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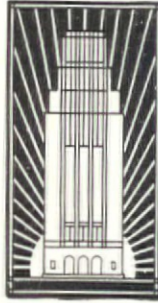
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ARCHITECTURE

ALLIED ARTS



Volume XXXIV.

Number 4

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THE WESTERN ARCHITECT, a National Journal of Architecture and Allied Arts, is published monthly by The Western Architect, Inc., 215 South Market Street, Chicago.

Price, mailed flat to any address in the United States, Mexico or Cuba, \$5.00 a year; single copies, fifty cents; to Canada, \$6.00 a year; to foreign countries, \$7.00 a year.

Entered at the Post-Office in Minneapolis as Second-Class Matter.

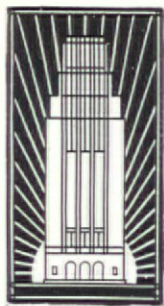
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A NIGHT VIEW FROM A PIER IN LAKE MICHIGAN
THE AMERICAN FURNITURE MART BUILDING, CHICAGO
HENRY RAEDER, ARCHITECT; N. MAX DUNNING AND GEORGE C. NIMMONS AND COMPANY, ASSOCIATE ARCHITECTS



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Conservatism Broken
by Institute
"All Architects"
Invitation

Not so apparent, because it belongs to the psychology rather than to the art and practice of architecture, but of equal importance in the advance made in that art and practice, is the present attitude of the architect toward his fellow practitioner. It was in 1883, within the practice life of many practitioners, that the secretary of the Chicago chapter of the American Institute of Architects, pointing to his framed commission on the wall of his office said that he was its secretary, but the Chapter had not met for two years. When the "revival of the Chapter" was proposed, Mr. Treat said that it was not possible, as "there are not half a dozen architects in Chicago who will have anything to do with each other". This led to the calling together of architects in the territory between Denver and Rochester and the forming of that widely democratic organization, the Western Association of Architects, which was followed by the competition-revival of the Institute and a subsequent joining of forces under the name and charter of the Institute. The change in attitude of the architect toward his fellows is startling when one scans the program and other matter sent out preparatory to its fifty-eighth Convention. Programs, sent to members are usual. Details regarding proposed proceedings are given members in advance so that they may come prepared for the discussions, but never in history has the Institute—or any other body of architects as far as known—sent a deckle-edged, parchment papered, handsomely printed invitation to "all the architects in the country," to attend a formal convention of the Institute, with an invitation to take part in its discussions. As "college spirit" has as much to do with the character building and ultimate success of the student as his textbook accumulations, so has the get-together spirit among architects made them not only better citizens working for the good of their communities, but better practitioners. This broadening of view-point among the profession, illustrated in its most convincing form by the present attitude of architects toward each other, at least within association ranks, has not arrived suddenly. It is of slow but steady growth, with its ap-

parent beginning in the consolidation of the two National bodies. Yet at that auspicious time there had been a notable advance from the days of the Institute's establishment; when competitions were taboo and according to Mr. Wight, it was a question seriously discussed whether it was proper to refer to an architects' compensation or schedule of charges in an Institute meeting. Emancipation from the self-centered and ultra-ethical attitude of architects toward their profession of that day has progressed through the years that Hunt, Burnham, McKim, Gilbert and the rest of the long list of leaders inspired their co-workers and directed the policies under which the Institute has advanced, until today the far-flung aegis of the American Institute of Architects extends over every city and community where practicing architects are in sufficient numbers to form a Chapter. The convention program prepared with the broadcast invitation to all architects to join in the fifty eighth gathering, the greatest assembly of architects ever held in the United States, establishes the Institute as architecture's representative body, not in theory, but in fact.

An
Interior Department
Division of
Public Works

In its advisory capacity, sometimes assumed or offered, sometimes requested, the American Institute of Architects for many years has given valuable constructive aid to the Government at Washington. The fact that in no case on record has the recommendation or advice been found faulty or against the best interests of the people, should give substantial weight to any proposition advanced by the Institute. The latter's Committee on Public Works, M. B. Medary, Jr., Chairman, co-operating with the Engineering Council proposes a plan for forming a division of Public Works in the Interior Department, with four assistant secretaries, one of whom shall be an architect in charge of all the architectural design and construction. Reorganization and establishment of the Federal Public Works department is the only system which will lift this Nation from its position of being the lowest in its public architecture both past and present.

The New American Furniture Mart, Chicago

HENRY RAEDER, *Architect*

N. MAX DUNNING AND GEORGE C. NIMMONS AND COMPANY,
Associates

ONE of the most interesting developments connected with a great industry came to fruition with the construction, in Chicago, of The American Furniture Mart Building. Facing Lake Michigan and Lake Shore Drive, in a position that guarantees light, air and a wonderful view of the lake, this great structure—"the world's largest building"—stands at once a monument to the furniture industry and a very practical, permanent exposition building for the industry's products.

The methods employed in the merchandising of furniture are peculiar, and a building to house a furniture exposition adequately must incorporate in its design many unusual features. One of the large problems connected with the structure centres around the receiving, handling and distribution to the display rooms, of vast quantities of furniture that must be handled, without confusion, loss or the slightest damage, within comparatively short periods of time. Another problem is that of accommodating the vast throngs of people who visit the great semi-annual "shows" or "markets" in January and July.

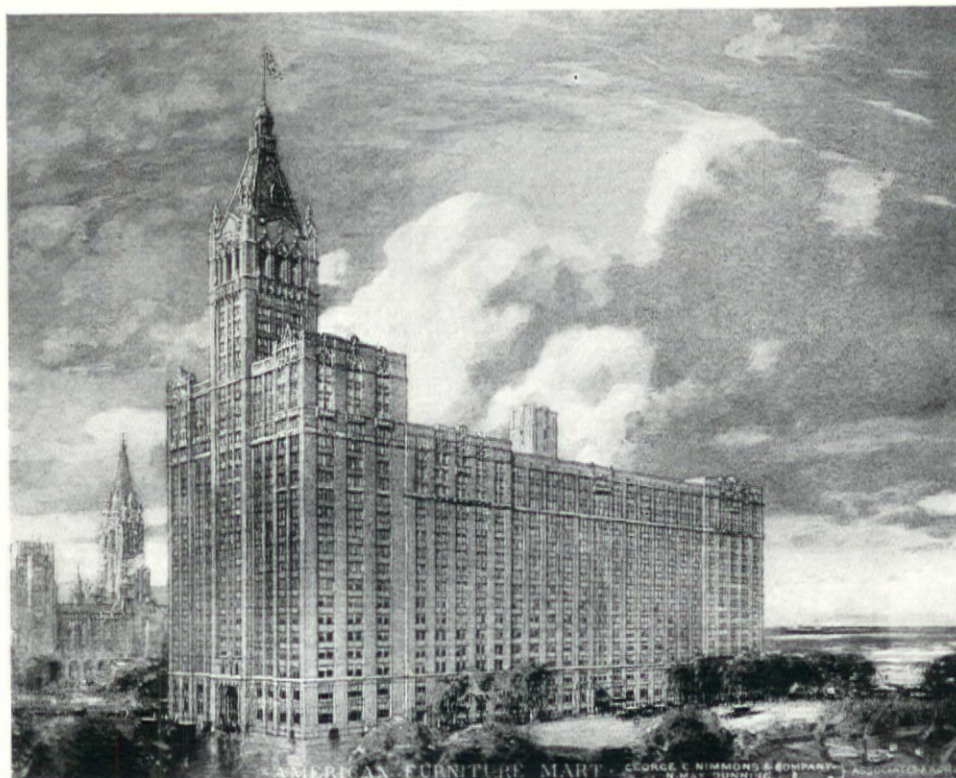
In a very short time before these markets open it is necessary to receive, unpack, elevate to the respective floors of the building and set in place, entire lines of furniture for each of the tenants. Because of the enormous size of the building, with its more than six hundred tenants, the handling of this freight becomes a problem of the first magnitude, and upon the successful disposition of this vast quantity of merchandise, expeditiously, the success of the building depends.

The problem of handling the crowds of people who attend the "markets" was one that required careful study, in order to arrive at a proper balance in determining the stair and

elevator capacity adequate in the rush season, and, at the same time, not jeopardize the investment in the building or make rents prohibitive by the installation of an excessive number of elevators, stairs and equipment that would lie comparatively idle during a greater part of the year.

To meet these fluctuating conditions, the architects have designed some of the elevators in such a way that they serve as high-speed freight carriers during installation period, and as high-speed passenger carriers during "market." Thus two banks of "combination" elevators have been provided: one of three cars, 10x18 feet, and one of two, 8x10 feet. In addition to these, six high-speed passenger elevators serve the Erie Street entrance of the building.

The structure is of reinforced-concrete, sixteen stories high, exclusive of basement, and occupies an area 220 by 466 feet. With its great penthouse which rises seventy feet above the roof, the American Furniture Mart is probably the highest and largest reinforced-concrete building yet constructed. The first floor is occupied by the American Exposition Palace, smoking, retiring and toilet rooms connected therewith, and with the general offices of the building, check rooms, information desk, mail room, telegraph



THE AMERICAN FURNITURE MART AS IT WILL APPEAR WHEN ADDITION UNDER CONSTRUCTION IS COMPLETED

and telephone offices, cigar counter, elevator lobbies, etc. The entrances to the Exposition Palace are on Lake Shore Drive and on Huron Street; the entrance to the offices and elevator lobby, giving access to the display rooms above, on Erie Street.

