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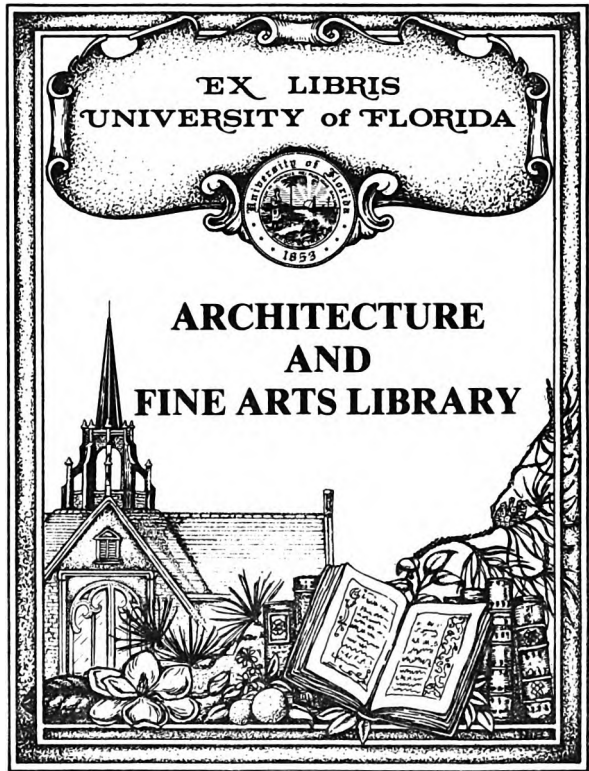




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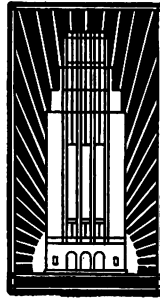








# THE WESTERN ARCHITECT



ARCHITECTURE

ALLIED ARTS

Volume XXXIV.

Number 7

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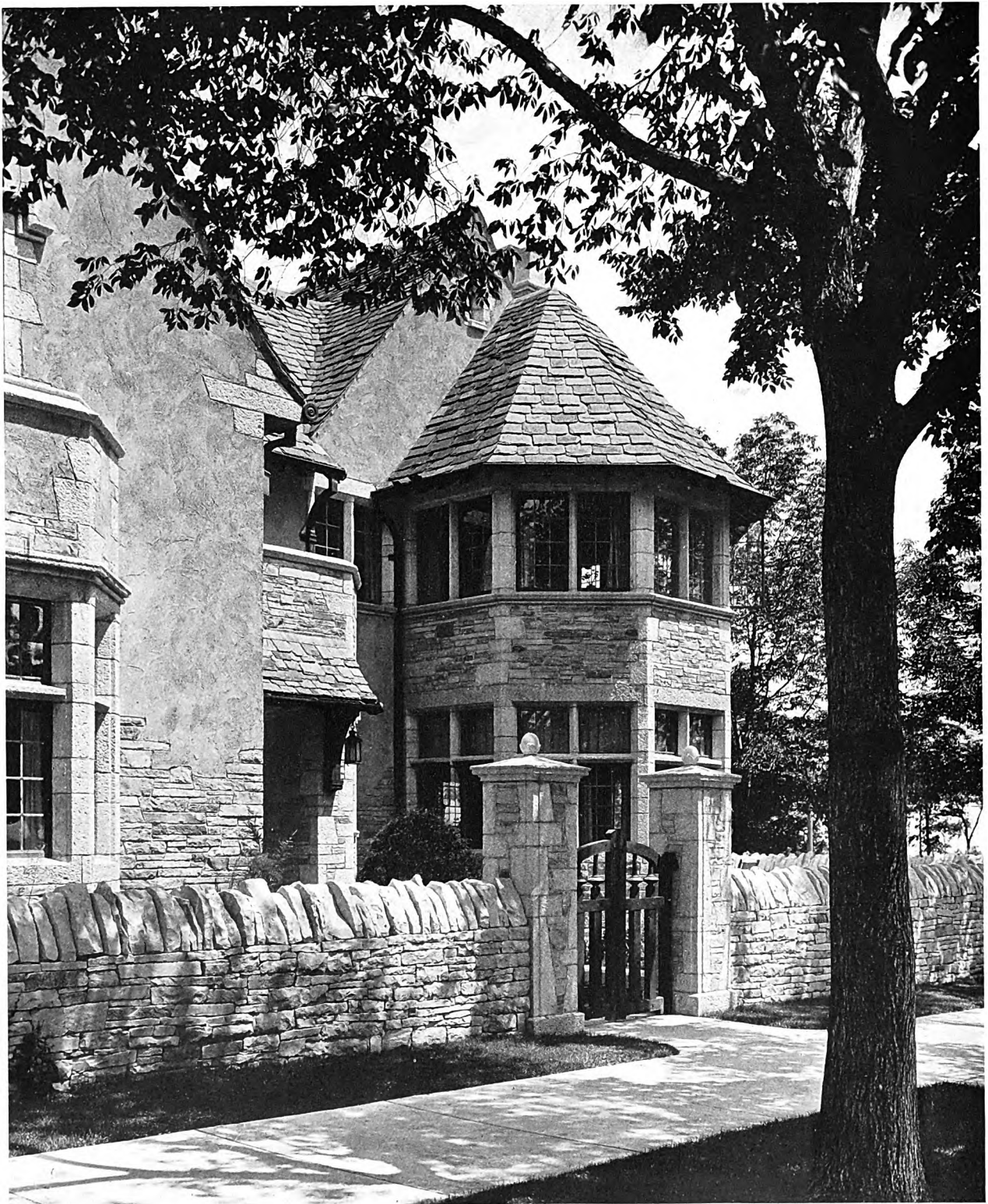
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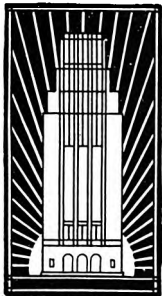
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# THE WESTERN ARCHITECT

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Volume XXXIV.

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Construction Council  
Plans for  
Regional and  
Seasonal work

In its essential elements construction, in the larger sense, is quite as important to human progress and civilization as any other process that enters into our national life. In Great Britain, as in this country, the great, uncivilizing danger of house shortage is recognized. There it is met largely by governmental program. Here the government plays its part in what may be termed an advisory capacity only. The active and efficient direction of more and better housing is vested in and sponsored by the American Construction Council, the scope of which is as broad as the prosperity of a people demands. There is no question more far-reaching in its importance to all elements that go to make our citizenship, from labor, investments or manufactures; to health and physical and mental happiness. Therefore this association is composed of leaders representing all those elements, to effect a co-ordination and give a direction and impetus both to the quantity and the quality of all constructions, in which the problem of design has a large share of attention. In this interest two conferences have been held in New York, one attended by railroad representatives in conjunction with all branches of the construction industry, with the purpose of uniting to eliminate peaks and depressions of construction. This is recognized as one of the wasteful situations that heretofore has been regarded as inevitable. But by the education of the public and through the active co-operation of all concerned it can be eradicated. The other and equally important subject was the organization of regional committees of the Council for the important construction areas of the country, in which the work of the Council may be carried out locally. As at the meeting of the Council last year, the work centered upon another serious condition. It discussed methods of eliminating improperly planned and unsubstantial houses, the construction of which became almost epidemic through the rush to catch up with the housing shortage, so the conference this year devoted much discussion to the seasonal regulation of construction, the elimination of its peaks and depressions and a

general stabilizing of the whole industry. Affecting as they do our whole economic system it is eminently appropriate that the Department of Commerce should be warmly interested in these questions and that its head, Secretary Hoover, should be an active participant in so far as his official duties permit. His participation is, of necessity, only advisory, as the service that the Government can give lies only in the conduct of its construction, in service it can perform in investigation economic fact and in providing statistical services. Active support and participation in the program belongs to the architect in his intercourse with all the interested elements.

Highest Talent  
Called for  
in Roosevelt  
Memorial

Competitions come and competitions go, and the talented among the knights of the pencil thereby earn honor and simoleons according to the public estimate of their importance, or the critical view of those capable of judgment. But in its several phases the competition announced recently for the design of a Roosevelt Memorial at the Capital of the Nation is the most interesting and difficult, as a problem, that has been presented to architects. It is trite to say that a design should harmonize with its surroundings. But this design must do this. Otherwise it will throw out of scale and its expression mar the one perfect expression of this nation's position in the art architectural, the "Washington Plan". The Memorial is designed to occupy the only remaining cardinal point of the great central composition around which the Capital of the United States is developing as arranged in the plan of 1901, expanded from that of Washington and L'Enfant in 1792. It is the termination of the cross axis from the White House, balancing that point on the south as the Lincoln Memorial terminates the axis of the mall from the dome of the Capitol. As a design it challenges the best we know in architecture, and involves many and various complex problems of the first magnitude. Added to this such a design should, even must, as far as inspiration may allow, express and adequately commemorate the character and significance of Theodore



Roosevelt. The competition, closes on October 1. The Association has already an invited list of eight architects, six sculptors and four landscape architects. The site was chosen two years ago by a commission headed by Elihu Root, than whom no other man has done so much for the preservation and orderly up-building of architectural Washington. Permission to hold the competition has been granted by Congress in a bill stipulating that a design be submitted to Congress not later than January 1, 1926. After the award the competing designs will be hung in the Corcoran Gallery at Washington.

Medal Awards a  
Move Toward  
a Recognized  
Profession

To "see oursel's as ithers see us", is generally perspectively illuminating, sometimes gratifying, but always beneficial—if the view from the lighthouse is not obscured by self-appreciating fog. The view furnished from the architectural lighthouse of the fifth-eighth convention of the Institute was spread before the thousand observers by Sir Edwin Landseer Lutyens, of England, who received the 1924 Gold Medal of the Institute; and two other architects of England, Ebenezer Howard, an authority on Garden Cities, and Professor Beresford Pite, of the faculty of the Royal College of Architecture, South Kensington. All three spoke at appropriate periods during the convention, each along the lines of his observation and experience, and each confined his remarks to that experience in the work of making society better in that older country from which this country had its initial growth. It was from these fundamental experiences that the architect of this country could draw conclusions, rather than from any comparison of forms or methods by the speakers. As the recipient of this, the sixth medal awarded by the Institute to architects for notable accomplishment signally beneficial to the profession, Sir Lutyens' response was academic and congratulatory. But the occasion of presenting our highest architectural honor to a British architect is most significant in that it indicates the rapidly broadening field of American architectural progress toward a signalized and recognized profession. Until the near present, the architect has been the last honored and appreciated among the professions. His lot has been that of second fiddle—or no fiddle at all—in the orchestra of fame among his co-laborers. His reward for artistic production has been the satisfaction of his clients and the approval of his confreres. They know who designed that church or was responsible for this office building, but there is nothing about either to indicate to the public the creator of the plan of the rising structure or to give

its author publicity after its completion. Usually he is not even invited to the corner-stone laying or dedication ceremonies. Sir Lutyens enjoys one of the few honors that fall to the profession, and the Institute's recognition of a foreign architect will do much to unite the practitioners of Great Britain and America.

A Steady Advance  
in Registration  
Through Legislation

From the time that the architects of Illinois obtained the legislative action which secured a registration law, persistence has marked the work of the more advanced members of the profession throughout the boundaries of these United States, until a majority of the states have passed such anactments. It has been a long struggle with professional indifference, and in too many cases direct opposition, on one hand, and public ignorance and narrow mindedness on the other, through which those who saw clearly the benefits that would come from a regulated practice struggled toward such accomplishment. And it was not until the Institute became active in the work and removed local opposition, that the movement became general through its Committee on Registration. Through New York Chapter indifference the original law which was passed twice by the state legislature of that state, sponsored, by the way, by W. W. Carlin as chairman of the Western New York State committee, was allowed to lapse through the withholding of the Governor's signature. It was twenty years before the former Columbus, Ohio, architect, J. W. Yost and his associates in the New York Chapter succeeded in obtaining the passage of the present enactment. The movement in Ohio antedated that in New York but the, then members of the Cincinnati Chapter opposed it and it was dropped, so that today, under the guidance of Herbert B. Briggs, the state architect, and be it noted, an architectural club product and leading member of the Architectural League of America of distinguished memory, there is a movement toward legislative action in Ohio. The peculiar political organization in the District of Columbia has long prevented the passage of a registration law there, but the faithful work of the Washington Chapter has at last secured what will be of inestimable value to the capitol city, a regulating law in the practice of architecture. And far away Hawaii has also passed a restrictive and properly regulating law. There is no service in which architects of vision and unselfishness have engaged than that of the persistent agitation for professional regulation, and in which they could have better served not only the present, but future generations.

# Craftsmanship in Architecture

*An Appreciation of the Work of Brust and Philipp, Architects*

By REXFORD NEWCOMB, A. I. A.

ASIDE from creative genius, a fine feeling for the materials of architecture is perhaps the most commendable accomplishment that an architect can bring to his work. Indeed, like the creative spirit itself, this is a God-given gift, an artistic attribute and in no sense a scientific attainment.

While it is possible to determine by mathematical or physical tests how wood, stone, bricks, slate and other architectural materials will perform, it is as impossible to determine by the same procedures the correct artistic handling of these materials as it would be to attempt to determine the proportions of a structure by mathematical formulae. A feeling for the materials of architecture in the full sense that these words imply is so akin to and so thoroughly bound up with the feeling for form, line and color as to be well-nigh inseparable from it.

*Craftsmanship*, in its fullest meaning, embraces not only a notion of physical characteristics of a given material but an appreciation of and feeling for the real "spirit" of that material. The ability to handle materials feelingly and appropriately is an attribute of the *real* creative artist wherever we find him.

