

THE
WESTERN
ARCHITECT



ARCHITECTURE
AND ALLIED ARTS
OCT 1925

Structural

WE Furnish with Installation if desired:

- (1) STRUCTURAL Designs and Working Drawings.
- (2) MASSILLON BAR JOISTS.
- (3) Deformed REINFORCING BARS.
- (4) WIRE MESH.
- (5) BAR SUPPORTS.
- (6) Permanent STEEL TILE.
- (7) No. 16 GA. Removable STEEL FORMS.
- (8) No. 16 GA. Collapsible STEEL FORMS.
- (9) Collapsible COLUMN FORMS.

Plastering

*We Furnish
Materials
and
do all Kinds
of Plain
and
Ornamental
Plastering*

Metal Lathing

- (1) Diamond Mesh METAL LATH.
- (2) Herringbone Mesh METAL LATH.
- (3) PLASTER SAVER METAL LATH.
- (4) FURRING CHANNELS.
- (5) Metal CORNER BEADS.
- (6) Metal BASE BEADS.
- (7) Metal PICTURE MOULD.
- (8) SANITARY METAL TRIM.
- (9) METAL BASE.

We Specialize on the Installation of the above Materials.

Nothing too Simple—Nothing too Difficult

COMER-COCKERELL METAL LATH CONSTRUCTION CO.
Kansas City, Missouri

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 3rd St. and 3rd Ave. So., MINNEAPOLIS, MINN.



**Manufacturing
Departments**
Structural Steel
Blacksmith
Machine
Foundry

St. Paul Foundry Company

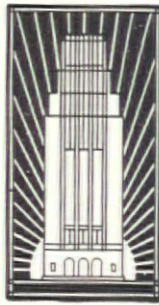
Manufacturers and Engineers

St. Paul, Minnesota

Telephone: Humboldt 1321

Structural Steel
Grey Iron Castings
Semi-Steel Castings
Special Machinery
Railroad Castings
Sewer Castings
Prison Installations
Steel and Iron Stairs
Repairing Equipment
Ornamental Iron
Light Forgings
Railings
Welding

THE WESTERN ARCHITECT



ARCHITECTURE

ALLIED ARTS

Volume XXXIV.

Number 10

CONTENTS OCTOBER, 1925

TEXT PAGES

EDITORIALS: "The Perpendicular in College Architecture"; "A New Style Evolved by the 'Stepped-Back' Zoning Law"	Pages 99-100
PETER BONNETT WIGHT, F. A. I. A.—AN OBITUARY By ROBERT CRAIK McLEAN	Pages 100-103
PETER BONNETT WIGHT—AN APPRECIATION By ARTHUR WOLTERS DÖRF, F. A. I. A.	Page 103
ARCHITECTURE IN THE MIDDLE WEST By REXFORD NEWCOMB, A. I. A.	Pages 104-105
FROM AN ITALIAN SKETCH BOOK By ERNEST PICKERING	Page 106

PLATES AND ILLUSTRATIONS

POOL AND GARDEN, DENVER, COLORADO J. B. BENEDICT, ARCHITECT	Frontispiece
HENRY A. GUETTEL MEMORIAL, ROSE HILL CEMETERY, KANSAS CITY, MISSOURI Exterior—Plan	Plate 1
Detail of Entrance—Interior	Plate 2
LINWOOD BOULEVARD PRESBYTERIAN CHURCH, KANSAS CITY, MISSOURI Exterior	Plate 3
Plans	Plate 4
Detail of Entrance—Pulpit and Organ	Plate 5
YOUNG MEN'S HEBREW ASSOCIATION BUILDING, KANSAS CITY, MISSOURI Plans	Plate 6
Exterior	Plate 7
Detail of Entrance—Side View	Plate 8
Lobby—Auditorium	Plate 9
Detail of Terrace—Roof Garden	Plate 10
RESIDENCE FOR MR. HOMER B. MANN, KANSAS CITY, MISSOURI Exterior—Plans	Plate 11
RESIDENCE FOR MR. JAMES E. LORTON, WINFIELD, KANSAS Exterior—Plans	Plate 12
LINCOLN SCHOOL, NEWTON KANSAS	Plate 13
STUDY FOR CHURCH AND PARISH HOUSE—STUDY FOR SYNAGOGUE GREENEBAUM, HARDY & SCHUMACHER, ARCHITECTS	Plate 14
MONUMENT OF LEONARD BRUNI	Plate 15
DOORWAY IN LEFT AISLE CATHEDRAL, FLORENCE, ITALY MEASURED AND DRAWN BY ERNEST PICKERING	Plate 16

ROBERT CRAIK McLEAN, EDITOR
REXFORD NEWCOMB, ARCHITECTURAL EDITOR
BOARD OF ADVISORY EDITORS

Illinois

DWIGHT H. PERKINS
IRVING K. POND
ROBERT C. SPENCER, JR.
THOMAS E. TALLMADGE
ARTHUR WOLTERS DÖRF

Alabama

EUGENE H. KNIGHT

Iowa

WILLIAM L. STEELE

California

RICHARD S. REQUA
CARLETON M. WINSLOW

Colorado

J. B. BENEDICT

Indiana

E. R. AUSTIN
HERBERT W. FOLTZ

Kansas

LORENTZ SCHMIDT

Louisiana

N. C. CURTIS

Michigan

EMIL LORCH
WILLIAM B. STRATTON

Montana

CHANDLER C. COHAGEN

Ohio

GUSTAVE W. DRACH
FRANK B. MEADE

Texas

SAMUEL E. GIDEON

Washington

CARL F. GOULD

Wisconsin

ARTHUR PEABODY

GEORGE R. HORTON, BUSINESS MANAGER

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.

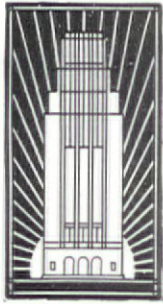
New York Office:
P. A. DOHM, Representative
165 Broadway
Cortlandt 5733

Business Office:
215 South Market Street
Chicago

Minneapolis Office:
114 North Third Street
Telephone Geneva 2373



POOL AND GARDEN, DENVER, COLORADO
J. B. BENEDICT, ARCHITECT



THE WESTERN ARCHITECT

ARCHITECTURE

ALLIED

ARTS

Volume XXXIV.

OCTOBER, 1925

Number 10

The
Perpendicular
In College
Architecture

We have become so used to overlooking the psychologic effect in things straining for the practical obvious that "factory-made and standardized" is entering into all departments of life. The latest departure from the line of custom and tradition comes from an American college. In this department of our social cosmos one would expect the highest quality of intelligence and observation and a proper regard for the lessons taught by age-old experience. But in violation of every example the University of Pittsburgh has decided that an entirely new and radical change is to be made in the progress of youth toward acquiring a higher education. No more the cloistered environment of an Oxford, or the democratic freedom of a Yale college yard. Instead of an enduring microcosm of university life consciously directed to secure for each undergraduate as wide an experience as possible of life at its best, this educational institution aims to ignore all influence of association and environment, which is far beyond any book culture that the curriculum supplies, and build into the air a structure that will vie with the Eiffel tower in its height-domination of its locality. In American college architecture there has always been an aim, at least, to preserve a certain rhythm and a romantic sequence in the different structures, all grouped upon a campus which serves as a setting that in the graduate life of the student is remembered with more affection, often, than any or all the buildings in which his "work" was done. It is true that in the American university the unit is conceived of as some department of instruction, and such segregation may be wise; but to build a "factory" with no more attraction and with all the businesslike conditions of a skyscraper office building, will destroy everything that is known as "college spirit", leaving no memories, and giving to the student the feeling of a day's work and a time clock to mark his service. But it is intended that this great tower shall advertise the greatness of the institution to the passer-by, bringing to its halls more students than are attracted by the grouping at Harvard where the gates that lead into

"the yard" are in the rhythm of Harvard Hall and Holworthy, of Massachusetts Hall and Hilworth Chapel; and where dormitories, dining hall, professional residences and administration buildings all produce an intimate and "belonging" impression that, in its mental effect upon the student is worth more than all his educational gains valuable as they are. This part of college life, destroyed there is nothing that can take its place. There is a vine-covered stump of a great oak tree which stood at the entrance to the campus of the Northwestern University fifty odd years ago, which the other day, was more interesting than long rows of buildings lining the lake front from George Maher's gymnasium to the farthest of the nine fraternity houses. An exquisitely beautiful and inspiring architectural creation may come out of this ambitious project of the Pittsburgh university, but it will not have the anticipated effect on the student body.

Harvey Wiley Corbett sees in the
A New Style Evolved "stepping back" of upper stories re-
by the quired by the zoning law in New York
"Stepped-Back" a new and independent departure in
Zoning Law 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. 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."

Peter Bonnett Wight, F. A. I. A.

AN OBITUARY

By ROBERT CRAIK MCLEAN

FULL OF YEARS and good works," would be a fitting epitaph upon the scroll that marks the passing of that architect emeritus, Peter Bonnet Wight, who died at Pasadena, California, on September 8, in his eighty-eighth year. The span of his architectural activities reaches from the stone house he designed and constructed in his senior year in college, in 1855, to his retirement in 1918, at the age of eighty, to take up his residence in California.

Here was a man whose life can be said to have represented the epitome of professional spirit. For here was enthusiasm which begins with youth, and, with a constructive urge, carries through professional life, be it ended, as was Root's in the early days of its usefulness; or, like Wight's, giving out its essence through the greater part of a century. And between these two lives the makings of an architecture that rivals a modern world has had its beginnings at the hands of many men of like constructive ideals.

Mr. Wight's life was neither "brilliant" nor pyrotechnic. It was greater because it was neither, for, like that of all architects of vision, it was a life given over to a pouring out to an unappreciative public through professional activities, of that which makes for what we call society and social advancement. His first executed design, one that brought him recognition from his professional confreres, was that for the Academy of Design in his native city, New York. His first entrance into a life, that, in its many details formed the sum of his service to his fellow men through its effect upon the architects who were so fortunate as to come under his influence, was when he gave his services as a co-organizer of the New York Chapter, and as secretary of the American Institute of architects in the formative days of its organization.

