically controls opening and closing of the valve when the thermostatic member is set. The catalogue is available upon request.

The Standard Conveyor Company, St. Paul, Minn., has acquired by purchase all the rights, titles and patents pertaining to the portable and sectional piling, elevating, conveying, loading and unloading machinery for the handling of packed and loose materials, manufactured by the Brown Portable Conveying Machinery Company, North Chicago, Ill., for ten years. Until further notice the plant will be continued in operation and the organization of the purchased company will continue with the Standard Conveyor Company.

Alfred Granger has removed his architectural offices from 619 North Michigan Avenue, to 59 East Madison Street, Chicago.



*Van Antwerp  
& McElroy  
Architects*

## Tans and Bufs

### *Doric Stippled Brick*

The Dorics offer six unusual shades of bufes and tans, running from a delicate buff with a slight pinkish cast, through olive bufes, golden tans and rich browns, to deep purplish browns and black.

## Reds and Browns

### *Gothic Stippled Brick*

The Gothic stipples comprise five very desirable shades of rich browns and reds. They range from a dark brown or black, through lighter browns and reds to a wonderful old rose shade.

*Finely illustrated booklets describing these two types of Stippled Brick will be sent on request. Address Dept 32.*

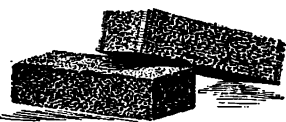
## Stippling Softens and Beautifies Brick

THE process by which brick is stippled differs only slightly from that by which stippling is produced upon an engraved plate; the result in both cases being a surface beautifully soft and textured for the eye to rest upon, and sufficiently rough to give depth and richness.

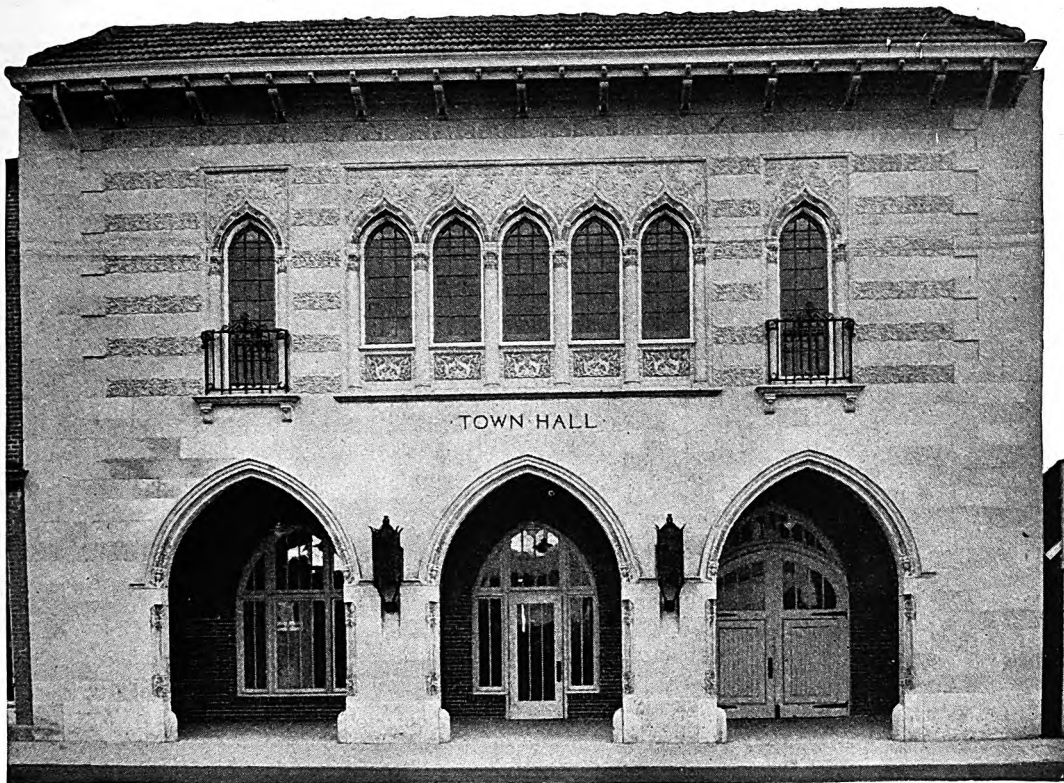
Stippled Brick possesses a soft or mat surface without any of the harsh crudities common to some types of rough-surface brick. This process gives to the brick neither a vertical nor a horizontal texture, although the markings conform, as they properly should, to the longitudinal shape of the brick. It has no "top" nor "bottom," and looked at from either end, the effect of its texture is the same irrespective of the direction of the light.