The entrance to the Exposition Palace is through Whiting Hall, a very imposing room, 120 feet long, 55 feet wide and 35 feet high. This hall, in the English baronial style, has walls of Caen stone, a floor of marble and a very colorful decorative ceiling in cast-plaster. A wide mezzanine, approached by broad marble staircases, extends around three sides of Whiting Hall, affording a monumental approach to the rentable areas on the second floor. This great hall, embellished with a wealth of the finest of carved-oak panels, is emblematic of the high idealism of the industry in America, which decries any intimation of the fake, sham or meretricious in furniture art. It is hoped that some day Whiting Hall may become a museum of fine furniture and related objects, open to the public. Certainly such a museum would do untold good in the elevation of public taste with respect to furniture and furnishings.

The upper fifteen stories of the structure, with the exception of the Erie Street side of the top story, are devoted to display rooms, leased to 637 permanent tenants; the Erie Street exposure of the upper story is occupied by the Furniture Club of America, the plan and several interiors of which are presented herewith. What a Bankers' Club is to the banker, or a Lawyers' Club is to the attorney, the Furniture Club, with its very delightful appointments, will be to the leaders of the furniture industry. A brief description by Mr. N. Max Dunning, Architect, will serve, with our plates, to acquaint the reader with the charms of this delightful Club.

"One enters the Club from the seventeenth story elevator lobby through massive doors of carved oak which open into the Long Gallery, a room twenty feet wide and one hundred feet long, designed somewhat after the style of the long gallery of Haddon Hall, in England.

"The floor is of black and white marble, with walls wainscoted in oak

to the ceiling, which is of cast plaster embellished after the English renaissance style. Opposite the entrance is placed a fountain of carved black marble, making an effective spot of interest as one enters.

"Opening off of the Long Gallery, and seen from it through casement doors with leaded glass, are the Lobby, the Main Dining Room and the Club Grille Room or Cafeteria, while adjoining it are ample check rooms, telephone booths, inquiry desk, switchboard, lavatory and toilet rooms.

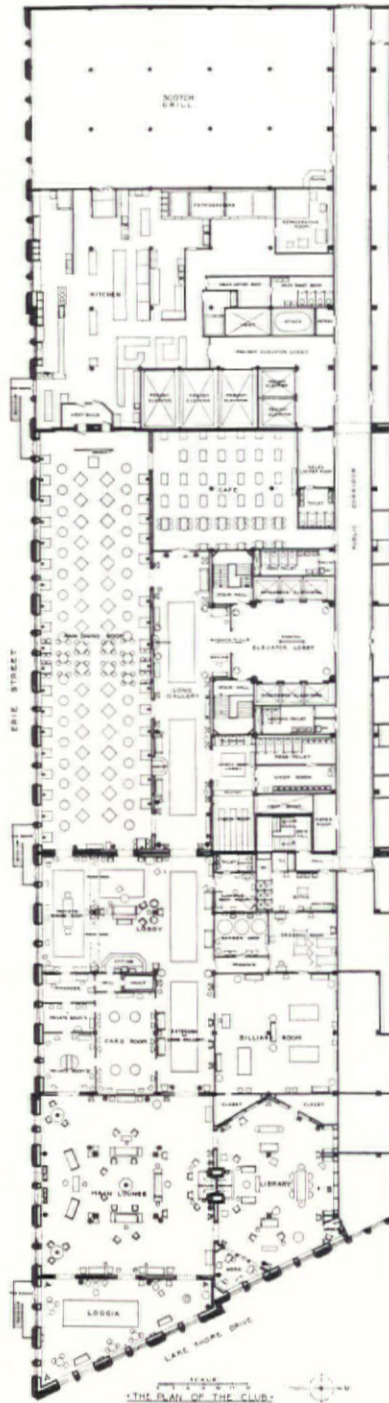
"In the Lobby—a room forty by sixty feet—treated in the Georgian style, are placed the office, cigar and magazine stands. Provision is made by means of accordion doors to cut off the entire south end of this room for use as a private dining room when occasion demands. From this room a view is afforded of the entire southern water front of Chicago and the wonderful South Park boulevard development along the edge of the lake.

"Around the Lobby are grouped other private dining rooms and card rooms; the manager's and clerical office, etc., a women's room, executed in the Adam style, also the barber shop, dressing room, shower and tub bath rooms and the pool and billiard room are conveniently accessible from the Lobby.

"An extension of the Long Gallery, toward the east, leads from the Lobby to the Lounge. This gallery is treated, architecturally, in the Adam style, with marble floor, paneled walls and vaulted cast plaster ceiling ornamented in low relief and color.

"The Lounge is a most impressive room, sixty feet square and designed according to the best traditions of a gentlemen's club, with heavily carpeted floor, oak wainscot and coffered ceiling done in rich colors and old gold. This room is lighted by a large skylight in the center and has a window exposure along its entire south side, giving a view of Chicago and the lake. French doors along its east side give view and access to the outdoor Loggia. A great stone fireplace lends interest and intimacy to the room.

"The Loggia is treated as an outdoor room with brick walls, cement tile floors and steel casement windows opening along the east and



PLANS OF ROOMS FOR THE FURNITURE CLUB, IN THE AMERICAN FURNITURE MART.

south exposures, affording, without question, the finest view of the southern development of the lake front to be had in Chicago.

"The Library is designed to suggest in its treatment a sense of quiet and repose and that seclusion which it is natural to associate with books. The room is wainscoted to the ceiling in dark oak; has a mediaeval ceiling in cast plaster, is carpeted and has a great stone and oak fireplace, at one side, of such ample proportions that tables, divans and lounging chairs can be grouped around it. Book shelves extend to the ceiling and adequate provision is made for one of the finest collections of books on furniture, decoration and design in the United States.

"Only one more group of rooms need be described—those that provide the dining facilities for the Club. The Main Dining Room is an impressive room and is designed in the Spanish style, with rough plaster walls, carpeted floors, painted beamed ceiling, and with fixtures and hangings rich in color. The room is 45 feet wide and 140 feet long and seats 500 at tables or 1000 if used as an audience room.

"Opening from the Main Dining Room, and also from the west end of the Long Gallery, is the Club Cafe or Cafeteria—a room sixty by forty feet, where lunches, afternoon tea, or fountain drinks may be served.

"The kitchen is one of the few daylighted kitchens in Chicago and is complete as to ventilation, refrigeration, adequate ranges, ice boxes and store rooms to provide not only for the Main Dining Room and Cafe of the Club, but also for the Scotch Grill or Public Cafe, which serves the tenants and employees of the building. The kitchen is equipped to serve as high as 3,000 people at one noon hour, thus assuring the Club of the best culinary service.

"Because of the nature of the Club itself, it has seemed very important to make it an example of appropriate furnishing. By appropriate is meant that the furniture should first serve its purpose in a practical way; be well designed, honestly made and be comfortable for use, and should be so selected and placed that it will harmonize well with the architectural treatment of the rooms and give decorative effect without apparent striving.

"The Club rooms have been purposely designed to make possible freedom in selection. Thus we have Elizabethan, Jacobean, Adam, Georgian, Early American and Spanish furniture used with perfect propriety.

"Carpets, rugs, window hangings, lighting fixtures, and lamps have been selected with great care to have them all contribute to the pleasing and dignified ensemble.

"It is hoped that the use to which the Club is put and the benefit that accrues to the furniture industry from its use, will justify, in full measure, the painstaking care that has been expended in its creation

and development. It should prove to be a splendid instrument of service in bettering the character and quality of furniture produced in America, and by so doing become an institution of great worth in elevating standards of living, appreciation of the beautiful and a striving for greater refinement in that most fundamental of all influences for good citizenship—the American Home."

Harvey Wiley Corbett sees in the "stepping back" of upper stories required by the zoning law in New York a new and independent departure in design—an American architecture. Whether time will prove this to be a true prophecy rests with American architects working under the pressure of commercial and social necessities. It certainly is not even a temporary solution to that ever-growing problem, relief of congestion in all of our large cities. It accomplishes the purpose of letting sunlight into streets that otherwise would be dark canyons, and this is no small detail in the many purposes of a zoning law. But it does not solve in any way the congestion problem. It may not appreciably intensify that problem, but, in theory, it permits a large building spread on ground and by the "step-back," any height the base will permit. The high building, with its hundreds of occupants is the basis of all traffic and circulatory difficulties. While it exists in condensed areas, as in the loop in Chicago, or in lower New York, permanent as this condition is, there can be no relief from present and growing conditions in passenger and vehicular transportation. Chicago's mistake was in rebuilding the City Hall and Court House on the lot selected as the center of the city eighty years ago, when by placing it in Union Park, a mile west from that center the city's business would have been distributed automatically. New York is not compelled to erect all its high buildings along the narrow strip of blocks lining Fifth Avenue and Broadway, as within three blocks in either direction, the height of buildings averages four or five stories. The zoning laws adopted generally in America's progressive cities to minimize the evils resultant from concentrated population and the restriction to one and one-half the width of the widest street, which is producing new architecture in New York, are valuable as far as they can restrict building concentration, and perhaps may prove doubly beneficial in promoting the evolution of Mr. Corbett's "New Architecture."

Mr. William Spencer Crosby announces the removal of his architectural offices to Suite 1314, 6 North Michigan Avenue, Chicago.

Mr. Rudolph Falkenrath, Jr., announces the removal of his architectural office to 611 Chamber of Commerce Building, Broadway at Twelfth, Los Angeles, California.