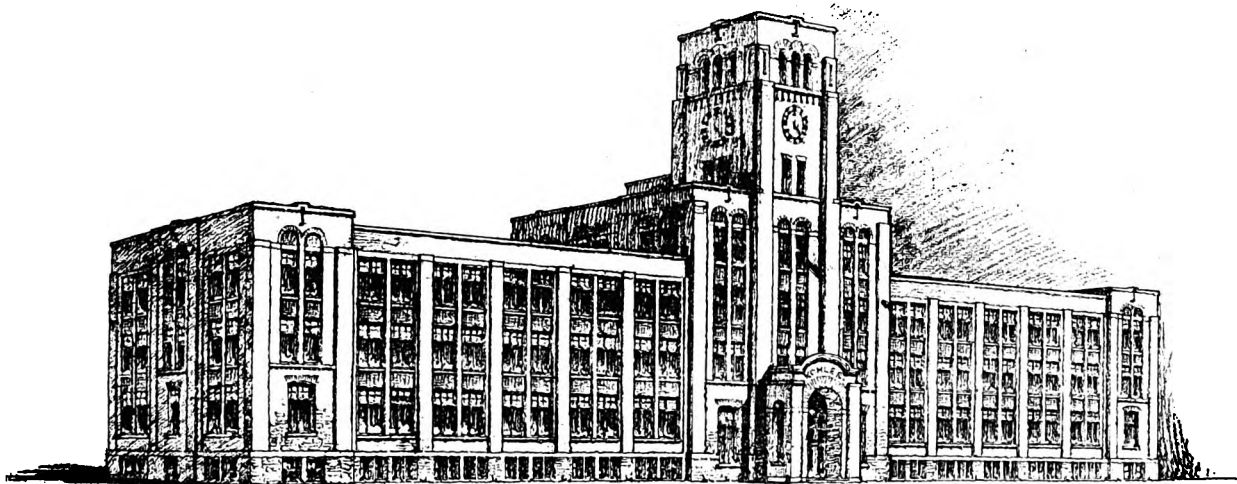
A real appreciation of a material—wood, for instance—comes not from drawing lines upon paper representing wooden construction, but goes "beyond architecture" out into the world of the great outdoors—to the forest where these same squared, wooden members grow. An understanding of, or at least a

sympathy with, LIFE as it expresses itself in plant growth would, to the writer, seem indispensable to a real understanding of the handling of that material.

Moreover the "feel" of oak is as different from that of white pine as may well be imagined, and the satin-grained texture of walnut is certainly different from that of the straight-grained redwood. These qualities which bespeak entirely different methods of growth connote variable architectural treatments, and only one who feels instinctively the artistic as well as the physical possibilities and limitations of these materials can in any wise adequately handle them.

This feeling, this understanding, is not to be learned, be it noted, over the draughting-board nor is it ever to be felt by those who have not a God-given appreciation of man's kinship with Nature at large.

In considering the work of the firm of Brust and Philipp, perhaps the outstanding quality, after beauty of form and appropriateness of function have been mentioned, would be that of a craftsmanlike handling of materials. Rarely has one an opportunity of sensing this so fully expressed as in the works of this firm. The handling that has been accorded stone, slate, brick, and wood in the Riverbend Farm near Kohler, Wisconsin, and in the Luick Residence, in Milwaukee, is of the highest artistic quality. Their treatment of architectural materials reflects an artistic appreciation frequently found in the work of the Middle Ages but unfortunately not often encountered in modern American architecture.



STUDY FOR MAIN FACTORY BUILDING FOR KOHLER COMPANY, KOHLER, WISCONSIN  
BRUST AND PHILIPP, ARCHITECTS



Perhaps the mark of the machine is left upon too many of our modern products, but this we are glad to say is not the case with the work under consideration. The materials in these structures take their places as naturally and gracefully as they do in Nature itself with the result that such a beautiful example of the William F. Luick residence appears perfectly "at home" in its setting. Here stone, stucco, slate, wood, glass and metal do their work so gracefully and beautifully as to inspire one immediately with their "naturalness" and appropriateness of treatment.

That brand of architectural thought which demands of a material—or of a structure—that it presume to be something it is *not*, or do something which it *cannot* do, seems to the writer an inartistic and unnatural procedure. With what pain one encounters on all hands examples of structures, which, if asked to do the work required of them, in the way they claim to accomplish it could *not* possibly sustain themselves. Office buildings of stone claiming to be self-supporting with never a hint of the real sustaining material inside; terra cotta passing off as cut stone; concrete disguised with brick veneers, and wood with the proportions and profiles of stone! All of these short-comings, and others, can be charged up to many of our practitioners, but they are conspicuously absent from the essays of the firm under consideration. Honesty of conception, appropriateness of form to function, a straight-forward and natural handling of materials, in addition to beauty of form, are outstanding characteristics of this work.

In examining the stylistic inspiration of such an example as the William F. Luick Residence, one im-

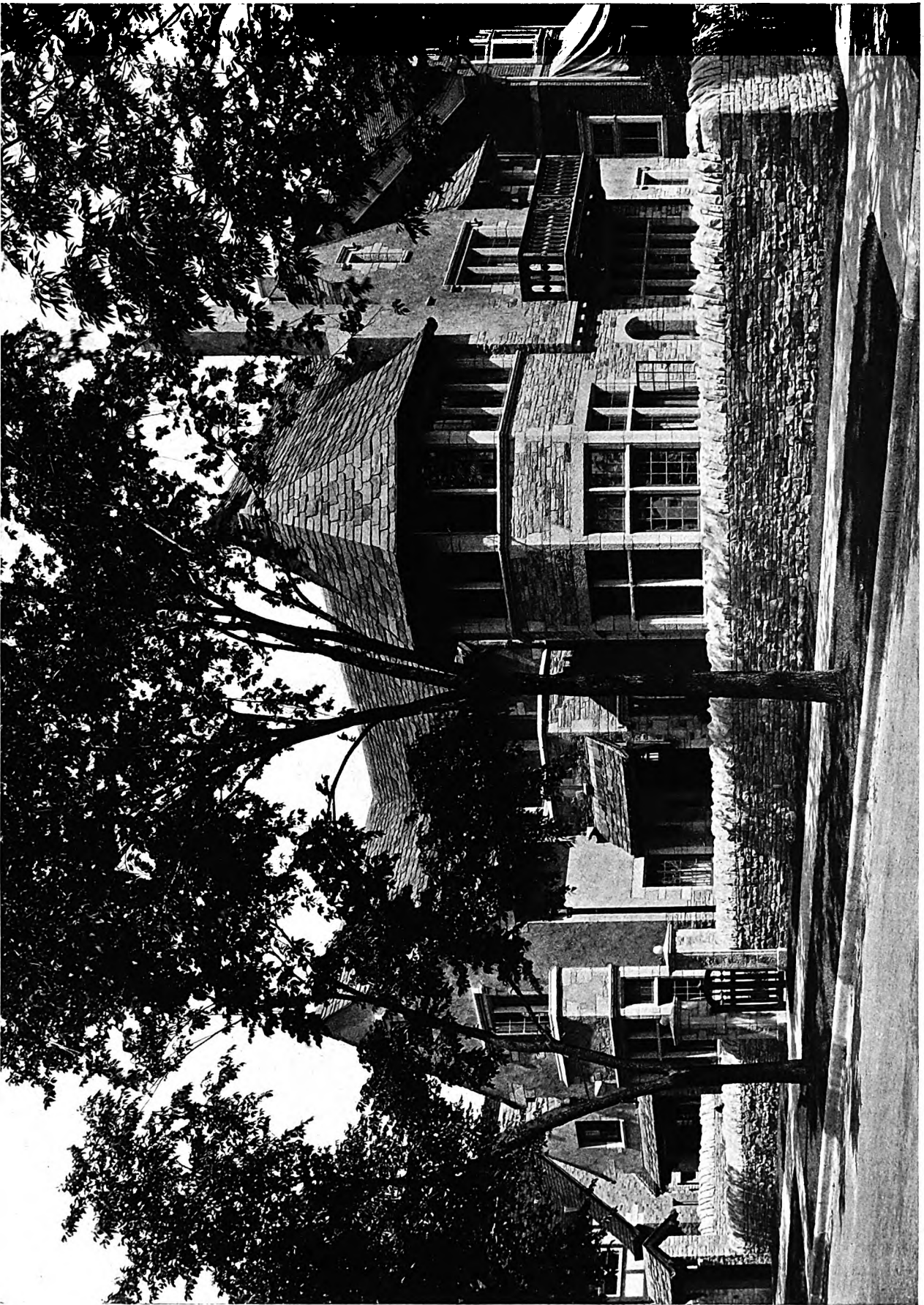
mediately senses the influence of English precedent, but what is perhaps more conspicuous are the deep measure of personality and the fine American spirit that the structure reflects. It is by no means a "bit of Old England" set down in Milwaukee; it is the best of English tradition and background suffused through the personality of an American artist to meet the demands of an American client. This is in essence the way an artist should work. The short-cut to originality—to a personal style—is *not* to break with precedent but to ground one's self surely in the best inspiration that the past has to offer, and, when saturated to the finger tips with this spirit, step forth to meet the problem in hand practically, logically and beautifully.

If the reader will survey the plates presented herewith—sketches as well as photographs—he will note an extreme simplicity of line and mass, a quality always acceptable when accompanied by beauty of form, interesting texture and variety of color. In this way a simple little brick church like that of Saint James, at Marinette, Wisconsin, commands an attention not granted many a more ambitious scheme. Rarely has the writer encountered a finer use of simple brick work than that employed in the Convent of Our Lady of Mercy, Milwaukee.

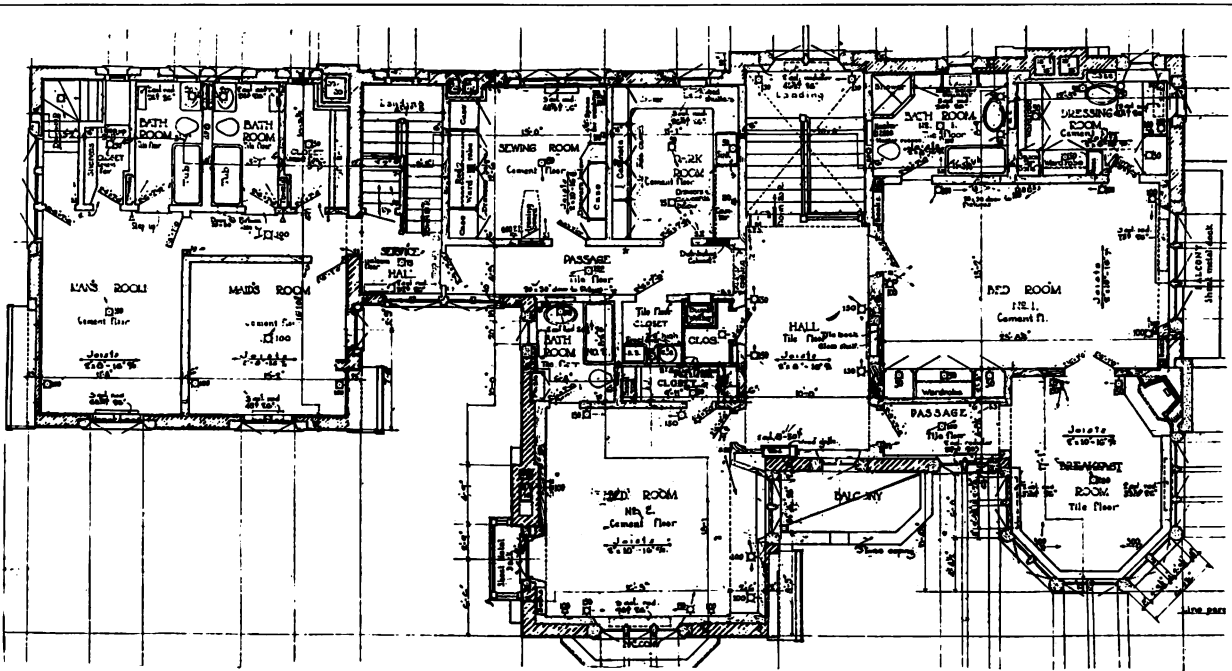
Aside from these commendable qualities, the work of the firm, as will be noticed, is amazingly versatile in conception and catholic in stylistic expression; but in it and through it all the very commendable qualities cited above conspire to give us a fresh interpretation and a highly beautiful and interesting expression—an architecture of real craftsmanship, of real personality.



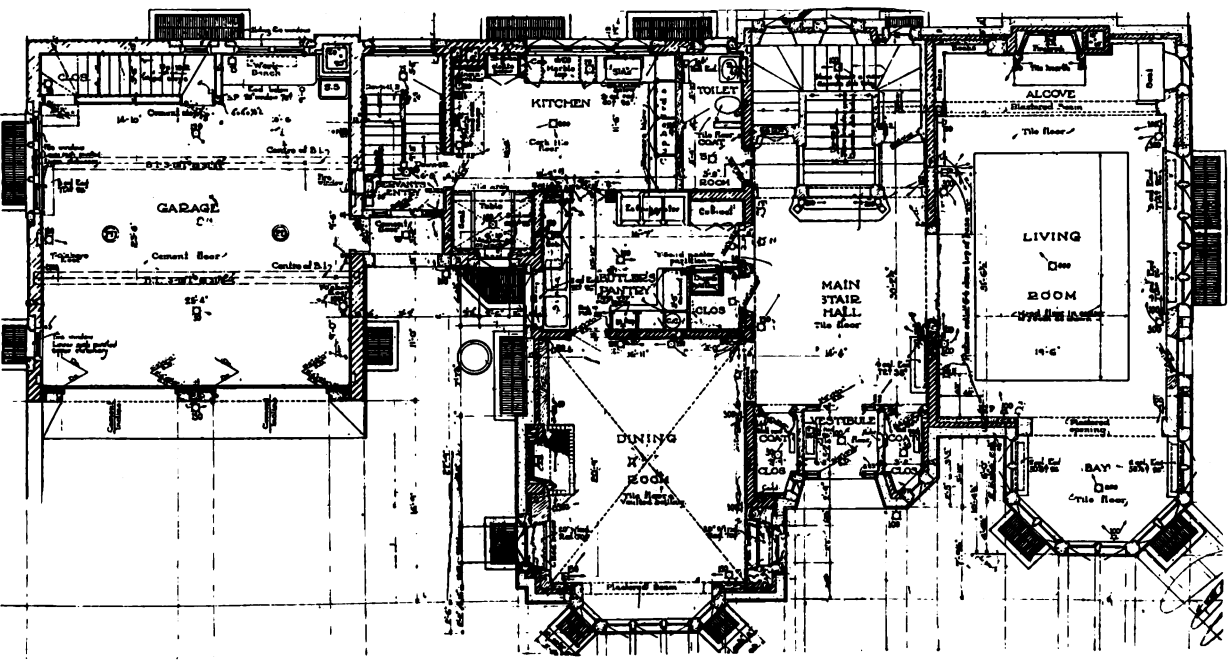
FOUNTAIN FOR THE RIGHT REVEREND P. J. MULDOON, CATHOLIC BISHOP OF ROCKFORD, ILLINOIS. W. J. VAN DER MEER, ARCHITECT; WALTER SUTTON, STONE CARVER.