His life history is not unlike that of others whose lives far exceeded the allotted three score years and ten, and were among those who laid the foundation for the upbuilding of present professional practice and practitioners. Like those of McLaughlin of Cincinnati, Le Brun of New York, Jenney of Chicago, Scofield of Cleveland, all of revered memory, or Bruce

of Atlanta, and Buffington of Minneapolis, who are still with us, Mr. Wight's activities went far beyond the opportunities for service in ordinary practice. These activities took him into the broad field of public and professional education that otherwise could not have been reached.

Mr. Wight was born in New York City on August 1, 1838. He was educated in the public schools, entered the Free Academy, now the College of the City of New York, at the age of twelve, and, taking a classical course, graduated, in 1855, with the degree of Bachelor of Arts. While in college he became interested in architecture and was the most proficient of his class in freehand drawing. Such architectural books as were in the library, especially the first editions of Ruskin which were then coming out, broadened his perspective of the meaning of design, and he applied his knowledge in the designs of two houses, one of which was constructed before his graduation.

A year spent in a post graduate course in drawing and a similar period as a student draftsman in an architect's office comprised his professional preparation, as in 1857-58 he designed a row of brick stores and offices in a suburban village. In 1858, through the influence of Josiah L. James, an old friend of the family, he was induced to go to Chicago. There, after an association with the firm of Carter and Bauer he returned to New York. He was then twenty-one years old and felt that architecture was his chosen calling. He entered the field with both talent and enthusiasm, an enthusiasm that never left him through his long and varied life. Until 1861 he studied drawing at the Astor Library, undertook such architectural or mechanical drawing as was offered, designing a bank for Middletown and a hospital for the insane at Binghamton.

Like W. L. B. Jenney, Major Willets and Dankmar Adler of Chicago, or Levi T. Scofield, of Cleveland, to name but four of many other architects of the time, the breaking out of the civil war turned Mr. Wight's thoughts toward military service. He studied military drill and military engineering, completing the



PETER BONNETT WIGHT, F. A. I. A.
1838—1925

From a Painting by Allen E. Philbrick, 1913,—Now in the Architect's Club, Chicago, the First in the Series of Portraits of Chicago Architects Owned by the Chicago Chapter.

course in six months. In 1865 he was recommended for an engineering commission by General Burnside, but it was vetoed by the Secretary of War on technical grounds. Mr. Wight, then turned his attention again to architecture.

In the interim he had won his first and greatest competition. At the suggestion of a classmate he obtained permission to enter, as a volunteer, a competition for the National Academy of Design to be erected at the corner of Fourth Avenue and Twenty-third Street, New York. His entrance was opposed by the "regular" competitors, prominent New York architects, but when his design was seen by the Council of the Academy, to whom he was entirely unknown, he was placed with the paid competitors. His design was accepted but more than a year passed before an award was made. Meanwhile a much more imposing building was decided upon for which Mr. Wight made two more designs, one of which the Council proposed to adopt. But he perfected a third design from which the building finally was constructed. It was time then to enter practice regularly, and Mr. Wight hired an office with Russell Sturgis, whom he had first met at college.

It is interesting to note that the building was completed the day before President Lincoln was shot. Instead of the gala dedication exercises contemplated, the building was draped in mourning by the architect.

At this time Mr. Wight was commissioned to design the Yale School of Fine Arts, and won a competition for The Brooklyn Mercantile Library. He was successful also in residence architecture and practiced in New York until the year 1871. Then, after the "great fire" he was induced to remove to Chicago, impressed with the great opportunities presented by that city's rebuilding. At the invitation of Mr. Ascher Carter, the architect with whom he was associated in his first Chicago venture, he joined the firm which became Carter, Drake and Wight. On the death of Mr. Carter, two years later, the firm became Drake and Wight. Subsequently, and until 1881, Mr. Wight practiced alone.

It was during this period that Mr. Wight's office became the medium through which a firm of architects was established, the members of which subsequently "made history." From Mr. Jenny's office came Daniel Hudson Burnham, and from his architectural training at the Columbia School of Mines and a year with a New York architect, came John Wellborn Root. The two became fellow draftsmen, and from Mr. Wight's office they entered practice as Burnham and Root. (A biographical sketch of Mr. Wight, published by the Chicago Chapter, in 1913, stated that when Burnham and Root designed the Montauk block, Mr. Wight was employed as consulting architect. It also stated that Mr. Wight "designed the first grill foundation ever used for any building, using old iron rails for concrete reinforcements." This is a mistake as to the "grill," as the foundations of the piers in the Montauk Block were of pyramided, dimension stone. They occupied so much basement room that when Root designed the Rookery he there laid railway rails to support the piers.)

From 1881 to 1891 Mr. Wight abandoned architectural practice to put into application his natural talent for construction. This took the form of the manufacture and placing of a hollow tile called terra cotta lumber. His architectural knowledge in its manufacture, coupled with the lightness and fire-proofing quality of the material and its strength between floor beams, gave it a large use. During this period he relinquished his membership in the American Institute of Architects, but the Chicago Chapter declined to accept it. Thus his membership in the Institute remained unbroken from its commencement, in 1866, to the day of his death. For almost sixty years he was a Fellow of the American Institute of Architects.

Mr. Wight resumed practice in time to become one of that corps of America's most renowned architects who created the visible form and inspired the invisible spirit of the Columbian Exposition that was destined to open a new and far-reaching architectural epoch. His designs were mainly State buildings, the Homeopathic hospital, and exhibits, all of which manifested



THE NATIONAL ACADEMY OF DESIGN, NEW YORK CITY, WAS PETER B. WIGHT'S EARLIEST IMPORTANT BUILDING, THE DESIGN FOR WHICH WON HIM A COMPETITION IN THE SIXTIES. THE BUILDING, COMPLETED IN 1865, AT FOURTH AVENUE AND TWENTY-THIRD STREET, WAS RAZED TO MAKE WAY FOR THE METROPOLITAN TOWER. THE REPRODUCTION IS FROM AN ILLUSTRATION IN THE AMERICAN ARCHITECT AND BUILDING NEWS, 1894.

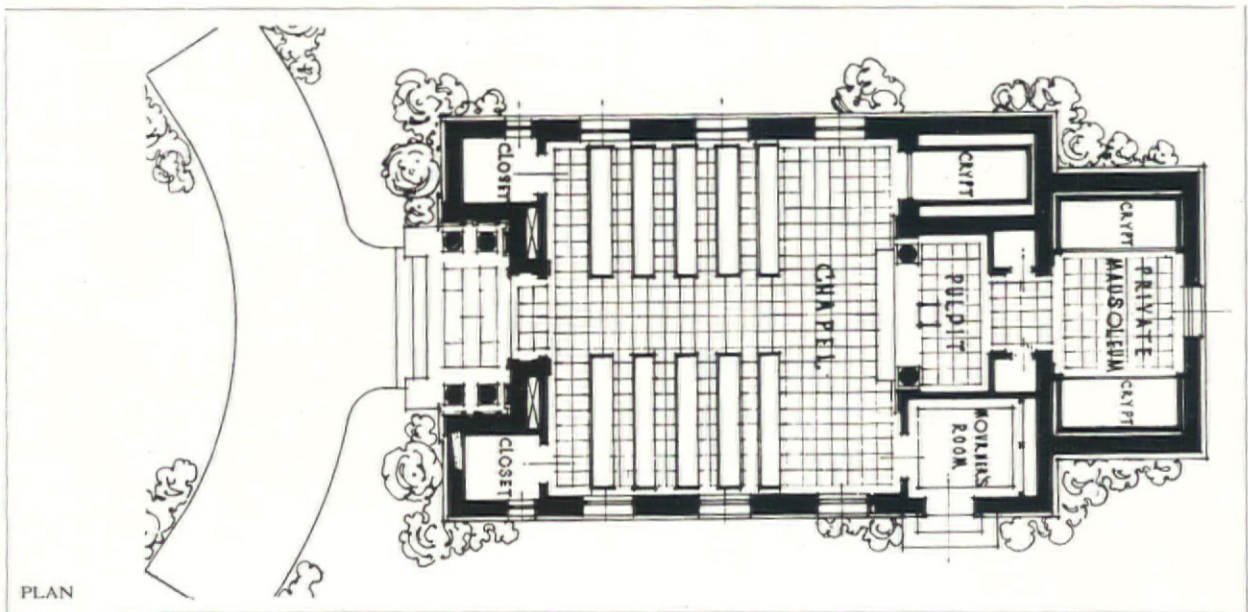
the same refinement that produced his Academy of Design and made it distinctive.

The period of depression which followed the Exposition were "lean years," indeed, in the profession. Turning to writing, Mr. Wight's contributions on architectural subjects were welcomed by this Editor and many others, while payment for them formed an appreciable part of his revenue. It was at this time that Chicago architects began discussing the necessity for a regulatory law pertaining to their practice. In 1895 the actual work of formulating a law for registration, examination and licensing of architects was commenced. Mr. Wight was not only active in all the committee work involved in the preparation of a proper and operative law, but his wise counsel prevailed in the formulation of the Act. Upon the passage of the registration law regulating the practice of architects, by the State Legislature in 1897, the first registration law to be adopted in any state, Mr. Wight was appointed by the governor a member of the board of examiners. At its first meeting he was elected secretary and treasurer, a position he held until his retirement from professional activity shortly before he left Illinois to take up residence in California.