Architecture in Europe Today

I. PAUL BONATZ, *Germany*

AFTER a period of unexampled mental barrenness, building, i. e., in the most comprehensive sense, architectural creation, for several years has been treated again as an intellectual matter. Through the former mere copying of historical forms, architects were lowered to the level of commonplace imitators; they did not create forms in accordance with their own individual imagination but were mere subjects of a megalomaniac era. The general aspect of cities was a hodge-podge of a thousand faces, where undigested Gothic ostentatiously exhibited itself side by side with poorly copied Renaissance; and a gaudy "newly rich" style entered into dreadful competition with a ludicrous juvenile style. Of any architectural rhythm there was no trace whatever. Flimsy exterior ornaments and far-fetched facing effects killed every chance of independently developing the organism.

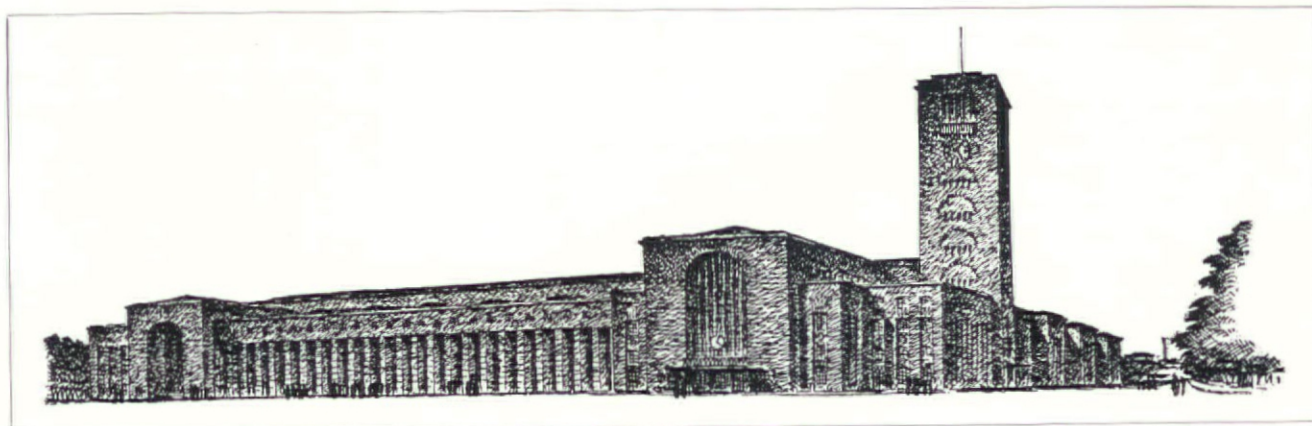
What is lacking in all those buildings indiscriminately put up, is the expression of the period; they had no conscious intent to represent, they were not logically rooted in, culture. Yet, great building art is invariably born out of culture; any effort to detach the former from the latter

is preposterous. The Gothic style attained its powerful materialization in the cathedral; Baroque found its clearly defined architectural expression. Today, the architectural intent breaking through on every side no longer seems to be tied to individual nations—it is growing supernational, international. Our epoch is pushing on toward a world-wide style detached from traditional experiments and having both a foundation and a level of its own.

Our period has its special tasks. And, therefore, it would be a mistake were we to advocate today a "New Grecian," a "New Egyptian," a "New Gothic" or "New Classic" style. Van der Velde was the first to advocate with all means at his disposal, a sound and reasonable readjustment of the building art. Olbrich, Hoffmann, Otto Wagner, Pankok, and Behrens followed these practical requirements, producing an architecture which is in inner accord with the present type of humanity. Construction strictly adapted to the specific purpose proved attractive, inciting; the clear cut lines met with approval; in short, the necessity of building in accordance with the specific purpose was being recog-



A VIEW OF STUTTGART RAILWAY STATION TOWER



ARCHITECT'S RENDERING OF THE RAILWAY STATION AT STUGGART, GERMANY

nized. Romanticism became a thing of the past. In our industrial age it could no longer be looked upon as anything but poorly veiled hypocrisy. Why hide behind a screen borrowed from past historic periods, when, as a matter of fact, our forms of life had radically changed and, consequently, what we borrowed from former styles was in grotesque contradiction to our view of life?

At an early stage, the ingenious Adolf Loos, at Vienna, had rebelled against it. Above all others, America was the country where building was subordinated to modern thought without a vestige of sentimentality. Furthermore, severity of construction is triumphant in Holland. There, men like Berlage, J. J. P. Oud, Jan Wils, and van t'Hoff are the leading architects. And in France, that country so richly blessed with good taste and architectural culture, LeCorbusier is erect-

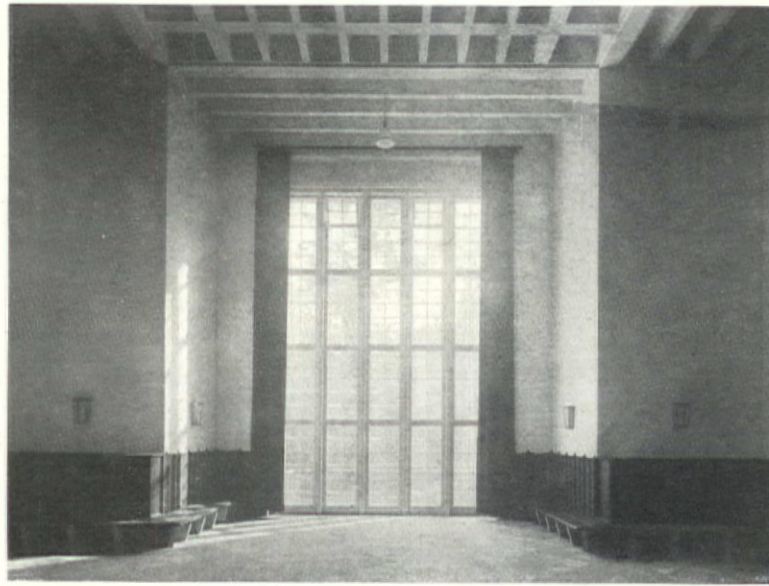
ing today his tectonically clear structures in model fashion. Thus it has come about that wherever harbor structures, people's buildings, warehouses, factory buildings, theatres, bars, department store

buildings or great railway stations are involved, architectural creation in contemporaneous America and in Germany, as well as in China or Brazil, is imbued with the same modern spirit.

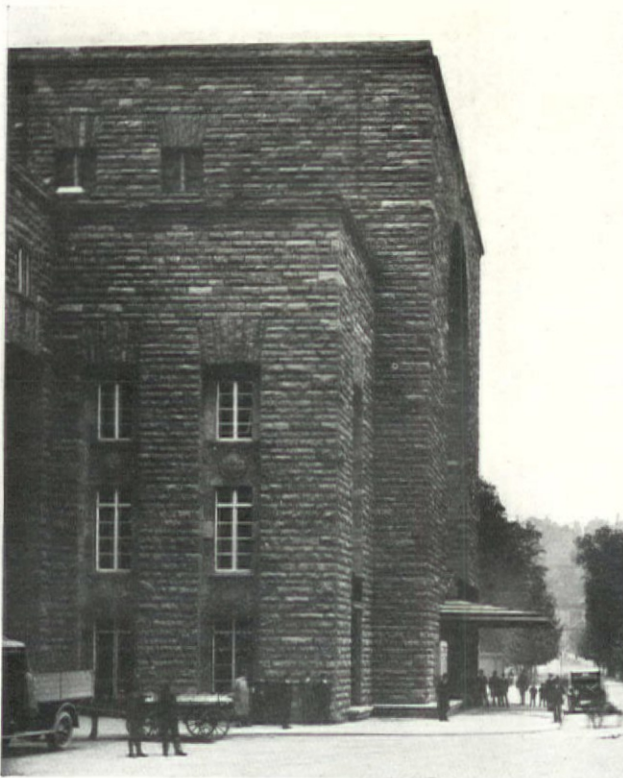
In Germany there has been produced a new race of architects who are unmistakably marked as bearers of a new form of art. Men like Poelzig, Erich Mendelsohn, Gropius, Mies v. d. Rohe, Taut, and Bonatz

are passionately at work completing a new method of architectural expression.

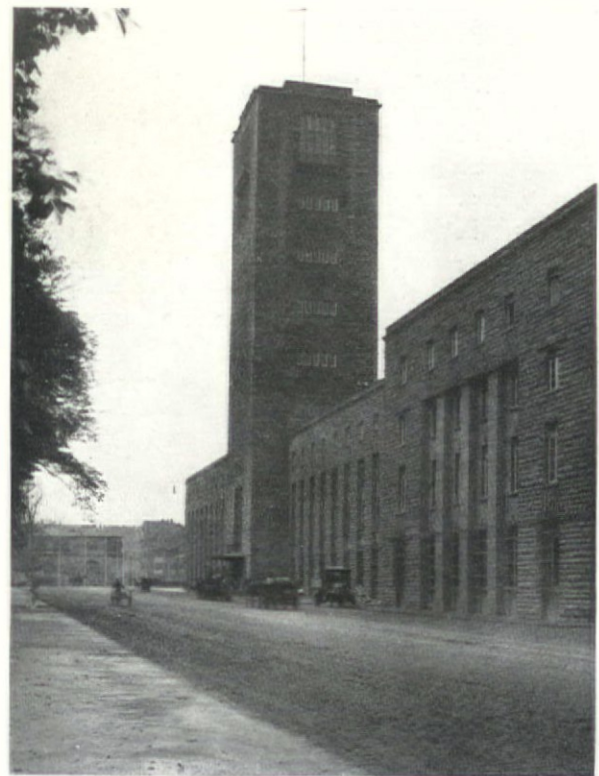
Paul Bonatz is imbued with the strongest faith in his mission. His artistic tendency is modern, yet his work does not follow a cut-and-dried pattern.