RESIDENCE FOR MR. WILLIAM F. LUICK, MILWAUKEE, WISCONSIN  
BRUST AND PHILIPP, ARCHITECTS

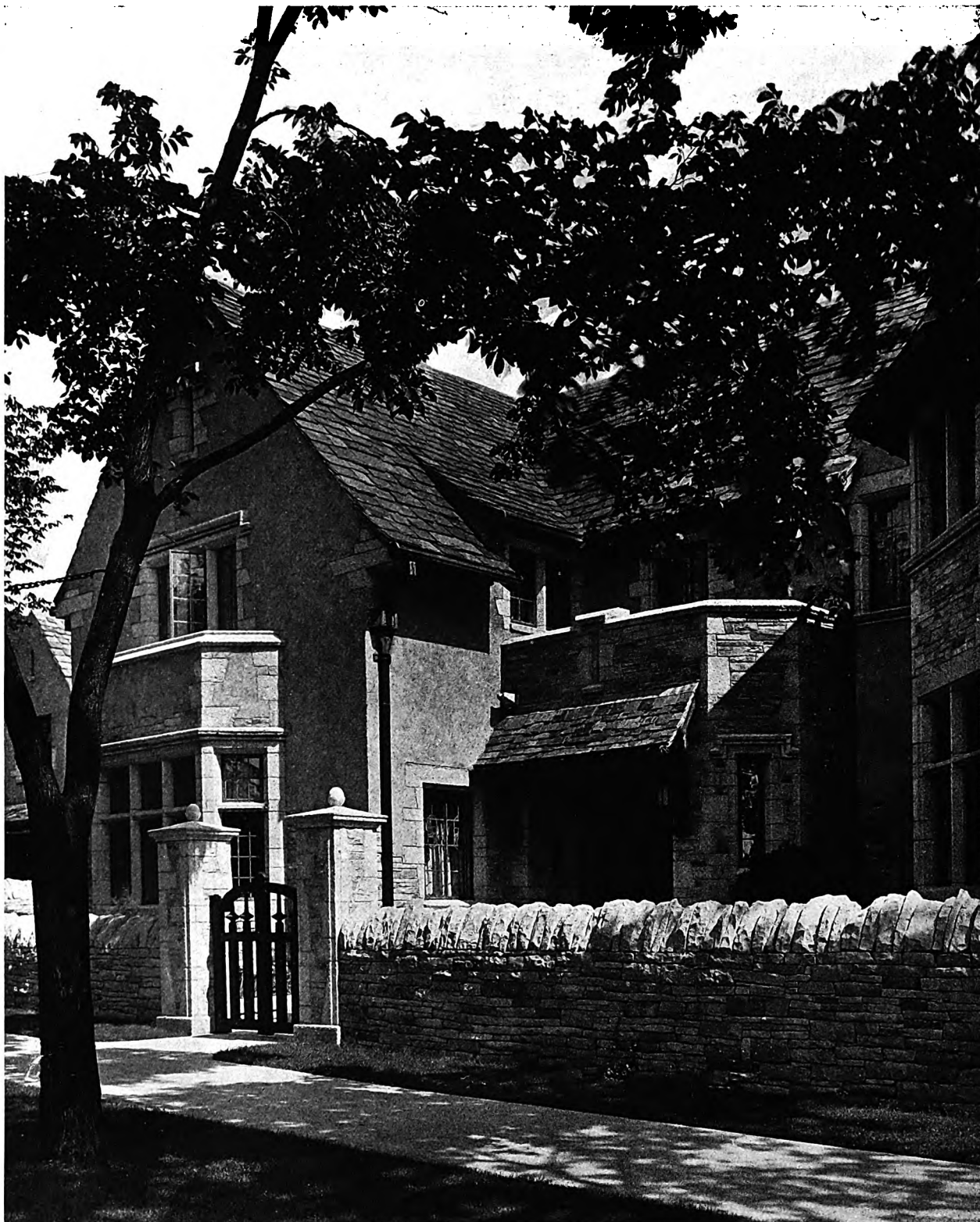


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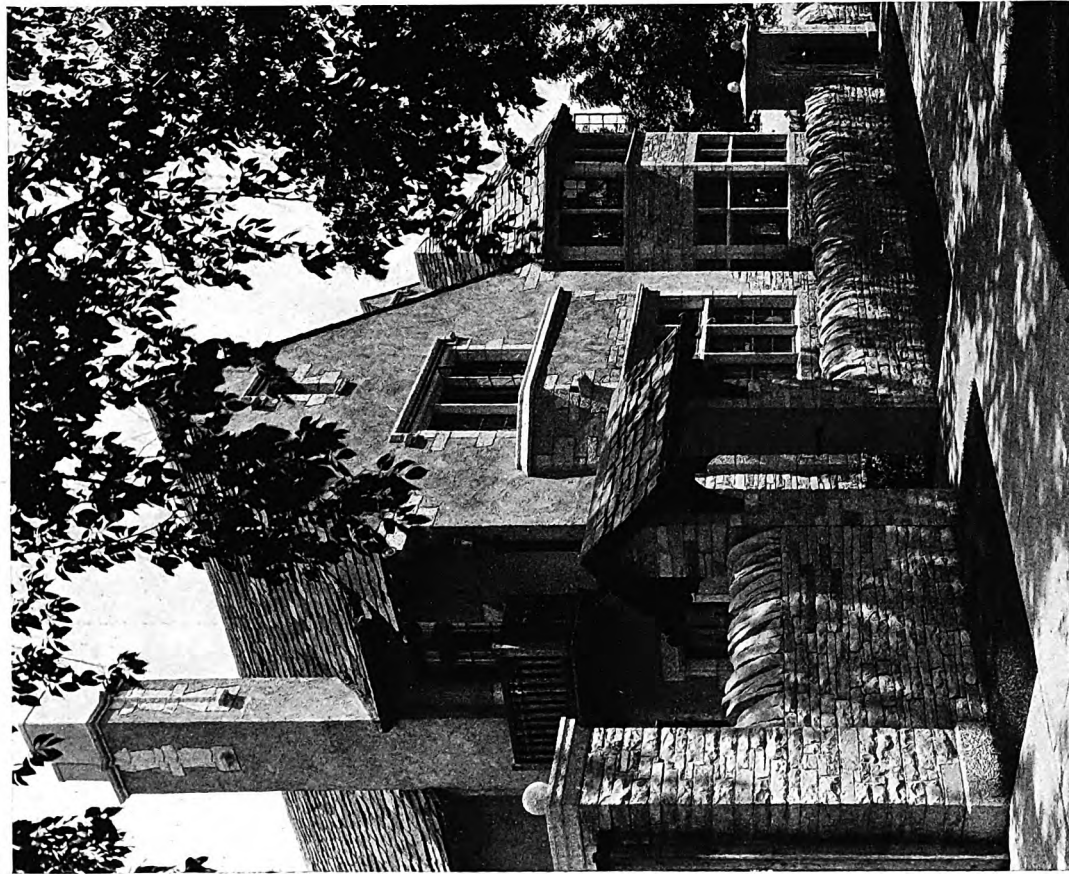
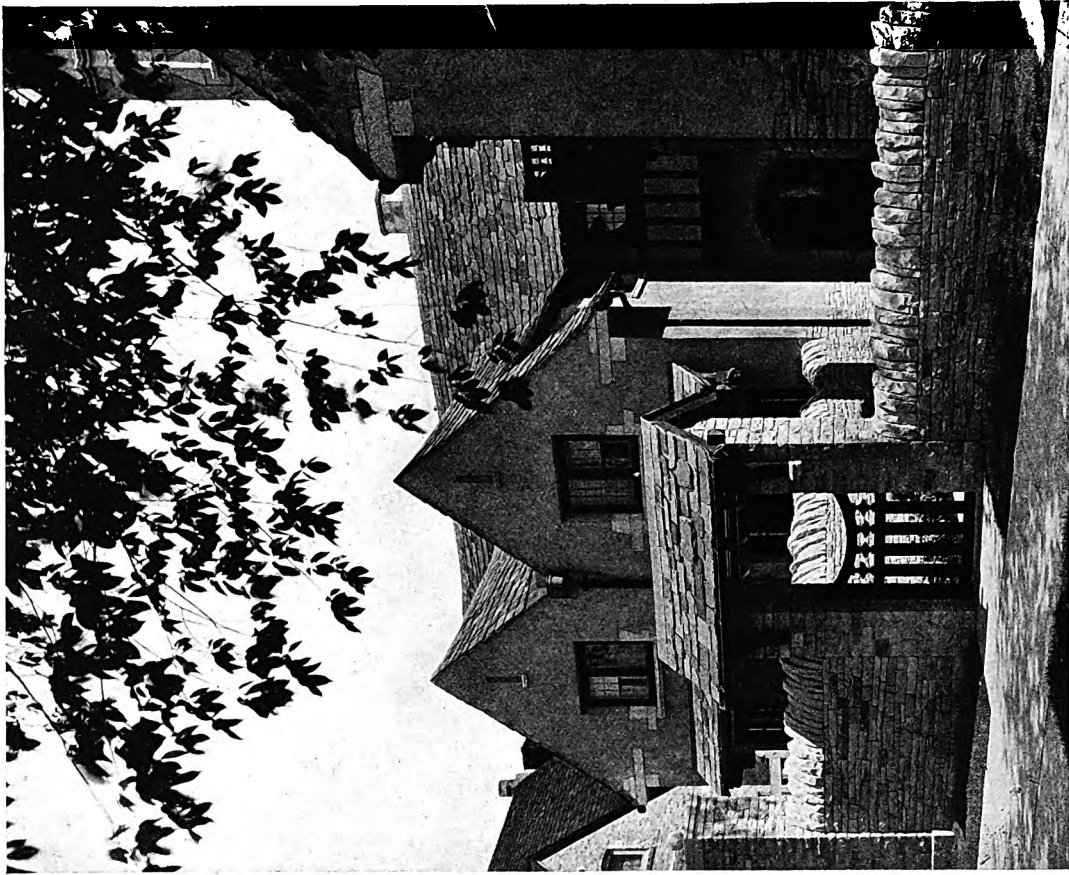
FIRST FLOOR

PLANS  
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 BRUST AND PHILIPPS, ARCHITECTS :: :: :: :: ::

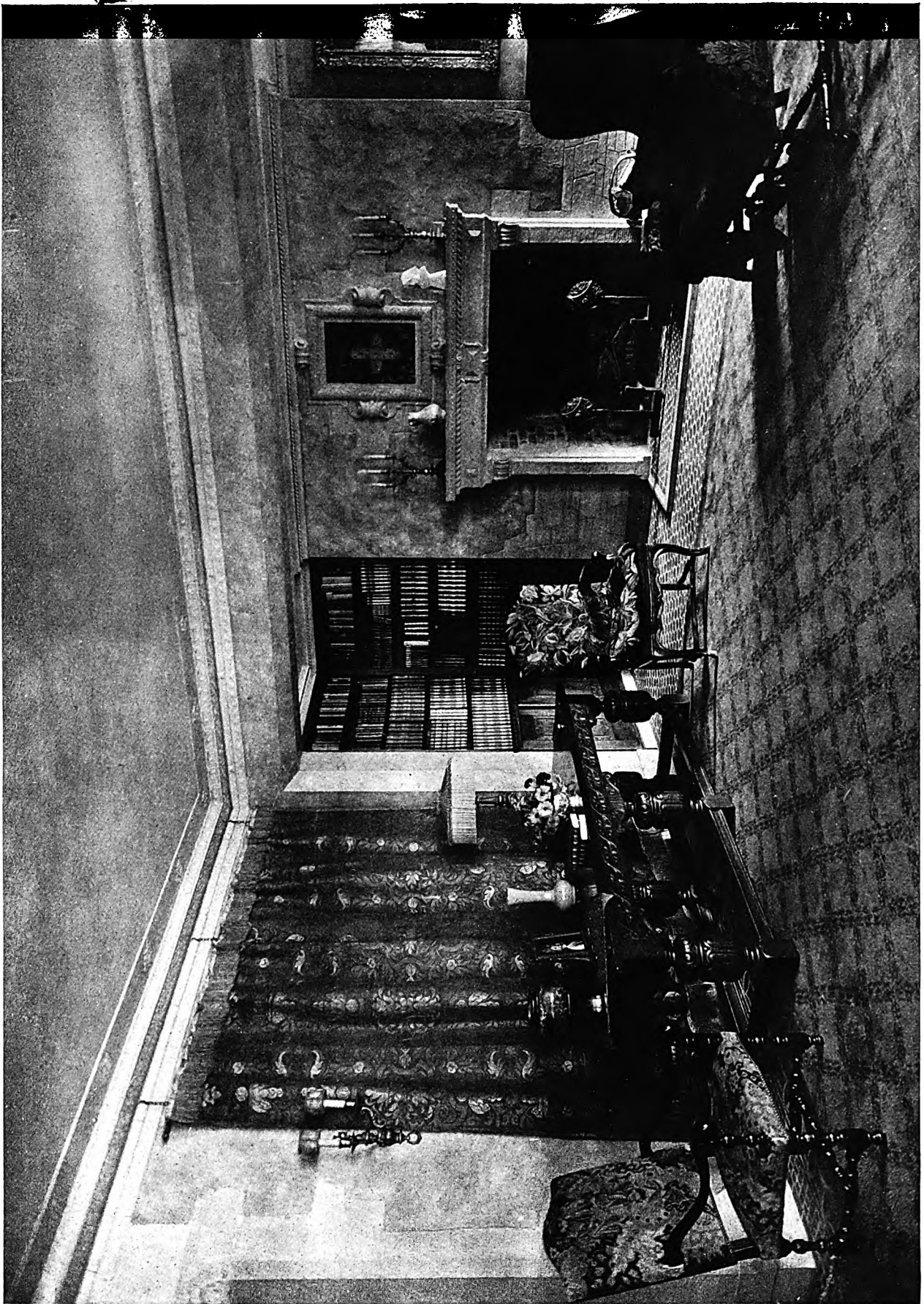


DETAIL OF ENTRANCE  
RESIDENCE FOR MR. WILLIAM F. LUICK, MILWAUKEE, WISCONSIN  
BRUST AND PHILIPP, ARCHITECTS :: :: :: :: :: ::