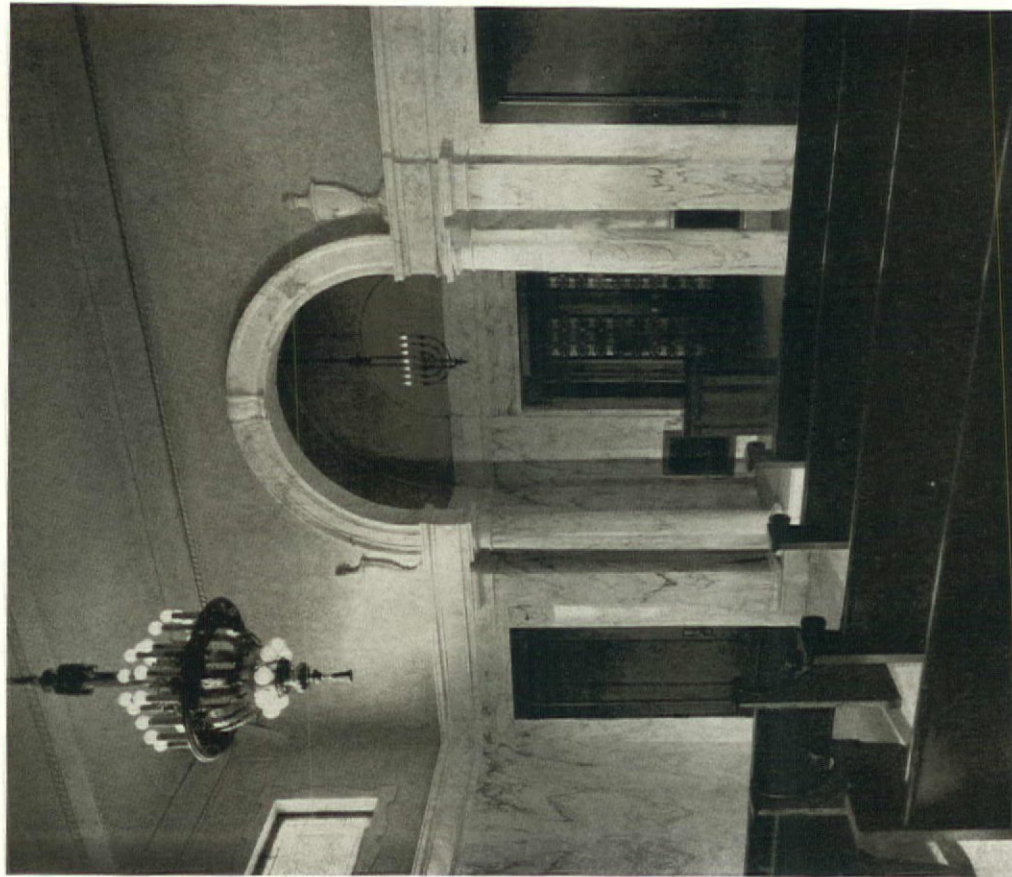
The services of Mr. Wight as member of the architectural registration board of Illinois were potentially one of the greatest it has been the privilege of an

architect to contribute to his profession and the public it serves, a patriotic service in its highest sense. His wise counsel in the direction and formulation of the law, with its subsequent amendments, and its vigorous and equitable enforcement by the able board of which he was the agent, became an example to other architects struggling with the same problem. Registration of architects became a fixed fact. In the hands of likeable and patriotic architects the practice of the profession has been legalized in the most enlightened states, and the initial efforts of the Illinois group which formulated the first law, has given the people the certainty of skilled service not heretofore known. Mr. Wight's connection with this work may be recorded as his greatest public as well as professional service.

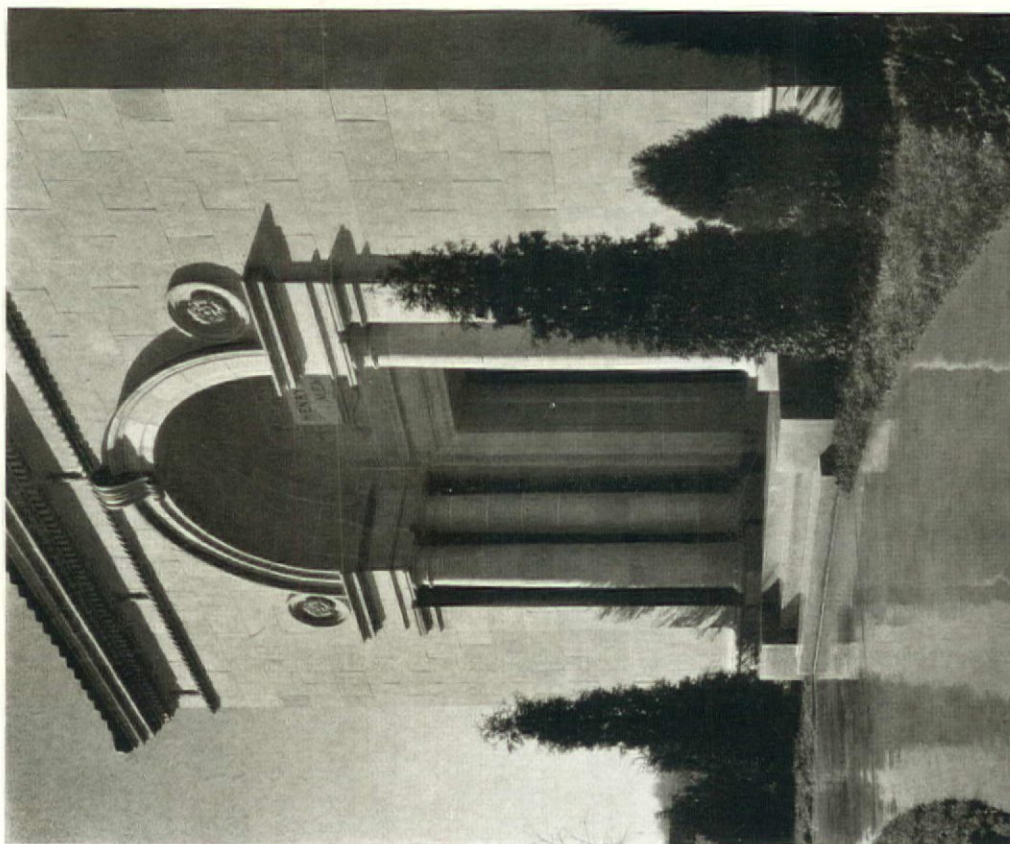
Unlike his former coadjutor, Russell Sturgis, Mr. Wight was too active professionally perhaps, to write books, but all his life he contributed articles on art subjects to magazines. As early as 1869 he was editor of a fine arts journal in New York. Subsequently he contributed to *The American Architect*, *The Inland Architect*, *The Western Architect*, *Architectural Record*, the *Pall-Mall* and other magazines, and for four years, 1904 to 1908, was editor of *Fireproof*, a trade publication. His last contribution, appearing in *The Western Architect*, January, 1925, related to his first Chicago



HENRY A. GUETTEL MEMORIAL, ROSE HILL CEMETERY, KANSAS CITY, MISSOURI
 GREENEBAUM, HARDY AND SCHUMACHER, ARCHITECTS :: :: :: :: ::