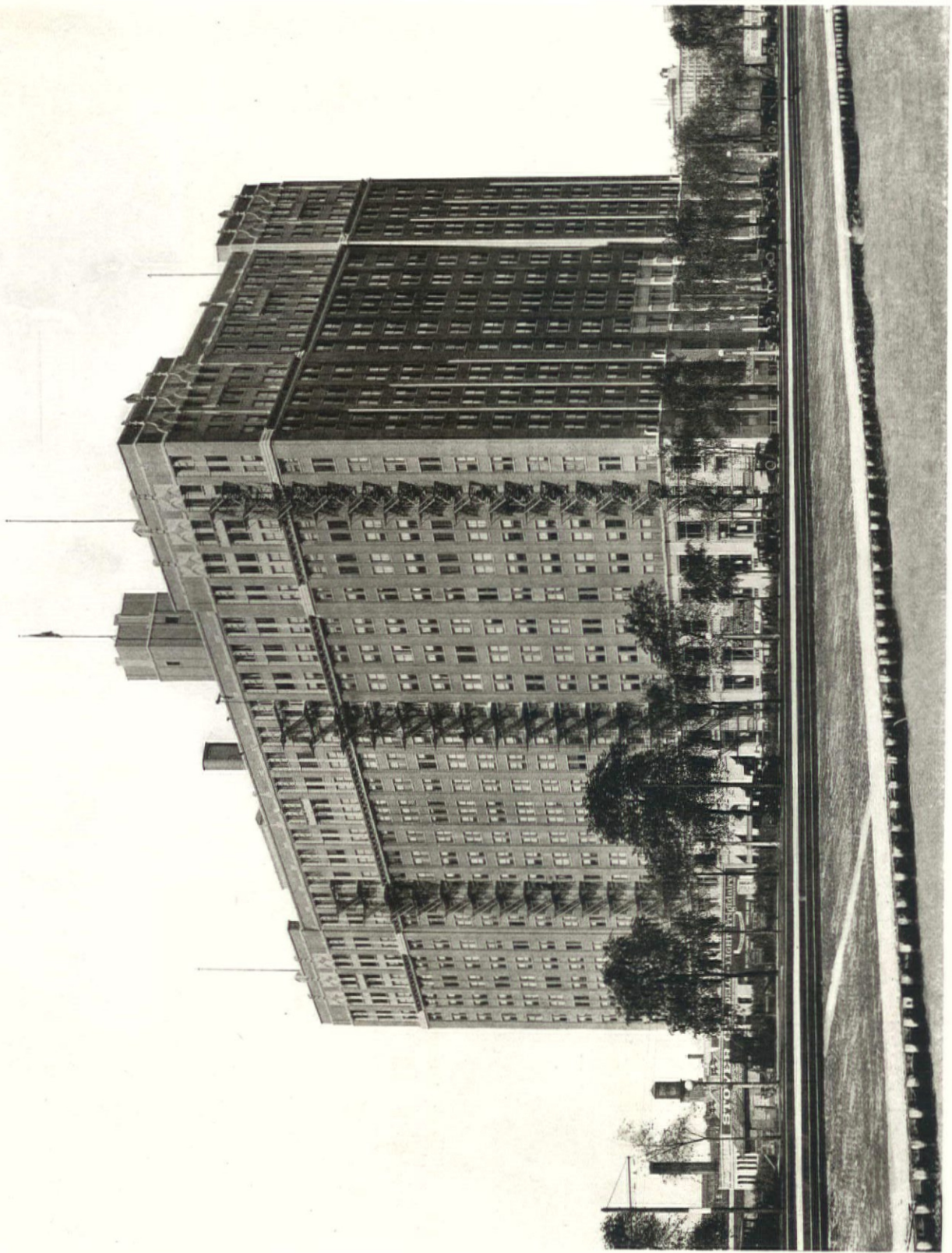
A WINDOW IN A WAITING ROOM, STUTTGART STATION



DETAIL OF MAIN ENTRANCE TO STATION



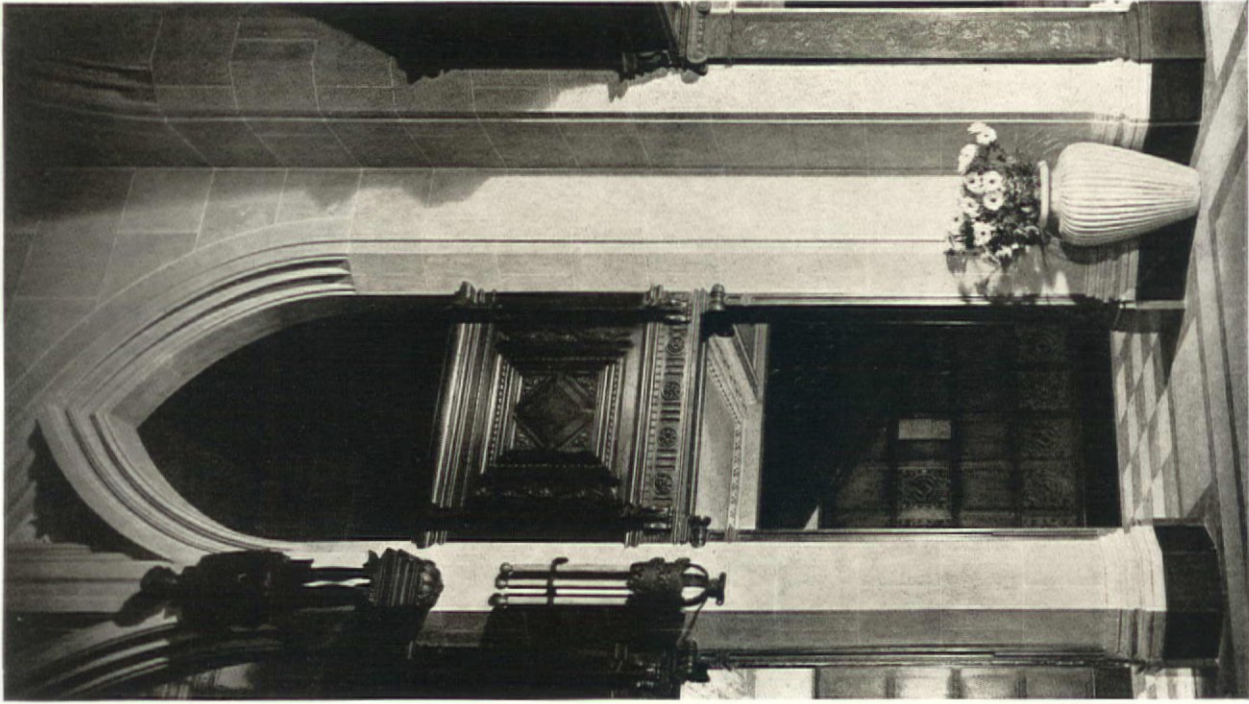
VIEW OF SIDE ELEVATION, STUTTGART STATION



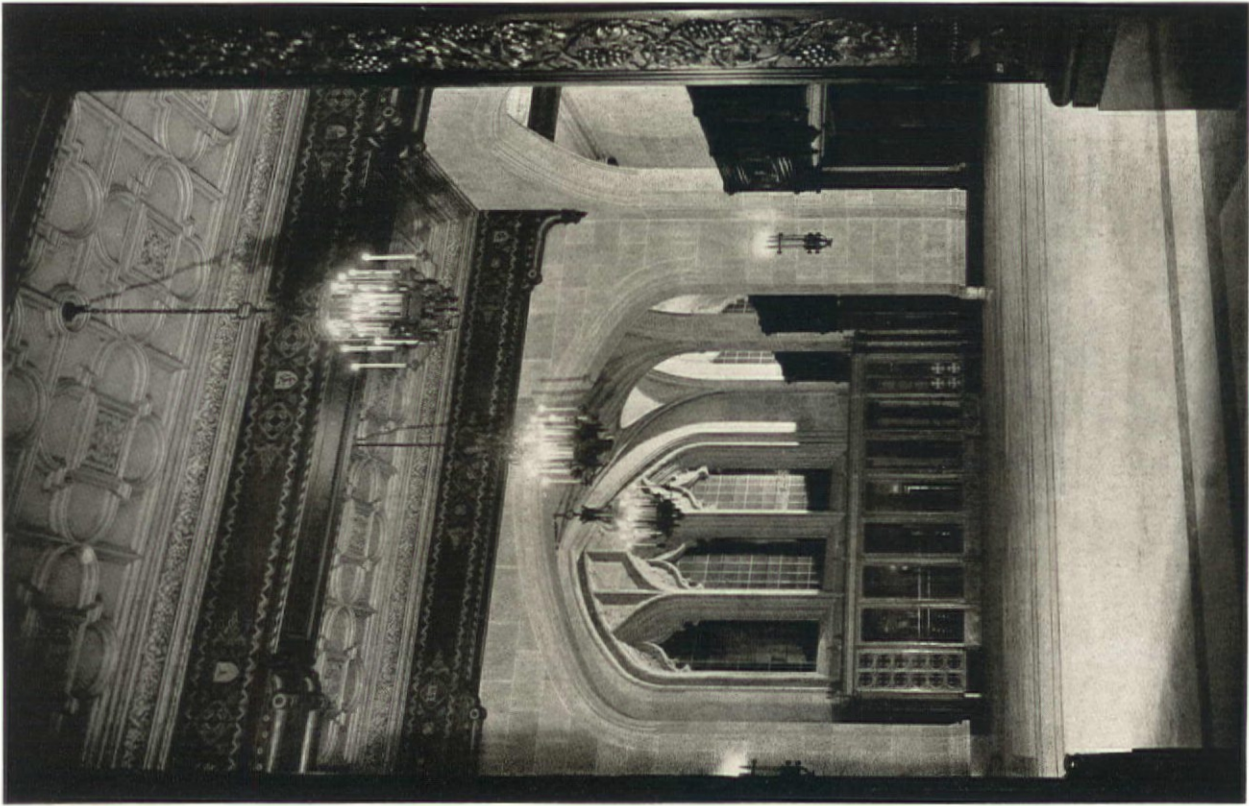
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DETAIL OF ENTRANCE