DETAILS  
 RESIDENCE FOR MR. WILLIAM F. LUICK, MILWAUKEE, WISCONSIN  
 BRUST AND PHILIPP, ARCHITECTS



LIVING ROOM  
RESIDENCE FOR MR. WILLIAM F. LUICK, MILWAUKEE, WISCONSIN  
BRUST AND PHILIPP, ARCHITECTS :: :: :: :: ::

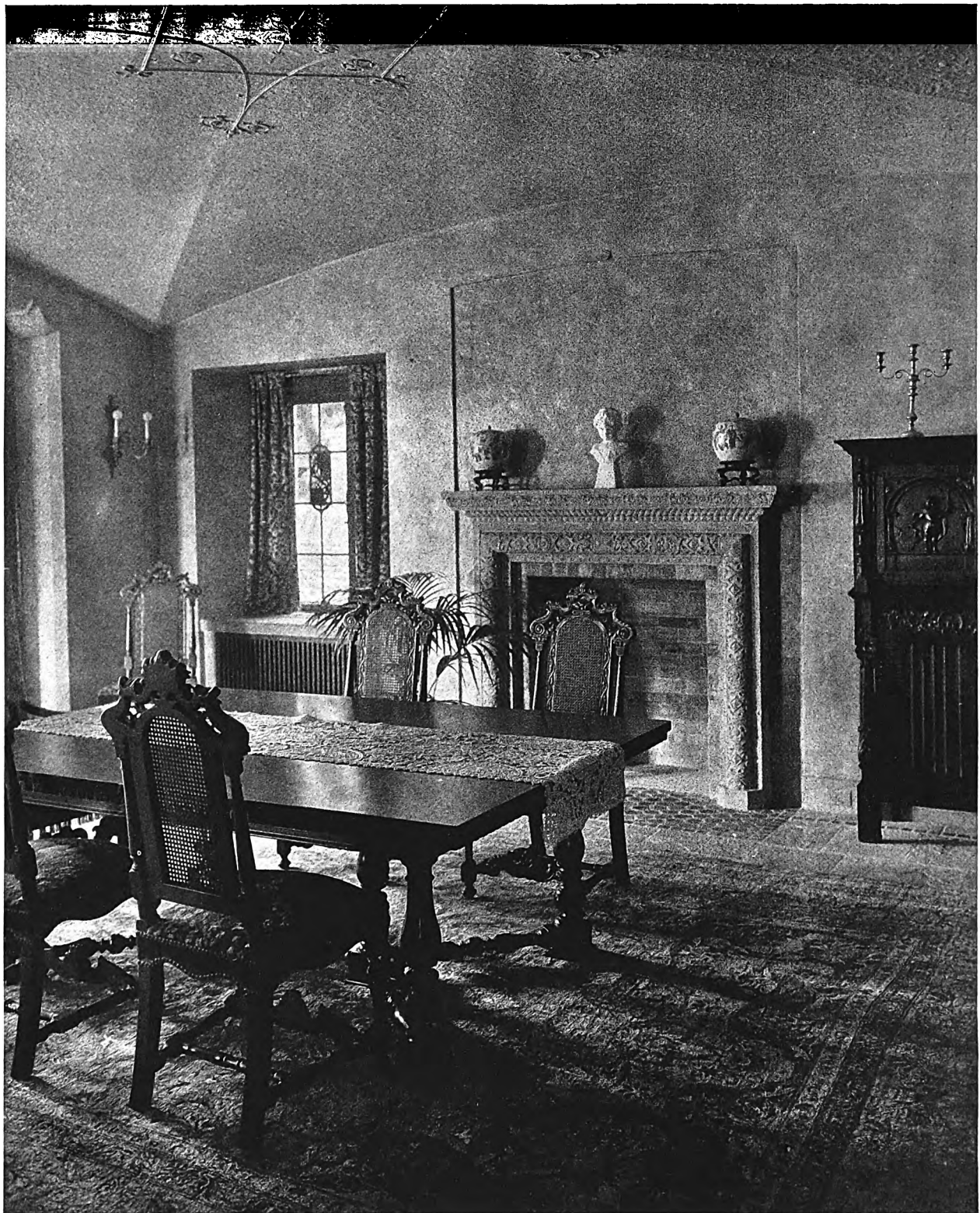




HALL

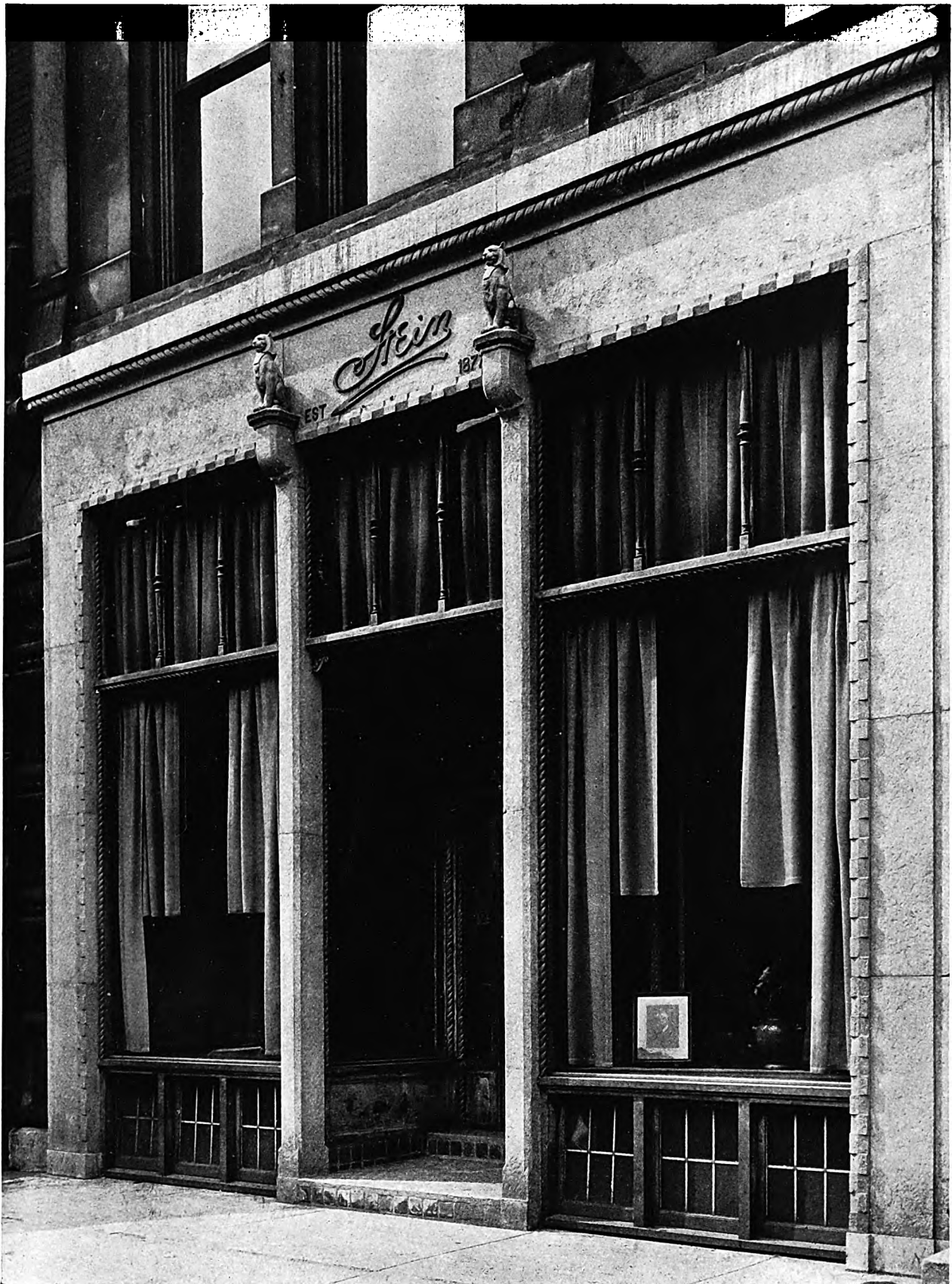


MANTEL IN LIVING ROOM  
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 BRUST AND PHILIPP, ARCHITECTS :: :: :: :: ::



DINING ROOM  
RESIDENCE FOR MR. WILLIAM F. LUICK, MILWAUKEE, WISCONSIN  
BRUST AND PHILIPP, ARCHITECTS    ::    ::    ::    ::    ::    ::