Stippling eliminates high lights or spots from which sunlight is reflected as in ordinary brick work.

# STIPPLED BRICK



**Western Brick Company**  
*Capacity One Hundred Million Annually*  
**Danville, Illinois**



TOWN HALL

LITTLETON,  
COLO.J. B. BENEDICT  
ArchitectUnglazed gray Terra Cotta  
with subdued polychrome  
enrichment.

## DISTINCTION *and* QUALITY

THESE attributes are as important in the small building reflecting the civic taste of the small town as in the monumental edifice expressing the municipal pride of the great city.

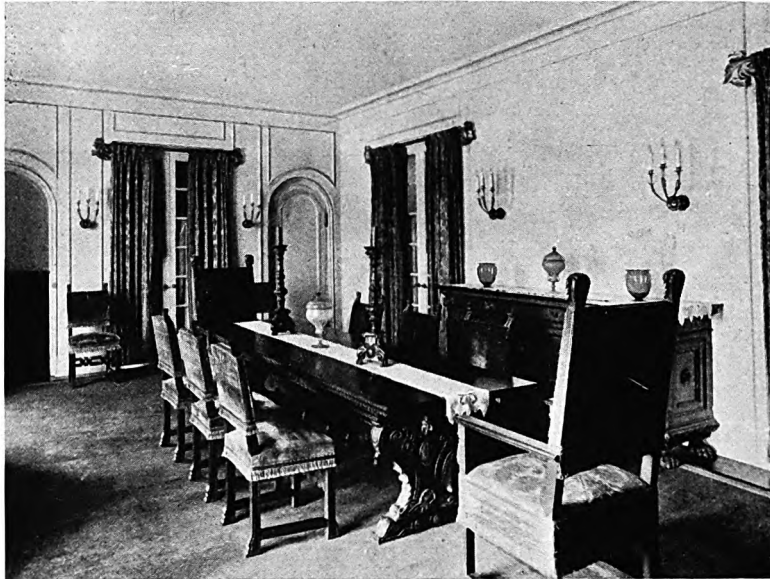
Economy, durability and great flexibility for ornamental expression make Terra Cotta the ideal material for embodying this distinction in the more modest community. With this favorite medium for towering skyscraper construction, the highest architectural standards may also be realized in the smaller building of minor scale.

We can assist you in solving the requirements of your local problem. Send for our literature. Address your request to National Terra Cotta Society, 19 West 44th Street, New York City.

# TERRA COTTA

*Permanent**Beautiful**Profitable*

## Interior Decorators



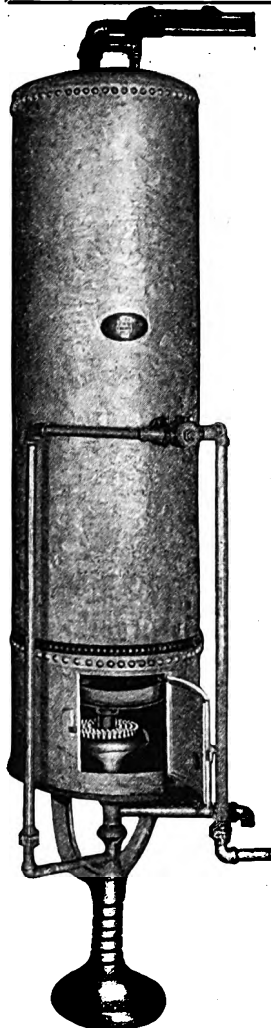
A special service for Architects is maintained in the designing and construction of special furniture, in selection of draperies and wall hangings. We work with Architects in their painting and finishing problems. Estimates and suggestions are furnished on request.