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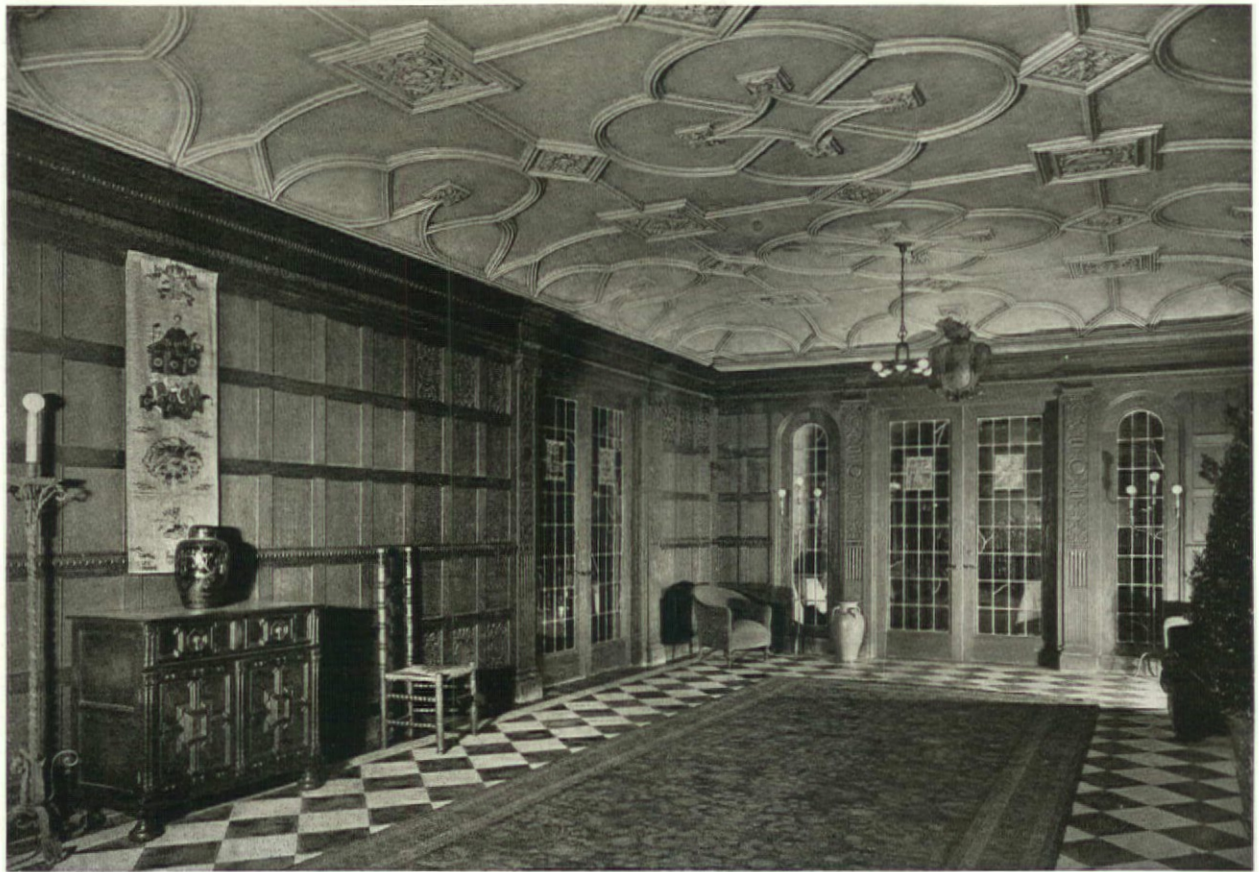
DETAIL IN LOBBY
THE AMERICAN FURNITURE MART BUILDING, CHICAGO
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VIEW IN MAIN LOBBY
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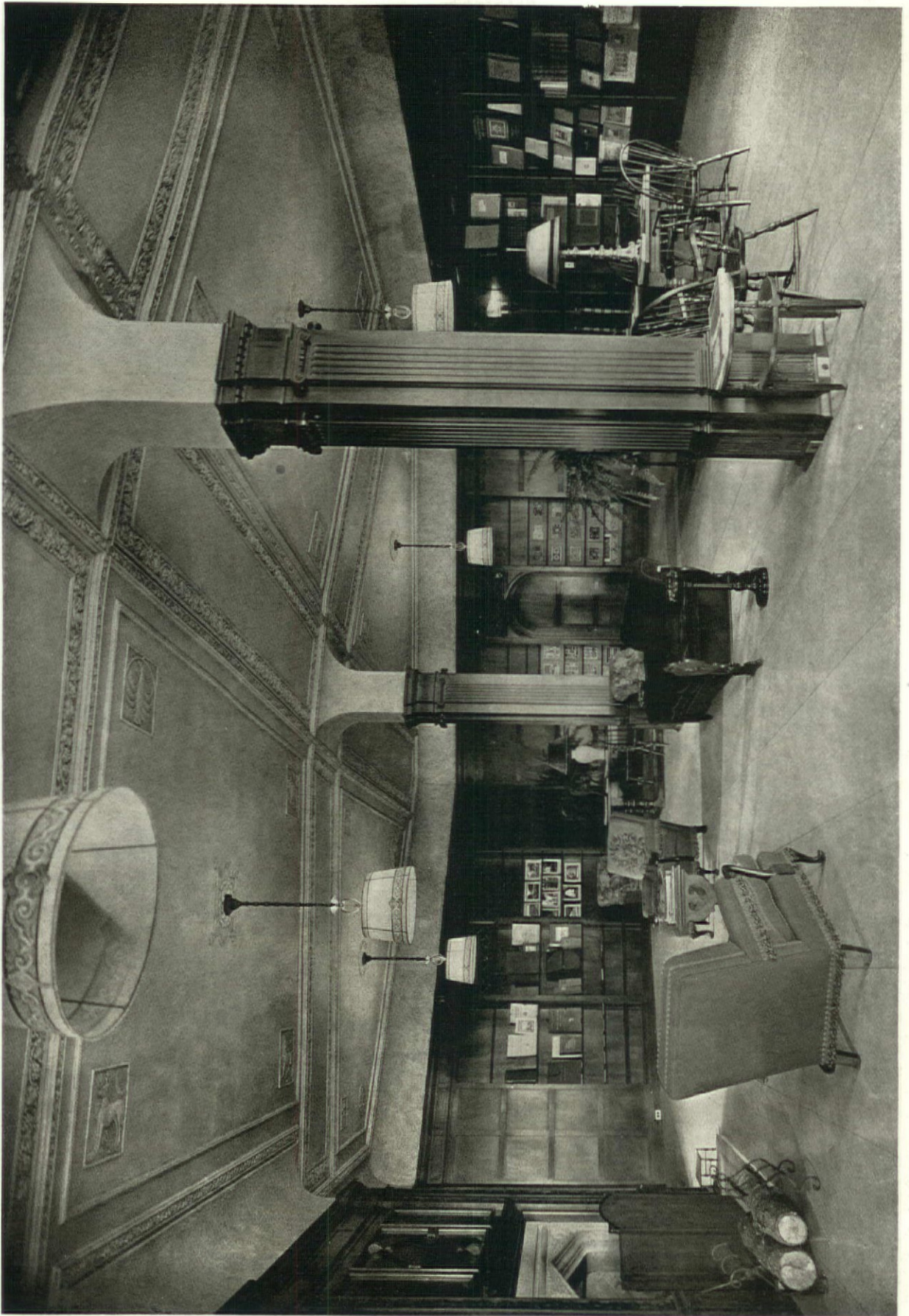
VIEW OF LIBRARY LOOKING TOWARD WRITING ALCOVE