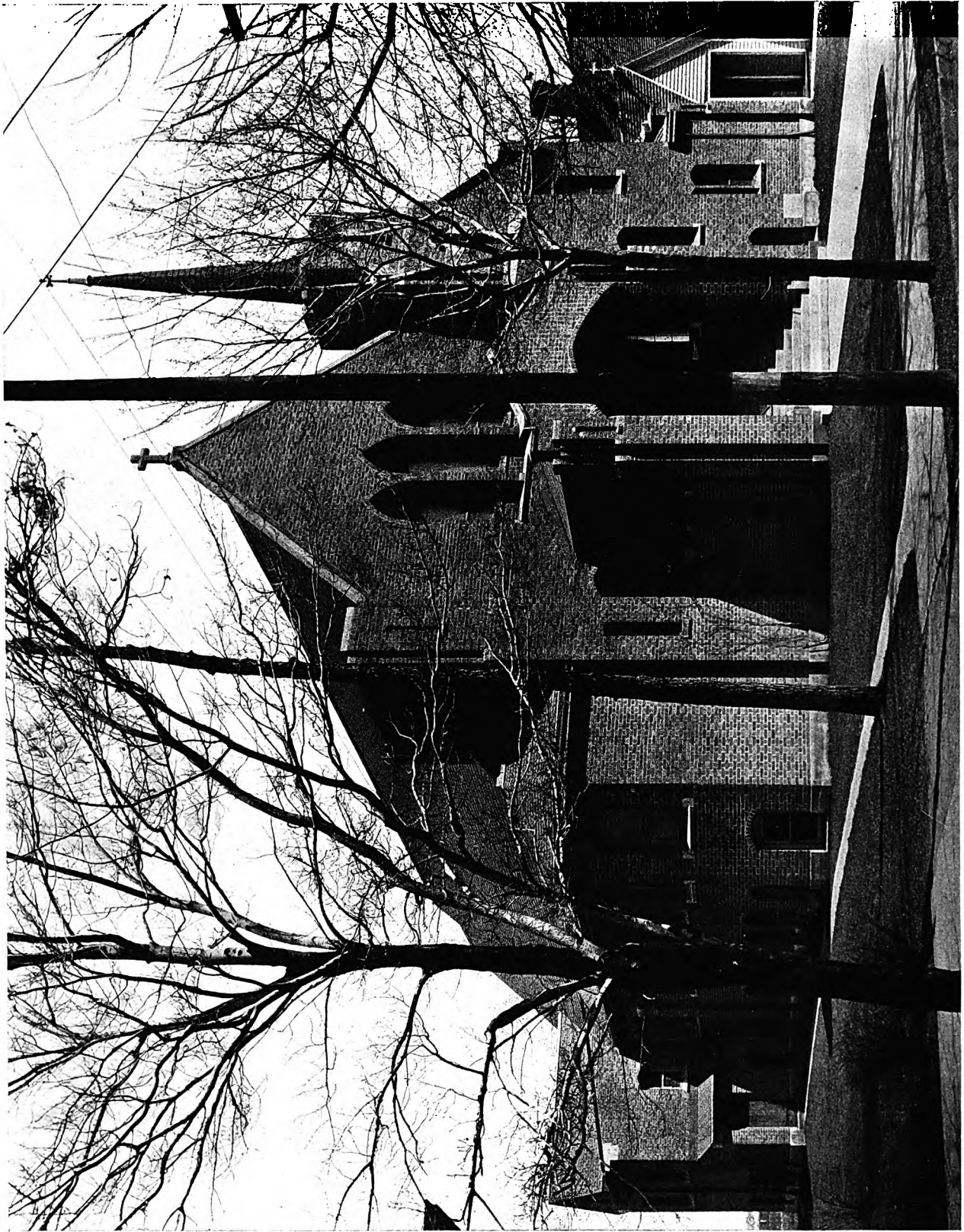




EXTERIOR  
STEIN STUDIOS, MILWAUKEE, WISCONSIN  
BRUST AND PHILIPP, ARCHITECTS

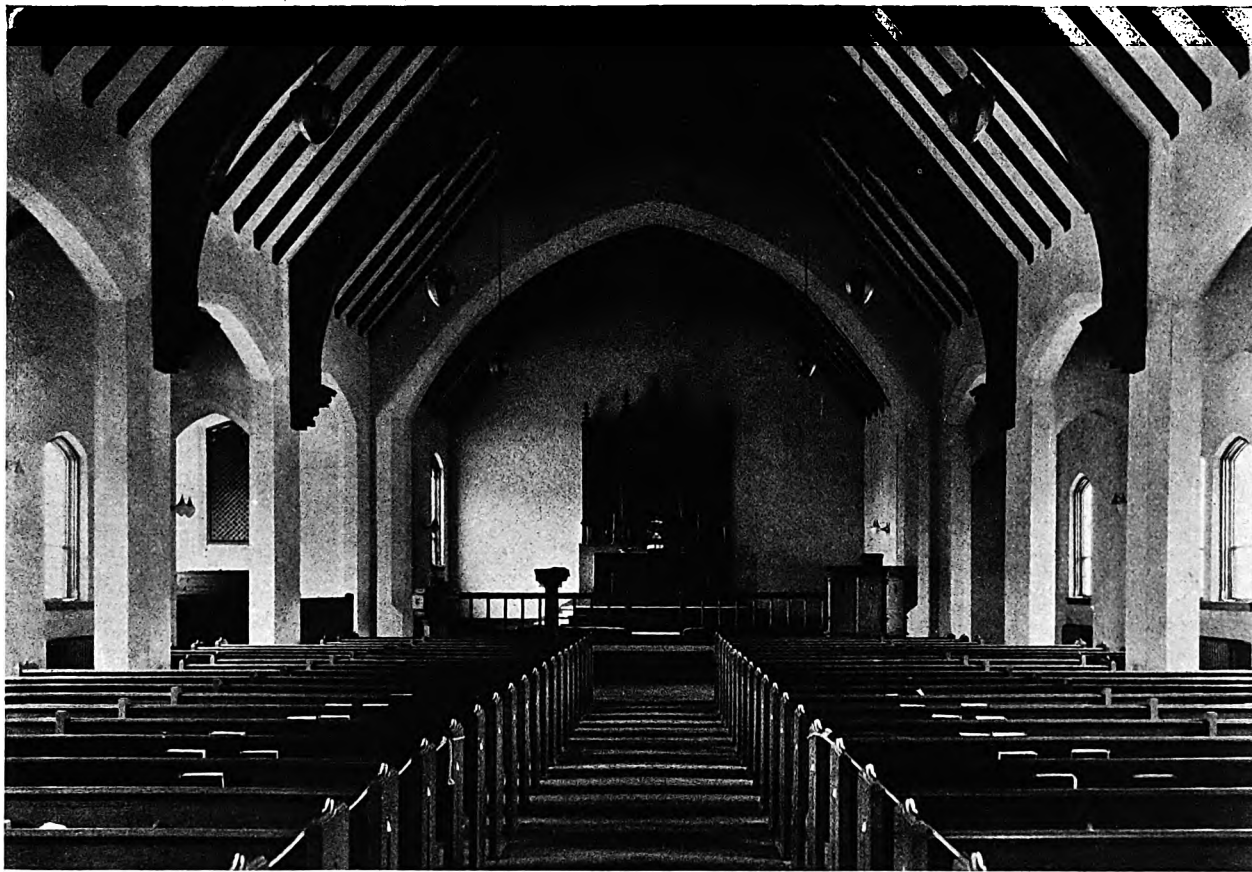


INTERIORS  
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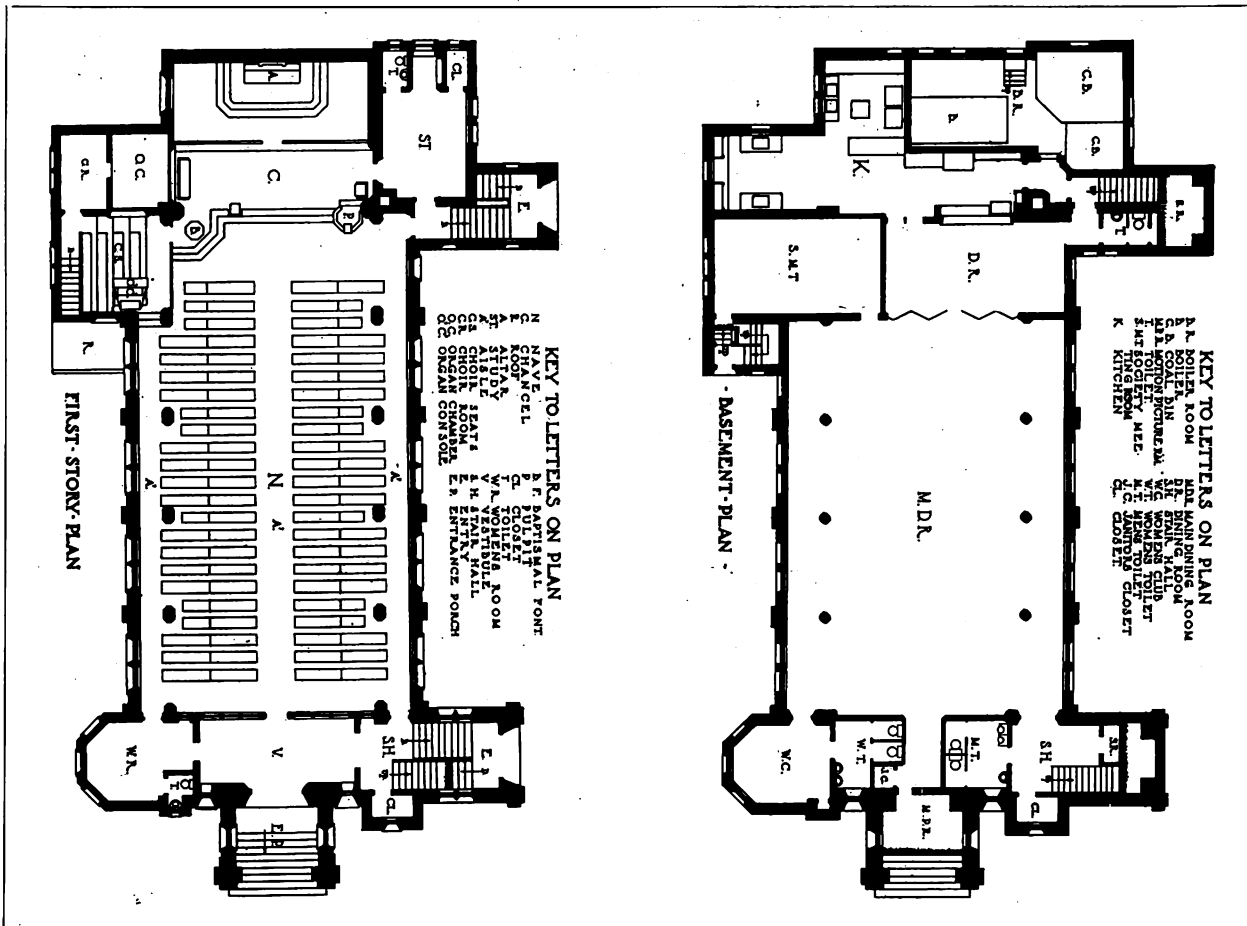


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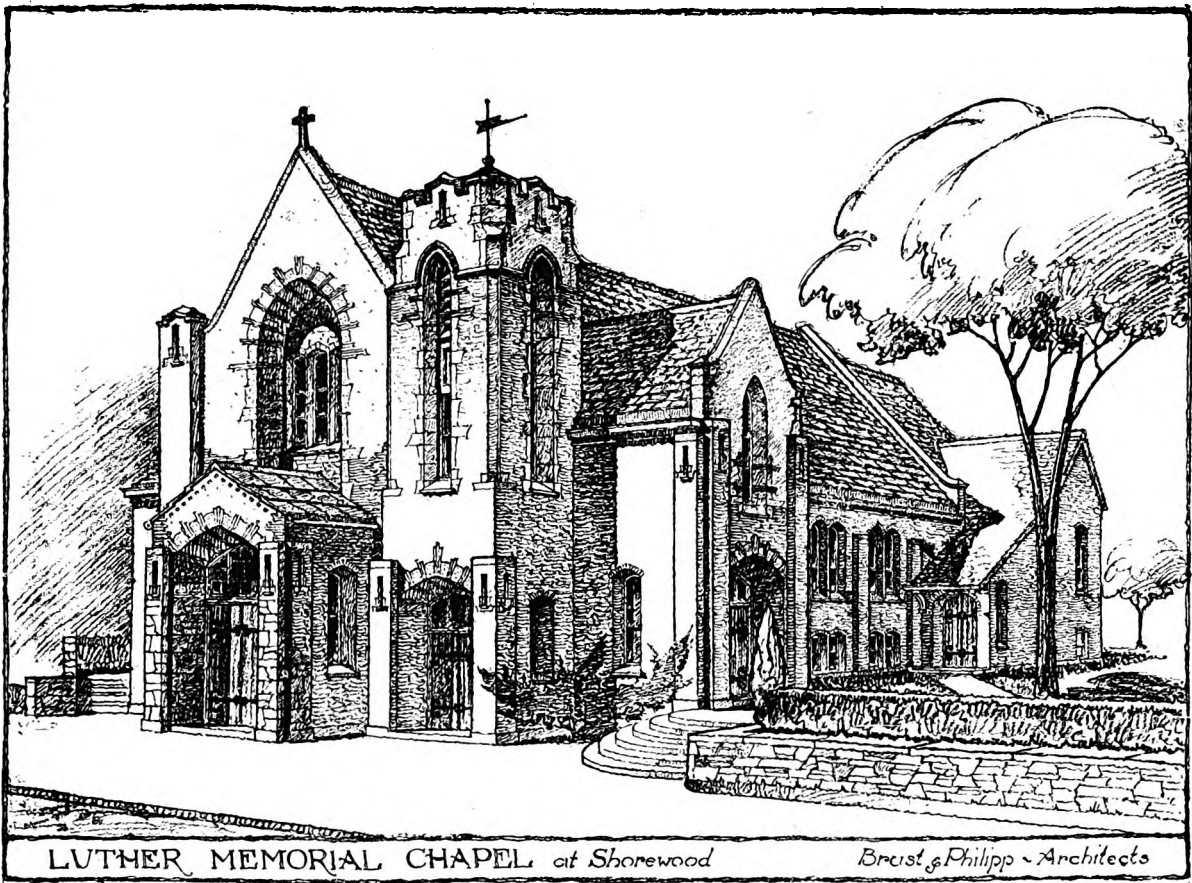


INTERIOR



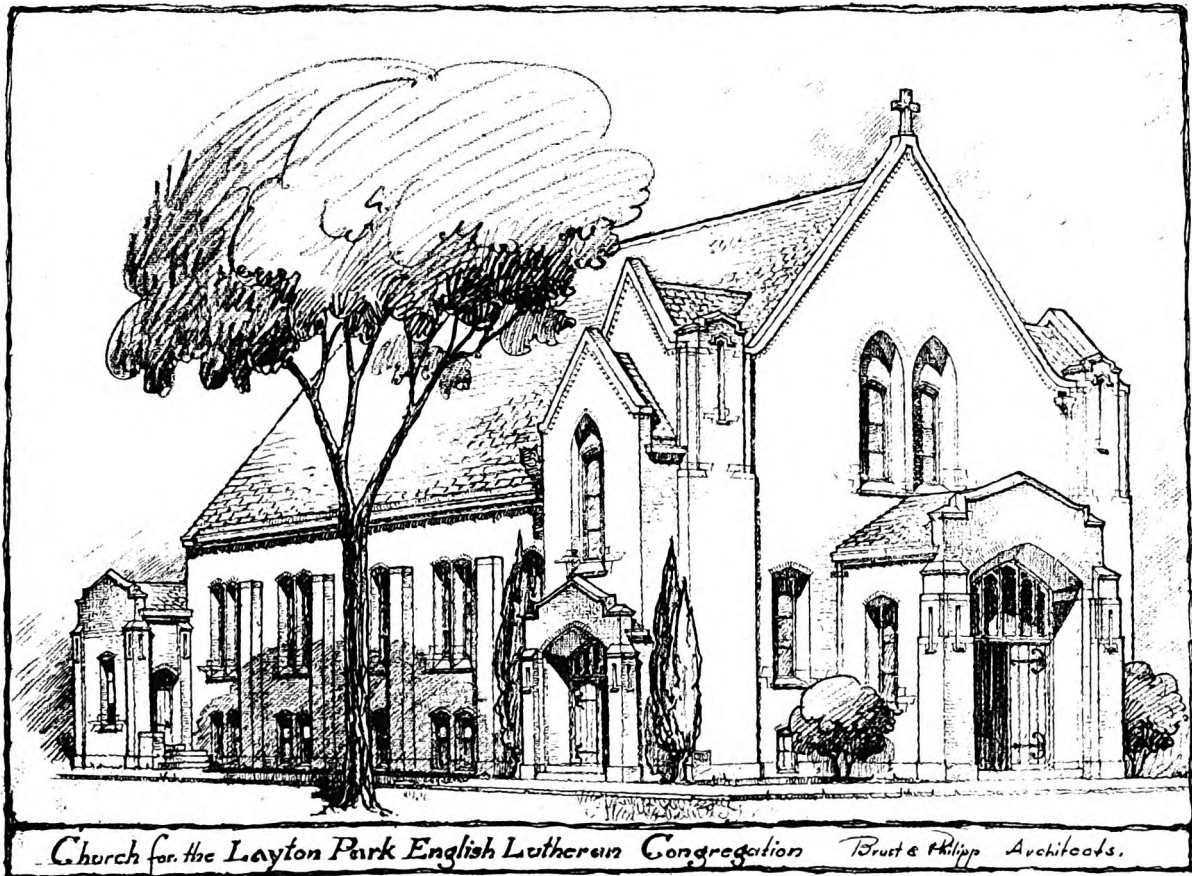
PLANS  
ST. JAMES LUTHERAN CHURCH, MARINETTE, WISCONSIN  
BRÜST AND PHILIPP, ARCHITECTS