*Chicago headquarters 614 South  
Michigan Boulevard.  
Established 1856*

**W. P. Nelson Co.**

N. J. Nelson, President

CHICAGO CLEVELAND  
PITTSBURG NEW YORK



## THE Economy Automatic COMBINATION BOILER AND GAS WATER HEATER

is the common sense equipment for supplying hot water for the residence, the two flat and three story apartment. It serves as the storage boiler in every respect as a plain boiler serves and in addition it is a complete piece of equipment for rendering instant and continuous hot water service with gas as the fuel. It operates without any attention by owner, tenant or janitor at a fuel cost no greater than the cost of coal. Nothing else on the market equals the "Economy Automatic" for hot water service.

For kitchen installation the "Economy Regular" Non-Automatic Gas Heating Combination Boiler is driving the plain boiler with side heater off the market. Builders everywhere should adopt it as a standard specification instead of plain boilers.

Sweet's Architectural Catalog. (Pages 1508-1509) describes Economy Boilers.

**ECONOMY HEATER COMPANY**

108 South LaSalle Street, Chicago



From a Painting by HUGH FERRIS  
© ARCO 1923



The Magnolia Building, the newest and largest office building in Dallas—ALFRED C. BOSSOM, Architect

## “After most exhaustive investigation . . . Corto”

IT WAS “only after most exhaustive investigation,” writes Alfred C. Bossom, “that Corto Radiators were used in the Magnolia Building.” This investigation proved that “Corto Radiators are the most desirable type available, either here or in Europe.”

The architect who makes an exhaustive investigation discovers the three factors of Corto superiority:

1. Corto is a thing of beauty—worthy of the famous French engineer from whom it takes its name.
2. Corto saves space. Ordinary radiators, to do the same work, must have 30% more bulk.



3. Corto saves fuel; its slender columns are so designed as to bring the maximum heating surface into contact with the air.

Good radiators are permanent; they last the life of the building. Surely it is wise to specify radiators that are graceful, compact and coal saving. Especially when the initial difference in cost is so very small.

We have a finely illustrated book about Corto Radiators. A postal card will bring you a copy. Address the office nearest your home.

**AMERICAN RADIATOR COMPANY**  
*IDEAL Boilers and AMERICAN Radiators for every heating need*

104 W. 42nd Street, New York

Dept. T-25

816 S. Michigan Avenue, Chicago

# HOCKADAY

THE WASHABLE FINISH FOR ALL INTERIORS



*Pacific Coast Telephone Co., Seattle, Washington  
E. V. Cobby, San Francisco, Cal., Architect*

## What Do YOU Expect of Paint?

You are interested in just one thing—results. When you specify a certain paint or its equal, you, in a sense, say, "I am staking my reputation on this paint because I know, for the purpose, it's the best." What if it should fall down?

### Take Out Insurance

Protect yourself—and your client. Good architects in increasing numbers are specifying Hockaday because they know that it can be depended upon. Hockaday will lend to the beauty of any building. But it will do more than that. Hockaday prevents peeling, checking, suction and lime burning. That's your insurance. Remember, paints that "fall down" cost just as much on the wall as Hockaday—the dependable.

#### These Walls Are Hockaday'd

Penobscot Bldg., Detroit, Mich.  
*Donaldson and Meier, Architects*  
Hibernian Bank Building,  
New Orleans, La.  
*Faurot and Livaudais, Architects*  
Hearst Building, Chicago, Ill.  
*James C. Green, Architect*  
The Oklahoman,  
Oklahoma City, Okla.  
*Layton and Smith, Architects*  
Hubbell Bldg., Des Moines, Ia.  
*Proudfoot, Bird and Rawson, Architects*

#### SEND FOR "PAINT MILEAGE"

"Paint Mileage" answers authoritatively puzzling painting problems. You'll find it mighty handy as a reference book. "Paint Mileage's" sober-minded helpfulness will appeal to you; its unique arrangement will strike your fancy. Without obligation let us send you "Paint Mileage" today.

The Hockaday Company  
1823-1829 Carroll Ave.  
CHICAGO

Specify **HOCKADAY** and be certain.



## The Perfect Bathroom

**BUILT-IN** China bathroom accessories not only add greatly to the convenience of a modern bathroom but provide a distinctive note of refinement.