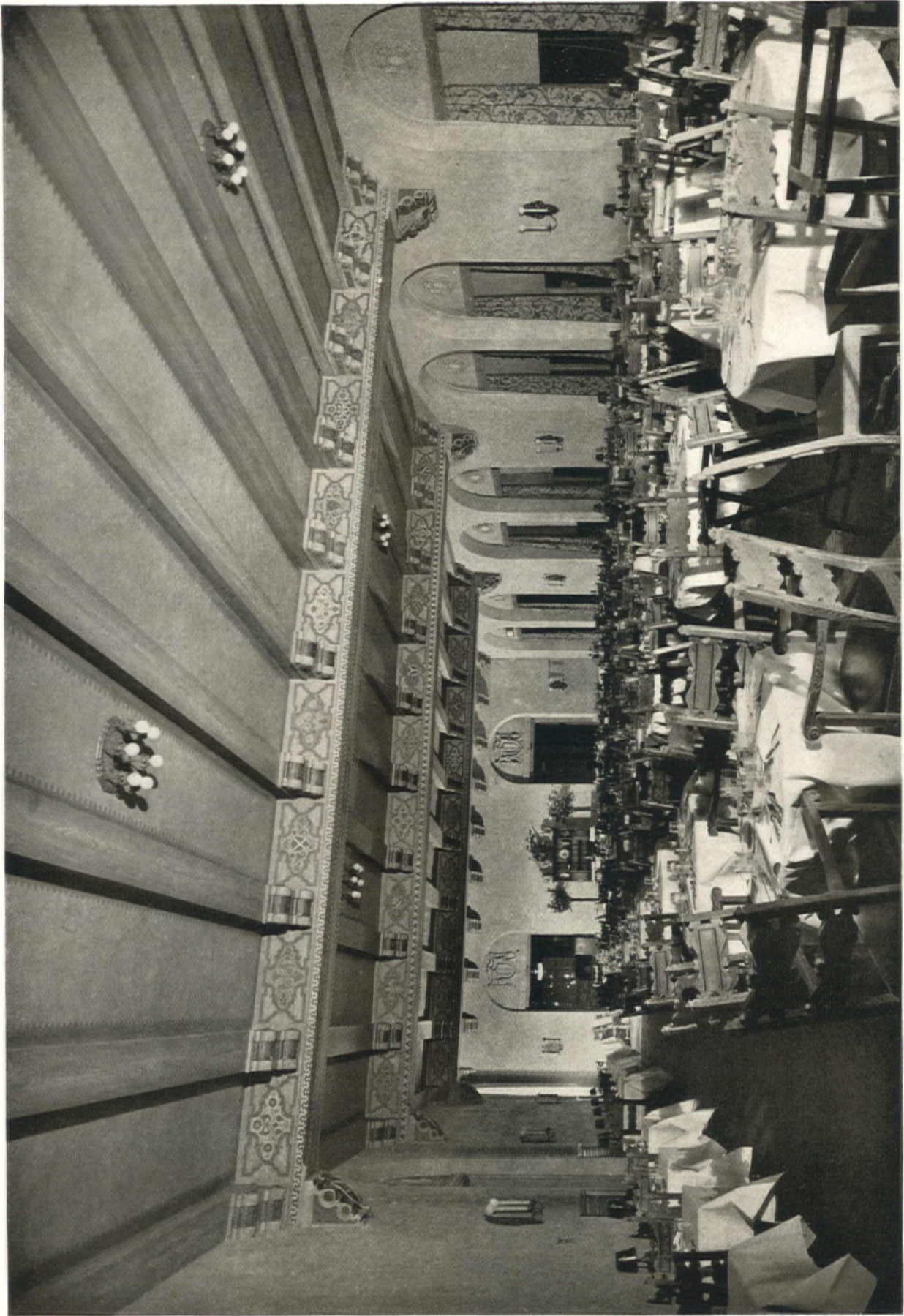
DETAIL AT END OF LONG GALLERY
 THE AMERICAN FURNITURE MART BUILDING, CHICAGO
 HENRY RAEDER, ARCHITECT; N. MAX DUNNING AND GEORGE C. NIMMONS AND COMPANY, ASSOCIATE ARCHITECTS



LOUNGE IN THE FURNITURE CLUB
THE AMERICAN FURNITURE MART BUILDING, CHICAGO
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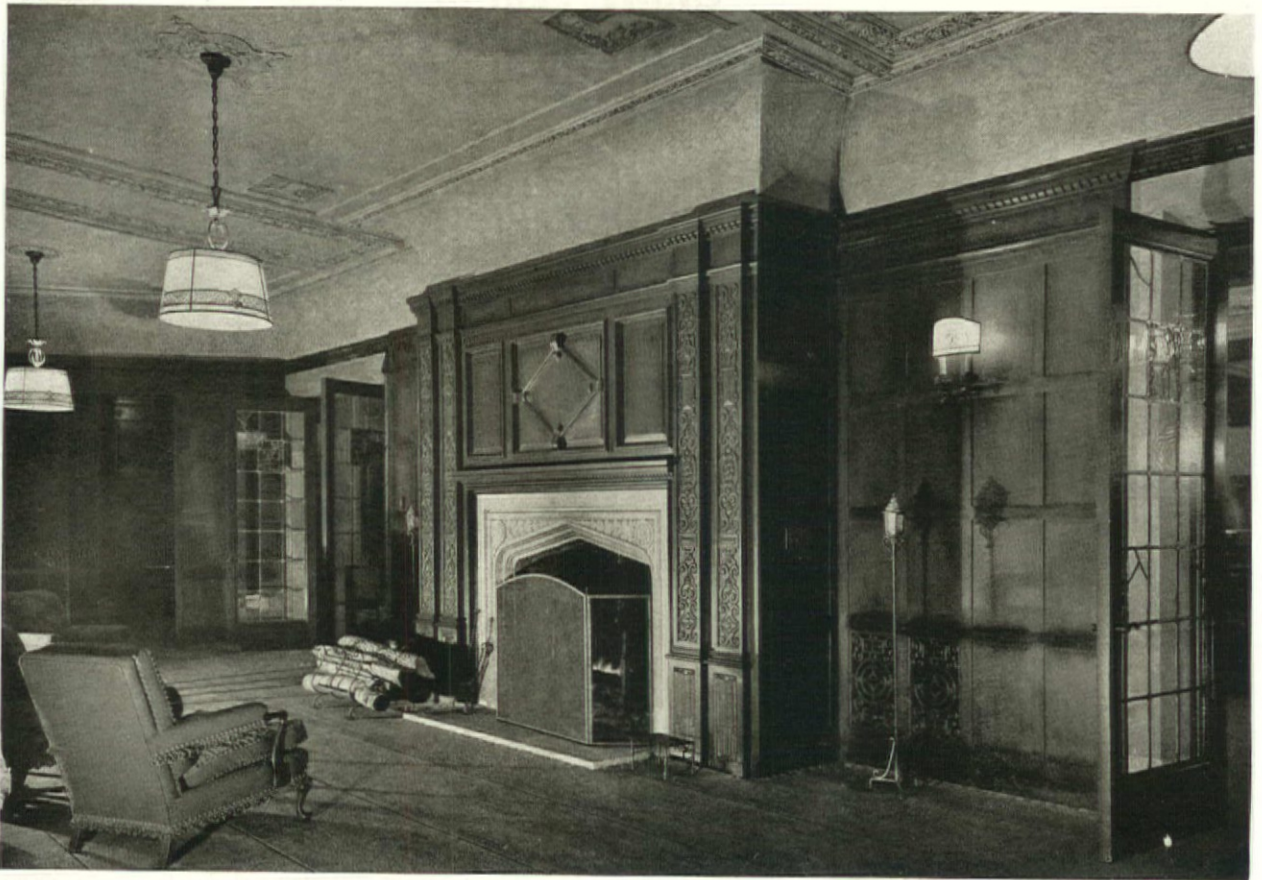
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DETAIL OF FIREPLACE MANTEL IN THE FURNITURE CLUB LOUNGE



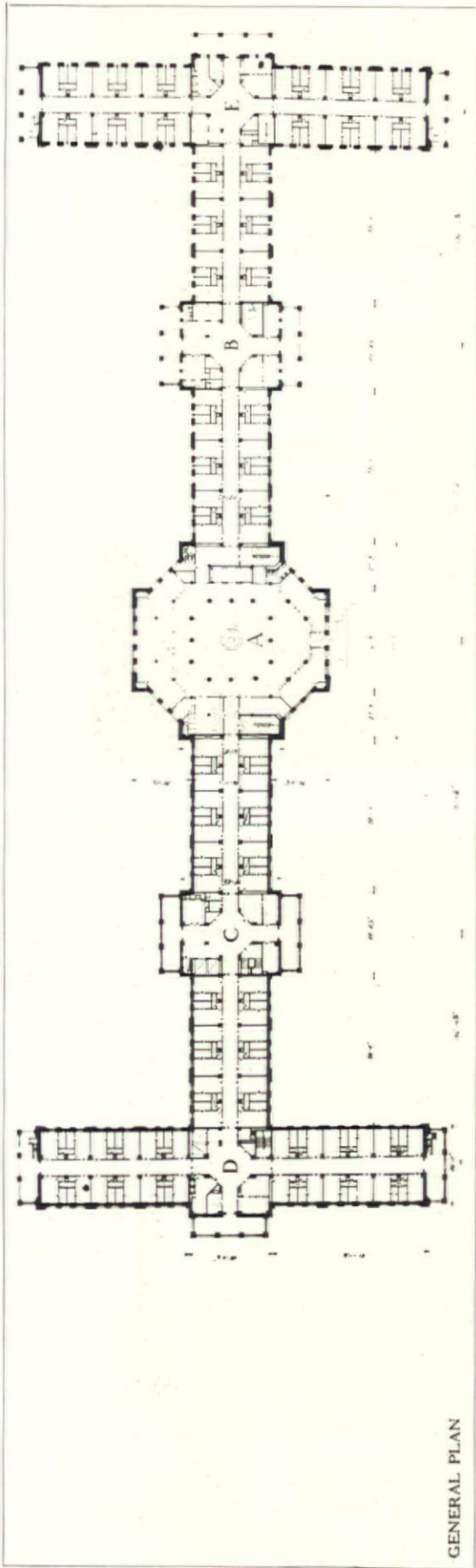
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LOGGIA