LUTHER MEMORIAL CHAPEL at Shorewood

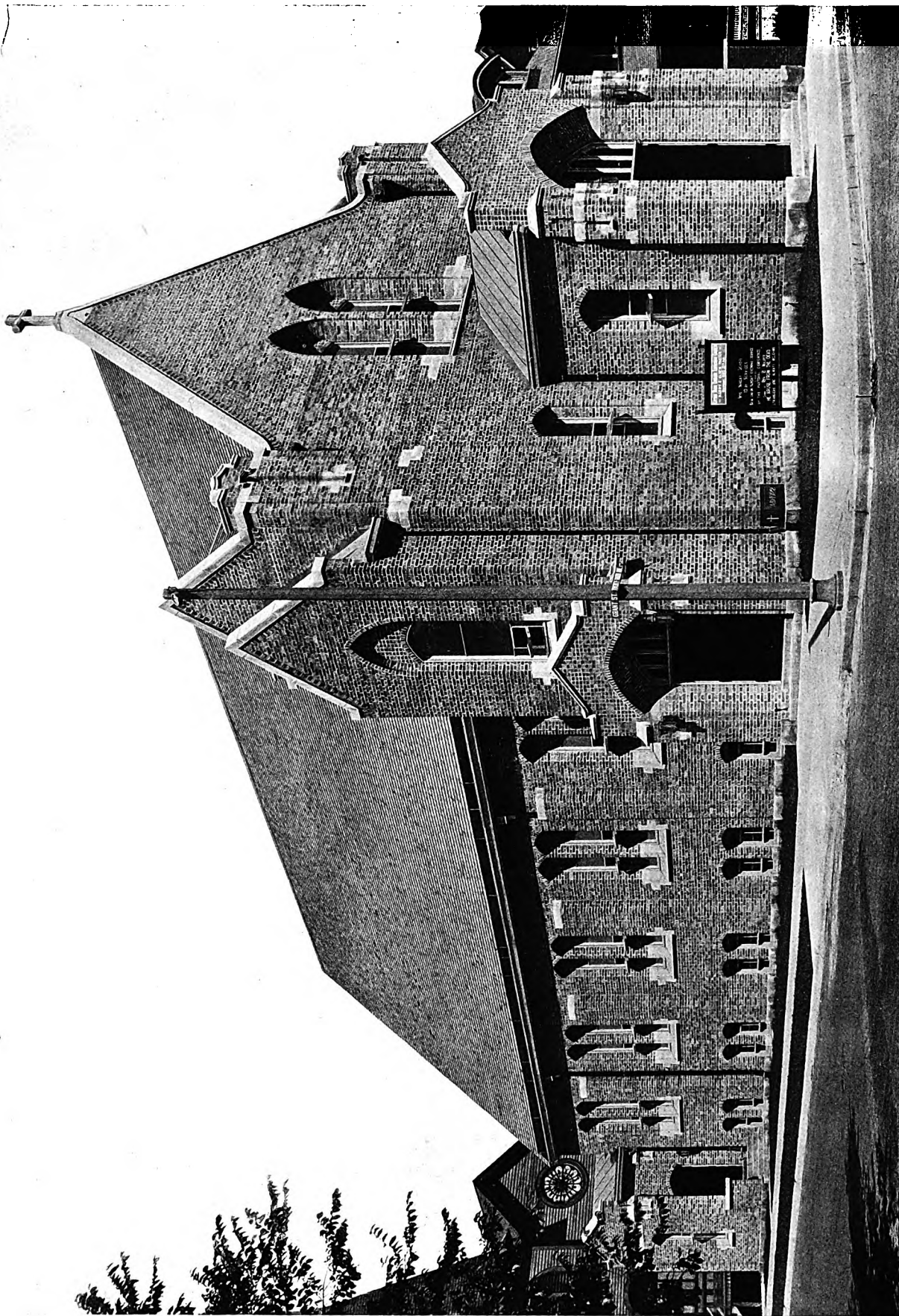
Brust & Philipp Architects



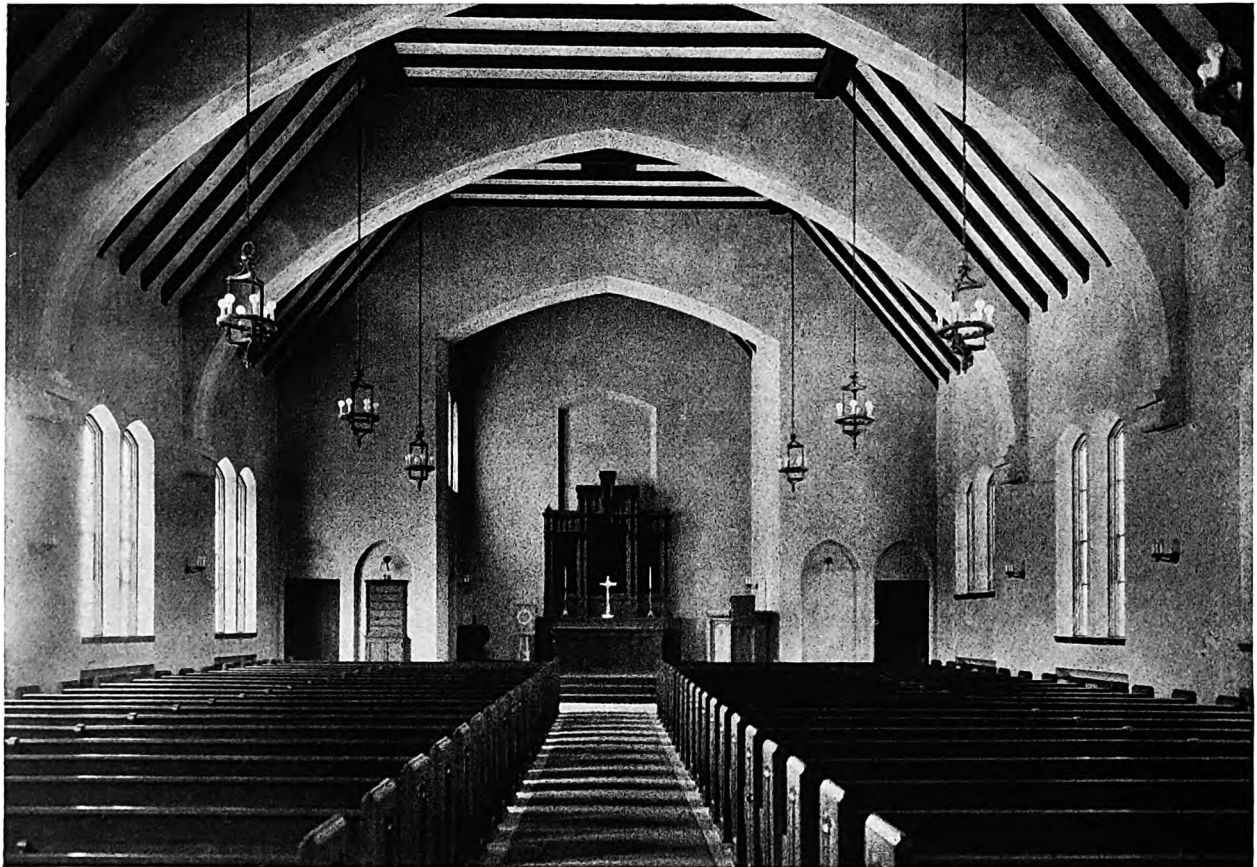
Church for the Layton Park English Lutheran Congregation

Brust & Philipp Architects.

STUDIES  
 LUTHER MEMORIAL CHAPEL AND LAYTON PARK LUTHERAN CHURCH  
 BRUST AND PHILIPP, ARCHITECTS    ::    ::    ::    ::    ::    ::

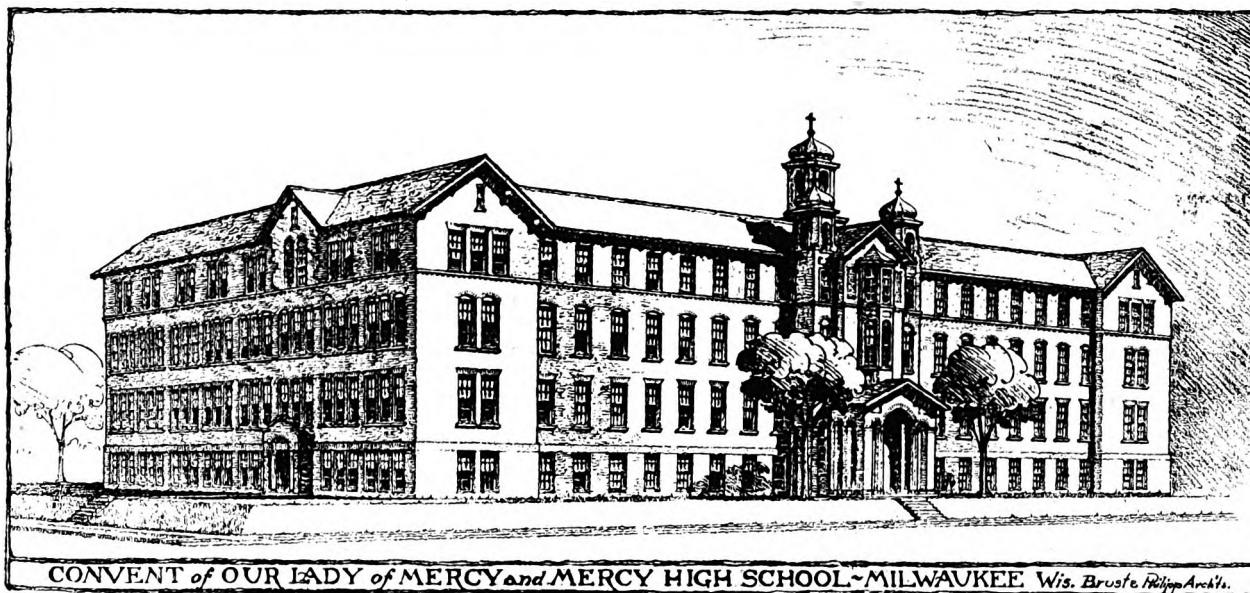
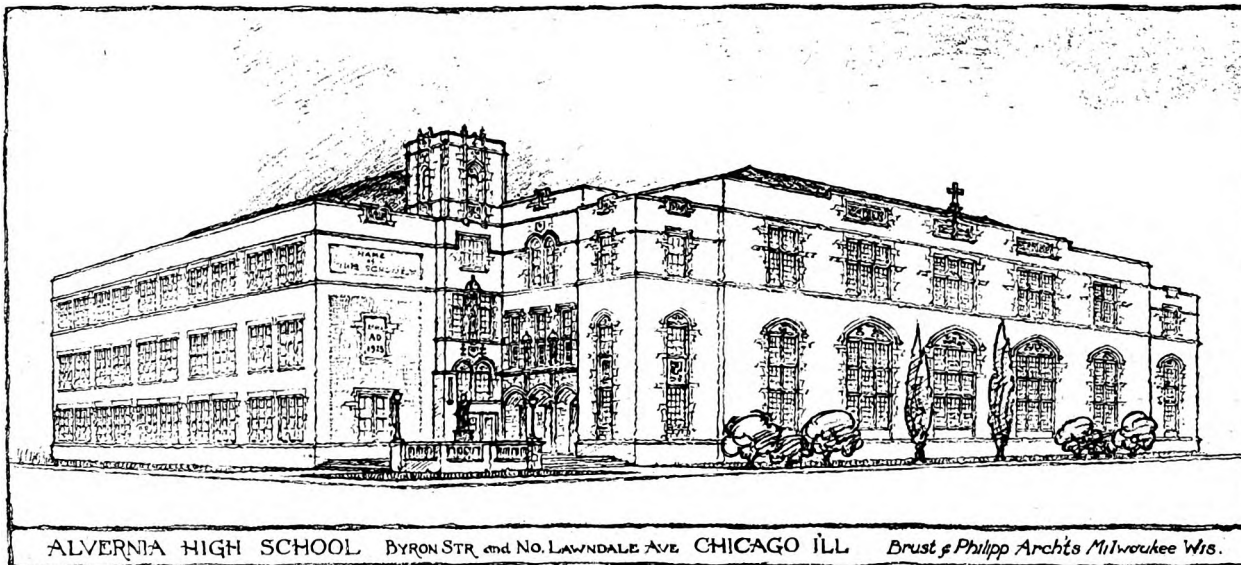
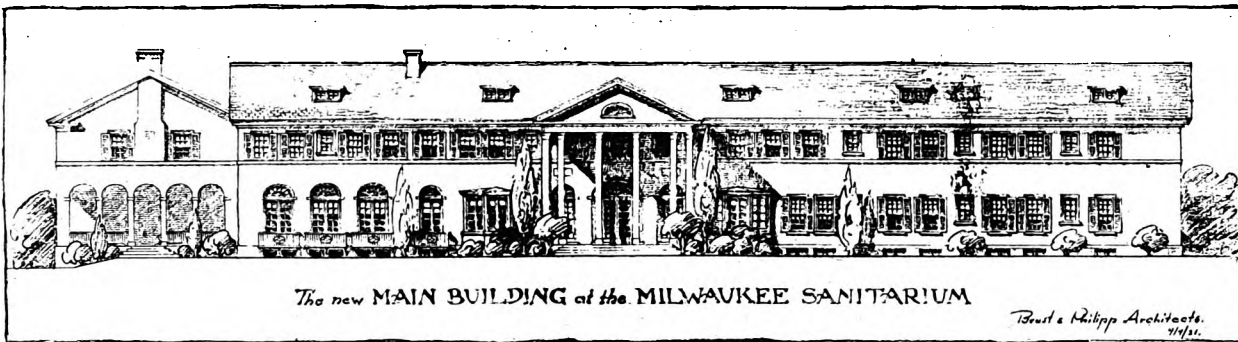