Fairfacts Fixtures are now used in many of the finest residences, hospitals, apartment buildings, and hotels in America.

Write for descriptive booklet.

FAIRFACTS Fixtures are sold through the tile contractors and installed by them, and not by the plumbing trade.

We are originators and patentees of this type of bathroom accessories and have the largest facilities.

For details and specifications, see 17th Edition, Sweet's Architectural Catalogue pages, 1463-1464 1465.

THE FAIRFACTS COMPANY, Inc.  
Manufacturers  
Dept. W. 234 West 14th Street, New York City  
Look for this label

# Fairfacts Fixtures

BUILT IN YOUR BATHROOM WALLS



COMPLETE IN A SACK

**ELASTICA** is the only magnesite stucco known that is shipped to the builder "**Complete in a Sack.**" Furthermore, it is the only stucco of any kind on the market that is thoroughly **Water-proofed** and fully covered by manufacturer's guarantee. It can be satisfactorily applied in zero weather.

For particulars write

American Materials Co.  
101 Park Avenue  
New York, N. Y.

Wisconsin Lime & Cement Co.  
Conway Building  
Chicago, Ill.

Art Stucco Materials Co.  
12854 Oakland Avenue  
Detroit, Mich.

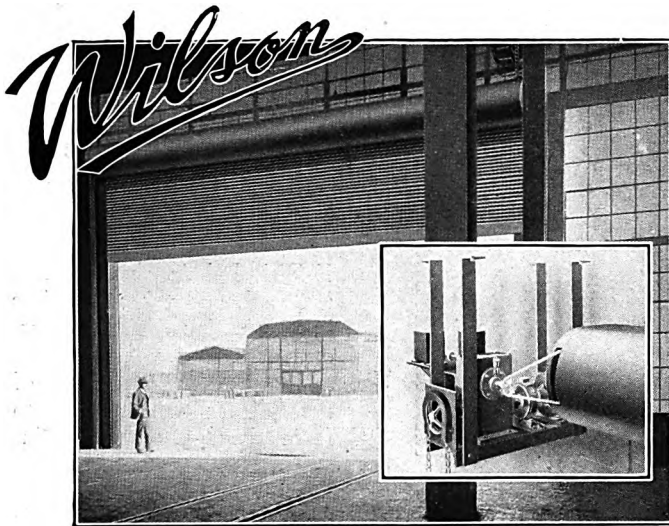
North West Materials Co.  
St. Paul, Minn.

# ELASTICA

THE IDEAL EXTERIOR WALL COVERING

Copyright U. S. Materials Co., 1922

Ford Plant, Kearny, N. J.  
Albert Kahn, Architect



### Why all Wilson Motors Have Chain Drives

For saving time and labor, Wilson Steel Rolling Doors over 300 sq. ft. in area, are usually motor operated, and all Wilson motors have chain drives.

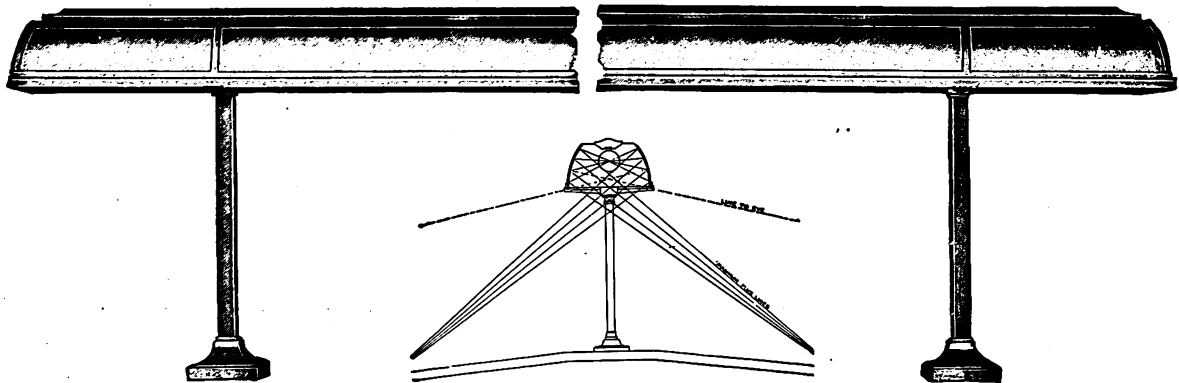
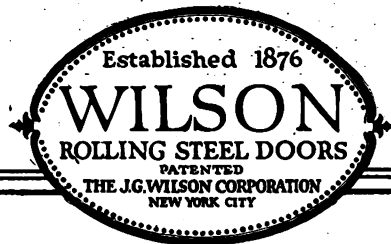
Gear driving is apt to be harsh and violent and makes it difficult to compensate for any strain in operating the shutter.