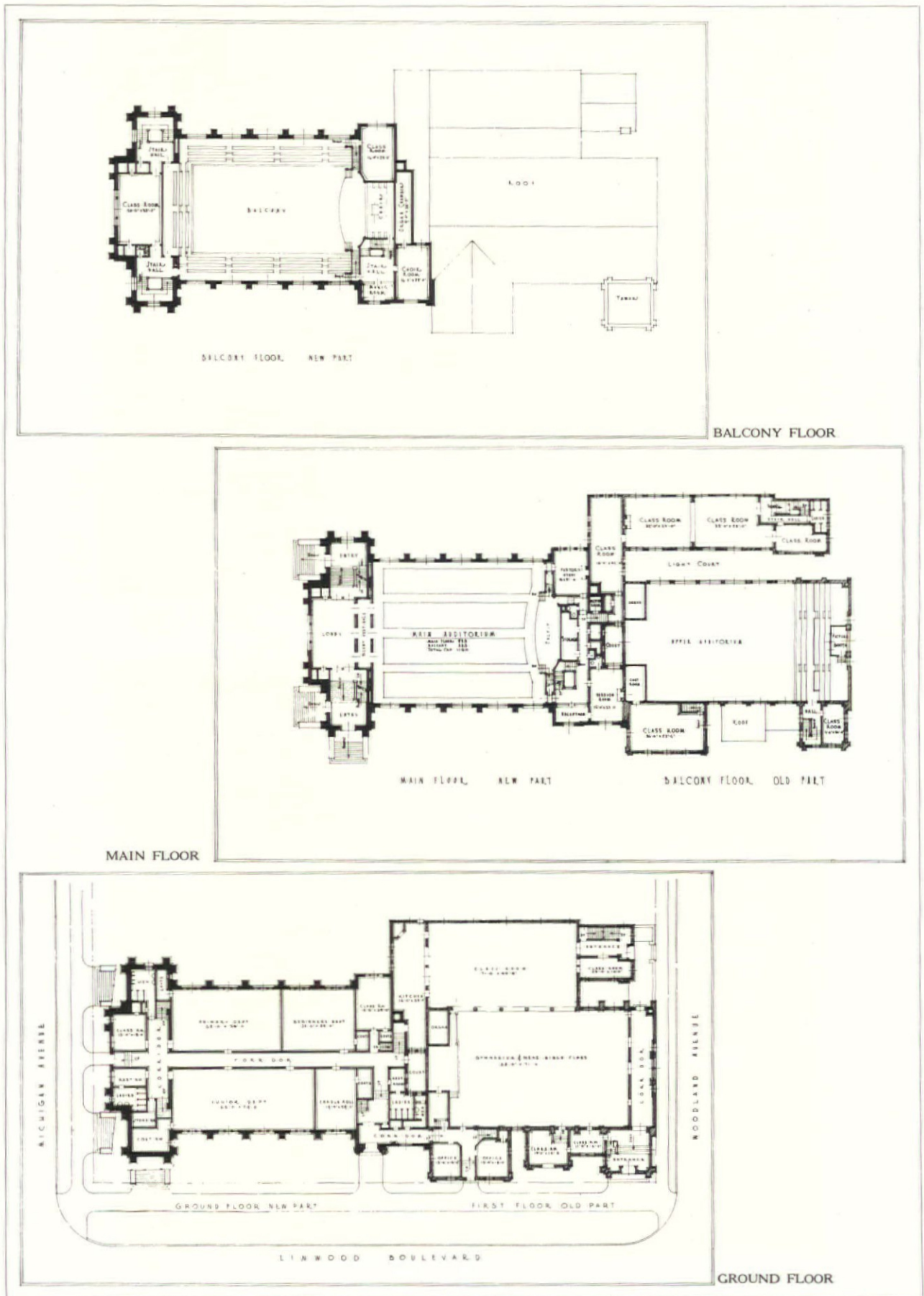
INTERIOR



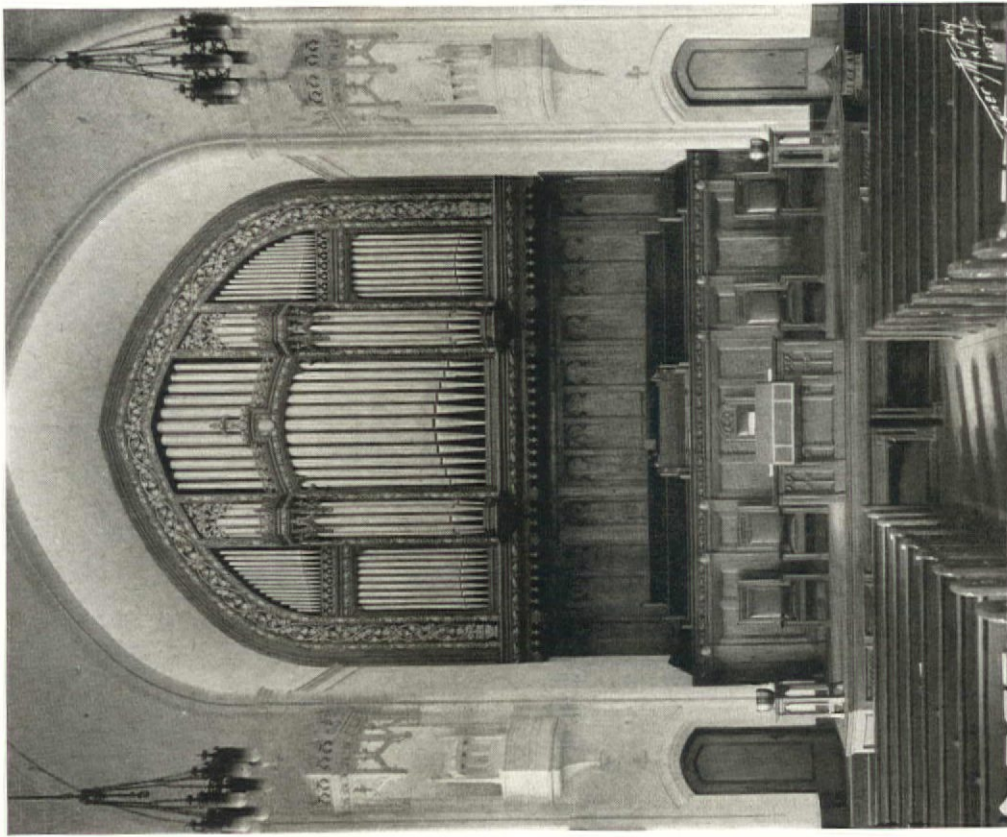
DETAIL OF ENTRANCE.
HENRY A. GUETTEL MEMORIAL, ROSE HILL CEMETERY, KANSAS CITY, MISSOURI
GREENEBAUM, HARDY AND SCHUMACHER, ARCHITECTS



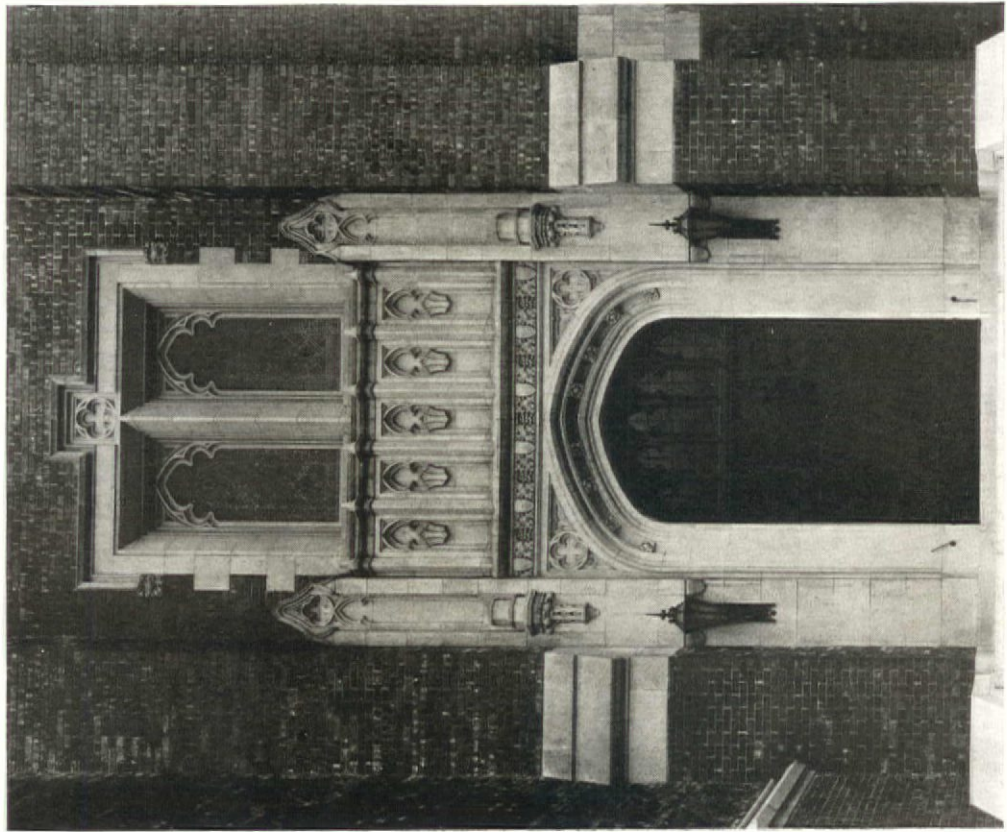
LINWOOD BOULEVARD, PRESBYTERIAN CHURCH, KANSAS CITY, MISSOURI
GREENEBAUM, HARDY AND SCHUMACHER, ARCHITECTS :: :: ::



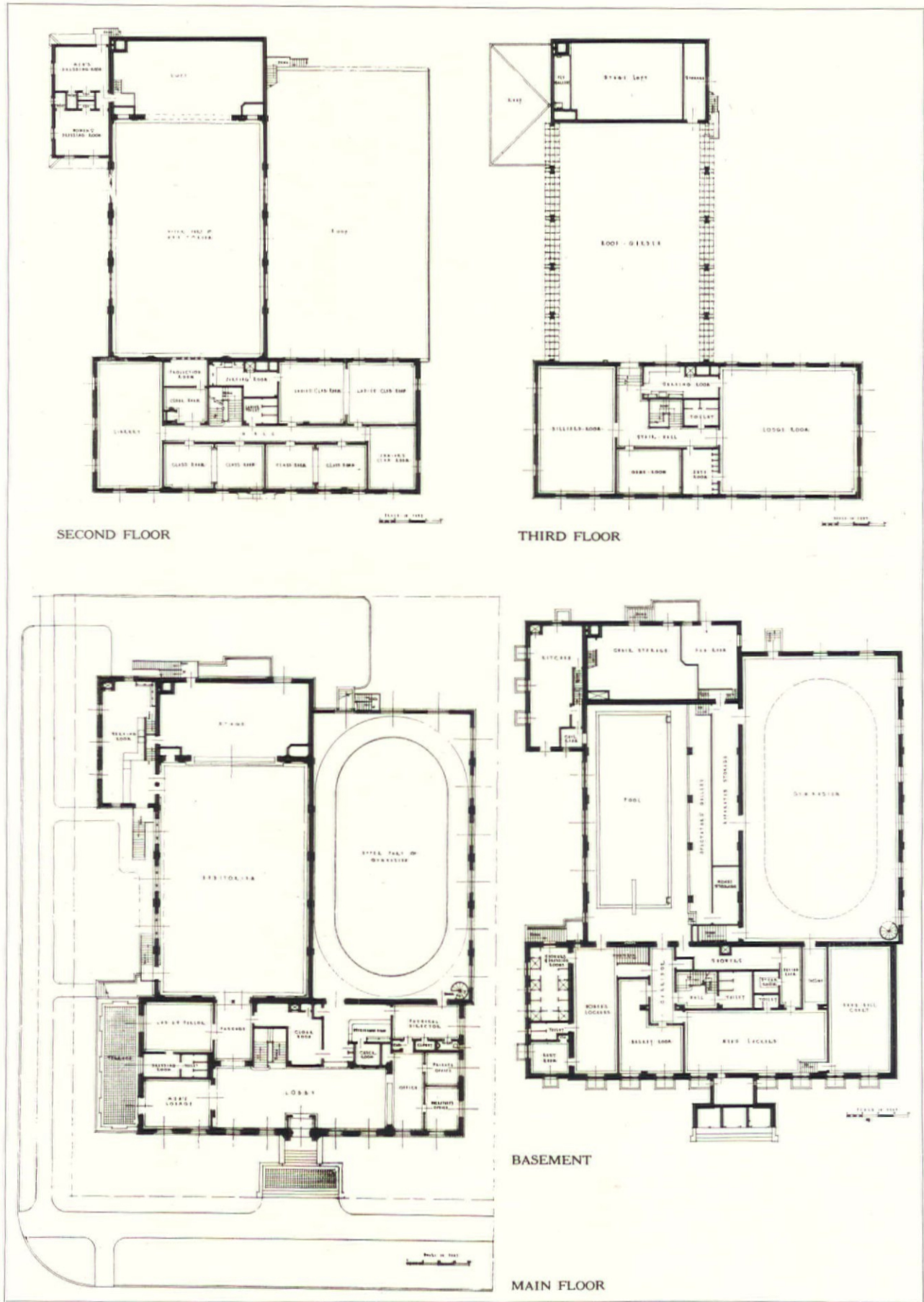
PLANS
 LINWOOD BOULEVARD PRESBYTERIAN CHURCH, KANSAS CITY, MISSOURI
 GREENEBAUM, HARDY AND SCHUMACHER, ARCHITECTS :: :: :: ::