LOBBY, THE FURNITURE CLUB
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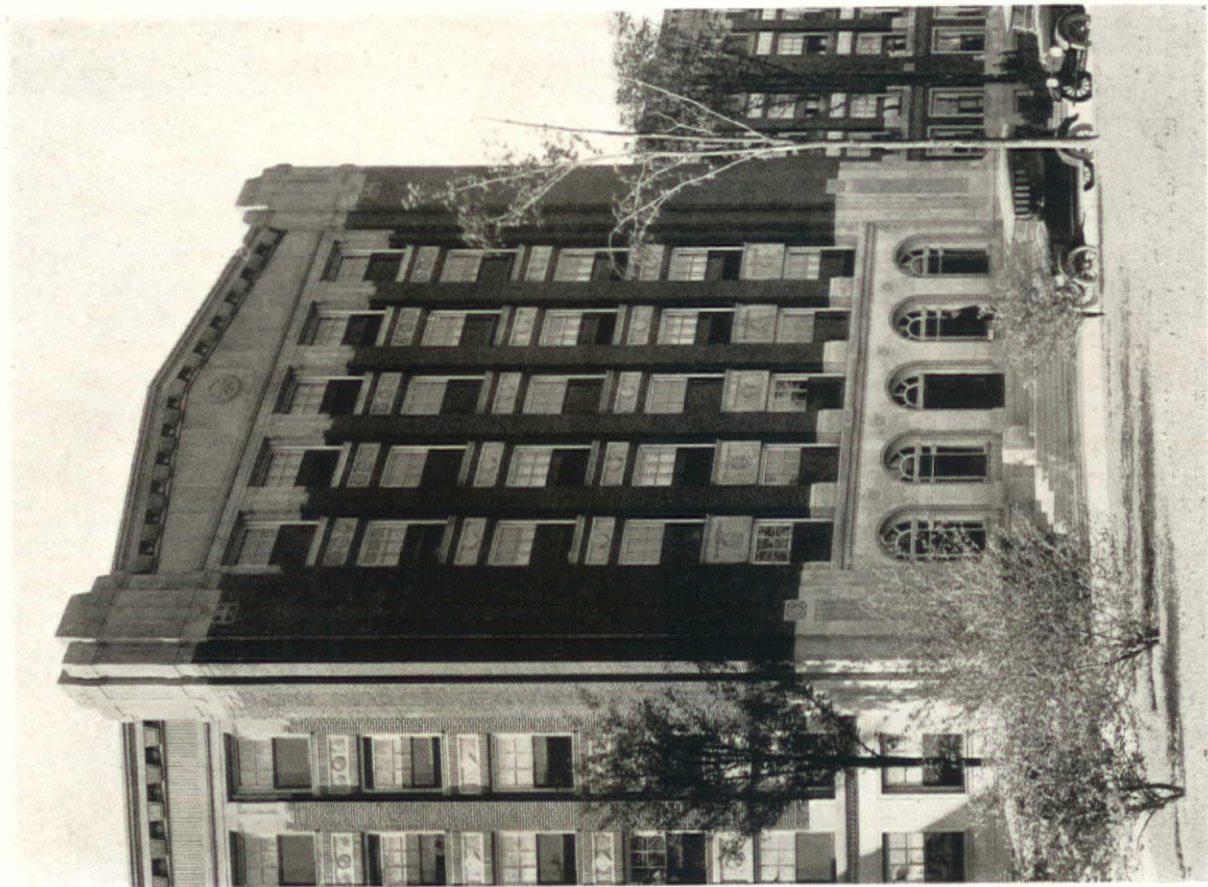
GENERAL PLAN



GENERAL VIEW
HENRY FORD HOSPITAL, DETROIT, MICHIGAN
ALBERT WOOD, ARCHITECT



DETAIL OF DIAGNOSTIC UNIT



DETAIL OF DIAGNOSTIC UNIT
 HENRY FORD HOSPITAL, DETROIT, MICHIGAN
 ALBERT WOOD, ARCHITECT



VIEW OF CENTRAL PAVILION



DETAIL OF CENTRAL PAVILION
HENRY FORD HOSPITAL, DETROIT, MICHIGAN
ALBERT WOOD, ARCHITECT :: :: :: :: ::



DETAIL OF PRIVATE WARD



TYPICAL BAY



ENTRANCE LOBBY
HENRY FORD HOSPITAL, DETROIT, MICHIGAN
ALBERT WOOD, ARCHITECT :: :: :: :: ::



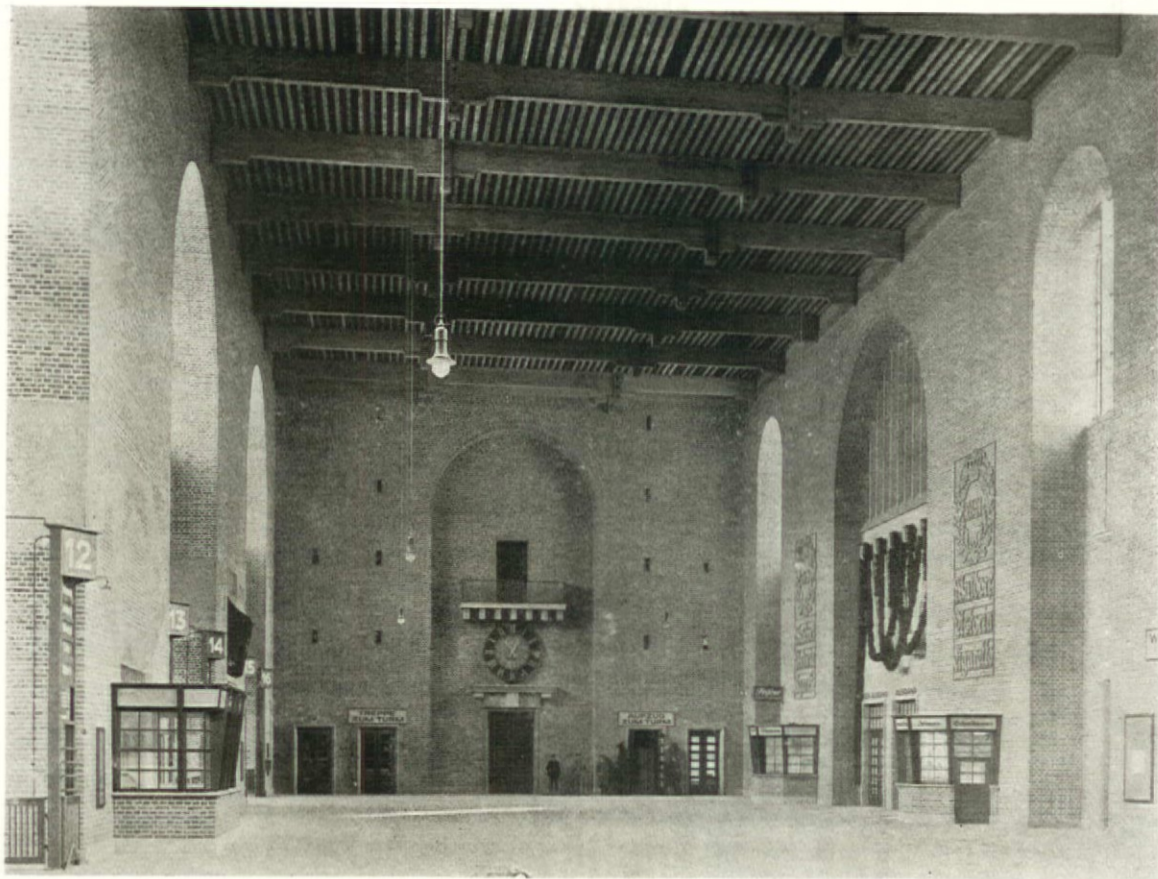
RAILWAY STATION, STUTT GART, GERMANY
PROFESSOR PAUL BONATZ AND F. E. SCHOLER, ARCHITECTS



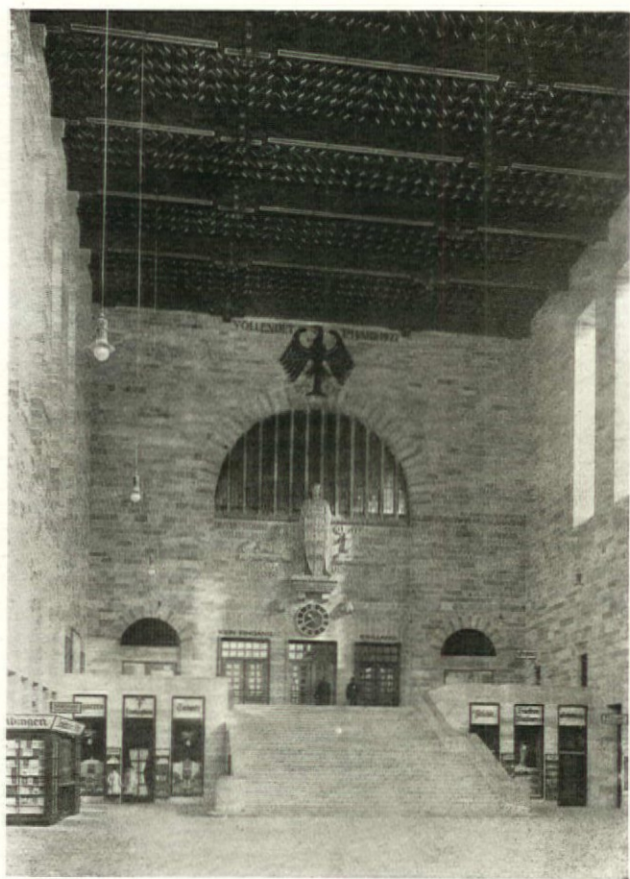
MAIN FACADE



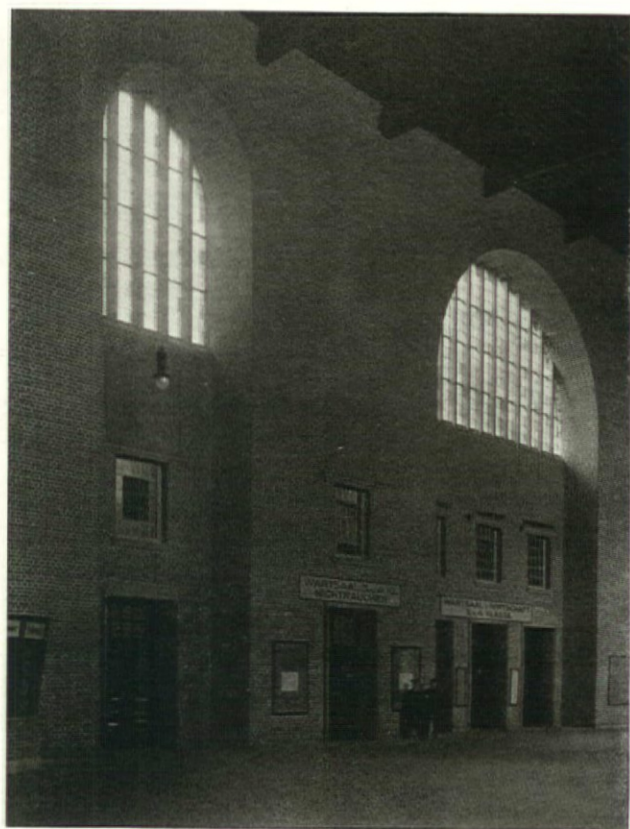
DETAIL OF STATION FRONT
RAILWAY STATION, STUTTGART, GERMANY
PROFESSOR PAUL BONATZ AND F. E. SCHOLER, ARCHITECTS