Our chain-drive, on the other hand is flexible, taking into account such strain, and also does away with the possibility of gear misalignment.

Any one of our representatives would be glad to go into this matter in detail with you.

Or our catalog explains it most clearly. Send for a copy now.

**J. G. WILSON CORPORATION**  
5 East 36th St., New York  
*Offices in Principal Cities*



### How Frink Desk Reflectors give scientific lighting

For banks, insurance companies, and other institutions for which architectural harmony and correct illumination of working services are equally imperative, *Frink Desk Reflectors* are being specified very generally.

The above illustration shows one type for lighting double desks and tables, also a diagram which indicates very clearly how it distributes the light properly over

the desk, yet reduces glare and keeps all bright surfaces out of the normal line of vision.

These are not stock fixtures, but made to order, permitting individual treatment as to design, finish and other special needs.

*Write for our Bank Catalog covering Frink Desk Reflectors, Screen Reflectors, Upward Diffusers and Polaralite Signs.*

## I. P. Frink, Inc.

24th Street and 10th Avenue, New York, N. Y.

CLEVELAND, OHIO  
992 The Arcade  
CINCINNATI, OHIO  
601 Second Nat'l Bank Bldg.  
PHILADELPHIA, PA.  
Franklin Trust Bldg.  
DETROIT, MICH.  
325 State St.

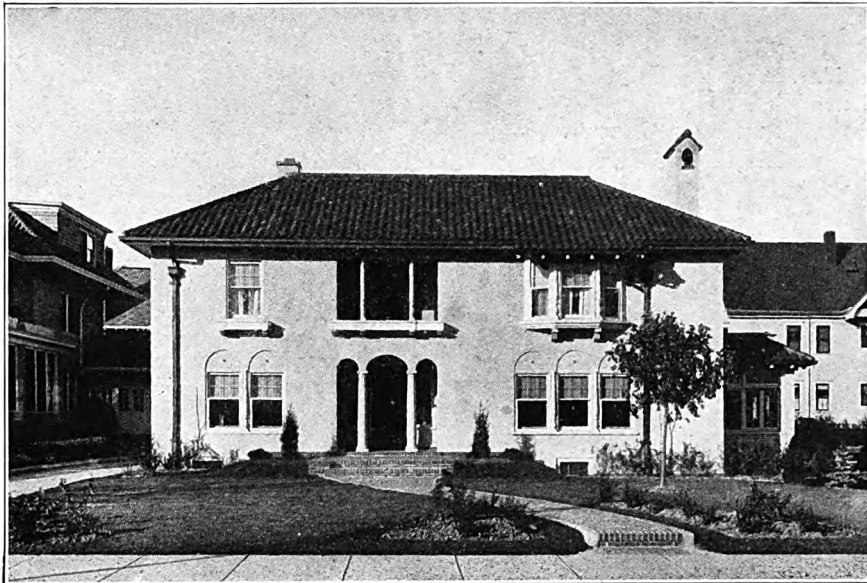
BOSTON, MASS.  
161 Summer St.

CHICAGO, ILL.  
Monadnock Bldg.

ST. LOUIS, MO.  
1415 Pine St.

CANADA  
Associated with Rob't. Mitchell Co., Ltd.,  
64 Belair Avenue, Montreal

SEATTLE, WASH.  
609 Seaboard Bldg.  
SAN FRANCISCO, CAL.  
77 O'Farrell St.  
LOUISVILLE, KY.  
415 W. Main St.  
BIRMINGHAM, ALA.  
426 Jefferson Co. Bank Bldg.