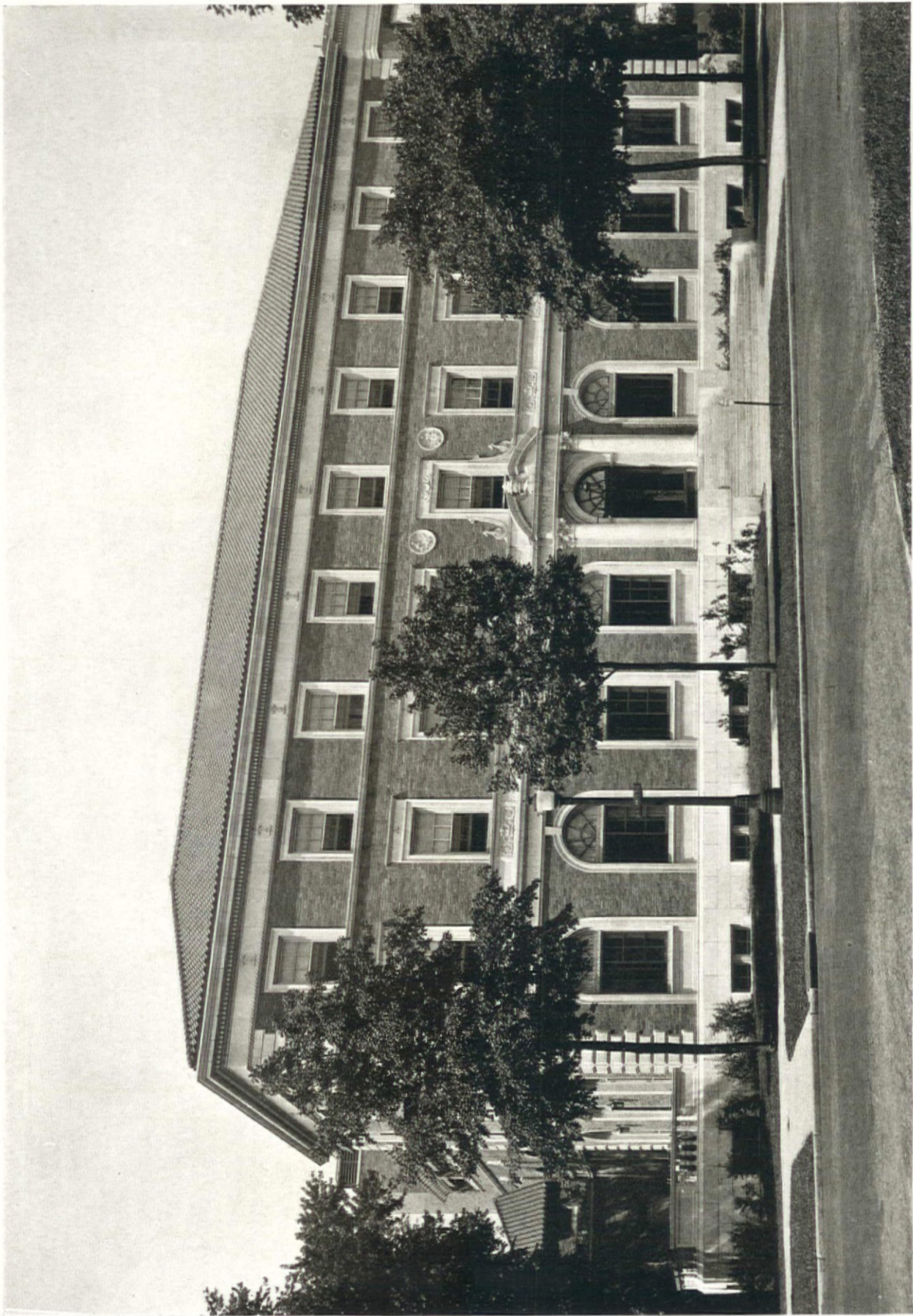
PULPIT AND ORGAN



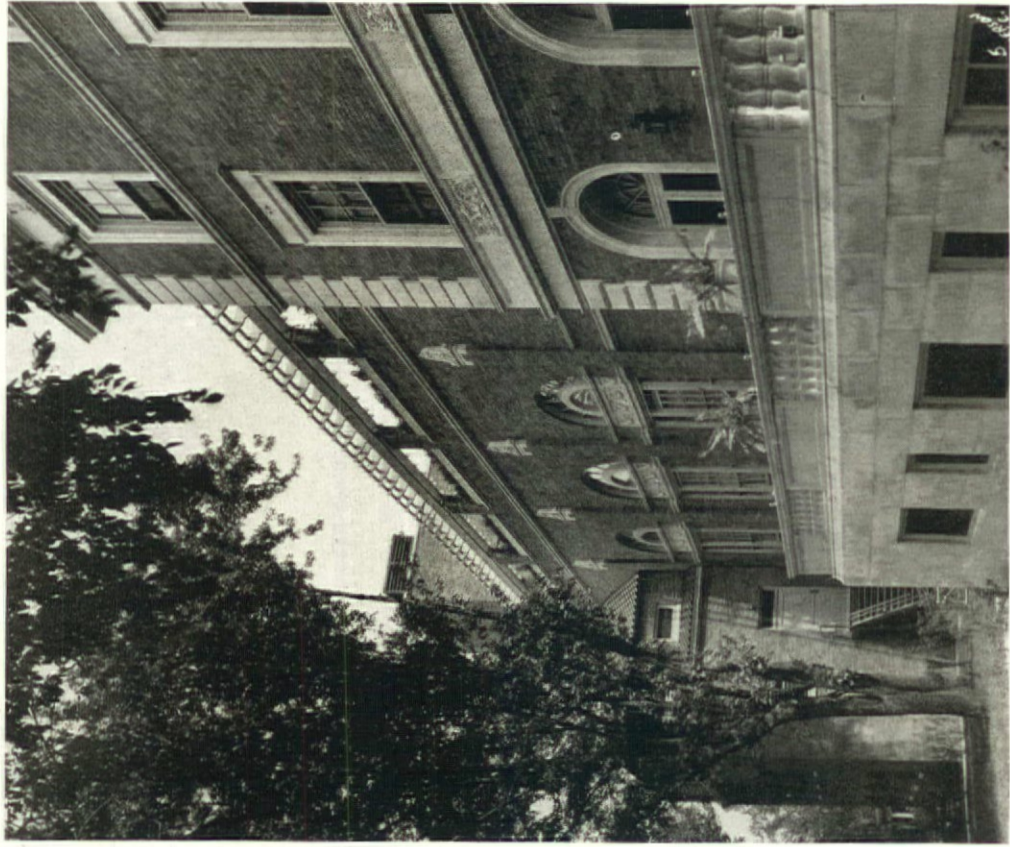
DETAIL OF ENTRANCE
 LINWOOD BOULEVARD PRESBYTERIAN CHURCH, KANSAS CITY, MISSOURI
 GREENEBAUM, HARDY AND SCHUMACHER, ARCHITECTS



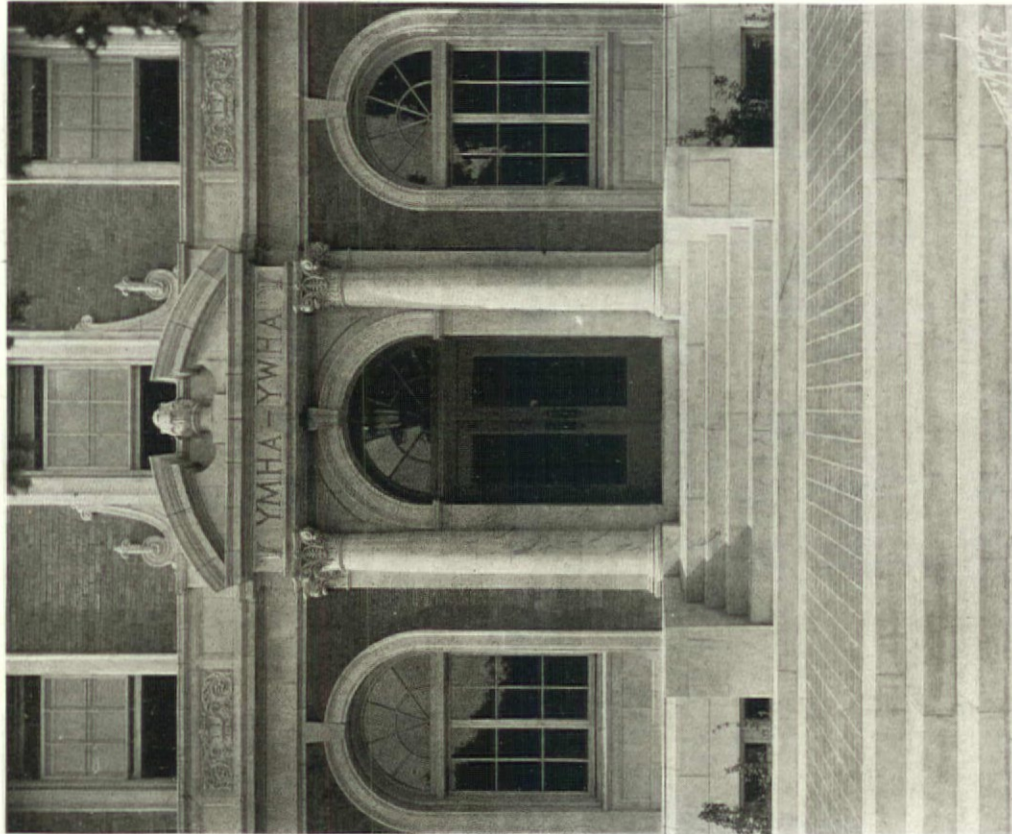
PLANS
 YOUNG MEN'S HEBREW ASSOCIATION BUILDING, KANSAS CITY, MISSOURI
 GREENEBAUM, HARDY AND SCHUMACHER, ARCHITECTS :: :: :: ::



YOUNG MEN'S HEBREW ASSOCIATION, KANSAS CITY, MISSOURI
GREENEBAUM, HARDY AND SCHUMACHER, ARCHITECTS :: ::