LAYTON PARK ENGLISH LUTHERAN CHURCH, MILWAUKEE, WISCONSIN  
BRUST AND PHILIPP, ARCHITECTS



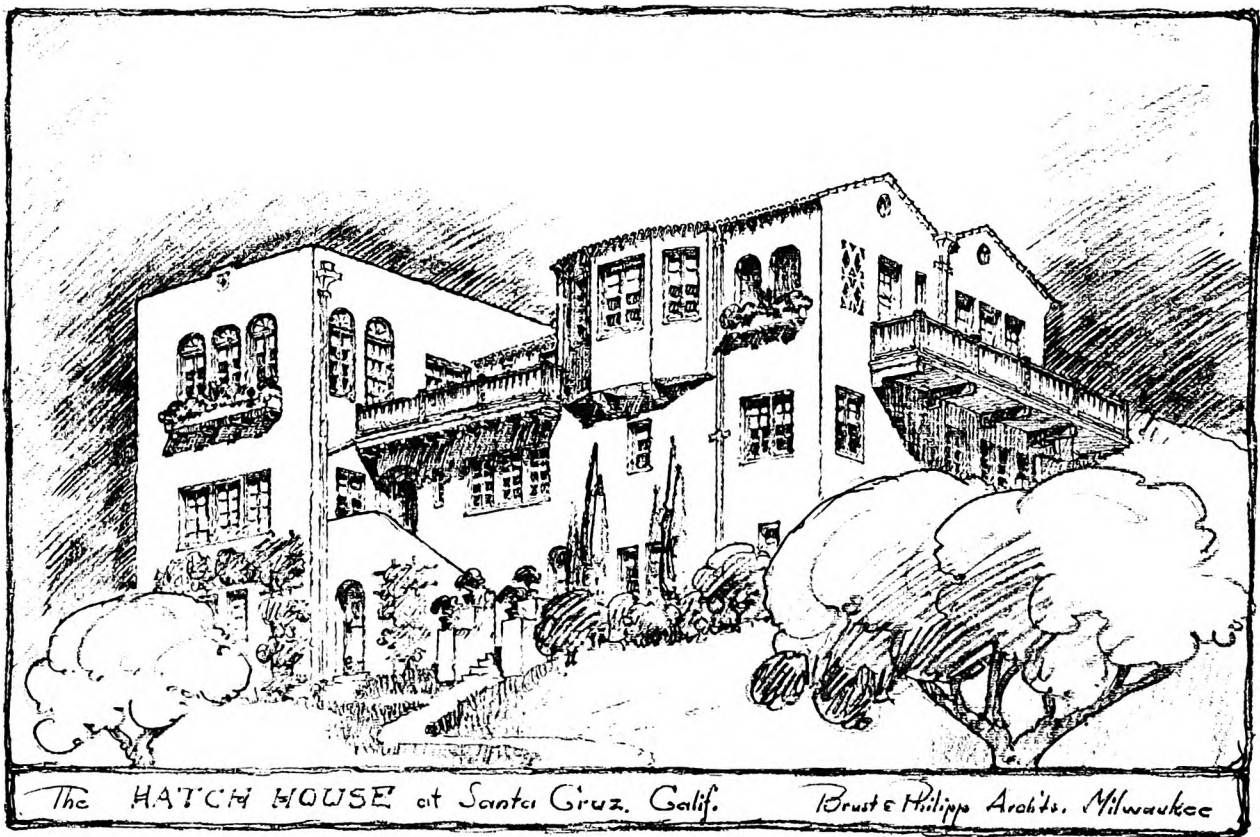
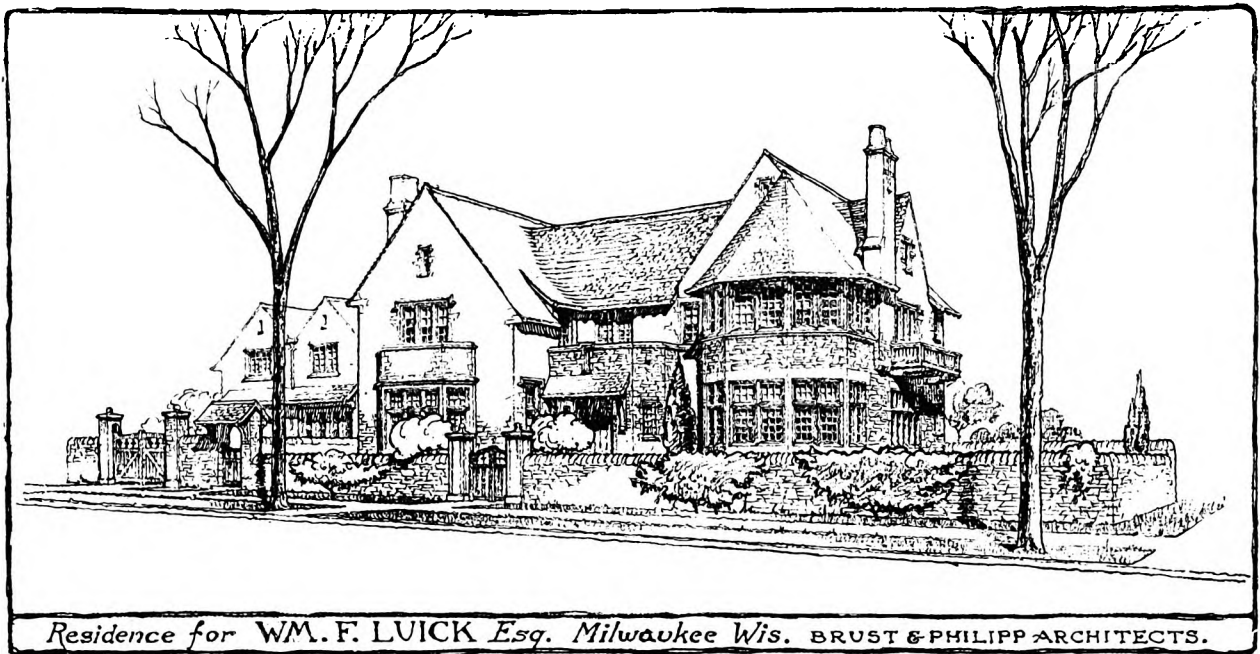
INTERIORS  
 LAYTON PARK ENGLISH LUTHERAN CHURCH, MILWAUKEE, WISCONSIN  
 BRUST AND PHILIPP, ARCHITECTS    ::    ::    ::    ::    ::    ::





STUDIES  
BRUST AND PHILIPP, ARCHITECTS





STUDIES  
BRUST AND PHILIPP, ARCHITECTS

# Die Raumkunst im Kupferstich

des 17. und 18. Jahrhunderts

A REVIEW

By ARTHUR WOLTERS DORF, F. A. I. A.

THE trip begins in France in 1660, in the reign of Le Grand Monarch, when French architects and decorators were under the influence of the barocco in Italy. You visit palaces of royalty and the nobility and observe the changes wrought by one dominating designer after another. Then you cross to Germany and to Vienna and see how the Germans understood and applied these Italian forms come to them by way of France.

Time passes—a century, more or less—and you are again in France. You study the work of designers in the reign of Louis XV, called rococo. You observe the swing of the pendulum. Now to Germany again and see how the grand seigneurs built their palatial interiors in the rococo age.

Finally, better taste prevails towards the close of the eighteenth century. You see this in France, in England, in Germany and in other countries. With more consideration for the plain citizen, over-elaboration of royal palaces becomes less conspicuous.

The tour is made in a handsome volume, 9x12 inches with 375 half tone plates from copper etchings (these etchings were the method of presentation resorted to by the leading designers of that time) and fifty-eight pages of text in German. Wilhelm Kurth is the scholarly author and guide. Julius Hoffman, Stuttgart, publisher.

Architects are often charged with looking at pictures without reading explanatory text. The plates, without understanding their *raison-d'être*, must move the beholder as strange, often bizarre.

The plates follow chronologically the five chapters of text.

Chapter I. Decorative Forms of the French Barocco, (Le Brun, Le Pautre, Marot, Berain.) French architecture after 1660, in the age of the Sun King, Louis XIV, created a style of interior architecture affecting all Europe. Presenting a front was all important to the age. The nucleus was in Italy, where barocco had been developing for a century. The impulse in France was given by painters, who, as stipendiaries of the state, studied in Italy the works of barocco artists. Charles Le Brun, the younger, studied six years in Italy. In 1649 his opportunity came to introduce his decorative principles in the Galerie d'Hercule of Hotel Lambert. It must be confessed the architecture is sham in the sense of

DIE RAUMKUNST IM KUPFERSTICH, des 17. und 18. Jahrhunderts, by William Kurth. Illustrated with 375 half-tone plates. Price, \$8.65. Julius Hoffman, Stuttgart, Germany, publisher.

members functioning structurally. With Le Brun architect, Le Pautre was ornamentalist. Against a simple wall are massed columns and pilasters, less for organism than enrichment's sake. Stage settings they are. Daniel Marot, architect, introduces a new note, Dutch in flavor. Jean Berain is now master in decoration of wall panels. Gillot's art carries barocco completely into rococo. Great projections, common to the first Louis XIV style, now vanish, and the mural painting in the Dutch manner is followed by mirror surface, which assumes the illusion in place of the painting.

Chapter II. Interiors in the German Barocco Style; (Decker, buildings in Vienna and South Germany.) The German designers show a strong influence of the work of the Italians, Bernini and Pietro da Cortona, as also of the Frenchman, Berain. The Bolognese family of Galli-Bibiena through their stage scene-painting, had much influence toward unrestraint. An interesting phase of German work is the grand stairway halls, inspired by French efforts, but surpassing the French in unbounded elaboration and scale. South Germany is conspicuous in this. The author pronounces the court library interiors in Vienna, by Fischer von Erlach (built 1723 to 1735), among the most beautiful in the world.

Chapter III. Interior Decoration in French Rococo; (Oppenordt, Meissonnier, Boffrand.) Beginning with the interior decoration of the Palais Royal, that show place of the Regency, with which the Regent, Duke of Orleans, entrusted Oppenordt soon after returning from studies in Italy, Oppenordt develops what may be called the early renaissance of rococo, in whose enchanting fragrance imagination carries us to a dream world of Watteau's men and women.

More and more the wall treatment tends to simulate the stage. The furniture absorbs the contagion of passionate rhythm from the wall, so that chair and sofa form a perfect accompaniment to the wall panel. Then comes color; a Venetian glow transforms the room to that of summer heat. Designers, however, were soon held in restraint by theorists who remained classicists with Jacques Francois Blondel, fils, demanding compliance to established rules. In Blondel's work, "De la Distribution des Maisons de Plaisance et de la Decoration des Edifices en general," published 1737, the decorator is called upon to subordinate himself to the architect, since over-accentuation of decoration tended to becloud the composition

and success could only be hoped for where each part was kept in proper relation to the whole.

Germain Boffrand, foremost master of developed rococo, demands that fantastic ornament be curbed to avoid extinguishing the foundation of architecture.

Chapter IV. Interior Decoration in German Rococo; (Cuvillies, Habermann, Hoppenhaupt.) Fuerst and Abel, influenced by the rococo of the French Regency, strove to imitate this in Germany. South Germany and Prussia each grafted its own active imagination on this French style, creating something other than Vienna's pale characteristics. Francois Cuvillies, a born Frenchman, employed by the Bavarian Court, is the creator of South German rococo. Habermann, German sculptor, abandons Cuvillies plant forms, carrying on only the shell ornament and introducing South German barocco ornament with a horizontal disposition. Hoppenhaupt, a Bavarian, created the later Postdam rococo, while Knobelsdorff is responsible for the earlier. Hoppenhaupt's style is something between Cuvillies and Habermann's; his invention is superior to either. Hoppenhaupt's creations are the most imaginative of all German rococo.

Chapter V. The Classic Urge in France, England and other Countries; (Neufforge, Lalonde, Adam and others.) Blondel, Boffrand, and Briseux carried a chastened rococo over into academic lines. Attention was directed to the tradition of French classic design as represented by Mansard, springing from a distinctive French taste. Under the Regency decorators had introduced foreign elements, causing confusion. Then followed a purely intellectual and theoretical drift, whose formulation aimed less to set up precepts of good taste from outstanding examples, than to delve for fundamental principles in order to create a sort of architectural philosophy based on antique forms, whose purity men now began to grasp; and this influence has remained. To the academician the orders with columns and entablature again become obligatory. De la Fosse and Wailly return to Roman antiquity in their designs wherein the Italian "hochrenaissance" finds its support.

What that Venitian, Geovanni Battista Piranesi, imagines in his idealization of architecture in his study of Roman Therneae, is fundamentally only the classicized transformation of the late barocco stage pictures of Bibiena.

In England the soil was prepared for this classic revival, for had not Palladio's calm seriousness held sway for two hundred years through the art of Inigo Jones? When Robert Adams, in 1758, returned from his studies in Italy he found immediate recognition, which continued over the forty years of his activity. Greek influence was now apparent.

This is Volume XIX. of Bauformen Library, published by Julius Hoffman, Stuttgart.

## Book Reviews

THE BOOK OF THE BOSTON ARCHITECTURAL CLUB. Carl T. Waugh and Company, 345 Fifth Avenue New York, 1924. \$6.00.

A very handsome and interesting publication is the "Book of the Boston Architectural Club for 1924" which sets forth a choice collection of "Early English Architecture with Details and Measured Drawings". The book (10½" x 13½") contains fifty-seven halftone plates of old inns, cottages, churches, manor-houses, village streets, country lanes, wagon yards and other interesting architectural bits, forty-one plates of measured drawings of different authorship and two color-plates. There is a great deal of very fascinating material for one interested in the less formal English types and certainly a wealth of suggestion for those concerned with English domestic architecture. The Club is to be congratulated upon the publication of so beautiful and valuable an annual.—R. N.

TERRA COTTA OF THE ITALIAN RENAISSANCE. National Terra Cotta Society, New York, 1925. \$3.00

The publications of the National Terra Cotta Society, through the influence of Mr. F. S. Lawrence, Executive Secretary, have been brought up to a very high plane. One recalls with interest two editions of "Color in Architecture", which for this class of publication were far above the average of such literature in character and presentation. These informative volumes have now been followed by "Terra Cotta of the Italian Renaissance", a very commendable volume setting forth in two hundred plates (9" x 12") the beauties and subtleties of Italian Renaissance terra cotta. Here one finds all the old favorites and many an hitherto unfamiliar bit gleaned in the "highways and byways of Italy" by Frederick Arthur Adams, A. I. A. of Chicago. The volume will be found to be a veritable encyclopedia of terra cotta architecture of the best period and style that the world has known.—R. N.

SMALL FAMILY HOUSES. By R. Randall Phillips, Hon. A. R. I. B. A., "Country Life" Limited London. Charles Scribner's Sons, New York, 150 pp, Illus., 1924. \$3.75

"Small Family Houses" is a collection of recent English houses best suited to the needs of the small family and contains examples of the works of a number of English architects justly famed in this field.