Residence of Mr. Walter Yeenendaal, 4914 Washington Boulevard, Milwaukee, Wis.  
Wm. Gregany, Plastering Contractor

Exterior stucco in this Milwaukee residence is applied to E-Cod Fabric, securing a permanent, durable, warm wall at a minimum cost.

E-Cod Fabric is rust-proof, weather-proof, fire retardant, sound-deadening. Ideal for all exterior and interior plastering. Builds better walls for a lower cost.

**M. J. MacAdams Corporation**

Conway Building

Chicago



## As a Base for Stucco

E-Cod Fabric requires less material, and takes less time in application. The plaster can cover greater yardage, and saves 40% to 60% of the plaster which goes to form the key on an ordinary open-mesh lath.

Structurally, E-Cod Fabric produces a reinforced slab of great strength and durability, at a small cost.

*Undoubtedly the data on E-Cod Fabric will be of value—sent on application, by return mail.*



Plate Makers for the Particular  
Advertiser. Designers Illustrators  
Photo Retouching. Color  
Plates Halftones Zinc Etchings

*WE HAVE MADE THE PLATES  
FOR THIS PUBLICATION FOR  
A NUMBER OF YEARS . . .*

**MINNESOTA ENGRAVING  
& COLORPLATE CO. INC.**  
MINNEAPOLIS, MINN.



### Safety In Window Cleaning

Our Royal Bronze Holdfasts and Anchoring Devices are tested and listed by the Underwriters' Laboratories.

*Write for Catalog D*

**National Safety Window Device Company**

62 West Washington Street, Chicago  
See Specifications Page 1204, in Sweet's

## X-Ray Lighting

from Concealed Sources

*"It" All in the X-Ray Reflector*

**NATIONAL X-RAY REFLECTOR CO.**

Resident Engineers in All Principal Cities  
New York: 31-S W. 46th St. Chicago: 228 W. Jackson Blvd.

## CUTLER MAIL CHUTE

Our own factory, built and equipped for our work exclusively, permits the maintenance of a high standard of quality and insures prompt completion.

**CUTLER MAIL CHUTE COMPANY**  
General Office: and Factory: ROCHESTER, N. Y.

## SAMSON SPOT SASH CORD



**SAMSON CORDAGE WORKS, BOSTON, MASS.**

# The DUNHAM

REG. TRADE MARK

## HEATING SERVICE



### Serving the Hotel Hamilton Washington, D. C.

12,700 Sq. Feet Radiation with  
Dunham Vacuum System

Architect: J. H. De Sibour  
Htg. Contractors: The G. & H. Heating Co.

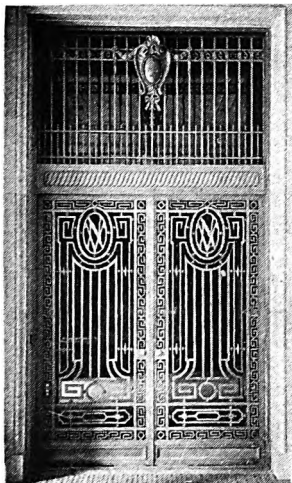
The Dunham Vacuum System utilizes either exhaust or live steam. Each radiator is equipped with a Dunham Radiator Trap and Packless Inlet Valve. The trap automatically retains the steam within the radiator but releases the condensate and air which are drawn to the boiler room by a Vacuum Pump.

Dunham principles are advantageously applied in the heating of hotels, office buildings, hospitals, industrial plants, schools, and homes.

*Detailed technical information on request.*

**C. A. Dunham Co.** 230 East Ohio St. Chicago, Ill.

*57 Branch and Local Sales offices in the United States and Canada*



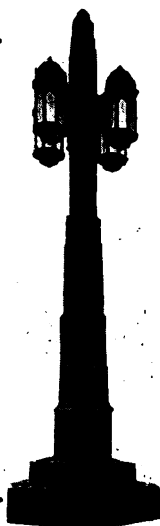
ORGANIZED 1878

## Crown Iron Works Company

Minneapolis, Minn.

Structural steel for buildings, bridges, etc. We carry a large stock in our yard.  
Ornamental iron, bronze, brass of all kinds.

Our Engineering and Estimating Departments at Your Service.