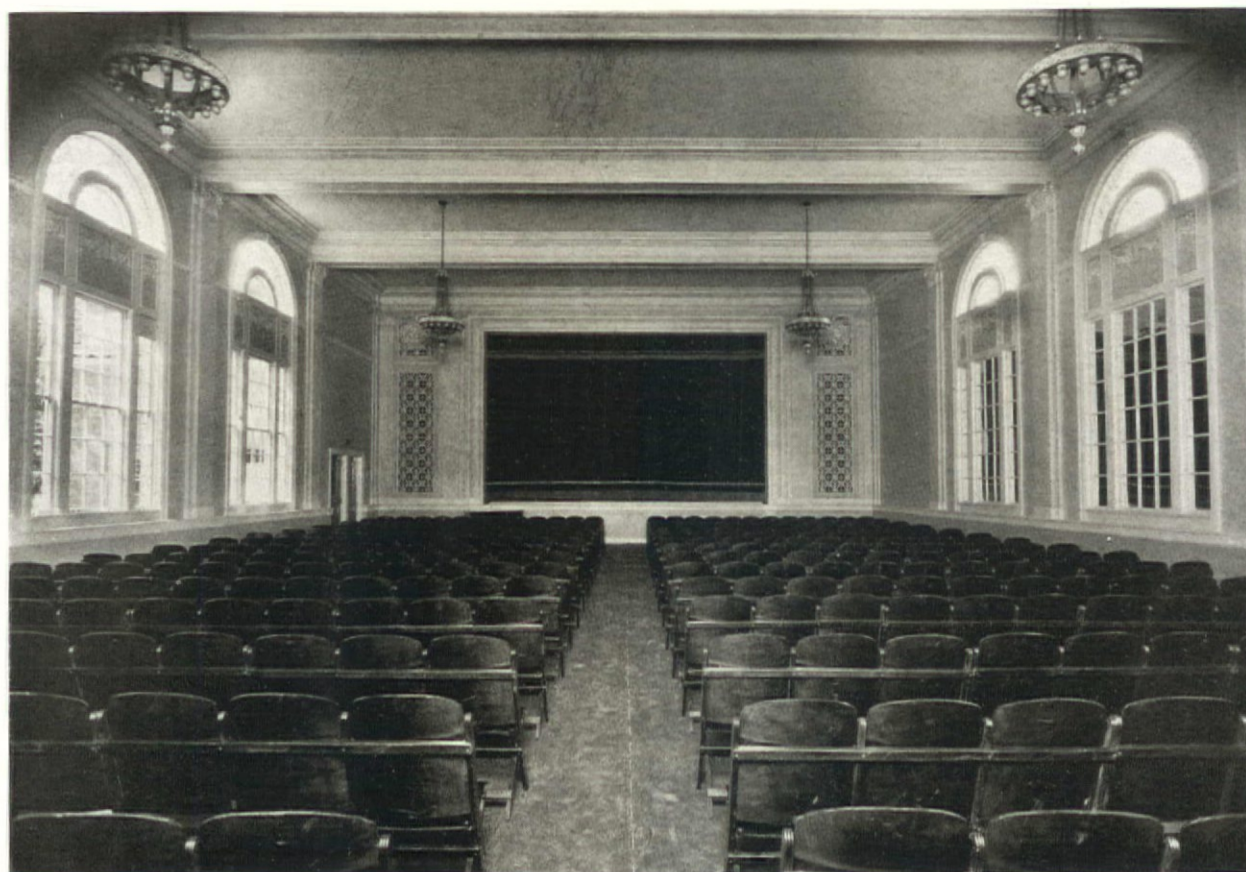
SIDE VIEW



DETAIL OF ENTRANCE
YOUNG MEN'S HEBREW ASSOCIATION, KANSAS CITY, MISSOURI
GREENBAUM, HARDY AND SCHUMACHER, ARCHITECTS :: ::



LOBBY



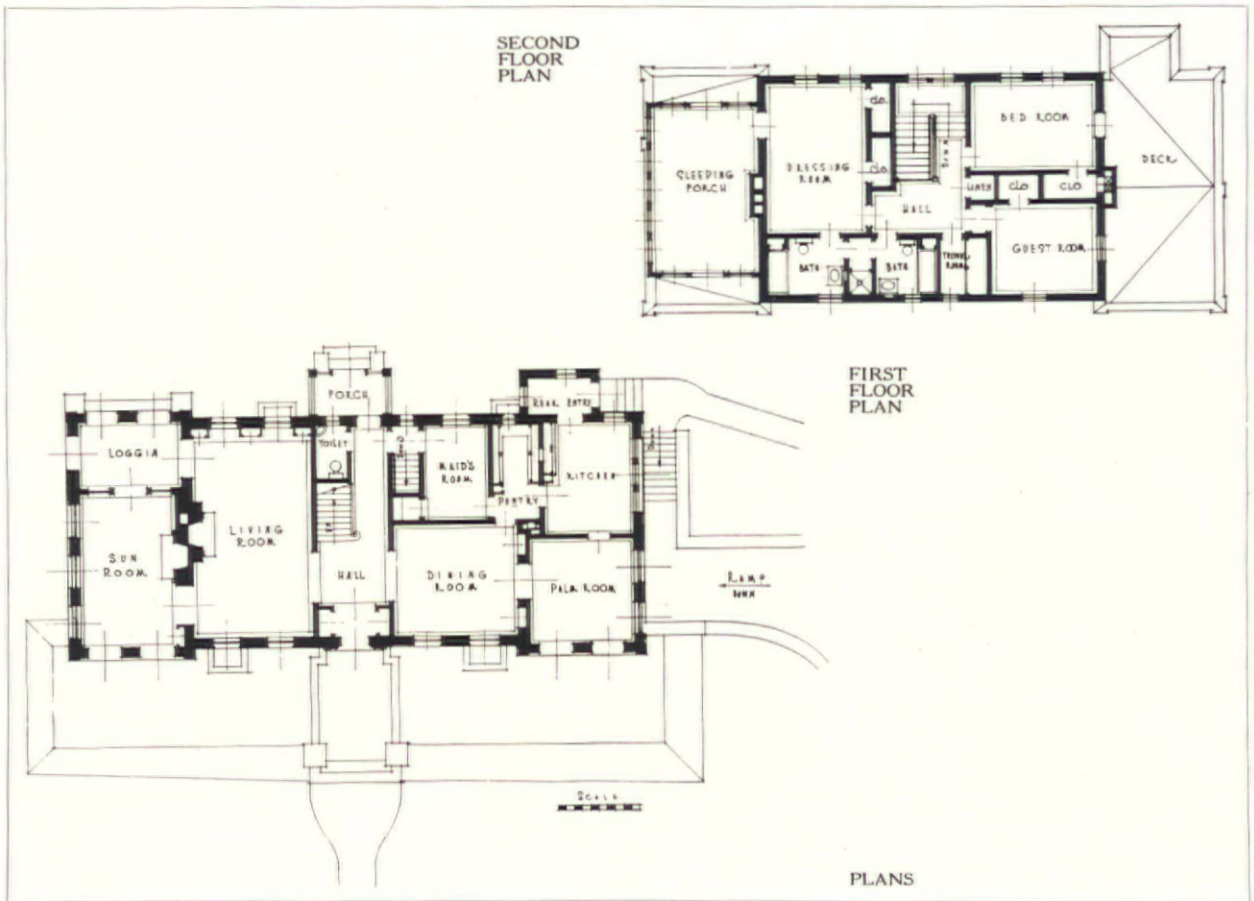
AUDITORIUM
YOUNG MEN'S HEBREW ASSOCIATION, KANSAS CITY, MISSOURI
GREENEBAUM, HARDY AND SCHUMACHER, ARCHITECTS :: ::



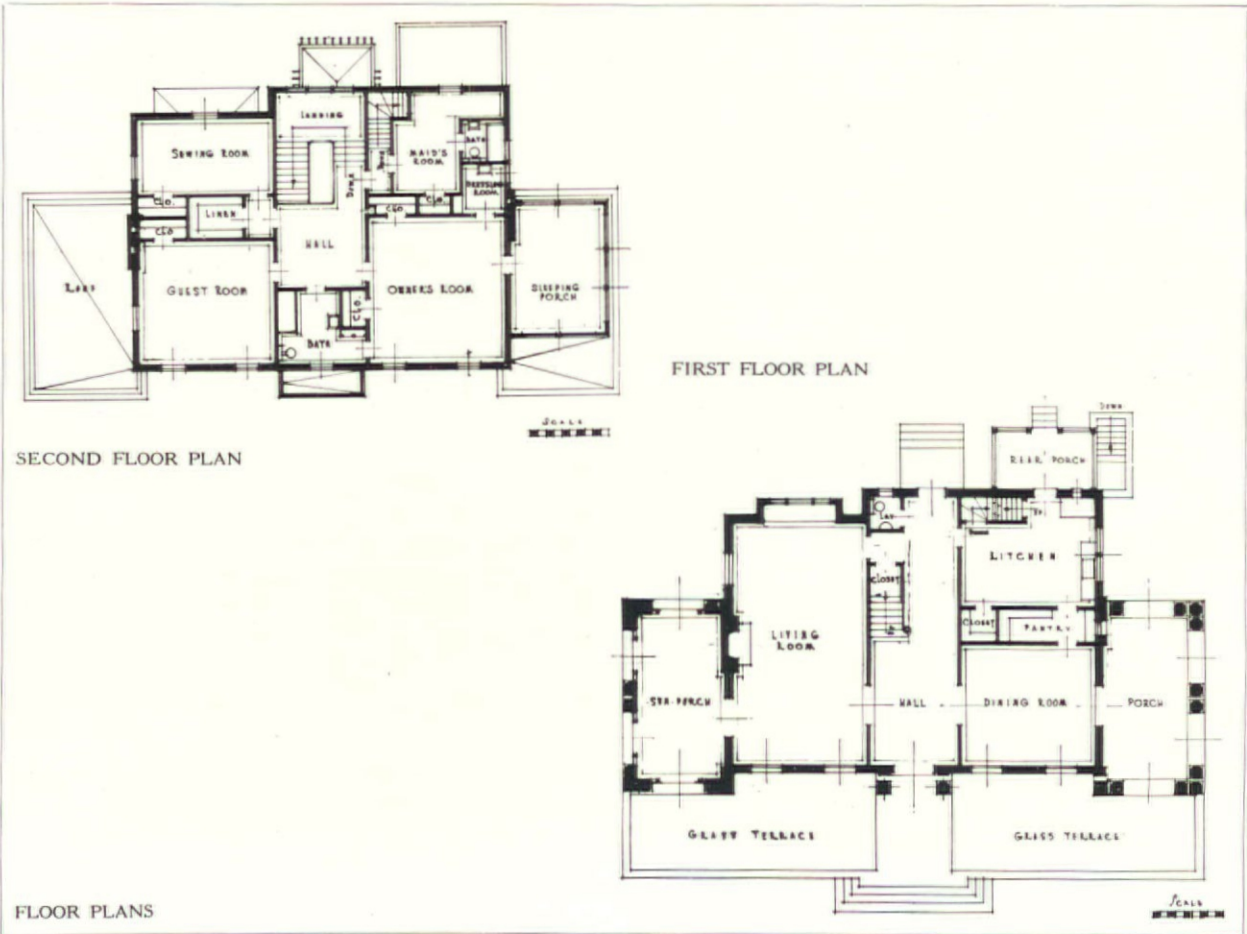
DETAIL OF TERRACE



ROOF GARDEN
YOUNG MEN'S HEBREW ASSOCIATION, KANSAS CITY, MISSOURI
GREENEBAUM, HARDY AND SCHUMACHER, ARCHITECTS :: ::