VIEW IN CONCOURSE



STAIRWAY AT END OF ENTRANCE HALL
RAILWAY STATION, STUTTART, GERMANY
PROFESSOR PAUL BONATZ AND F. E. SCHOLER, ARCHITECTS



DETAIL OF WALL IN CONCOURSE

Aside from his sense of technical beauty, and along with that uncommonly felicitous talent for splendid utility buildings, he possesses a wonderfully delicate artistic sensitiveness. He does not belong to that coterie of over-radical architects, who, in designing, say, a country seat will go to such lengths that its interior and exterior can no longer be distinguished from the plan and appearance of a chemical factory. A dwelling house should never exhibit the prosy forms of a coal shed. Any effort to apply the imaginative possibilities of machine building style on buildings designed for human occupancy is unqualifiedly rejected by Bonatz's artistic instinct. It is necessary to emphasize this fact very strongly in order to forestall a wrong or one-sided conception of his creative method. A majority of modern architects, through their radical designs, are preaching such an excessive abstractness which impresses one as antagonistic to life and merely theoretical, and thus comes very near the limits of what may be regarded as artistic. In this way, however, art cannot be benefitted.

Paul Bonatz, who was born in 1877, comes from Lorrain. The close proximity of western France, perhaps, naturally explains much in the character of his work. The clearness of the French spirit, in spite of all readjustments and all eagerness for renewal, is rooted in a highly developed sensitiveness of taste, which may always be depended upon to manifest itself in some way or another. Every one of Bonatz's creations evidences such discipline—a sure instinct which does not grope or cast about, but, confirmed in itself, “senses” the proper expression for each individual case that comes up. Paul Bonatz is a disciple of Theodore Fischer, to whom Germany is indebted for a striking section of her building history. Fischer, in plan and arrangement, represents a Romantic tendency; Bonatz, at bottom, never did. In 1902 he went to Stuttgart as Assistant to Fischer, and as early as in 1908 he became his successor. Today he is teaching as an ordinary professor at the Technical High School at Stuttgart.

In Bonatz the cultural intent of a new architectonic sentiment is actively personified. His masterpiece up to this



THREE HOUSES, PAUL BONATZ AND F. E. SCHOLER, ARCHITECTS



LIBRARY FOR THE UNIVERSITY AT TUBINGEN, 1911; PAUL BONATZ AND F. E. SCHOLER, ARCHITECTS

hour is the new railway station building at Stuttgart—an achievement which has made him a European celebrity. Dictatorially this monumental building stands in the ensemble of the city aspect, dominating, through its tremendous dimensions, the grandest possible illustration of a new and imposing artistic view. No other German city can boast of such an heroic accentuation of supremely unequivocal conclusiveness as a gigantic vision of mass distribution, as Stuttgart possess through this architectural event. If we were to look for parallels in building culture, of equally strong dimensions of space, we should have to fall back on the Mosque of St. Sophia, the Cathedral of St. Peter or that of Notre-Dame. The stylistic language is, of course, different, but the historic significance of the building as a link in the chain of the world movement may be determined in this way. Bonatz, like others, had to pass through various stages of development. He, too, was an Academician and started with classicism. At a comparatively young age, he built an imposing champagne wine cellarage

for the Henkell concern at Bieberich, and later on, some office buildings at Barmen. The very pleasing library building of the University at Tübingen bears the characteristic marks of the Renaissance, but even at that early stage the independent view of Bonatz individuality manifests itself. As yet he presents himself as an uncommonly skillful eclectic, but of the more pictorial animation of a Theodore Fischer no trace can be detected in his work. The City Hall at Hanover is another building of this general type. A more personal note is apparent in the language of forms in his design for a great hall at Stettin, which, unfortunately, never got beyond the stage of a project. Here all attempts to use traditional effects were abandoned; every effect is the result of building logic.

For the first time the elementary impression of the plastic is produced—that symbolical power of the effect of space, which later was to find such a typical form of expression in the arrangement of gigantic mass effects in the new railway station building at Stuttgart.

The international competition for the



A SMALL GERMAN CHURCH, PAUL BONATZ AND F. E. SCHOLER, ARCHITECTS

House of Friendship at Constantinople, where Taut, Behrens, Poelzig and others were among the competitors, placed a man of Bonatz's mental make-up in his very own domain. However, the unfortunate conditions prevailing at that time did not permit the project to be carried out. Designed entirely with an eye to practical usefulness are the small houses for the Zeppelin Works at Friedrichshafen, which were executed by him and his faithful and meritorious collaborator, F. E. Scholer. Modest but very pleasing in their exterior, these handsome, serial houses present a most pleasant prospect. As in all his other work, whether monumental buildings, small houses or ambitious mansions are involved, the ground plan, with its clear and consistent development is very interesting. Most charmingly his country houses are fitted into the surrounding landscape, and in their construction the artist does not by any means dogmatically insist upon the "new form" to the exclusion of everything else. Only one thing can be said of them—they are beautifully and substantially built. They are filled with light and life. They are no instances of baroque forms artificially applied by an arbitrary personal will, but instead they radiate with the warmth of human kindness which gracefully joins in with the landscape in the background.

More uncompromising, self-willed, however, is that railway station building at Stuttgart. There all dimensions are raised. What lies before us is a dream in stone, leading up to novel artistic vistas. There is a truly solemn and mysterious finality in the cubicity of the vast complex. Here, on the one side, one admires the highly trained work, the accomplishment of the building engineer, where all sentiment seems to be eliminated—the horizontality of the fronts, piled up at one corner into huge cubes, which, in turn, send up their bulk into an imperious tower. Like a castle, a massive structure looms of overwhelming effect which is repeated in the vast hall containing the ticket offices, and in the terminal passenger's platform.

Both in the interior and on the outside front all disturbing ornamental facing has been suppressed.

The cubic joining of the freestones suggests the clear-cut lines of Oriental building art. Assyrian and Babylonian representation appears in the hard profiles. The elongation of the structural masses, which, in turn, are organized in their surfaces with strictly mathematical accuracy, favors the building in its purpose as a traffic centre. And this is the secret, the suggestive force of this construction which, through its rigid utility functions and in its vertical and lateral extension, produces an organic and uniform effect as an architecture of massy structures. Tectonics here becomes a creative artistic achievement.

In Poelzig's grand theatre building at Berlin, which justly comes in for a great deal of admiration, there may, after all, be a remnant of romantic imagination, but here, in the most striking building in new Germany, forming energies conquer, the formative power of which is absolutely supreme. The horizontal and the vertical alone determine the rhythm of the entire complex. With simple and economical but elementary means, the greatest possible concentration has been attained. The same stylistic intent is evidenced in his designs for several monuments. Recently Bonatz constructed a tall building for the Stumm concern at Dusseldorf, which, with its bare technical utility construction satisfies the highest esthetic requirements as well.

Thus in the Germany of today utility constructions are created which, however, go far beyond mere industrial and economic usefulness, because they do not only represent satisfactory solutions of the technical problems involved, but are the outgrowth of artistic mentality. Paul Bonatz must be counted among the great building masters of the new world-style. His great ability would seem to entitle him to be named first among them.

Editor's Note: While Professor Bonatz has achieved an impressive result in his design for the Stuttgart Station, it must be remembered that a great deal of very excellent work has been done in Germany by Otto Wagner, Alfred Messel, Joseph Olbrich, Peter Behrens, Ludwig Hoffman, Rudolf Bitzan, Bruno Taut, Fritz Schumacher and others.



MAIN SHED IN THE STATION AT STUTTGART



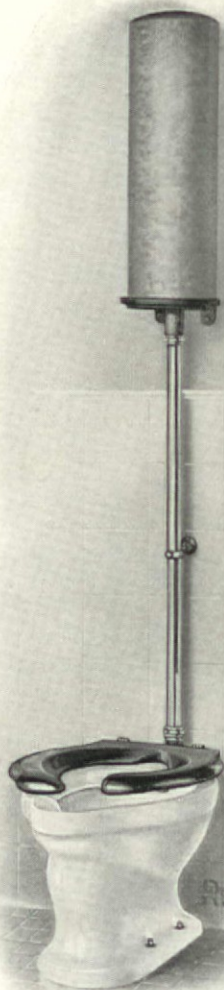
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