### PLAMONDON-GABRIEL COMPANY

308 N. MICHIGAN BOULEVARD  
CHICAGO

Special Hangings - Furnishings,  
Painting and Decorating  
Efficient, Individual Service  
Estimates Designs Furnished.



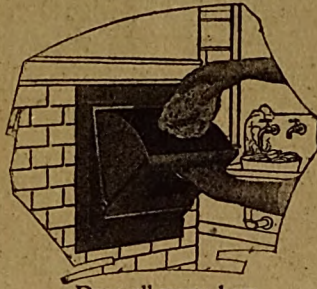
### LIGHTING FIXTURES

Exclusive Designs  
Bronzes and Wrought  
Iron Work

for architects who seek individuality in design and excellence in Craftsmanship.

**WALTER G. WARREN & COMPANY**  
1401 West Jackson Blvd., Chicago





Drop all waste here  
—then forget it!

## A Successful Means of Lowering Apartment Building Overhead

In many of the finer apartment buildings erected during the past ten years the cost of disposing of garbage and waste is surprisingly low. This saving in operating expense is due to the foresight of architects and builders who, in planning these apartments, included the Kernerator—the modern system for the disposal of household refuse.

The Kernerator consists of a brick incinerator built into the base of the chimney when the building is erected, and hopper doors located in the flue on the floors above. It takes care of all household refuse—rags, sweepings, wilted flowers, broken crockery, tin cans, garbage—without cost, for no commercial fuel is required.

In apartments that are Kernerator equipped there is no expense for the removal of garbage and waste except for the time required to clean out ashes and tin cans every five or six weeks. There are no garbage cans and waste receptacles to be repaired or replaced each year. The janitor does not have to collect refuse every day, thus saving a large part of the janitor's time. And in addition to the economy factor, the Kernerator eliminates fouled dumb waiters or rear hall or back porch garbage cans and affords tenants added comfort and convenience.

*The Kernerator should be specified in the plans before construction begins. For complete information, see page 2124, Sweet's 1922 Catalog.*

Kerner Incinerator Co.  
1031 CHESTNUT STREET, MILWAUKEE, WIS.

# **KERNERATOR**

**Built-in-the-Chimney**

Reg. U. S. Patent Office



# How often does a boiler need FIRING?

The double grate construction of Kewanee Smokeless Boilers makes it possible to carry a deep bed of coals on the upper (firing) grate. This reduces the number of firings necessary and makes it possible to operate the boiler with minimum attention.

## KEWANEE BOILER COMPANY

KEWANEE, ILLINOIS

Steel Heating Boilers, Radiators, Tanks, Water Heating Garbage Burners

### BRANCHES:

CHICAGO	822 W. Washington St.	MILWAUKEE	835 Merch. & Mfra. Bldg.
NEW YORK	47 W. 42nd St.	PITTSBURGH	Empire Bldg.
DES MOINES	315 Hubbell Bldg.	DENVER	514 Boston Bldg.
KANSAS CITY	2014 Wyandotte St.	DALLAS	809 Southwestern Life Bldg.
INDIANAPOLIS	509-10 Occidental Bldg.	DETROIT	1772 Lafayette Blvd.
ST. LOUIS	4200 Forest Park Blvd.	TOLEDO	1121-22 Nicholas Bldg.
MINNEAPOLIS	708 Builders Exchange	CLEVELAND	706 Rose Bldg.
COLUMBUS	808 First Nat'l Bank Bldg.	ATLANTA	1524-25 Candler Bldg.
SALT LAKE CITY	204 Dooly Bldg.	SAN FRANCISCO	216 Pine St. Rooms 210-11

CANADIAN REPRESENTATIVES—The Dominion Radiator Co., Ltd.

Toronto, Ont., Montreal Que., Winnipeg, Man.  
Hamilton, Ont., St. John, N. B., Calgary, Alta.

# KEWANEE



VOLUME XXXII

MARCH 1923

NUMBER 3

# THE WESTERN ARCHITECT

A NATIONAL JOURNAL OF  
ARCHITECTURE AND  
ALLIED ARTS



720.5  
W 527  
V. 32  
No 3

MARCH 23  
SPINE APPR  
LIBRARY

RC

PUBLISHED MONTHLY IN CHICAGO BY THE WESTERN ARCHITECT, INCORPORATED