RESIDENCE FOR MR. HOMER B. MANN, KANSAS CITY, MISSOURI
 GREENEBAUM, HARDY AND SCHUMACHER, ARCHITECTS :: ::



RESIDENCE FOR MR. JAMES E. LORTON, WINFIELD, KANSAS
 GREENEBAUM, HARDY AND SCHUMACHER, ARCHITECTS



LINCOLN SCHOOL, NEWTON, KANSAS
GREENBAUM, HARDY AND SCHUMACHER, ARCHITECTS



STUDY FOR CHURCH AND PARISH HOUSE

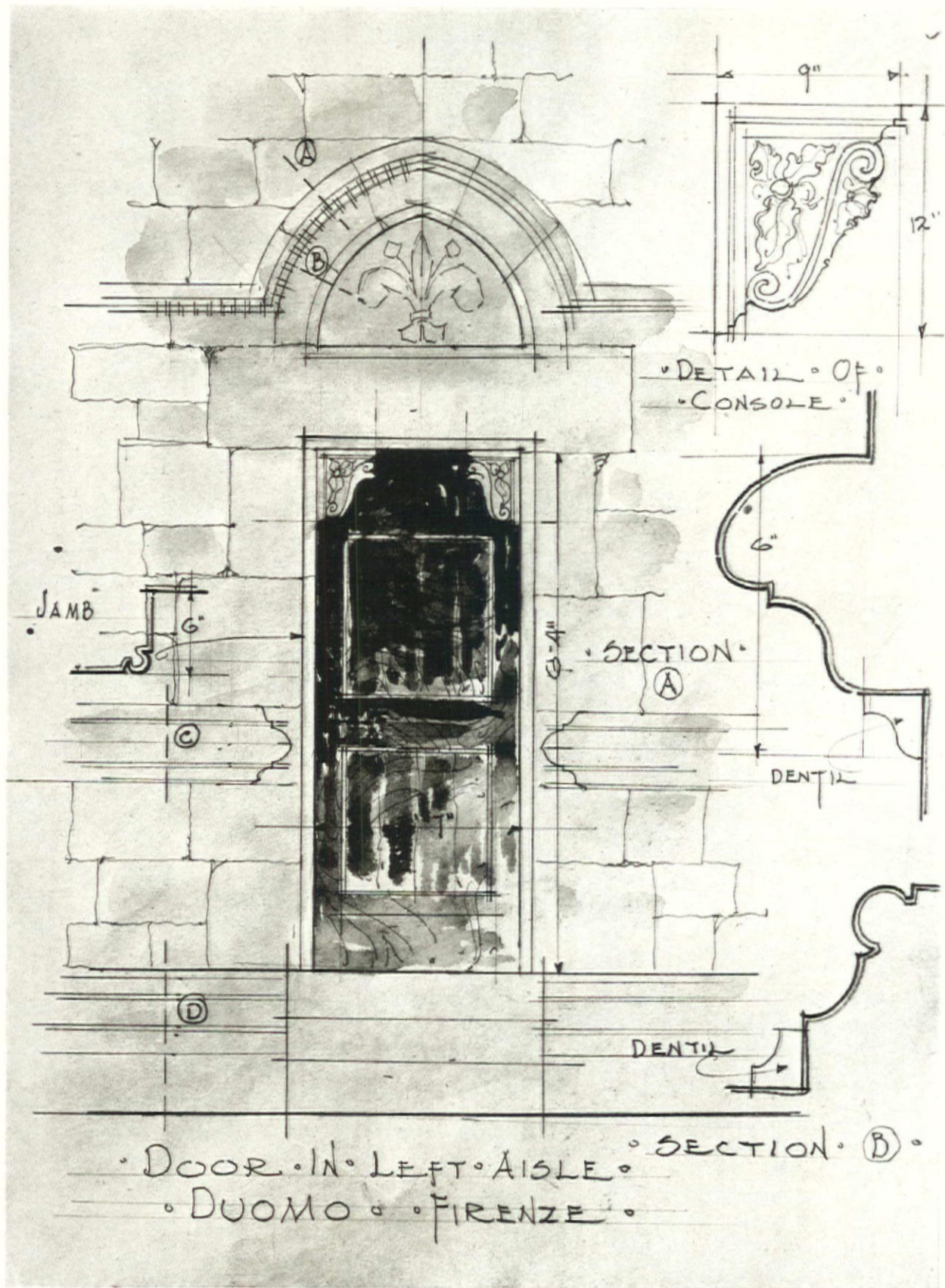


STUDY FOR SYNAGOGUE FOR CONGREGATION KENESETH ISRAEL, BETH SHOLOM, KANSAS CITY, MISSOURI
GREENEBAUM, HARDY AND SCHUMACHER, ARCHITECTS :: :: :: :: :: :: :: :: :: :: :: :: ::



MONUMENT OF LEONARDO BRUNI
 CHURCH OF SANTA CROCE, FLORENCE, ITALY
 MEASURED AND DRAWN BY ERNEST PICKERING

The monument of Leonardo Bruni, who died in 1444, by Bernadino Rossellino is one of the finest examples of the Early Italian Renaissance that remains for present day observation. The proportions, the details and the scale of the carving are unequalled.



DOORWAY IN LEFT AISLE OF CATHEDRAL, FLORENCE, ITALY
 FROM AN ITALIAN SKETCH BOOK OF ERNEST PICKERING ::

This doorway still retains much of the Italian Gothic influence, as revealed in the moldings and pointed arch. The lily above the door recalls the name of the Duomo—Santa Maria del Fiore (Saint Mary of the Flowers) and the arms of Florence.

associate, Ascher Carter, and was delightfully reminiscent of his own first days in Chicago.

Mr. Wight was elected a Fellow of the American Institute of Architects in 1866, was its secretary in 1869-70 and 71, and was one of the organizers of the New York Chapter when the Chapter system was established. Joining the Chicago Chapter of the Institute, in 1872, he served several terms as president and secretary and acted in the same capacity in the Illinois Chapter.

Accompanying biographical data, from which dates and facts in this sketch of his life has assisted memory in setting down, Mr. Wight enclosed a statement regarding his family, written two weeks before his death with a penmanship that even with his limited sight is singularly legible. He wrote:

"Mr. Wight leaves a daughter by his first wife, a widow, who resides in the city of Washington. His second wife died in the city of Chicago, October 30, 1914. He removed from his residence in Chicago, to Pasadena, California, on his eightieth birthday, August 1, 1918, and resided at 677 Summit Avenue in that city. His widowed daughter, named Edith Sears, resides at 4411 Kansas Avenue, Washington, D. C.; her own home."

Chicago Chapter Acts

Informed, at its first meeting for the season, of the death of Peter B. Wight, F. A. I. A., the Chicago Chapter of the Institute appointed as a committee to prepare suitable resolution, I. K. Pond and Arthur Woltersdorf. The resolution as presented by them to the Chapter, and adopted reads:

Peter Bonnett Wight, student of art and life, builder and designer, early a Fellow, and for many years a secretary of the American Institute of Architects, passed away at his home in Pasadena on Tuesday, September eight, nineteen hundred and twenty-five, at the advanced age of eighty-seven years.

With his civic and social-mindedness, Mr. Wight became, and continued to be, a large factor in the architectural life of Chicago in which city he passed the greater part of his professional career.

Mr. Wight's contributions to the professional literature were many, varied, and instructive. His history of the Chicago Chapter of the Institute teems with interest and will long keep his memory green in the hearts of its members, his friends to whom, as to all, he gave himself without stint.

Whereas: In the passing of Peter B. Wight, the Chapter and the profession have lost a vital force for good, a companionable and friendly spirit, therefore be it Resolved: That the Chicago Chapter A. I. A., record its deep sense of loss, and that these words of respect be spread upon the records of the Chapter and be transmitted to the intimate family through the beloved sister who ministered to the talented brother in his declining years.

Peter Bonnett Wight

AN APPRECIATION

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

PETER B. Wight has closed his earthly career in his eighty-seventh year. He is the last of his generation of American architects who contributed, by example and the written word, to the progress in building construction that we accept as standard today.

Wight and Russell Sturgis were classmates and friends in the College of the City of New York. They started in architecture at the same time, sharing the same office, soon after graduation in 1855. Sturgis has been dead for fifteen years. Montgomery Schuyler, editorial writer on the New York Times and architectural critic, another intimate friend, has been dead nearly as long. A. J. Bloor, for many years secretary of the American Institute of Architects, with whom Wight carried on a correspondence covering many years, is also dead. Charles H. Moore, Fogg Professor Emeritus of Art at Harvard, another intimate friend, seems to be the last living of that band of active, serious, architectural critics of Mr. Wight's generation whose writings in the architectural press were absorbed with avidity. Their teachings unquestionably have influenced the physiognomy of American architecture as it displays itself today. And yet Wight was not satisfied with the more recent aspects of American architecture. To judge from Mr. Moore's recent paper in *The Architectural Record*, he, likewise, thinks there is something seriously wanting.

Mr. Wight's great contributions to the science and art of fireproofing construction were carried on and added to by E. V. Johnson, Johnson is dead too.