The designs of which half-tones and plans are given are divided into several groups upon the basis of their estimated cost and range in price from types to cost £1,000 to those to cost £3,000. While from the American point of view, many of the plans are not practical, from an artistic standpoint the examples shown have a large measure of suggestion for the American builder and owner. The book which is prepared admittedly for the layman about to build, has among other features a short chapter, "On Choosing and Using the Architect".—R. N.

# Building Damage By White Ants

By WESLEY P. FLINT, *Entomologist*

ILLINOIS STATE NATURAL HISTORY SURVEY

WHEN one hears of buildings being destroyed by white ants, they usually think of such injury occurring only in tropical countries; in fact, a picture of an African landscape seems hardly complete unless it includes a mound of the tropical white ants. Most people do not realize how abundant and destructive these insects are, particularly in those states including the Mississippi and Missouri valleys. The species of white ants occurring in this part of the world do not construct their nests above ground, but are none the less destructive because their presence is not easily noticed.

During the past three years, at least one hundred cases of damage by white ants have been called to the attention of the entomologist of the Illinois Natural History Survey each year. The damage is by no means limited to old buildings, or buildings in the southern part of the State. In fact, a large majority of the cases which have come to our notice have been in central and northern Illinois.

Neither is the damage confined to the country, as some of the most severe cases of injury have occurred to buildings in cities and towns. In some cases, buildings have been practically destroyed or damaged to such an extent that an outlay of several thousand dollars was necessary in order to make repairs and replace the damaged woodwork which had been weakened by the ants.

The injury is not confined to any particular type of building, as during the last three months, we have had complaints of severe injury to frame buildings, stucco and brick veneer buildings with wooden frames and floors, and to brick and concrete buildings with wooden floors. Perhaps the worst injury occurs to frame and stucco buildings, especially to buildings where the stucco is put on wood lath. In nearly every case examined during the past two years, the damage could have been avoided by a few simple precautionary measures taken at the time the building was constructed, or by some slight changes in the construction of old buildings.

To understand the importance of these measures, it is necessary to know something about the northern species of white ants. In the first place, these are not true ants, but resemble them somewhat in the organization of their colonies and their manner of working. New colonies of white ants are established each spring by winged males and females, or, as they are often called, *kings* and *queens*, which leave the parent nests in large numbers and fly to some location which ap-

pears favorable. The male and female *white* ants remain together and work for the establishment of the new colony, differing in this respect from some of the other social insects such as the bees, and ants where the male dies shortly after mating, and the female or queen is solely responsible for the establishment of the new colony.

The king and queen white ants start their colonies at some point where there is an accumulation of wood in contact with the ground. They hollow out small cells in the wood and in these, the female lays her eggs which hatch into soft whitish young, or workers. These workers enlarge the chambers in the wood and after the number of them has become sufficiently large, do all the work of the colony, the king and queen merely attending to the reproduction and perpetuation of the colony. There are several kinds of these workers which differ somewhat in appearance.

The sole food of the white ant is cellulose, or woody material which they crush in their small strong jaws, and which has recently been found to be digested in their bodies by the aid of certain bacteria which are always present in their digestive tracts. In order to digest this woody material, it is absolutely necessary that the ants maintain frequent contact with damp earth. Their main nest is practically always established in some accumulation of vegetable matter in the ground. This may be the base of a manure pile, an old stump, old boards or timbers buried in the soil, or like material. In search for woody food material, they will frequently enter a house, nearly always through some board, prop, or piece of wood coming in contact with the ground. Sometimes they will enter the house through brick foundations laid with lime mortar. Occasionally in the course of their search for food, they find it necessary to cross cement, stone, or brick surfaces. In such a case, they construct covered passageways about the size of a lead pencil which they make of a kind of mortar consisting of partly digested woody material, earth, and excrement, and which it quite strongly cemented together. Once having gained access to a wooden structure, they may continue to feed in the structure until a mere shell of the timbers, floor boards, and other wooden parts of the building remains.

The first indication of their presence in a building may be the collapsing of one of the main supports of the building, or a portion of the floor, which has been riddled. Their presence is often first brought to notice by the swarming-forth of the winged males and females



from the nests. They will attack books, linoleum, rugs, woolen fabrics, and practically anything which is made of material derived from wood. If left undisturbed, the ants increase rapidly from year to year, and the numerous new colonies founded each spring in the vicinity of the parent colony soon cause an infestation which will include a local community in the country, or an area of several blocks in towns or cities.

Where buildings are found to be infested, the best method of control is:

(a) To remove all woodwork and timbers which have been so fed upon by the ants that it is seriously weakened; (b) to replace such woodwork with metal or wood impregnated with creosote; (c) to treat thoroughly with a wood-preserving grade of creosote, all parts of the frame work or woodwork of a house, or other building exposed to the attacks of the ants; (d) to clean up and remove all refuse *wooden* material of any sort coming in contact with the ground, in the vicinity of the infested buildings; (e) the nests of the ants should be soaked with kerosene or gasoline, and all parts of the building exposed to attacks, should be thoroughly treated with creosote. This may be done to advantage by using a sprayer, or a compressed air painting machine, applying the creosote hot. All timbers

used to replace injured timber should be creosoted, using a *vacuum*, or *dipping* method of treating, which will insure better penetration of the wood than painting or spraying.

Perhaps the most important of all measures which can be taken for white ant control is to prevent any part of the woodwork of a building from coming into immediate contact with the ground and to see that brick used for foundation construction are laid in a *cement* mortar, and not in *lime* mortar.

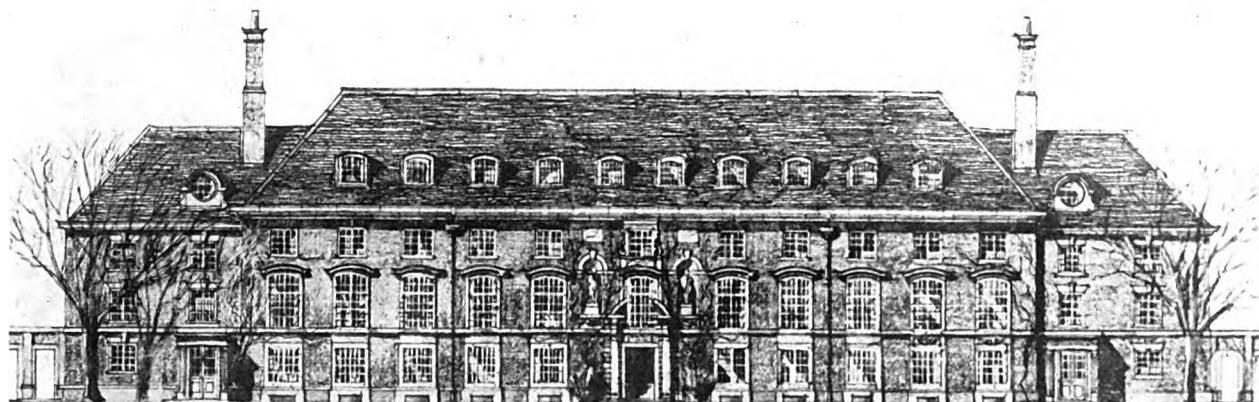
There have been very few cases of buildings being injured by white ants except where these insects gained access to the building through wood which came in contact with the ground, or through brick foundations where the bricks were laid in lime mortar. In one recent case of injury, a building resting on a cement foundation without a basement, had the floors eaten through by white ants which had gained access to the floors by means of a surveyor's stake extending down through the solid block of cement on which the flooring rested.

Due to the fact that these insects are apparently on the increase in the northern states, and that damage by them in Illinois alone must amount to several hundred thousand dollars annually, it is certainly worth while to observe all necessary precautions in the construction of new buildings.

## The College of Architecture at Illinois

**A**T THE recent session of the Assembly of the State of Illinois appropriation of \$500,000 was made for a new building to house the "instruction in Architecture and allied arts." Tentative studies for

the building, which is designed to accommodate the departments of Architecture and Art and Design, have been made and a study of the south (front) elevation of the structure is presented.



*South Elevation from the Mall.*

PRELIMINARY STUDY FOR COLLEGE OF ARCHITECTURE, UNIVERSITY OF ILLINOIS, URBANA.

The building will stand directly facing the Mall, the east and west end of the campus which, 300 feet wide, extends from the new athletic fields eastward to the new McKinley Memorial (University) Hospital. The structure, the design of which is being developed under the direction of Professor James M. White, Supervising Architect of the University, will be 300 feet long, three stories high, with basement and attic utilized, an American Georgian in style. Thus it will harmonize in spirit and type with the new South Campus development which includes the new University Library, College of Agriculture, College of Commerce, Men's Gymnasium and the University Hospital, all of which are in course of construction at the present time.

In addition to offices, lecture rooms, class-rooms, drafting rooms, and studios for the departments mentioned, the building will contain a Hall of Casts, an Art Gallery, permanent housing for the Ricker Library of Architecture. It is hoped that the structure may be occupied by September, 1926.

## Ventilation in a New Light

THAT existing ventilation legislation wastes \$2,500,000 annually of tax-payers' money in the United States, and is not only needlessly extravagant but actually injurious to the health of school children, is asserted by Dr. C. E. Winslow, professor of public health of the Yale School of Medicine, and chairman of the New York State Ventilation Commission. The Commission was appointed by a former governor and supported by the Milbank Memorial Fund, of which Edward W. Sheldon, president of the United States Trust Company, of New York, is head.

In New York State alone, \$200,000 of public funds are foolishly spent each year in the operation of school ventilation systems based on a disproven theory, declares Dr. Winslow in a recent issue of the American School Board Journal. Mechanical systems of ventilation based on this theory not only cost more to build but, once constructed, require the wasting of more millions in operation, he states.

The heretofore supposed need in room ventilation of allotting a minimum of thirty cubic feet of fresh air per minute to every individual occupant is not borne out by the Commission's findings. Upon this requirement, known as the "carbon dioxide standard", most modern ventilation legislation is based. Introduced in 1862 by Max von Pettenkofer and later adopted by the American Society of Heating and Ventilating Engineers, this standard has resulted in the enactment by twenty states throughout the country, of laws making mandatory the installation of extravagant school ventilation systems.

"If this were all," Dr. Winslow continues, "if the

harm done by mistaken theories of ventilation were limited to the pocketbook, the matter might be dismissed as one to be settled between public appropriating bodies and their own consciences. There is, however, a still more fundamental, and still more serious aspect to the case."

Ideal room ventilation, it was found, is not obtained by pouring in a volume of warm air, but by providing a small amount of cool, fresh air to counteract the occurrence of a warm, moist and still atmospheric condition. With an air supply of thirty cubic feet per minute, it is essential to maintain temperatures generally over 68° F. to avoid unpleasant drafts. Such a warm atmosphere causes a rise in body temperature, an increased pulse rate, respiration and decreased blood pressure, and results in markedly diminishing one's working efficiency and in seriously increasing one's susceptibility to respiratory diseases.

The Commission's investigators reported that among pupils in a classroom ventilated to require the maintenance of a high temperature, the incident of respiratory sicknesses was 70 per cent above that among children in two rooms of lesser temperature ventilated by window inlets and gravity exhausts.

### A CORRECTION

The Allied Architects' Association, of Los Angeles, through whose cooperative efforts the Civic Center Plan for that city was developed, is now at work upon an addition to the County General Hospital to provide for 1,500 additional beds at a cost of \$5,000,000. The Civic Center Plan, described in the May issue of the *Western Architect*, was the result of a year's work on the part of the seventy members of the organization and a drafting force. Through confusion of the name of the writer of the descriptive article on the Civic Center Plan of Los Angeles in the May issue, the name of Gardner W. Gregg was given as preparing the plan for the Civic Center.

Ernest E. Pickering, for the past three years Instructor in Architecture at the University of Illinois, will go to the University of Cincinnati as Associate Professor of Design.

Professor William C. Titcomb of the University of Illinois has accepted a professorship in the College of Engineering and Architecture at the University of Michigan.

Prentice van Walbeck Duell, formerly Instructor in History of Architecture at the University of Illinois, and for the past two years at the School of Classical Studies at Athens, Greece, will return to America in September to teach his subject at the University of Cincinnati.

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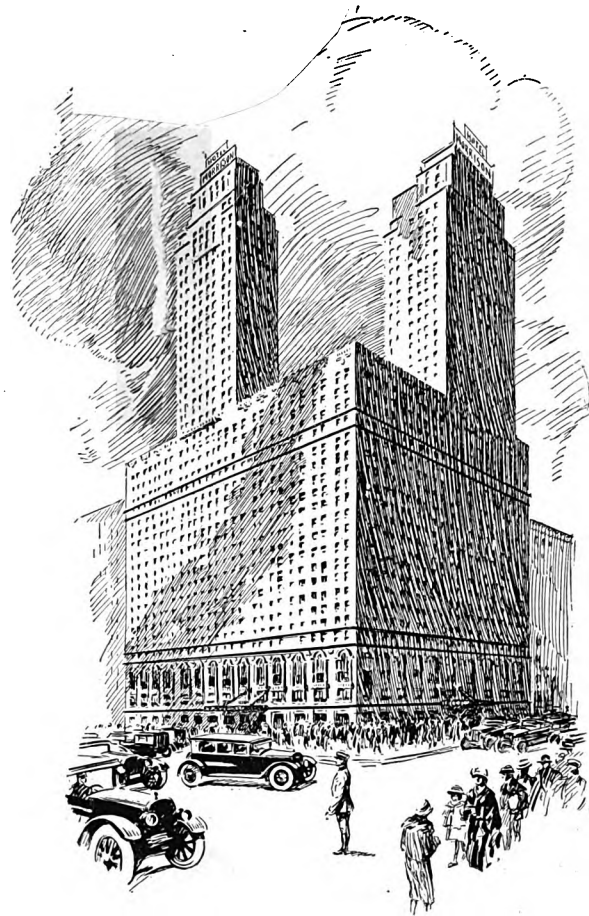
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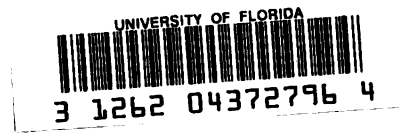
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