Throughout his career, Mr. Wight was interested in architectural design. It is interesting to note, in this connection, that perhaps the best designed building by him was one done in his youth, at the age of 22 years. I refer to the National Academy of Design which stood on the corner of Fourth avenue and Twenty-third street, New York, begun about 1861 and completed in 1865. His later work in Chicago was very largely commercial, done shortly after the great Chicago fire when standardization had to be carried to the extreme and little time given either for study or construction. The one late building in Chicago that Mr. Wight looked back to with much fondness is the Blatchford home on North La Salle Street near Maple. It is a free-standing, brick house, in Victorian Gothic, with slate mansards with tile insets and much tile and stone used in the interior. It has fallen from its high estate to an ordinary rooming house today.

Architecture in the Middle West

By REXFORD NEWCOMB, A. I. A.

THE POSITION of the Middle West artistically is, we are told by critics (*east and west*), anything but secure and, in the past at least, few eyes have been turned to examples of art in the Trans-Mississippi area. Recently, however, this attitude has been somewhat modified and the excellencies of Mr. Goodhue's design for the Nebraska State Capitol at Lincoln and the commendable designs submitted in the Kansas City War Memorial Competition have won not only favorable comment but the warmest applause. So far as the writer has observed, the Muses are in no wise geographically minded and are as likely to confer "*the creative spark*" upon a babe born among "*walls of corn*" as upon one born in urban surroundings. A perusal of the art annals of our country will convince one of this fact, for many of our great painters, sculptors and architects "first saw the light o' day" in that artistically questionable area termed the "*Middle West*."

Creative geniuses, however, cannot live in pioneer communities, and up to a comparatively recent date the poets, writers, musicians, artists and architects born in the great intermountain area have been forced to seek an outlet for their genius at points along our Atlantic Seaboard.

On the other hand all village streets of the Middle West are not "Main Streets," all business

men are not "Babbits" and all farmers are not "Dirt," as some members of our younger writing fraternity would have us believe. The drudgery of "dirt farming" does in some miraculous way serve as a "fining pot" for the soul and gives one

an opportunity to get close to nature — that inexhaustible, sole source of beauty. The writer believes there is as much idealism amongst the great-hearted agricultural folk of the Middle West as a cross section of any group of American society will reveal. A noted woman writer of the East once found a reason for this in the great predominance of matchless changing sky that this limitless prairie country affords. In the great open spaces one lives much with his thoughts and ponders the whitherward of it all.

The comparative backwardness of art is not to be explained by any peculiar character of the people of this area. Anyone who has studied the peopling of the Mississippi Valley knows that much of this pioneer material was of the choicest blood

of our old Atlantic Seaboard and that, into that territory commercially dominated by Kansas City, men and women came with deep conviction and strong purpose to make of Kansas, Nebraska, Iowa or Missouri the kind of commonwealths that their love of freedom in politics and religion demanded. Many a hamlet in the Missouri Valley was settled by New



STUDY FOR THE DAVIDSON BUILDING, KANSAS CITY. GREENEBAUM, HARDY & SCHUMACHER, ARCHITECTS



PRELIMINARY STUDY FOR YOUNG MEN'S HEBREW ASSOCIATION, KANSAS CITY; GREENEBAUM, HARDY & SCHUMACHER, ARCHITECTS

Englanders of the Puritan stamp. Many an emigration scheme was fostered by the New England Emigrant Aid Society, and many a town was named for the peaceful home-places of Vermont, Connecticut or Massachusetts.

Any pioneer community still largely concerned with the winning of wealth from the soil is a poor place for the artist. He must await a time when the major problems of livelihood are solved by a large number of people who will thereby have the means and the leisure to enjoy works of art. Moreover, large and populous cities must arise to give him patronage and an appreciative popular taste must be cultivated.

Most of our western cities are less than a hundred years old and many of them are still in what might be termed the "pioneer stage." In not a few of them, however, there are galleries of art, a season of grand opera, a symphony orchestra, a little literary fraternity and a few works of notable architecture. The writer is of the opinion that the Middle West and such cities as Kansas City, with her fine civic spirit, are only at the threshold of their artistic opportunities. Especially is this true architecturally. But such movements as result in the construction of pleasant and tasteful homes, such as any subdivision of Kansas City, like the *Mission Hills* or *Country Club* affords, argue well for a better popular appreciation of good architecture.

While nothing could be more valuable to the formation of a developed public taste than the construction of a few really fine architectural monuments, (like the Kansas City War Memorial) in our great western cities, in the meantime homes, churches, clubs, hotels, schools and other structures must be built to care for the expanding needs of these growing communities. It is with this field that the firm of Greenebaum, Hardy and Schumacher, whose work is

featured in the plate pages of this issue, has so far concerned itself. Firms of this sort are doing a real pioneer work in the education of the clientele to an appreciation of good architecture for nothing is so valuable in the development of public taste as the

building of really good works.

This firm is not concerned with the problem apparently uppermost in the minds of Middle West painters and literary men, namely: the expression of the "*Spirit of the West.*" They are quite content to build in a grammatically correct, time-honored, historic vernacular. Architecture, unlike so many of our arts, cannot at once



THE GOTHAM APARTMENT HOTEL, KANSAS CITY; GREENEBAUM, HARDY AND SCHUMACHER, ARCHITECTS.

launch into an expression of its immediate backgrounds, for a developed architecture is the product of centuries. The Middle West has no immediate background architecturally. Indian huts and the sod houses of the pioneer offer little inspiration for architecture in a civilized community. Therefore the practitioner in such cities as Kansas City has recourse only to the best historic motifs that seem adapted to the work in hand. Therefore a church may be classic or Gothic, a schoolhouse brick Romanesque, a residence any of a number of styles approved by our eclectic tastes and adapted to the needs of society. The grounding of popular taste upon the best that the past has to offer is as potent a way of building an appreciative public as can be imagined. Thus the value of the work of a firm like that under consideration becomes apparent.

The writer is hopeful enough to believe that in time an artistic expression, peculiarly characteristic of this great prairie area will arise. But the first century is too soon to expect it. His study of similar movements in the history of architecture convinces him of its eventual advent, however, and, in time, it will emerge, but not until a considerable proportion of the populace is educated to an appreciation of good historic types.

From an Italian Sketch Book

By ERNEST PICKERING

Assistant Professor of Design, University of Cincinnati

THE ABOVE words were assigned by the poet to Cacciaginda, whom he finds in the Fifth Heaven where reside the souls of "those who died fighting for the true faith."

The early days of Florence were tempestuous ones and the architecture that remains for us today has back of it a turbulent history. Reposeful the city may have been when Cacciaginda beheld it, and calm and peaceful it certainly is now, picturesquely surrounded by the foothills of the Apennines; but one can read upon the faces of her many monuments much of the city's early struggles and conquests.

The name "*Fiorenza*" was derived, according to many chronicles, from the flowers in the surrounding meadows, especially the lilies, and also from the old ensign, a white lily on a red ground.

While Rome was the ancient focus of Italian life, Florence, after the Middle Ages, became the intellectual centre. It was here that Italian language, literature and architecture attained their prime. A marvellous abundance of art treasures and important historical associations preserved by numerous monuments, combine to render Florence unique among European cities.

So, when turning through the pages of an Italian Sketch Book, the name of Florence seems to dominate and insistently to call for attention—not only by reason of the number of details measured and recorded, but also because of their remarkable charm and interest.

As the lover of architecture proceeds through the winding streets of this old city, which still breathes the spirit of the Guelphs and the Ghibellines, equipped with his folding stool, a sketch book and minor accessories, he is at once impressed with the profusion of architectural details that await him at every turn. An entire building may hold attention; a fountain, a doorway or the remnant of a window may exert such a strong appeal that its beauty soon finds itself interpreted in pencil and color upon the pages of one's book.

Other cities of Italy have their interesting monuments and none can deny their importance. Rome has its atmosphere of antiquity and eternity; Siena, the mystery of the Middle Ages; Venice, the gaiety of the East, while Verona and Ravenna still retain the solemnity of the days of the early Christians. No sketch book would be complete without at least a suggestion of *their* architectural splendors; but

"Florence beheld I in so great repose,
That no occasion had she whence to weep,
With all these families beheld so just
And glorious her people, that the lily
Never upon the spear was placed reversed,
Nor by division war vermilion made."—

DANTE—Paradise, XVI.

Florence, first of all, claims our attention.

In presenting herein and in later issues, pages from an Italian Sketch Book, no doubt many familiar faces will be

recognized. No attempt is being made to bring to light any hitherto undiscovered fragments, or to establish the supremacy of any one style over another. The Sketch Book is merely a record of an effort to become better acquainted with some of the old, pleasing architectural treasures which have delighted students of architecture since time and associations began to render them valuable as sources of inspiration. The Sketch Book is simply one method of recording, for future pleasure and use, certain information about these materpieces of Italian architecture.

Sketching in Italy has its recompense, not only from an artistic standpoint but also from the social point of view. The artist is enabled to study the people at close range, for the curiosity of the "*bambini*" as well as that of their elders must be satisfied. Wherever one sees a crowd chances are one to ten that some hapless individual is in the centre of that gathering trying more or less successfully to express himself with pencil or paint. He may be attempting to paint the Guidecca from the Piazza San Marco, or he may be sketching a window in the Palazzo Riccardi. It matters not, the Italians are a curious people. These embarrassments, and sometimes inconveniences, however, merely add to the spice of the adventure; often pages thus obtained are more interesting by reason of these associations.

Given a few simple items of equipment in a convenient knapsack, a little enthusiasm and an appreciation of things artistic, one may spend many a profitable month touring just the beaten path in Italy. The "*hill towns*" and the isolated villas belong to another trip—there are enough things worthwhile in the cities. So shall we begin with Florence and few of her monuments, then move on as our fancy may direct to the scenes of matchless artistic interest with which Italy is filled.

Editor's Note: Ernest Pickering, a graduate of the Department of Architecture of the University of Illinois, was awarded the Francis J. Plym Traveling Scholarship in Architecture, offered at that Institution. He spent a year in Europe, and from his Sketch Book, then made, will be supplied a series of delightful plates which will appear in these pages. On his return from Europe, Mr. Pickering joined the faculty at the University of Illinois, leaving at the end of the last college year, to become assistant professor of design in the Department of Architecture, University of Cincinnati.